

NORTH CAROLINA SCHOOL OF THE ARTS BULLETIN 2002-2003

Dance
Design & Production
Drama
Filmmaking
Music
Visual Arts
General Studies

Graduate, undergraduate and secondary education for careers in the arts

One of the 16 constituent institutions of the University of North Carolina

Accredited by the Commission on Colleges of the Southern Association of Colleges and Schools to award the Bachelor of Fine Arts in Dance, Design & Production, Drama, and Filmmaking and the Bachelor of Music; the Arts Diploma; and the Master of Fine Arts in Design & Production and the Master of Music. The School is also accredited by the Commission on Secondary Schools to award the high school diploma with concentrations in dance, drama, music, and the visual arts.

This bulletin is published biennially and provides the basic information you will need to know about the North Carolina School of the Arts. It includes admission standards and requirements, tuition and other costs, sources of financial aid, the rules and regulations which govern student life and the School's matriculation requirements. It is your responsibility to know this information and to follow the rules and regulations as they are published in this bulletin. The School reserves the right to make changes in tuition, curriculum, rules and regulations, and in other areas as deemed necessary.

The North Carolina School of the Arts is committed to equality of educational opportunity and does not discriminate against applicants, students, or employees based on race, color, national origin, religion, gender, age, disability or sexual orientation.

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To Students and Prospective Students:

It is my pleasure to welcome new and returning students to campus and to introduce the campus to prospective students considering additional training and a professional education in the arts. I was attracted to the North Carolina School of the Arts because of its commitment to excellence, its one-on-one training for students and its alumni successes. The education they received – and that you will receive – is second to none.

The North Carolina School of the Arts has established a reputation as the premier institution for advanced and comprehensive study in the arts beginning at the high school level and continuing through the graduate level. Within the faculties are recognized professionals, scholars, educators and practitioners. Studies in general education and specialized courses will excite and motivate students given the small class size, the quality of the faculty, and the professional focus in the arts schools. We enhance that experience with more than 300 performances annually and with numerous guest artists and our resident companies. Many of our Dance, Drama, Film and Music students extend their education through trips to New York, Los Angeles, Washington, D.C., and Europe as part of their education at NCSA. Our Design & Production students boast one of the highest placement rates in an industry where dozens of companies compete for students as they approach graduation.

I think you will find the facilities on campus to be some of the best in the country. In fact, in some disciplines, they are the best. We are adding new facilities and renovating existing facilities to enhance your experience and to showcase your talents. The campus is student-friendly and its mission is to provide quality service, safety and, ultimately the highest level of education in the arts available anywhere. There will be many challenges for you along the way because we expect the best. If you have talent, commitment and enthusiasm, then the North Carolina School of the Arts is the best place on earth for you to be.

This school offers you a once-in-a-lifetime experience, and we are delighted that you have selected NCSA to pursue advanced study in the arts. Where else will you find students singing in the cafeteria, performing in the hallways, dancing in the streets, filming in the community and regularly collaborating across art disciplines? This is a special place and you will sense the excitement, dedication and professionalism the moment you enter your first class.

A handwritten signature in black ink, appearing to read "Wade Hobgood". The signature is stylized with a large, circular flourish at the end.

Wade Hobgood
Chancellor

NCSA CALENDAR - 2002-2003

2002 Fall Term

(Sat)	August 24	New High School Students Arrive
(Tues)	August 27	Returning High School Students Arrive
(Tues)	August 27	<i>CLEARANCE & REGISTRATION FOR HIGH SCHOOL STUDENTS</i>
(Wed)	August 28	High School General Studies Classes Begin
(Mon)	September 2	Labor Day - NO CLASSES
(Fri)	September 13	All New College Students Arrive
(Sun)	September 15	Residence Halls Open for Returning College Students
(Wed)	September 18	<i>CLEARANCE & REGISTRATION FOR COLLEGE STUDENTS</i>
(Thurs)	September 19	All Classes Begin; Special Student Registration
(Mon-Wed)	November 25-27	Final Examinations
(Wed)	November 27	All Classes And Exams End - 6:00 P.M.
(Thurs-Sun)	November 28-December 1	<i>THANKSGIVING BREAK</i>
(Mon)	December 2	Intensive Arts Begins
(Sun)	December 15*	Fall Term Ends - 12:00 Noon
(Sun-Sun)	December 15-January 5	WINTER BREAK

2003 Winter Term

(Sun)	January 5	Residence Halls Open at 12:00 Noon
(Mon)	January 6	<i>REGISTRATION</i> ; High School General Studies Classes Will Be Held
(Tues)	January 7	All Classes Begin; Special Student Registration
(Mon)	January 20	Martin Luther King, Jr.'s Birthday - NO CLASSES
(Wed-Fri)	March 12-14	Final Examinations
(Fri)	March 14	All Classes And Exams End - 6:00 P.M.
(Sat-Sun)	March 15-23	<i>SPRING BREAK</i>

2003 Spring Term

(Sun)	March 23	Residence Halls Open at 12:00 Noon
(Mon)	March 24	<i>REGISTRATION</i> ; High School General Studies Classes Will Be Held
(Tues)	March 25	Classes Begin: Special Student Registration
(Tues-Thurs)	May 27-29	Final Examinations
(Thurs)	May 29	All Classes And Exams End - 6:00 P.M.
(Sat)	May 31	<i>COMMENCEMENT</i>

Summer Session 2003

(Sun)	June 22	<i>REGISTRATION</i>
(Mon-Fri)	June 23-July 25	Five-Week Session

*Fall Term/Intensive Arts ends on December 15, with the following exceptions: those students involved in *Nutcracker* tour are not free until Monday morning, December 16, 2002, for dancers; Tuesday morning, December 17, 2002, for technical crew.

NCSA CALENDAR - 2003-2004

2003 Fall Term

(Sat)	August 23	New High School Students Arrive
(Tues)	August 26	Returning High School Students Arrive
(Tues)	August 26	<i>CLEARANCE & REGISTRATION FOR HIGH SCHOOL STUDENTS</i>
(Wed)	August 27	High School General Studies Classes Begin
(Mon)	September 1	Labor Day - NO CLASSES
(Fri)	September 12	All New College Students Arrive
(Sun)	September 14	Residence Halls Open for Returning College Students
(Wed)	September 17	<i>CLEARANCE & REGISTRATION FOR COLLEGE STUDENTS</i>
(Thurs)	September 18	All Classes Begin; Special Student Registration
(Mon-Wed)	November 24-26	Final Examinations
(Wed)	November 26	All Classes And Exams End - 6:00 P.M.
(Thurs-Sun)	November 27-30	<i>THANKSGIVING BREAK</i>
(Mon)	December 1	Intensive Arts Begins
(Sun)	December 14*	Fall Term Ends - 12:00 Noon
(Sun-Tues)	December 14- January 4	WINTER BREAK

2004 Winter Term

(Sun)	January 4	Residence Halls Open at 12:00 Noon
(Mon)	January 5	<i>REGISTRATION</i> ; High School General Studies Classes Will Be Held
(Tues)	January 6	All Classes Begin; Special Student Registration
(Mon)	January 19	Martin Luther King, Jr.'s Birthday - NO CLASSES
(Wed-Fri)	March 10-12	Final Examinations
(Fri)	March 12	All Classes And Exams End - 6:00 P.M.
(Sat-Sun)	March 13-21	<i>SPRING BREAK</i>

2004 Spring Term

(Sun)	March 21	Residence Halls Open at 12:00 Noon
(Mon)	March 22	<i>REGISTRATION</i> ; High School General Studies Classes Will Be Held
(Tues)	March 23	Classes Begin: Special Student Registration
(Tues-Thurs)	May 25-27	Final Examinations
(Thurs)	May 27	All Classes And Exams End - 6:00 P.M.
(Sat)	May 29	<i>COMMENCEMENT</i>

Summer Session 2004

(Sun)	June 20	<i>REGISTRATION</i>
(Mon-Fri)	June 21-July 23	Five-Week Session

*Fall Term/Intensive Arts ends on December 14, with the following exceptions: those students involved in *Nutcracker* tour are not free until Sunday night, December 21, 2003 for dancers; Monday night, December 22, 2003 for technical crew.

MISSION STATEMENT

The North Carolina School of the Arts is a specialized institution, offering programs at the secondary and baccalaureate levels in dance, design and production, drama, film, and music, and at the master's level in design and production and music. The school is the only state institution which is dedicated entirely to the professional training of students who possess exceptional talent in the performing arts. According to the Enabling Act, the mission is distinctive.

“...The primary purpose of the School shall be the professional training, as distinguished from liberal arts instruction, of talented students in the fields of music, drama, dance, filmmaking, and allied performing arts, at both the high school and college levels of instruction, with the emphasis placed upon performance of the arts, and not upon academic studies of the arts.”

Its program in the performing arts includes general education programs offered by the Division of General Studies. The School will continue to strengthen and improve its existing programs, and will continue to place emphasis upon recruitment of North Carolina students. The School will also emphasize the further development of those community service activities that contribute to the cultural enrichment of North Carolina, principally through concerts and performances of its faculty and students. These activities form an important element in the professional training of its students.

THE HISTORY OF THE NORTH CAROLINA SCHOOL OF THE ARTS

The North Carolina School of the Arts is a free-standing campus within the University of North Carolina, and is quite different from its 15 sister institutions. Truly a cluster of conservatories, the School is a complex institution with a single, bold mission: to train talented young people for professional careers in dance, drama, music, filmmaking, and theatrical design and production. This training, coupled with the requisite liberal arts education, enables the School to offer undergraduate degrees as well as master's degrees. In addition, the School offers the high school diploma with arts concentration in dance, drama, music, and visual arts. While courses are offered that give students an historic perspective and context in each of the arts disciplines, the primary emphasis in all programs is on performance and production with more than 300 performances each year in campus facilities and on tour. International programs established in the early years in music and dance have continued to provide unique performance experience for students. The School strives to foster an environment akin to that of an artistic colony where students are encouraged to develop their artistic abilities to the fullest. The School also provides a professional training ground where students actively and realistically are involved in preparing for the practical aspects of making a living as artists.

The premise upon which the School was founded in 1963 was indeed unique. Many good ideas, including the establishment of this special conservatory, coalesced during the tenure of Gov. Terry Sanford. State funds were appropriated to begin a performing arts school and a North Carolina Conservatory Committee was established to recommend to the governor a site for the School. In preliminary reports, the committee recommended that "the host city should obligate itself to support the school." In return, "the school must serve the city as an arts center." Not surprisingly, there was considerable rivalry among the major cities of the state to be the site of the new school. The citizens of Winston-Salem, home of one of the first arts councils in the nation, vied for the School with particular zeal. In a two-day telephone campaign, volunteers raised nearly a million dollars in private funds to renovate the old Gray High School building - the city's contribution to the effort. An enticing incentive to the final host city was a challenge grant from the Ford Foundation to prompt the Legislature to appropriate public dollars to support the operation of the arts school.

Dr. Vittorio Giannini, a Juilliard composer, served as the founding president of the North Carolina School of the Arts. Giannini's vision of arts education shaped the School at its beginning and continues to make the School unique among its peers. During its formative years, the School also was guided by people of vision, particularly its Board of Trustees, which was chaired by Dr. James H. Semans and included Smith Bagley, Hugh Cannon, Wallace Carroll, James McClure Clarke and R. Philip Hanes, among others.

Robert Ward, Pulitzer Prize-winning composer and former member of the faculty of Juilliard, succeeded Dr. Giannini as the second president after Giannini's untimely death in November 1966. Ward led the School through its first decade, when policies and programs were still being developed. During his tenure, the School more than doubled its faculty and enrollment; established a School of Design & Production, separate from the School of Drama; and created a high school Visual Arts Program. Ward also presided over the incorporation of the School into the University of North Carolina in the early 1970s, when 16 public senior institutions became constituent institutions of the University of North Carolina. The title of "president" at the School was subsequently changed to "chancellor."

A third composer, Dr. Robert Suderburg, became chancellor of the School in 1974, following Martin Sokoloff, the administrative director, who served as interim chancellor from 1973-1974. Suderburg's tenure was marked by major capital improvements at the School, financed through increased contributions from the state and private sources. Among these improvements were the completion of the Workplace and the opening of the Semans Library; the partial renovation of the old Gray High School building; the acquisition of the former Mack Truck facility; and the renovation of the old Carolina Theatre, now the Stevens Center.

Dr. Jane E. Milley, a pianist and former dean of the School of Fine Arts at California State University at Long Beach, assumed her post as chancellor at the School of the Arts in September 1984, following Lawrence Hart, former dean of Music at the University of North Carolina at Greensboro, who was interim chancellor during the 1983-84 school year. During her tenure, faculty salaries were increased; the School received funding from the North Carolina General Assembly for construction of Performance Place and renovation of the Gray Building and Design & Production facilities. She secured increased state funding to operate the Stevens Center; acquired additional student housing; enhanced the visiting artists program; and received approval to develop a Master of Music program and to begin planning for a new School of Film.

In the spring of 1990, Alex C. Ewing was appointed chancellor. He assumed the position in July 1990, following Philip R. Nelson, former dean of music at Yale University, who served as interim chancellor during the 1989-90 school year. Ewing had been associated with NCSA since 1985, when he became chairman of the Board of Visitors. In 1988 he established the Lucia Chase Endowed Fellowship for Dance at the School, in memory of his mother, a co-founder and principal dancer with American Ballet Theatre. A man of diverse talents, Ewing almost single-handedly revitalized the Joffrey Ballet during his tenure as general director in the 1960s; he also owned one of the largest herds of champion Hereford cattle in the country. As chancellor, Ewing oversaw the success of the School's \$25 million campaign for endowment and scholarships. He also orchestrated a combination of local, state and national support to secure the establishment of NCSA's fifth arts school, the School of Filmmaking, in 1993. Ewing took a special interest in NCSA's campus plan, successfully lobbying for the rerouting of Waughtown Street (a major city thoroughfare that divided the campus) and establishing a new main entrance to the campus, at 1533 S. Main St. Other capital projects he spearheaded included a new Sculpture Studio, a new Fitness Center, and the start of the Student Commons renovation. Ewing also established fully-staffed alumni and career services offices.

After Ewing's retirement, Wade Hobgood, dean of the College of the Arts at California State University at Long Beach since 1993, was named chancellor in February 2000, assuming the position on July 1, 2000. A native of Wilson, N.C., Hobgood attended East Carolina University, where he earned a Bachelor of Fine Arts and Master of Fine Arts in communication arts. He also has completed the Institute for Educational Management at Harvard University, as well as postgraduate work in Japanese studies and philanthropic studies. Hobgood began his academic career in 1977 as an assistant professor of art at Arkansas State University. He returned to North Carolina the following year to accept a faculty and design director post at Western Carolina University in Cullowhee. In 1984, Hobgood began a seven-year stint at Winthrop University in South Carolina, where he served as chairman of the Department of Art and Design, associate dean of the School of Visual and Performing Arts, and acting chairman of the Department of Music. In 1992, Hobgood was recruited to Stephen F. Austin State University in Texas as dean of the College of Fine Arts, a post he held until joining CSU Long Beach in 1993.

The School has seen its enrollment grow to more than 1,000 students from more than 40 states and a dozen foreign countries. Its faculty numbers more than 120. While its well-known graduates have won critical and public acclaim in concert halls, in films and on stages around the world, others have contributed to the quality of life in Winston-Salem and in large cities and small communities throughout North Carolina, the Southeast and the nation.

THE SCHOOL OF DANCE

The purpose of the School of Dance is to identify and train young, talented dancers from diverse cultural backgrounds for careers in professional companies throughout the world.

Recognizing that it is necessary to begin training at an early age when the body and mind are flexible, the School enrolls talented young students at the high school level as well as at the college level. In addition, younger ballet students of exceptional ability may also be admitted in the eighth grade. High school students who successfully complete all School of Dance requirements will receive an accredited state of North Carolina high school diploma. College graduates may receive either the Bachelor of Fine Arts degree or the Arts Diploma.

The curriculum, while based on the traditional training of ballet and contemporary techniques, remains flexible to absorb and reflect the current directions in dance, including the body therapies. Extensive performance opportunities further develop the student's versatility, a trademark of NCSA alumni.

The varied background of the permanent dance faculty and the extensive exposure to guest artists, currently working in all avenues of dance from classical ballet to the apex of contemporary dance, provide the students with an exciting palate of inspiration.

The faculty supports and assists the divisions of General Studies and Student Life to provide an artistically and culturally diverse environment that nurtures and develops the whole person.

School of Dance Faculty

Administration

Susan McCullough, Dean; Ballet Technique, Pointe, Repertory (1988)
Director, Pittsburgh Ballet Theatre School, 1986-1988. Ballet Mistress, Nederlands Dans Theatre, 1980-84. Dancer, Nederlands Dans Theatre, 1975-84. Harkness Ballet, 1971-75. Founding member North Carolina Dance Theatre, 1970. Graduate North Carolina School of the Arts, 1969. Guest teacher/choreographer for Joffrey Ballet, Royal Winnipeg Ballet, Ballet du Nord, North Carolina Dance Theatre, Pittsburgh Ballet Theatre. Recipient of Pennsylvania Arts Council Choreographers Grant, 1987.

Faculty

Trish Casey, Contemporary Technique, Composition, Improvisation, Repertory, Body Conditioning, Dance Perspectives (1990)

Graduated from NCSA and New York University Tisch School of the Arts, where received a B.F.A. and M.F.A. degree respectively. Danced with the companies of Pauline Koner and Don Redlich. Teaching credits span universities, companies and dance organizations in Australia, as well as in the U.S. Directed several creativity-based workshops for teachers, choreographers and dancers in New Mexico, Texas and North Carolina along with initiating "A Dance Gathering" in Dallas, Texas, an annual event hosting professional works from around the country. Studied Body-Mind Centering with Bonnie Bainbridge Cohen.

Warren Conover, Assistant Dean; Ballet Technique, Men's Technique, Variations, Repertory, Partnering (1994)

Performed as a Soloist with American Ballet Theatre, Harkness Ballet, Pennsylvania Ballet, and Andre Eglevsky Ballet Company. Faculty member of the Ruth Page Foundation School of Dance, Gus Giordano Dance Center, and Lou Conte Dance Studio in Chicago for 13 years. Also taught for numerous schools and summer programs throughout the country. Prior to appointment to NCSA, was artistic associate/Ballet Master for Hubbard Street Dance Chicago.

Fanchon Cordell, Ballet Technique, Pointe, Variations, Repertory, Body Conditioning (1983)

Received early training at the Harkness Ballet School under Maria Vegh and David Howard on full scholarship. Began professional career with Ballet Repertory Company and also with Eglevsky Ballet on a US tour with Galina and Valerie Panov. Member of American Ballet Theatre, dancing soloist roles in many works including “Swan Lake,” “Giselle,” and “Concerto” and worked with such choreographers as George Balanchine, Mikhail Baryshnikov, Agnes de Mille and Antony Tudor.

Brenda Daniels, Contemporary Technique, Composition, Improvisation, Repertory (1995)

Received a B.F.A. in Dance from State University of New York (SUNY) at Purchase. Faculty member at Merce Cunningham Studio, teaching all levels of technique including company class. Other teaching credits include Harvard Dance Center, Connecticut College, California State University at Long Beach, Texas Christian University, and the Rotterdam Dance Academy (Holland). Performed with Mel Wong, Douglas Dunn, Ellen Cornfield, Merce Cunningham (video) and still performs with Ton Simons and Dancers. Her solo show, “Multiple Exposure,” toured extensively throughout the United States and Europe. Choreographing since 1983, works have been presented in New York at Lincoln Center, Joyce Theatre, and St. Mark’s Church. Recipient of funding from New York Foundation for the Arts and National Endowment for the Arts.

Nina Danilova, Ballet, Technique, Pointe, Variations, Repertory (1996)

Graduate of the Vaganova Institute in St. Petersburg, Russia. Performed with both the Kirov Ballet and the Moscow Ballet. at the State Institute of Theatrical Arts, specializing in choreography, 1988-90. From 1991-96, faculty member at Pacific Northwest Ballet in Seattle, Washington.

Melissa Hayden, Ballet Technique, Pointe, Variations, Repertory, Body Conditioning (1983)

Ballerina with New York City Ballet, American Ballet Theatre. Taught and performed for the Royal Ballet, Canadian National Ballet, San Francisco Ballet, and others. Recipient of Handel Medallion, Dance Magazine Award. Honorary doctorates from Skidmore College and Siena College. Recipient of the 2002 Oliver Max Gardner Award from the UNC Board of Governors and the School of American Ballet’s Artistic Achievement Award.

Dianne Markham, Assistant Dean; Contemporary Technique, Composition, Improvisation, Repertory, Body Conditioning (1980)

B.A. in Dance, University of Oregon. Trained with Hanya Holm, Alwin Nikolais, Murray Louis, Phyllis Lamhut. Performed with the Murray Louis Dance Company and Nureyev and Friends, including U.S., European, Eastern European and Canadian tours. Guest artist-in-residence at major U.S. universities, teaching modern technique, improvisation, composition, and repertory. Choreographic works have been performed throughout the United States and Europe, including the London Contemporary Dance Festival and the Hungarian International Dance Program.

Lynn Messick, Music and Motion, Music Perspectives (1980)

B.M. in Piano, Salem College (cum laude). Graduate work in Music Education and Dance at the University of North Carolina at Greensboro. Dance musician at NCSA since 1970, music director since 1991.

Gyula Pandi, Ballet Technique, Men’s Technique, Character (1966)

Trained and performed with the Hungarian National Ballet.

Frank Smith, Ballet Technique, Men’s Technique, Variations, Repertory, Partnering, Character, Career Orientation (1983)

Born in Hamlet, N.C., studied at NCSA from 1965-69. Awarded a full scholarship to the School of American Ballet where studied with Andre Eglevsky, Alexandra Danilova, and Stanley Williams. Joined American Ballet Theatre in 1970 dancing leading roles in ballets by de Mille, Tudor, Robbins, Balanchine, Baryshnikov, and Makarova. Promoted to the rank of soloist in 1976 and remained with American Ballet Theatre until 1983. Has been acclaimed for performances of roles such as “Pat Garrett” in Eugene Loring’s

“Billy the Kid” and as “Hilarion” in the American Ballet Theatre’s “Giselle.” Performed many principal character roles in the full length classical ballets. Appeared in the film THE TURNING POINT and has done numerous television specials. Served as the assistant dean of ballet.

Christine Spizzo, Ballet Technique, Pointe, Variations, Repertory (2000)

Graduate of the high school program at NCSA. Member of the Washington Ballet before joining American Ballet Theatre in 1975; promoted to soloist in 1980. From 1990-2000, member of Broadway cast of "The Phantom of the Opera." Taught at David Howard Dance Center, the Ballet Hispanico, the Eglevsky Ballet, NCSA, American Ballet Theatre; adjunct faculty member at New York University and SUNY-Purchase. In 1996 and 1997, served as artistic co-director of the American Ballet Theatre Summer Intensive; principal teacher and rehearsal assistant of the American Ballet Theatre Summer Intensive, 1996 to present.

Sean Sullivan, Contemporary Technique, Composition, Improvisation, Repertory (1998)

Received his B.A. in Dance from California State University at Long Beach. Performed as a soloist with the Limon Dance Company from 1991-1996. Taught at the Limon Institute from 1993-1995. Visiting lecturer at the University of Illinois from 1996-1998 teaching Modern Technique, Kinesiology, Composition and Limon/Humphrey Repertory.

Gina Vidal, Ballet Technique, Pointe, Variations, Repertory, Body Conditioning (1969)

Scholarship student for six years at School of American Ballet. Studied with Balanchine, Danilova, Tumkovsky and Williams. Performed with Harkness Ballet and American Ballet Theatre. Guest teacher in South America, Europe and across the United States.

Dance Musicians

Jefferson Dalby
Sally Kuker
Darren Lael
Lynn Messick
Frank Partridge
Kenneth Rhodes
Pat Wheeling
John Wilson

Dance Costume Department

Carolyn Fay, Supervisor
Breanetta Mason

Staff

Bebe Briggs, Administrative Secretary
Tonya O’Neal, Secretary/Attendance Clerk

Guest Faculty

Lucia Chase Fellows

Margot Fonteyn, 1988
Ann Reinking, 1989
Agnes de Mille, 1990
Pearl Primus, 1991
Jacques d’Amboise, 1992
Martha Clarke, 1993
Arthur Mitchell, 1994
Irina Baronova, 1996
Murray Louis, 1998
Fernando Bujones, 1999
Lar Lubovitch, 2000

Twyla Tharp 2001

Ballet (partial listing)

Charles Anderson
Hans Brenaa
Lynn Taylor Corbett
Alexandra Danilova
Eleanor D'Antuono
Robert Denvers
Marina Eglevsky
Richard Gibson
Lorraine Graves
Benjamin Harkarvy
Anna-Marie Holmes
David Holmes
Alan Howard
Natalia Iananis
Alonzo King
Valentina Kozlov
Georgina Parkinson
Jeff Satinoff
Suki Schorer
Igor Schwezoff
Violette Verdy
Patricia Wilde
Rebecca Wright
Alice Rubenstein
Paul Sanasardo

Contemporary (partial listing)

Alvin Ailey
Jack Arnold
Terry Creach & Stephen Koester
Bill Evans
Joyce Herring
Merle Holloman
Kazuko Hirabayashi
Sara Hook
Roxanne D'Orleans Juste
Sharon Kinney
Pauline Koner
Robert Kovich
Phyllis Lamhut
Bella Lewitzky
Gary Masters
Milton Myers
Alwin Nikolais
Carlos Orta
Wendy Osserman
Marcia Plevin
Debbie Pratt
Nora Reynolds
Carol Richard
Stephen Rooks
Shapiro & Smith

Jeff Slayton
Robert Small
Ernestine Stodelle
Andre Tyson
Clay Taliaferro
Dan Wagoner
Betty Walberg
Karla Wolfangle

Ballet and Contemporary

Arlene Croce
Mark Dendy
Nada Diachenko
Maxine Glorsky
Ruth Page

Standards of Achievement and Evaluation

Admission

Admission to the School of Dance at the North Carolina School of the Arts is based on talent and potential as assessed in an audition before the arts faculty in addition to academic transcripts, test scores and personal references. All college applicants must meet the minimum admission requirements of the University of North Carolina.

Class Placement

Ballet students are placed by the faculty into eight levels based on age and technical proficiency. All new contemporary students are placed into the M4 level.

Progress from level to level is based on faculty recommendations, jury classes, written progress reports and end of term conferences detailing the student's strengths and weaknesses.

Attendance Requirements

Punctual and regular attendance in all classes is expected.

In order to receive a grade for a dance class, a student must actively participate in at least 75 percent of the classes. If the student's absences are excused due to injury or illness, then on the advice and counsel of the dean, the student may be either given an "Incomplete" for the course and will make up the work the following term or be permitted to drop the course. No consideration will be made for students with unexcused absences.

There are no unexcused absences allowed in the School of Dance. An unexcused absence may result in Arts Probation, end of term grade of "F" for the course(s), reconsideration of eligibility for scholarship assistance, and ultimately, dismissal from the School. Each situation will be addressed on an individual basis by the dean in consultation with the dance faculty.

Students who cannot be present on the scheduled registration date must, in advance, notify the Dance Office and the Registrar in writing. Dance classes missed will be considered as unexcused absences unless permission to arrive late is given by the dean.

Specific regulations will be distributed at the beginning of the year and posted in the department.

Grading

Grades are based on technical proficiency, comprehension, progress, attitude and attendance. The School of Dance arrives at final grades based on the average of grades given by the student's teachers. Note: See section "Office of the Registrar" for grading system.

In general, the faculty consider a grade of "B" (3.00) to be the average within each level. Each student's grade reflects progress from that point. Students are expected to maintain a grade point average of 2.80 in their arts classes. A grade of "C+" (2.50) is considered a failing grade and does not meet the artistic standards of the School of Dance.

Arts Probation

Students earning less than a 2.80 grade point average in arts classes for a given term are placed on Arts Probation for the following term.

Students on Arts Probation are not permitted to perform during that term, are not to be considered for merit scholarship funds, and must achieve a 2.80 average by the end of the term to be removed from Arts Probation.

Students on Arts Probation for two or more terms may not be asked to return to the School.

Continuance in the Program

Dance students are expected to adhere to the policies of the School of Dance and General Studies and the policies in the Campus Life Handbook.

The rigors of training demand a strong, disciplined mind and body. Students are expected to demonstrate substantial, technical and artistic growth through their daily classes and rehearsals. Each student's growth towards technical and artistic excellence is evaluated on a continual basis. To further evaluate the progress of the student, jury classes before the dance faculty and individual student/teacher conferences are held. Progress reports are written on each student. Invitations to continue in the dance program are extended by the faculty on a per-term or yearly basis. Students whose continuation in the program for the subsequent year is in question are notified in writing following the winter term. Students not invited to return may appeal the decision in writing to the dean of the School of Dance within three weeks of notification.

Withdrawal or Dismissal from School

At the beginning of the academic year, each student, regardless of age, and a parent or guardian of a middle or high school student is required to sign a form indicating that they have read the School of Dance policies and that the student agrees to abide by these policies. A parent or guardian signature is not required for college students. A student who does not adhere to the policies may be terminated from the School.

In certain cases, such as serious illness or injury, when the student cannot actively participate in his/her dance classes for an extended amount of time, it may be recommended that the student withdraw from the School of the Arts. Each case must be discussed with the dean.

Performance Policy

Performance is an integral part of the training program. If a student is selected to perform by the faculty, he/she must perform unless an exception is made by the dean. Failure to meet obligations during any production may result in dismissal from the performance and/or possibly from the School.

Other Policies

Other specific policies may be distributed and posted as needed.

Middle and High School Programs with Concentration in Dance

Ballet students must be at least 12 years old and in the eighth grade to be admitted to the program. Contemporary students must be in the 11th grade to be admitted, although special consideration may be given to exceptionally gifted 10th graders.

All middle and high school students follow the academic curriculum prescribed by the state of North Carolina for its high school diploma. Many students who complete their high school studies at the School of the Arts can fulfill the college undergraduate requirements in fewer than four years based on technical development.

Middle and High School Course Descriptions

The following courses are offered to middle and high school students based on their technical achievement.

DAN 001, 002, 003: **Ballet Technique** (Ballet Concentration)

Fundamentals of ballet technique and practice, including barre and center floor work, body conditioning and/or Pilates-based work.

DAN 001, 002, 003: **Contemporary Technique** (Contemporary Concentration)

Contemporary dance training with emphasis on establishing a strong, traditional technical foundation while avoiding stylization in movement. Classes consist of multi-level and spatial combinations designed toward developing a technically facile dancer/performer. Adjunct classes in floor barre, body conditioning and Pilates-based training are strongly emphasized and are part of the technique grade.

DAN 004, 005, 006: **Ballet Technique** (Contemporary Concentration)

Fundamentals of ballet technique. Classes are designed toward developing a greater comprehension of the technique with an awareness of how it assists in developing the full potential of the contemporary dancer/performer in the competitive field of dance.

DAN 004, 005, 006: **Contemporary Technique** (Ballet Concentration)

Fundamentals of contemporary dance technique. Special emphasis is given to the ballet student in the area of developing more spinal/torso flexibility, a sense of weight and dynamic use of space. Classes are designed to assist the student in obtaining expanded aesthetic sensibility and allow for further discovery in self-expression.

DAN 011, 012, 013: **Pointe/Variations/Repertory**

Basic technique of ballet on pointe. Ballet repertory and variations will be introduced to the student.

DAN 014, 015, 016: **Men's Repertory/Variations**

A class in which special attention is given to the technical requirements of the dance as it pertains to the role of the male dancer. Men's ballet vocabulary, repertory and variations will be introduced to the student.

DAN 020: **Character Dance**

Basic ethnic dance styles as used in dance performances.

DAN 031, 032, 033: **Ballet Partnering**

Basic technique of partnering in dance performances.

DAN 034, 035, 036: **Contemporary Partnering**

This course is designed primarily to build strength and confidence in the dancer while manipulating, lifting and supporting each other in a kinetic relationship. Traditional as well as improvisational material is presented in order to allow for possibilities of interaction in partnering that are not limited by gender alone.

DAN 071, 072, 073: Dance Composition

Principles of techniques of choreography for students in contemporary concentration.

DAN 074, 075, 076: Improvisation

Offers students a deep exploration of movement which acts to extend their choreographic vocabulary for dance composition. It also offers the opportunity to develop sensitivity working with groups in an instant “performance” situation.

DAN 077, 078, 079: Theatre Dance

A variety of dance and dance related courses such as Yoga, Tai Chi, Acting for Dancers and Jazz are explored. The experience broadens the dancer’s vocabulary, provides them with additional choreographic materials and promotes open-mindedness and discovery.

DAN 081, 082, 083: Contemporary Repertory

Emphasis is placed on developing both technical and practical skills necessary to adjust to a wide variety of contemporary repertory. Faculty direct classes working from video or personal experience in works of traditional and more contemporary choreographers. Consideration is given to solo as well as group choreographies. Repertory classes are part of scheduled workshop performances.

DAN 087, 088, 089: Theatre Dance

Continuation of DAN 077, 078, 079. Prerequisites: DAN 077, 078, 079.

DAN 090: Performance Attendance

Required of all dance students. Attendance at a minimum of one entire performance of each concert series – Fall Dance, “The Nutcracker,” Winter Dance, Spring Dance, Emerging Choreographers, each end of term workshop – and lecture/performance by guest dance companies. In addition to required attendance, students may be required to submit a written critique to his/her major teacher. Pass/Fail.

DAN 098: Introduction to NCSA

For all new high school students, this required course is an extended orientation to NCSA: to academic, arts, and social aspects of the campus community. Pass/Fail.

DAN 0599: Intensive Arts Projects

Special projects, programs, classes, seminars and performances developed by each of the arts areas, during the two-week period immediately following the Thanksgiving break. These may be either intradisciplinary or interdisciplinary among the arts areas and/or General Studies. Students must enroll in this course each fall term they are in attendance at NCSA. The course will be graded Pass/Fail.

Ballet and Contemporary Bachelor of Fine Arts and Arts Diploma Programs

The Bachelor of Fine Arts and Arts Diploma are awarded on the attainment of professional standards as determined by the faculty of the School of Dance.

All arts courses required for the Bachelor of Fine Arts are also required for the Arts Diploma. No General Studies courses are required for the Arts Diploma, but elective courses may be taken.

To receive the B.F.A. or Arts Diploma, college students must be enrolled and actively participate in the program for a minimum of three years. Upon petition, consideration will be given on an individual basis for advanced placement in select dance courses for:

- NCSA high school graduates who enroll in the NCSA college program
- fourth-year college students who present evidence of the successful completion of one year with a professional dance company as recognized by the Dance faculty.

Arts Requirements for a Bachelor of Fine Arts Degree or Arts Diploma in Ballet

	Credits Per Year
Year One	
DAN 101, 102, 103	Ballet technique 9
DAN 104, 105, 106	Contemporary technique 6
DAN 111, 112, 113	Pointe/Variations/Repertory 6
or	
DAN 114, 115, 116	Men's/Repertory/Variations 6
DAN 120, 220, 320	Character Dance 3
DAN 131, 132, 133	Ballet Partnering 3
DAN 151, 152, 153	Music and Motion 3
DAN 390	Performance Attendance 1
DAN 599	Intensive Arts Projects 2
Total	33
Year Two	
DAN 201, 202, 203	Ballet technique 9
DAN 204, 205, 206	Contemporary technique 6
DAN 211, 212, 213	Pointe/Variations/Repertory 6
or	
DAN 214, 215, 216	Men's/Repertory/Variations 6
DAN 231, 232, 233	Ballet Partnering 3
DAN 251, 252, 253	Music Perspectives 3
DAN 390	Performance Attendance 1
DAN 161, 162, 163	Dance Perspectives 6
DAN 599	Intensive Arts Projects 2
Total	36
Year Three	
DAN 301, 302, 303	Ballet technique 9
DAN 304, 305, 306	Contemporary technique 6
DAN 311, 312, 313	Pointe/Variations/Repertory 6
or	
DAN 314, 315, 316	Men's/Variations/Repertory 6
DAN 331, 332, 333	Ballet Partnering 3
DAN 390	Performance Attendance 1
DAN 599	Intensive Arts Projects 2
Total	27
Year Four	
DAN 401, 402, 403	Ballet technique 9
DAN 404, 405, 406	Contemporary Technique 6
DAN 411, 412, 413	Pointe/Variations/Repertory 6
or	
DAN 414, 415, 416	Men's/Variations/Repertory 6
DAN 431, 432, 433	Ballet Partnering 3
DAN 390	Performance Attendance 1
DAN 599	Intensive Arts Projects 2
Total	27
Total Four Year Arts Credits	123

General Studies Requirements (B.F.A. program) Ballet

GES 101, 102, 103	Critical Perspectives	6
HUM 121, 122, 123	The Arts in Context	6
GES 211, 212, 213	Foundations of Western Thought	6
Foreign Language	French, German or Italian	6
SCI 210	Nutrition, Behavior and Culture	2
SCI 221, 222, 223	Human Anatomy and Physiology	6
SCI 227	The Biology of Movement	3
Social Science Elective		2
General Studies Elective		8
Total Four Year General Studies Credits		45

Arts Requirements for a Bachelor of Fine Arts Degree or Arts Diploma in Contemporary Dance

		Credits Per Year
Year One		
DAN 101, 102, 103	Contemporary Technique	9
DAN 104, 105, 106	Ballet Technique	6
DAN 151, 152, 153	Music and Motion	3
DAN 171, 172, 173	Composition/Improvisation	6
DAN 177, 178, 179	Theatre Dance	3
DAN 183	Contemporary Repertory	2
DAN 390	Performance Attendance	1
DAN 599	Intensive Arts Projects	2
Total		32

Year Two		
DAN 201, 202, 203	Contemporary Technique	9
DAN 204, 205, 206	Ballet Technique	6
DAN 251, 252, 253	Music Perspectives	3
DAN 161, 162, 163	Dance Perspectives	6
DAN 271, 272, 273	Composition	3
DAN 274, 275, 276	Improvisation	3
DAN 277, 278, 279	Theatre Dance	3
DAN 281, 282, 283	Contemporary Repertory	6
DAN 390	Performance Attendance	1
DAN 599	Intensive Arts Projects	2
Total		42

Year Three		
DAN 301, 302, 303	Contemporary Technique	9
DAN 304, 305, 306	Ballet Technique	6
DAN 371, 372, 373	Composition	3
DAN 374, 375, 376	Improvisation	3
DAN 381, 382, 383	Contemporary Repertory	6
DAN 390	Performance Attendance	1
DAN 130	Technical Theatre	1
DAN 599	Intensive Arts Projects	2
Total		31

Year Four		
DAN 401, 402, 403	Contemporary Technique	9
DAN 404, 405, 406	Ballet Technique	6

DAN 134, 135, 136	Contemporary Partnering	3
DAN 499	Emerging Choreographers*	6
DAN 390	Performance Attendance	1
DAN 599	Intensive Arts Projects	2
Total		27

Total Four Year Arts Credits 132

*Emerging Choreographers is to be taken all three trimesters.

General Studies Requirements (B.F.A. program) Contemporary

GES 101, 102, 103	Critical Perspectives	6
HUM 121, 122, 123	The Arts in Context	6
GES 211, 212, 213	Foundations of Western Thought	6
Foreign Language	French, German or Italian	6
SCI 210	Nutrition, Behavior and Culture	2
SCI 221, 222, 223	Human Anatomy and Physiology	6
SCI 227	The Biology of Movement	3
Social Science Elective		2
General Studies Electives		8

Total Four Year General Studies Credits 45

College Course Descriptions

Courses listed below are representative of those offered by the School of Dance. An exact listing of courses offered each year may be obtained from the School of Dance office.

DAN 101, 102, 103
 DAN 201, 202, 203
 DAN 301, 302, 303
 DAN 401, 402, 403

Ballet Technique (Ballet Concentration) (3 Credits each Term)

Fundamentals of ballet technique and practice, including barre, center floor work, body conditioning and/or Pilates-based work.

DAN 101, 102, 103
 DAN 201, 202, 203
 DAN 301, 302, 303
 DAN 401, 402, 403

Contemporary Technique (Contemporary Concentration) (3 Credits each Term)

Contemporary dance training with emphasis on establishing a strong, traditional technical foundation while avoiding stylization in movement. Classes consist of multi-level and spatial combinations designed toward developing a technically facile dancer/performer. Adjunct classes in floor barre, body conditioning and Pilates-based training are strongly emphasized and are part of the technique grade.

DAN 104, 105, 106
 DAN 204, 205, 206
 DAN 304, 305, 306
 DAN 404, 405, 406

Ballet Technique (Contemporary Concentration) (2 Credits each Term)

Fundamentals of ballet technique. Classes are designed toward developing a greater comprehension of the (ballet) technique with an awareness of how it assists in developing the full potential of the contemporary dancer/performer in the competitive field of dance.

DAN 104, 105, 106

DAN 204, 205, 206

DAN 304, 305, 306

DAN 404, 405, 406

Contemporary Technique (Ballet Concentration) (2 Credits each Term)

Fundamentals of contemporary dance technique. Special emphasis is given to the ballet student in the area of developing more spinal/torso flexibility, a sense of weight and dynamic use of space. Classes are designed to assist the student in obtaining expanded aesthetic sensibility and allow for further discovery in self expression.

DAN 111, 112, 113

DAN 211, 212, 213

DAN 311, 312, 313

DAN 411, 412, 413

Pointe/Variations/Repertory (2 Credits each Term)

Basic technique of ballet on pointe. Ballet repertory and variations will be introduced to the student.

DAN 114, 115, 116

DAN 214, 215, 216

DAN 314, 315, 316

DAN 414, 415, 416

Men's Repertory/Variations (2 Credits each Term)

A class in which special attention is given to the technical requirements of the dance as it pertains to the role of the male dancer. Men's ballet vocabulary, repertory and variations will be introduced to the student.

DAN 120, 220, 320 **Character Dance** (1 Credit each Term)

Basic ethnic dance styles as used in dance performance. Required in ballet concentration.

DAN 130: **Technical Theatre** (1 Credit)

Contemporary students in Emerging Choreographers will be taught a special lab course in lighting design by faculty from the School of Design & Production. The course presented familiarizes the dancer with technical methods, materials and systems in stage lighting with emphasis placed on developing communication skills with one's personal lighting designer. Result is lighting for Emerging Choreographers piece, required of contemporary dance Concentration for graduation. Pass/Fail.

DAN 131, 132, 133

DAN 231, 232, 233

DAN 331, 332, 333

DAN 431, 432, 433

Ballet Partnering (1 Credit each Term)

Basic technique of partnering in dance performances. Required four years in ballet concentration.

DAN 134, 135, 136

DAN 234, 235, 236

DAN 334, 335, 336

DAN 434, 435, 436

Contemporary Partnering (1 Credit each Term)

This course is designed primarily to build strength and confidence in the dancer while manipulating, lifting and supporting each other in a kinetic relationship. Traditional as well as improvisational material is presented in order to allow for possibilities of interaction in partnering that are not limited by gender alone. Required for women in fourth year, men all four years.

DAN 151, 152, 153 **Music and Motion** (1 Credit each Term)

Provides students with the knowledge of basic elements of music as they relate to the study of dance and choreography. These concepts are developed through improvised and choreographed studies, playing of

percussion and keyboard instruments, music listening, and concert reviews. The course culminates in a student-directed presentation of music and dance.

DAN 251, 252, 253 Music Perspectives (1 Credit each Term)

An overview of music history relevant to the performer/choreographer, including music from the Renaissance to the present. Library research and concert reviews serve to broaden knowledge of musical styles, develop listening skills, and aid in music choices for choreography. Students select a dance/music related topic for a collaborative research performance project with Dance Perspectives at the end of the year.

DAN 161, 162, 163 Dance Perspectives (2 Credits each Term)

A multi-level survey of the evolution/revolution of dance throughout the 20th Century. Through the use of current dance periodicals, library research, videos and text, the course culminates in live performance bringing dance lineage to life in the present day.

DAN 171, 172, 173 Dance Composition and Improvisation (2 Credits each Term)

Through improvisation the students are offered a deep exploration of movement, which acts to extend their technical vocabulary for dance composition. These two skills are taught concurrently in order that the freshman student is made aware of how they integrate in the choreographic form.

DAN 177, 178, 179 Theatre Dance (1 Credit each Term)

A variety of dance and dance related courses such as Yoga, Tai Chi, Acting for Dancers and Jazz are explored. The experience broadens the dancer's vocabulary, provides additional choreographic materials and promotes open-mindedness and discovery.

DAN 181, 182, 183

DAN 281, 282, 283

DAN 381, 382, 383

DAN 481, 482, 483 Contemporary Repertory (2 Credits each Term)

Emphasis is placed on developing both technical and practical skills necessary to adjust to a wide variety of contemporary repertory. Faculty direct classes working from video or personal experience in works of traditional and more contemporary choreographers. Consideration is given to solo as well as group choreographies. Repertory classes are part of scheduled workshop performance.

DAN 271, 272, 273 Dance Composition (1 Credit each Term)

The class prepares the student toward the creation and organization of movement materials into small studies that have as their base the substance of dance: time, space and motion. Emphasis is placed on the development of basic theatrical communicative skills enabling the student to utilize these elements toward greater self expression. Solos and duets allow for simple exploration while providing incentive toward more demanding work in the third year.

DAN 274, 275, 276 Improvisation (1 Credit each Term)

The course is designed to build on earlier foundations of movement exploration and present opportunities for further investigation in personal movement vocabulary as a means toward developing spontaneous performance skills.

DAN 277, 278, 279 Theatre Dance (1 credit each Term)

Continuation of DAN 177, 178, 179. Prerequisites: DAN 177, 178, 179.

DAN 371, 372, 373 Dance Composition (1 Credit each Term)

Development of choreographic skills on a more advanced level. Group choreographies will be encouraged in order to acquire a more facile technique in larger works. Students will also be expected to articulate their ideas on paper, in the form of a grant presentation, as part of the requirement.

DAN 374, 375, 376 Improvisation (1 Credit each Term)

Extending the exploration of movement for choreographic intent through expansion of the theatrical vision. Selection of environments and spaces outside of the formal studio which will provide new stimulus for improvisational work.

DAN 390: Performance Attendance (1 Credit each Year)

Required of all dance students. Attendance at a minimum of one entire performance of each concert series – Fall Dance, “The Nutcracker,” Winter Dance, Spring Dance, Emerging Choreographers, each end of term workshops – and lecture/performances by guest dance companies. In addition to required attendance, students may be required to submit a written critique to his/her major teacher. Pass/Fail.

DAN 199, 299, 399 Directed Studies (3 Credits each Year)

Based on technical proficiency, students may be selected for special projects such as performing with the modules or additional performances away from the School which would require additional work and time from the regular curriculum. No more than 3 credits per year. Pass/Fail grade. Prerequisite: technical proficiency.

DAN 499: Emerging Choreographers (2 Credits each Term)

All graduating seniors in contemporary dance are required to choreograph a work. Those designated for public performance on the Emerging Choreographers program shall be juried by the dance faculty.

DAN 599: Intensive Arts Projects (2 Credits)

Special projects, programs, classes, seminars and performances developed by each of the arts areas, during the two-week period immediately following the Thanksgiving break. These may be either intradisciplinary or interdisciplinary among the arts areas and/or General Studies. Students must enroll in this course each fall term they are in attendance at NCSA. The course will be graded Pass/Fail.

Summer Session

The School of Dance offers an intensive program for intermediate and advanced students which includes technique classes in ballet, contemporary, pointe/variations, ballet men’s class, repertory, composition, improvisation, creative movement, partnering, jazz, character, music and body conditioning. The outstanding School of the Arts faculty is augmented by guest teachers.

THE SCHOOL OF DESIGN & PRODUCTION

Recognizing the importance of designers and craftsmen as collaborative artists and artisans in the performing arts, the School of Design & Production offers a unique and comprehensive program of instruction and practice in eleven different concentrations in theatrical design, production and project management and theatre crafts. Students design and execute the sets, properties, costumes, lighting, wigs, makeup, and sound, and manage all production aspects for more than 20 shows a year. Design & Production works hand-in-hand with the schools of Dance, Drama, Filmmaking and Music in mounting their productions and projects, including operas, musicals, plays, films, ballets and contemporary dance performances.

School of Design & Production Faculty

Administration

John Sneden, Dean Emeritus (1970)

A.B., M.A., University of North Carolina at Chapel Hill. Professor of drama and design, East Carolina University, Greenville, N.C. Director of theatre, Davidson College. Designer, Arrow Rock Lyceum, the State Theatre of Missouri. Eight years as resident designer for the East Carolina Summer Music Theatre. Designer, the Cape Playhouse, Dennis, Mass. Board of Directors, North Carolina Scenic Studios Inc.

Mark Piolo, Interim Dean and Director of Design; Scene Design, Costume Design, History of Decor (1972)

B.F.A. (Honors), Carnegie Mellon University. Designer: National Educational Television Biography Series; Pittsburgh Playhouse; Great Lakes Theater Festival; Theatre-by-the-Sea, Portsmouth, N.H.; North Carolina Dance Theatre; North Carolina Shakespeare Festival; PlayMakers Repertory, University of North Carolina at Chapel Hill; Folger Theatre; Colorado Shakespeare Festival; Utah Shakespearean Festival. Recipient: Denver Drama Critics Award, Best Costumes. Helen Hayes Award nomination, Best Costumes.

Henry R. Grillo, Assistant Dean, Graduate Program Director, and Director of the Technical Training Program; Drafting, Theatre Technology, Technical Direction, CAD (1983)

B.A., Cornell University; M.F.A., Carnegie Mellon University. Technical director/lighting designer: University of Evansville, Carnegie Mellon Theatre Company, Cornell University Theatre, Ithaca Summer Repertory, North Carolina Shakespeare Festival, National Black Theatre Festival, Winston-Salem Little Theatre. General Manager, North Carolina Scenic Studios. Member, U.S. Institute for Theatre Technology (USITT) and International Alliance of Theatrical Stage Employees (IATSE).

John J. Toia, Assistant Dean, Director of the Stage Management Program (1989)

B.F.A., Wayne State University; M.F.A., Florida State University. Production stage manager: Stages Repertory Theatre, Pasadena Playhouse, New Globe Theatre, Philadelphia Drama Guild, Tennessee Williams Theatre. Stage manager: Dramatists Guild, Ensemble Studio Theatre of New York, New York Shakespeare Festival, Asolo State Theatre. Member of Actors' Equity Association.

Clyde Fowler Jr., Director of Visual Arts; Drawing, Advanced Drawing (1975)

B.F.A., Virginia Commonwealth University. Studied drawing at the National Academy of Fine Arts in New York and at Art Students League, also in New York. Represented in the 40th annual North Carolina Artists Exhibition, North Carolina Museum of Art, Raleigh. One-person and group exhibitions at the Southeastern Center for Contemporary Art, Sawtooth Center for Visual Design, Wake Forest University, Weatherspoon Gallery-University of North Carolina at Greensboro, High Point Theatre Gallery.

Faculty

Dennis Gill Booth, Technical Director; Technical Production, Drafting, Stagecraft, CAD (1992)
M.F.A., University of Washington, Seattle. Technical director, Wright State University. Production manager, Alaska Repertory Theatre, Berkeley Repertory Theatre, Old Globe Theatre. Technical director, Intiman Theatre, Arizona Theatre Company. Assistant technical director, Oregon Shakespeare Festival. Member, IATSE.

Norman Coates, Director of Lighting Design Program (1990)
B.A., Temple University. Lighting designer for Broadway shows: "The News" and "Prince of Central Park." Off-Broadway: "Here Are Ladies," "Diversions and Delights," "Blood Knot," and "Limbo Tales." Designed Richard Harris' international tour of "Camelot." Regional credits include two seasons at PlayMakers Repertory, Burt Reynolds Jupiter Theatre and The Hirschfeld Theatre. Member, USA and IESNA.

Franco Colavecchia, Scene Design, Costume Design, Drawing and Painting (1996)
Studied both stage design and painting: St. Martin's College of Art, London, and the Slade School of Art, London University. Taught at Harvard, SUNY-Purchase, Carnegie Mellon, Colgate, UC San Diego. Head of scenic design, DePaul University, Chicago. Director of design and production, Opera Company of Philadelphia. Resident designer and faculty, American Opera Center at Juilliard. Designed more than 40 opera productions for New York City Opera; Lyric Opera, Chicago; Houston Opera; Los Angeles Opera; Den Norske Oper, Oslo; Monte Carlo Opera House; Wolf Trap, Washington, D.C.; Glimmerglass Opera; Brooklyn Academy of Music; San Antonio Festival; Juilliard; Michigan Opera; Pacific Opera, Canada. Designed on Broadway, off-Broadway, United Kingdom, Canada, Ireland. For PBS-TV: "Carmen," Live From Lincoln Center; "La Boheme," Great Performances. Theatre/opera designs in museums at San Antonio, Harvard University. Represented USA at Prague Quadriennale three times.

Pamela C. Griffin, Visual Arts; Color and Design, Drawing, 3-D Design, Design Concepts (1982)
B.F.A., Syracuse University; M.F.A., Tyler School of Art, Temple University. Instructor: Cazenovia College, N.Y. and Syracuse University, N.Y. Represented in a variety of one-person, group and invitational exhibitions at Southeastern Center for Contemporary Art (SECCA), Salem College, High Point Theatre Galleries, and others. Other projects include collaborative video works, art direction/production for film, and graphic design endeavors.

Richard A. Harrison, Technical Faculty; CAD, Computer Technologies, Sound (1997)
North Carolina School of the Arts alumnus. Consultant/Project manager/Field engineer: Long Communications Group. Technical director: Farthing Auditorium, Appalachian State University, and "An Appalachian Summer."

Howard C. Jones, Resident Scenic Artist; Scene Painting, Design (1982-88; 1996)
B.A., William Jewell College. Designer: Goodspeed Opera House, Starlight Theatre, American Heartland Theatre, North Shore Music Theatre, State Ballet of Missouri, Merrimack Repertory, N.C. Shakespeare Festival, Boston Conservatory of Music, Coterie Theatre, Missouri Repertory Theatre, New Theatre. Elliott Norton Outstanding Designer 2000, K.C. Drama Desk Award. Painted for: John Conklin, James Leonard-Joy, Santo Loquasto, Loy Arlenas, Jose Varona. Co-founder of Cobalt Studios, White Lake, N.Y. Member, United Scenic Artists Local 829.

Pam Knourek, Costume Shop Director/Costume Faculty; Costume Construction, Textiles, Shop Management (2002)
B.A., Clark College. M.F.A., North Carolina School of the Arts. Costume Shop Coordinator/Workroom Manager: Santa Fe Opera Costume Shop. Costume Shop Manager: The Guthrie Theater. Costume Director: University of Minnesota, Minneapolis. Film work includes FIELD OF DREAMS, SLEEPING WITH THE ENEMY, and HOUSE OF CARDS. Other projects include costume coordination and design for business and industrial theatre productions.

Bill McCord, Technical Faculty; Welding, Production Management, Stagecraft, Shop Techniques, Film Production Fundamentals (1999)

B.F.A., North Carolina School of the Arts. M.A, University of New Orleans. Theatre work includes numerous Broadway productions at the Saenger Theatre as well as many touring dance company performances at the Theatre for the Performing Arts in New Orleans; numerous rock 'n' roll shows; "The Impressionists Room" in London and the Atlanta Ballet. Film work includes O BROTHER, WHERE ART THOU; CRAZY IN ALABAMA; LOLITA; DEAD MAN WALKING; JFK; THE PELICAN BRIEF; and WILD AT HEART. Key grip for hundreds of commercials, music videos, documentaries and industrial films throughout the United States and England. Business agent for the IATSE Motion Picture Studio Mechanics Local 478 of Louisiana & S. Mississippi (1996-99).

Michael Meyer, Wig and Makeup Artist/Prosthetic Specialist; Wig Construction, Makeup, Prosthetics (2002)

Training companies: Jean Louis David in Paris, France; Management Hahn's Laden, Munich, Germany; Theatrical certification in Hannover State Opera, Germany. Professional credits: Hannover State Opera, San Francisco Opera; Private wigmaker for Ruth Anne Swenson, Dmitri Hvorostovsky and private cancer patients; Guest Faculty at NCSA, 2001-2002.

John H. Miller, Technical Faculty; Welding, Technical Production, Stage Machinery (1975-79; 1989)

B.S., M.F.A., Southern Illinois University. Technical director: Florida State University, North Carolina School of the Arts, North Carolina Shakespeare Festival. Master electrician: "Sunshine Boys," National Bus and Truck. Operations manager: Carolina StreetScene, 1976-79. Project manager: J.R. Clancy Inc.

Martha Ruskai, Resident Makeup Artist, Wig Specialist; Makeup, Wig Construction, Hair History and Styling, Prosthetics (1987)

B.Mus. (vocal performance), M.F.A. (theatre design), University of Cincinnati, College-Conservatory of Music. Professional credits as makeup artist, wig maker and designer include: Santa Fe, Cincinnati, Pittsburgh, Toledo, Nashville, Atlanta, Greensboro and National operas; Opera Carolina; Piedmont Opera Theatre; Cincinnati Playhouse in the Park; New York Concert Baroque/Concert Royal; Atlanta Ballet; and North Carolina Dance Theatre. Built and styled properties wigs for the motion picture SLEEPING WITH THE ENEMY and the TNT production of "Tecumseh!" Designed hair and makeup for Atlanta Opera's Gala Concerts in the 1996 Cultural Olympiad.

Greg Shelnett, Visual Arts; Sculpture, Ceramics (2000)

B.F.A., East Carolina University; M.F.A, University of Georgia. Associate professor of art, University of Mississippi; faculty exchange, Victoria College of the Arts, Melbourne, Australia; assistant professor of sculpture, University of Georgia. Exhibits include Fielding Wright Art Center, Cleveland; Ministry of Finance Gallery, Melbourne, Australia; UALR Gallery, University of Arkansas at Little Rock; Mississippi Museum of Art, Jackson; Connemara Conservancy, Plano, Texas. Works commissioned for Amnesty International, Washington, D.C.; Victorian College of the Arts, Melbourne. Member, American Foundrymen's Society, College Art Association, International Sculpture Center.

David E. Smith, Director of Sound Design (1996)

B.A. (Honors), University of Kent, Canterbury. Senior sound designer/engineer: Royal National Theatre of Great Britain. Director of sound: North Shore Music Theatre, Beverly, Mass. Guest sound designer: Arena Stage, Washington, D.C.; Trinity Square Repertory Company, Providence, R.I.; Alliance Theatre, Atlanta, GA. Theatre sound editor: Live Sound International Magazine. Vice-Commissioner: USITT Sound Commission. Executive committee: Audio Engineering Society (Boston Section). Helen Hayes Award nominee, 1995, for Outstanding Sound Design.

Christine Turbitt, Director of Costume Studies; Costume Design, Costume History, Costume Construction (1974)

B.A., University of California-Berkeley; M.F.A., University of California-Irvine. Costume designer: North Carolina Dance Theatre; Duke University; University of Wisconsin at Milwaukee; Hartt School; Monomoy Theatre; Georgia Shakespeare Festival; Alabama Shakespeare Festival; and North Carolina Shakespeare

Festival. Costume staff: Santa Fe Opera, Colorado Shakespeare Festival, and Great Lakes Theater Festival (shop supervisor).

Bland M. Wade Jr., Department Properties Manager; Stage Properties, Crafts (1986)
B.F.A., North Carolina School of the Arts. Member, Institute for Theatre Technology and IATSE Local No. 635. Property master/Artisan for Heritage Repertory Theatre, Actors Theatre of Louisville, North Carolina Shakespeare Festival, Piedmont Opera Theatre. Many credits in prop work and design for theatre, opera, dance, movies, television, industrials and display work.

Recent Guest Faculty

Costume design: Patton Campbell, Jess Goldstein, Rosemary Ingham, Ann Roth, Austin Sanderson*, Paul Tazewell*, Freddy Wittop

Scene design: Campbell Baird*, John Lee Beatty, Michael Kelley*, Marjorie Bradley Kellogg, Santo Loquasto, Hugh Landwehr, Lynn Pecktal

Scene and costume design: Desmond Heeley

Film costuming: Keith Lewis*

Lighting design: Tom Skelton, Jennifer Tipton

Theatrical scene design and art direction for film: Tony Fanning*

Art direction: Debe Hale*

Production design: Wynn Thomas

Sound design: Carol Bousquet, Jonathon Deans, Abe Jacob, Tom Mardikes, David Moulton

Film direction: David Lynch

Producing: Emanuel Azenberg

General management and labor: George Elmer, Paul King, Thomas Short

Stage management: Thomas Kelly, Peter Lawrence, Karen Carpenter

Technical theatre and stage rigging: Harry Donovan, Jay Glerum, Robert Scales

Scene painting: Rachel Keebler

Dyeing and crafts: Irene Corey, Marliss Borenz Jensen

Mold-making and casting: Bob Warner

Theatrical millinery: Denise Dreher

Model-building: Kis Knekt, Darwin Reid Payne

Dye techniques: Christine Mariotti

3-D visualization: George Sampedro

Prosthetic applications: Mark Boley

Theatre history: Jarka Burian

Graphic and commercial design: Duane Langenwalter*, Sharon Hardin, Maureen Trotto

*D&P alumni

Staff

Pamela Carter, Departmental Secretary (1998)

Jannie Davis, Wardrobe Manager (1980)

Christina Dowell, Administrative Secretary (1996-1998; 2000)

Monte Heath, Shop Foreman (1994)

Susan Porter, Receptionist (2001)

Christian Young, Properties Inventory Manager (1998)

The Undergraduate Program

The Bachelor of Fine Arts professional training program is open to college students who wish to specialize in one of five design concentrations or one of five production concentrations. The B.F.A. is earned in a four-year conservatory program.

Design Concentrations:

- Costume Design
- Lighting Design
- Scene Design
- Sound Design
- Wig and Makeup Design

Production Concentrations:

- Costume Technology
- Scene Painting
- Stage Management
- Stage Properties
- Technical Direction

Undergraduate students usually pursue the Bachelor of Fine Arts degree; however, with the permission of the faculty, students may be permitted to pursue the Arts Diploma. Students following design concentrations must pursue the B.F.A.

Bachelor of Fine Arts Requirements

The B.F.A. requires 131 to 145 credit hours in courses in Design & Production and other related arts areas, and must include 48 credit hours in Production.

The B.F.A. also requires 36 credit hours in General Studies courses, which must include GES 101, 102, 103; GES 211, 212, 213; THH 241, 242, 243; LIT 290; one Math/Science elective; one Social Science elective; and one Literature/Philosophy elective. ARH 101, 102, 103 is required for students in the Scene Design, Costume Design, Costume Technology, Scene Painting, Stage Properties, and Makeup curricula.

Arts Diploma Requirements

Undergraduate students interested in taking arts classes but foregoing general studies classes may pursue the Arts Diploma. All Design & Production courses that are required for the Bachelor of Fine Arts are required for the Arts Diploma. Additional general studies courses may be taken but are not required. The Arts Diploma is earned in a four-year conservatory program.

Standards of Achievement and Evaluation

Continuance in the Program

Students are accepted based upon their demonstrated level of achievement and the faculty's estimation of their professional promise. Throughout matriculation, students are continually evaluated and advised regarding their progress and artistic development. At the end of each term, the faculty as a group discusses each individual student's strengths, weaknesses, needs and progress. That information is then shared with the student via his/her adviser.

In addition, all students are required to present their work to the entire faculty at Portfolio Review at the end of the spring term each year. The faculty uses this presentation to further develop an understanding of the student's progress and steer the student's future in the program. Continuation in the program from year to year is not automatic. Students must be invited to continue, and will be invited only so long as they demonstrate substantial and continual growth toward artistic excellence.

Minimum Grade Requirements

To remain in the program, the student must maintain a cumulative 2.0 average in both General Studies and arts courses through the first year, and in the following years, a cumulative average of 2.0 in General Studies courses and 2.5 in arts courses.

Arts Probation and Letters of Warning

A student, who fails to maintain a 2.0 in arts classes in any single term during the first year, or a 2.5 in arts classes for any single term in subsequent years, will be placed on Arts Probation for the following term. Students who, in the judgment of the faculty, fail to demonstrate sufficient professional development in the arts will receive a Letter of Warning and may also be placed on Arts Probation.

Transfer Students

Transfer students are placed according to ability and experience at the discretion of the dean, following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered and appropriate advanced credit will be given. A transfer student must spend a minimum of two years at the School of the Arts to qualify for the Bachelor of Fine Arts in Design & Production.

Special Programs/Requirements

Supplies and Materials

Students are personally responsible for obtaining their own supplies and equipment for classes and crew (such as drafting equipment, shop hand tools and drawing and design supplies), as well as required (or recommended) textbooks for courses. Expenditures will be heaviest during the first year, as students make major investments that they will use for the rest of their professional careers. Students not already owning some of the major equipment and supplies needed should be prepared to spend \$750 or more during the early part of their first year.

Apprenticeship

Students in their fourth year may, with the permission of the dean and the approval of the faculty, receive credit for one or two terms of arts courses for apprenticeship in a professional company. These students continue to pay regular tuition to the North Carolina School of the Arts.

Undergraduate Course Requirements

COSTUME DESIGN

Year One	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 120, 130: Fundamentals	1	1	1
DEP 151, 152, 153: Color & Design	2	2	2
DEP 161, 162, 163: Drawing	2	2	2
DEP 221, 222, 223: Costume Construction I	2	2	2
DEP 599: Intensive Arts Projects	2		
GES 101, 102, 103: Critical Perspectives	2	2	2
ARH 101, 102, 103: Art History	2	2	2
General Studies Electives ¹	2	2	2
Credit Hours	19	17	17
Year Two			
DEP 200: Production	4	4	4
DEP 171, 172: Costume History	2	2	
DEP 261, 262, 263: Costume Design I	2	2	2
DEP 264, 265, 266: Drawing & Painting for the Designer: Costumes	2	2	2
DEP 321, 322, 323: Costume Construction II	2	2	2

DEP 524: Textiles			2
DEP 599: Intensive Arts Projects	2		
THH 241, 242, 243: Theatre History	2	2	2
GES 211, 212, 213: Western Thought	2	2	2
Credit Hours	18	16	16

Year Three

DEP 300: Production	4	4	4
DEP 177, 178, 179: Hair History & Styling	2	2	2
DEP 361, 362, 363: Costume Design II	2	2	2
DEP 390: Text Analysis & Directing		2	
DEP 421, 422, 423: Costume Construction III	2	2	2
DEP 599: Intensive Arts Projects	2		
General Studies Electives ¹	2	2	2
Credit Hours	14	14	12

Year Four

DEP 400: Production	4	4	4
DEP 461, 462, 463: Costume Design III	2	2	2
DEP 174, 175, 176: History of Decor	2	2	2
And			
DEP 251, 252, 253: Scene Design I	2	2	2
Or			
DEP 231, 232, 233: Lighting Design I	(2)	(2)	(2)
And			
Arts Electives ²	(2)	(2)	(2)
Or			
DEP 274, 275, 276: Makeup I	(2)	(2)	(2)
And			
Arts Electives ²	(2)	(2)	(2)
DEP 599: Intensive Arts Projects	2		
Credit Hours	12	10	10

Notes:

¹General Studies Electives must include LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature or Philosophy course.

²Arts Electives must have adviser's approval.

COSTUME TECHNOLOGY

Year One	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 120, 130: Fundamentals	1	1	1
DEP 151, 152, 153: Color & Design	2	2	2
DEP 161, 162, 163: Drawing	2	2	2
DEP 221, 222, 223: Costume Construction I	2	2	2
DEP 599: Intensive Arts Projects	2		
GES 101, 102, 103: Critical Perspectives	2	2	2
ARH 101, 102, 103: Art History	2	2	2
General Studies Electives ¹	2	2	2
Credit Hours	19	17	17

Year Two

DEP 200: Production	4	4	4
DEP 171, 172: Costume History	2	2	
DEP 261, 262, 263: Costume Design I	2	2	2

DEP 264, 265, 266: Drawing & Painting for the Designer: Costumes	2	2	2
DEP 321, 322, 323: Costume Construction II	2	2	2
DEP 524: Textiles			2
DEP 599: Intensive Arts Projects	2		
THH 241, 242, 243: Theatre History	2	2	2
GES 211, 212, 213: Western Thought	2	2	2
Credit Hours	18	16	16

Year Three

DEP 300: Production	4	4	4
DEP 177, 178, 179: Hair History & Styling	2	2	2
DEP 421, 422, 423: Costume Construction III	2	2	2
DEP 527, 528: Costume Shop Management	2	2	
DEP 599: Intensive Arts Projects	2		
General Studies Electives ¹	2	2	2
Credit Hours	14	12	10

Year Four

DEP 400: Production	4	4	4
DEP 137, 157: Intro. to Lighting/Scene Design	2	2	
DEP 240: Beginning CAD	2		
DEP 247, 248, 249: Stage Properties	2	2	2
DEP 424, 425, 426: Costume Construction IV	2	2	2
Arts Electives ²	2	2	2
DEP 599: Intensive Arts Projects	2		
Credit Hours	16	12	10

Notes:

¹General Studies Electives must include LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature or Philosophy course.

²Arts Electives must have adviser's approval.

LIGHTING DESIGN

Year One	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 120, 130: Fundamentals	1	1	1
DEP 141, 142, 143: Drafting	2	2	2
DEP 151, 152, 153: Color & Design	2	2	2
DEP 161, 162, 163: Drawing	2	2	2
DEP 599: Intensive Arts Projects	2		
GES 101, 102, 103: Critical Perspectives	2	2	2
General Studies Electives ¹	2	2	2
Credit Hours	17	15	15

Year Two

DEP 200: Production	4	4	4
DEP 154, 155, 156: 3D Design	2	2	2
Or			
DEP 114, 115, 116: Metalworking I ²	(2)	(2)	(2)
DEP 217, 218, 219: Stagecraft	2	2	2
DEP 231, 232, 233: Lighting Design I	2	2	2
DEP 234, 235, 236: Stage Electrics	2	2	2
DEP 599: Intensive Arts Projects	2		
THH 241, 242, 243: Theatre History	2	2	2
GES 211, 212, 213: Western Thought	2	2	2

	Credit Hours	18	16	16
Year Three				
DEP 300: Production		4	4	4
DEP 157, 167: Intro. to Scene/Costume Design		2	2	
DEP 174, 175, 176: History of Décor		2	2	2
Or				
DEP 514, 515, 516: Motion Control ²		(2)	(2)	(2)
DEP 254: Drawing & Painting for the Designer: Scenery		2		
Or				
DEP 150: Fundamentals of Filmmaking ²				(2)
DEP 331, 332, 333: Lighting Design II		2	2	2
Or				
DEP 314, 315, 316: Advanced Theatre Technology ²		(2)	(2)	(2)
DEP 599: Intensive Arts Projects		2		
Arts Electives ²		2	2	2
General Studies Electives ¹		2	2	2
General Studies Electives ¹		2	2	2
	Credit Hours	18	16	16

Year Four				
DEP 400: Production		4	4	4
DEP 240, 340, 440: CAD		2	2	2
DEP 431, 432, 433: Lighting Design III		2	2	2
Or				
DEP 310, 410, 510: Rigging ²		(2)	(2)	(2)
DEP 599: Intensive Arts Projects		2		
Arts Electives ²		2	2	2
	Credit Hours	12	10	10

Notes:

¹General Studies Electives must include LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature or Philosophy course.

²Arts Electives must have adviser's approval.

SCENE DESIGN

	Fall	Winter	Spring
Year One			
DEP 100: Production	4	4	4
DEP 110, 120, 130: Fundamentals	1	1	1
DEP 141, 142, 143: Drafting	2	2	2
DEP 151, 152, 153: Color & Design	2	2	2
DEP 161, 162, 163: Drawing	2	2	2
DEP 599: Intensive Arts Projects	2		
GES 101, 102, 103: Critical Perspectives	2	2	2
ARH 101, 102, 103: Art History	2	2	2
General Studies Electives ¹	2	2	2
	Credit Hours	19	17

Year Two				
DEP 200: Production		4	4	4
DEP 211, 212, 213: Scene Painting I		2	2	2
DEP 217, 218, 219: Stagecraft		2	2	2
DEP 241: Advanced Drafting		2		

DEP 251, 252, 253: Scene Design I	2	2	2
DEP 254, 255, 256: Drawing & Painting for the Designer: Scenery	2	2	2
DEP 599: Intensive Arts Projects	2		
THH 241, 242, 243: Theatre History	2	2	2
Credit Hours	18	14	14

Year Three

DEP 300: Production	4	4	4
DEP 174, 175, 176: History of Decor	2	2	2
DEP 311, 312, 313: Scene Painting II	2	2	2
DEP 351, 352, 353: Scene Design II	2	2	2
DEP 390: Text Analysis & Directing		2	
DEP 599: Intensive Arts Projects	2		
GES 211, 212, 213: Western Thought	2	2	2
General Studies Electives ¹	2	2	2
Credit Hours	16	16	14

Year Four

DEP 400: Production	4	4	4
DEP 451, 452, 453: Scene Design III	2	2	2
DEP 231, 232, 233: Lighting Design I	2	2	2
And			
Arts Electives ²	2	2	2
Or			
DEP 171, 172: Costume History	(2)	(2)	
And			
DEP 261, 262, 263: Costume Design I	(2)	(2)	(2)
And			
Arts Elective ²			(2)
DEP 599: Intensive Arts Projects	2		
Credit Hours	12	10	10

Notes:

¹General Studies Electives must include LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature or Philosophy course.

²Arts Electives must have adviser's approval.

SCENE PAINTING

Year One	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 120, 130: Fundamentals	1	1	1
DEP 141, 142, 143: Drafting	2	2	2
DEP 151, 152, 153: Color & Design	2	2	2
DEP 161, 162, 163: Drawing	2	2	2
DEP 599: Intensive Arts Projects	2		
GES 101, 102, 103: Critical Perspectives	2	2	2
ARH 101, 102, 103: Art History	2	2	2
General Studies Electives ¹	2	2	2
Credit Hours	19	17	17

Year Two

DEP 200: Production	4	4	4
DEP 211, 212, 213: Scene Painting I	2	2	2
DEP 217, 218, 219: Stagecraft	2	2	2
DEP 247, 248, 249: Stage Properties	2	2	2

DEP 254, 255, 256: Drawing & Painting for the Designer: Scenery	2	2	2
DEP 599: Intensive Arts Projects	2		
THH 241, 242, 243: Theatre History	2	2	2
Credit Hours	16	14	14

Year Three

DEP 300: Production	4	4	4
DEP 174, 175, 176: History of Decor	2	2	2
DEP 251, 252, 253: Scene Design I	2	2	2
DEP 311, 312, 313: Scene Painting II	2	2	2
DEP 599: Intensive Arts Projects	2		
GES 211, 212, 213: Western Thought	2	2	2
General Studies Electives ¹	2	2	2
Credit Hours	16	14	14

Year Four

DEP 400: Production	4	4	4
DEP 137: Intro. to Lighting Design	2		
DEP 264, 265, 266: Drawing & Painting for the Designer: Costumes	2	2	2
DEP 411, 412, 413: Scene Painting III	2	2	2
DEP 417, 418, 419: Professional Career Development	2	2	2
DEP 599: Intensive Arts Projects	2		
Credit Hours	14	10	10

Notes:

¹General Studies Electives must include LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature or Philosophy course.

SOUND DESIGN

Year One	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 120, 130: Fundamentals	1	1	1
DEP 141, 142, 143: Drafting	2	2	2
DEP 151, 152, 153: Color & Design	2	2	2
DEP 181, 182, 183: Intro. to Theatre Sound	2	2	2
DEP 599: Intensive Arts Projects	2		
GES 101, 102, 103 : Critical Perspectives	2	2	2
General Studies Electives ¹	2	2	2
Credit Hours	17	15	15

Year Two

DEP 200: Production	4	4	4
DEP 234, 235, 236: Stage Electrics	2	2	2
DEP 281, 282, 283: Sound Design I	2	2	2
DEP 284, 285, 286: Audio Electronics	2	2	2
DEP 240, 340, 440: CAD	2	2	2
DEP 599: Intensive Arts Projects	2		
THH 241, 242, 243: Theatre History	2	2	2
GES 211, 212, 213: Western Thought	2	2	2
Credit Hours	18	16	16

Year Three

DEP 300: Production	4	4	4
DEP 174, 175, 176: History of Decor	2	2	2

DEP 291, 292, 293: Stage Management I	2	2	2
DEP 310, 410, 510: Rigging	2	2	2
DEP 381, 382, 383: Sound Design II	2	2	2
DEP 599: Intensive Arts Projects	2		
General Studies Electives ¹	4	4	4
Credit Hours	18	16	16

Year Four

DEP 400: Production	4	4	4
DEP 341, 342, 343: Production Management	2	2	2
DEP 390: Text Analysis/Directing		2	
DEP 481, 482, 483: Sound Design III	2	2	2
DEP 599: Intensive Arts Projects	2		
Arts Electives ²	2	2	2
Credit Hours	12	12	10

Notes:

¹General Studies Electives must include LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature or Philosophy course.

²Arts Electives must have adviser's approval.

STAGE MANAGEMENT

Year One

	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 120, 130: Fundamentals	1	1	1
DEP 141, 142: Drafting	2	2	
DEP 151, 152, 153: Color & Design	2	2	2
DEP 161, 162, 163: Drawing	2	2	2
DEP 190: Introduction to Stage Management			2
DEP 599: Intensive Arts Projects	2		
GES 101, 102, 103: Critical Perspectives	2	2	2
General Studies Electives ¹	2	2	2
Credit Hours	17	15	15

Year Two

DEP 200: Production	4	4	4
DEP 181, 182, 183: Intro. to Theatre Sound	2	2	2
DEP 291, 292, 293: Stage Management I	2	2	2
DEP 599: Intensive Arts Projects	2		
Arts Electives ²	2	2	2
THH 241, 242, 243: Theatre History	2	2	2
GES 211, 212, 213: Western Thought	2	2	2
Credit Hours	16	14	14

Year Three

DEP 300: Production	4	4	4
DEP 137, 157, 167: Intro. to Lighting/Scene/Costume Design	2	2	2
DEP 341, 342, 343: Production Management	2	2	2
DEP 391, 392, 393: Stage Management II	2	2	2
DEP 599: Intensive Arts Projects	2		
General Studies Electives ¹	2	2	2
General Studies Electives ¹	2	2	2
Credit Hours	16	14	14

Year Four

DEP 400: Production	4	4	4
DEP 498: Stage Management Seminar	2	2	2
Arts Electives ²	2	2	2
Arts Electives ²	2	2	2
DEP 599: Intensive Arts Projects	2		
Credit Hours	12	10	10

Notes:

¹General Studies Electives must include LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature or Philosophy course.²Arts Electives must have adviser's approval.**STAGE PROPERTIES****Year One**

	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 120, 130: Fundamentals	1	1	1
DEP 141, 142, 143: Drafting	2	2	2
DEP 150: Film Production Fundamentals			2
DEP 151, 152, 153: Color & Design	2	2	2
DEP 161, 162, 163: Drawing	2	2	2
DEP 599: Intensive Arts Projects	2		
GES 101, 102, 103: Critical Perspectives	2	2	2
ARH 101, 102, 103: Art History	2	2	2
General Studies Electives ¹	2	2	2
Credit Hours	19	17	19

Year Two

DEP 200: Production	4	4	4
DEP 174, 175, 176: History of Decor	2	2	2
DEP 211, 212, 213: Scene Painting I	2	2	2
DEP 217, 218, 219: Stagecraft	2	2	2
DEP 254, 255, 256: Drawing & Painting for the Designer: Scenery	2	2	2
DEP 247, 248, 249: Stage Properties	2	2	2
DEP 599: Intensive Arts Projects	2		
THH 241, 242, 243: Theatre History	2	2	2
Credit Hours	18	16	16

Year Three

DEP 300: Production	4	4	4
DEP 114, 115, 116: Welding and Metalworking I	2	2	2
DEP 137, 157, 167: Intro. to Lighting/Scene/Costume Design	2	2	2
DEP 344, 345, 346: Furniture	2	2	2
DEP 599: Intensive Arts Projects	2		
Arts Elective ²	2	2	2
GES 211, 212, 213: Western Thought	2	2	2
General Studies Elective	2	2	2
Credit Hours	18	16	16

Year Four

DEP 400: Production	4	4	4
DEP 347, 348, 349: Advanced Stage Properties	2	2	2
DEP 417, 418, 419: Professional Career Development	2	2	2
DEP 599: Intensive Arts Projects	2		

Credit Hours	10	8	8
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Notes:

¹General Studies Electives must include LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature or Philosophy course.

²Arts Electives must have adviser's approval.

TECHNICAL DIRECTION

Year One	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 120, 130: Fundamentals	1	1	1
DEP 114, 115, 116: Welding and Metalworking I	2	2	2
DEP 141, 142, 143: Drafting	2	2	2
DEP 151, 152, 153: Color & Design	2	2	2
DEP 599: Intensive Arts Projects	2		
GES 101, 102, 103: Critical Perspectives	2	2	2
General Studies Electives ¹	2	2	2
Credit Hours	17	15	15

Year Two	Fall	Winter	Spring
DEP 200: Production	4	4	4
DEP 211, 212, 213: Scene Painting I	2	2	2
DEP 217, 218, 219: Stagecraft	2	2	2
DEP 244, 245, 246: Shop Practice and Technique	2	2	2
DEP 247, 248, 249: Stage Properties	2	2	2
DEP 599: Intensive Arts Projects	2		
THH 241, 242, 243: Theatre History	2	2	2
GES 211, 212, 213: Western Thought	2	2	2
Credit Hours	18	16	16

Year Three	Fall	Winter	Spring
DEP 300: Production	4	4	4
DEP 137, 157, 167: Intro. to Lighting/Scene/Costume Design	2	2	2
DEP 174, 175, 176: History of Decor	2	2	2
DEP 314, 315, 316: Advanced Theatre Technology	2	2	2
DEP 317, 318, 319: Technical Direction	2	2	2
DEP 599: Intensive Arts Projects	2		
General Studies Electives ¹	2	2	2
General Studies Electives ¹	2	2	2
Credit Hours	18	16	16

Year Four	Fall	Winter	Spring
DEP 400: Production	4	4	4
DEP 341, 342, 343: Production Management	2	2	2
Arts Electives ²	2	2	2
DEP 599: Intensive Arts Projects	2		
Credit Hours	10	8	8

Notes:

¹General Studies Electives must include LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature or Philosophy course.

²Arts Electives must have adviser's approval.

WIG AND MAKEUP DESIGN

Year One	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 120, 130: Fundamentals	1	1	1
DEP 150: Film Production Fundamentals			2
DEP 151, 152, 153: Color & Design	2	2	2
DEP 161, 162, 163: Drawing	2	2	2
DEP 170: Introduction to Makeup	1		
DEP 177, 178, 179: Hair History & Styling	2	2	2
DEP 599: Intensive Arts Projects	2		
GES 101, 102, 103: Critical Perspectives	2	2	2
General Studies Electives ¹	2	2	2
Credit Hours	18	15	17
Year Two			
DEP 200: Production	4	4	4
DEP 171, 172: Costume History	2	2	
DEP 264, 265, 266: Drawing & Painting for the Designer: Costumes	2	2	2
DEP 274, 275, 276: Makeup I	2	2	2
DEP 277, 278, 279: Wig Construction I	2	2	2
DEP 599: Intensive Arts Projects	2		
ARH 101, 102, 103: Art History	2	2	2
GES 211, 212, 213: Western Thought	2	2	2
Credit Hours	18	16	14
Year Three			
DEP 300: Production	4	4	4
DEP 261, 262, 263: Costume Design I	2	2	2
DEP 374, 375, 376: Makeup II	2	2	2
DEP 377, 378, 379: Wig Construction II	2	2	2
DEP 390: Text Analysis & Directing		2	
DEP 570: Introduction to Prosthetics	2		
DEP 599: Intensive Arts Projects	2		
THH 241, 242, 243: Theatre History	2	2	2
General Studies Electives ¹	2	2	2
Credit Hours	18	16	14
Year Four			
DEP 400: Production	4	4	4
DEP 577, 578, 579: Advanced Wig & Makeup	4	4	4
DEP 599: Intensive Arts Projects	2		
Arts Electives ³	2	2	2
Credit Hours	12	10	10

Notes:

¹General Studies Electives must include LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature or Philosophy course.

²Arts Electives must have adviser's approval.

³Arts Electives must have adviser's approval, and be selected from the following: Lighting Design, Costume Construction, Millinery/Masks, History of Decor, any foreign language, Opera History, Dance History, Stage Properties.

General Studies Requirements

Costume Design, Costume Technology, Scene Design, Scene Painting, Stage Properties, Wig & Makeup Design:

GES 101, 102, 103	Critical Perspectives	6
GES 211, 212, 213	Foundations of Western Thought	6
THH 241, 242, 243	Theatre History	6
LIT 290	Topics in Dramatic Lit.	2
ARH 101, 102, 103	Art History	6
Social Science Elective		2
Math/Science Elective		2
Literature/Philosophy Elective		2
General Studies Electives*		4
Total		36

Lighting Design, Sound Design and Engineering, Stage Management, Technical Direction:

GES 101, 102, 103	Critical Perspectives	6
GES 211, 212, 213	Foundations of Western Thought	6
THH 241, 242, 243	Theatre History	6
LIT 290	Topics in Dramatic Lit.	2
Social Science Elective		2
Math/Science Elective		2
Literature/Philosophy Elective		2
General Studies Electives*		10
Total		36

*Students are strongly advised to choose their remaining electives from at least two of the following areas: Humanities, Social Science, and Mathematics/Science.

The Graduate Program

The Master of Fine Arts professional training program is open to college graduates who wish to specialize in one of four design concentrations or one of five production concentrations.

Design Concentrations:

Costume Design
Scene Design
Sound Design
Wig and Makeup Design

Production Concentrations:

Costume Technology
Scene Painting
Stage Automation
Stage Properties
Technical Direction

The M.F.A. is earned in a three-year conservatory program where extensive classroom and studio work is balanced with practical production experience. Studio and production assignments escalate in scale and complexity to prepare students to take full responsibility for productions as designers and technicians during the last two years of the program.

Classes are small and the 19 resident faculty members are working professionals and full-time participants in the training program. The faculty regularly gives guidance and evaluation to each student throughout the three-year program. As part of the training process, the faculty occasionally participates in NCSA productions as designers and technicians. Guest master teachers add to the curriculum with workshops in specialized areas. The studio and production work in which the student participates is of the highest professional level in both design creativity and technical execution.

Standards of Achievement and Evaluation

To be eligible for the degree, a student must successfully complete a minimum of 60 hours of graduate credit. Students will be placed in classes according to their abilities demonstrated by their portfolio, placement tests, or courses taken previously as indicated by transcripts. Most students will need three years to complete the program.

Grading System

There is no grade of “D” at the graduate level.

A graduate student may accumulate only a maximum of eight (8) credit hours of the grade of “C” (including “C+” and “C-”) and remain enrolled in the graduate program. A graduate student receiving a grade of “F” in any course will be dropped from the program. No student will receive the M.F.A. with a grade of Incomplete.

Portfolio Review

A portfolio showing will be made at the end of each year with a final Portfolio Review before the full faculty at the end of the term in which graduation occurs. Evaluation of career potential will be an ongoing process, and students will be invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Thesis Requirement

In their final year, students will complete a fully documented thesis production from either a design or technical point of view. The production will actually be produced and presented before the public, and documentation will include, but not be limited to, historical period research, design concepts, renderings, color samples, paint elevations, complete construction and mechanical drawings, cost estimations,

schedules, and photographs of the completed production. With approval of the faculty, a student may elect to complete a research thesis rather than a production thesis, particularly in concentrations where research may be a more appropriate challenge for the candidate rather than engagement in a particular production.

Supplies and Materials

Students are personally responsible for obtaining their own supplies and equipment for classes and crew, (such as drafting equipment, shop hand tools and drawing and design supplies), as well as required (or recommended) textbooks for courses. Expenditures will be heaviest during the first year, as students make major investments that they will use for the rest of their professional careers. Students not already owning some of the major equipment and supplies needed should be prepared to spend \$750 or more during the early part of their first year.

Financial Assistance

A number of scholarships, grants and assistantships are available to graduate students and are awarded directly by the School of Design & Production. Students are automatically considered for these awards, and need do nothing specific to apply. The Dean makes the awards, which are both need- and merit-based, in consultation with the faculty.

Graduate Course Requirements

GRADUATE COSTUME DESIGN

Year One	Fall	Winter	Spring
DEP 500: Production	4	4	4
DEP 171, 172: Costume History	2	2	
DEP 264, 265, 266: Drawing & Painting for the Designer: Costumes	2	2	2
DEP 524: Textiles			2
DEP 561, 562, 563: Grad. Costume Design I	2	2	2
DEP 621, 622, 623: Grad. Costume Construction I	2	2	2
DEP 599: Intensive Arts Projects	2		
Credit Hours	14	12	12
Year Two			
DEP 600: Production	4	4	4
DEP 177, 178, 179: Hair History & Styling	2	2	2
DEP 390: Text Analysis & Directing		2	
DEP 661, 662, 663: Grad. Costume Design II	2	2	2
DEP 721, 722, 723: Grad. Costume Construction II	2	2	2
DEP 599: Intensive Arts Projects	2		
Credit Hours	12	12	10
Year Three			
DEP 700: Production	4	4	4
DEP 761, 762, 763: Grad. Costume Design III	2	2	2
DEP 799: Thesis			2
DEP 231, 232, 233: Lighting Design I	2	2	2
And			
Arts Electives ²	2	2	2
Or			
DEP 251, 252, 253: Scene Design I	(2)	(2)	(2)
And			
DEP 174, 175, 176: History of Decor	(2)	(2)	(2)
Or			
DEP 274, 275, 276: Makeup I	(2)	(2)	(2)
And			

Arts Electives ²	(2)	(2)	(2)
DEP 599: Intensive Arts Projects	2		
Credit Hours	12	10	12

Notes:

²Arts Electives must have adviser's approval.

Graduate Costume Technology

Year One	Fall	Winter	Spring
DEP 500: Production	4	4	4
DEP 171, 172: Costume History	2	2	
DEP 264, 265, 266: Drawing & Painting for the Designer: Costumes	2	2	2
DEP 524: Textiles			2
DEP 561, 562, 563: Grad. Cost. Design I	2	2	2
DEP 621, 622, 623: Grad. Cost. Construction I	2	2	2
DEP 599: Intensive Arts Projects	2		
Credit Hours	14	12	12

Year Two

DEP 600: Production	4	4	4
DEP 177, 178, 179: Hair History & Styling	2	2	2
DEP 527, 528: Costume Shop Management		2	2
DEP 661, 662, 663: Grad. Costume Design II	2	2	2
DEP 721, 722, 723: Grad. Costume Construction II	2	2	2
DEP 599: Intensive Arts Projects	2		
Credit Hours	12	12	12

Year Three

DEP 700: Production	4	4	4
DEP 154, 155, 156: Sculpture	2	2	2
DEP 240: Beginning CAD	2		
DEP 724, 725, 726: Grad. Costume Construction III	2	2	2
DEP 799: Thesis			2
DEP 599: Intensive Arts Projects	2		
Arts Electives ²	2	2	2
Credit Hours	14	10	12

Notes:

²Arts Electives must have adviser's approval.

Graduate Scene Design

Year One	Fall	Winter	Spring
DEP 500: Production	4	4	4
DEP 174, 175, 176: History of Decor	2	2	2
DEP 240: Beginning CAD		2	
DEP 241: Advanced Drafting	2		
DEP 254, 255, 256: Drawing & Painting for the Designer: Scenery	2	2	2
DEP 511, 512, 513: Grad. Scenic Art I	2	2	2
DEP 551, 552, 553: Grad. Scene Design I	2	2	2
DEP 599: Intensive Arts Projects	2		
Credit Hours	16	14	12

Year Two

DEP 600: Production	4	4	4
DEP 390: Text Analysis & Directing		2	
DEP 611, 612, 613: Grad. Scenic Art II	2	2	2

DEP 651, 652, 653: Grad. Scene Design II	2	2	2
DEP 231, 232, 233: Lighting Design I	2	2	2
And			
Arts Electives ²	2	2	2
Or			
DEP 171, 172: Costume History	(2)	(2)	
And			
DEP 261, 262, 263: Costume Design I	(2)	(2)	(2)
And			
Arts Electives ²			(2)
DEP 599: Intensive Arts Projects	2		
Credit Hours	14	14	12

Year Three

DEP 700: Production	4	4	4
DEP 751, 752, 753: Grad. Scene Design III	2	2	2
DEP 799: Thesis			2
DEP 599: Intensive Arts Projects	2		
Arts Electives ²	2	2	2
Arts Electives ²	2	2	2
Credit Hours	12	10	12

Notes:

²Arts Electives must have adviser's approval.

Graduate Scene Painting

Year One	Fall	Winter	Spring
DEP 500: Production	4	4	4
DEP 141, 142, 143: Drafting	2	2	2
Or			
Arts Electives ²	(2)	(2)	(2)
DEP 150: Film Production Fundamentals			2
DEP 174, 175, 176: History of Decor	2	2	2
DEP 254, 255, 256: Drawing & Painting for the Designer: Scenery	2	2	2
DEP 511, 512, 513: Grad. Scenic Art I	2	2	2
DEP 551, 552, 553: Grad. Scene Design I	2	2	2
DEP 599: Intensive Arts	2		
Credit Hours	16	14	16

Year Two

DEP 600: Production	4	4	4
DEP 611, 612, 613: Grad. Scenic Art II	2	2	2
DEP 264, 265, 266: Drawing & Painting for the Designer: Costumes	2	2	2
DEP 547, 548, 549: Grad. Stage Properties	2	2	2
DEP 599: Intensive Arts	2		
Arts Electives ²	2	2	2
Credit Hours	14	12	12

Year Three

DEP 700: Production	4	4	4
DEP 137: Intro. to Lighting Design	2		
DEP 540: Computer Graphics		2	
DEP 711, 712, 713: Grad. Scenic Art III	2	2	2
DEP 799: Thesis			2

DEP 599: Intensive Arts	2		
Arts Electives ²	2	2	2
Credit Hours	12	10	10

Notes:

²Arts Electives must have adviser's approval.

Graduate Sound Design

Year One	Fall	Winter	Spring
DEP 500: Production	4	4	4
DEP 240, 340, 440: CAD	2	2	2
DEP 284, 285, 286: Audio Electronics	2	2	2
DEP 310, 410, 510: Rigging	2	2	2
DEP 581, 582, 583: Grad. Sound Design I	2	2	2
DEP 599: Intensive Arts Projects	2		
Credit Hours	14	12	12

Year Two

DEP 600: Production	4	4	4
DEP 174, 175, 176: History of Decor	2	2	2
DEP 390: Text Analysis & Directing		2	
DEP 681, 682, 683: Grad. Sound Design II	2	2	2
DEP 599: Intensive Arts Projects	2		
Arts Electives ²	2	2	2
Credit Hours	12	12	10

Year Three

DEP 700: Production	4	4	4
DEP 641, 642, 643: Grad. Production Management	2	2	2
DEP 680: Graduate Sound Projects	2	2	2
DEP 781, 782, 783: Grad. Sound Design III	2	2	2
DEP 799: Thesis			2
DEP 599: Intensive Arts Projects	2		
Arts Electives ²	2	2	2
Credit Hours	14	12	14

Notes:

²Arts Electives must have adviser's approval.

Graduate Stage Automation

Year One	Fall	Winter	Spring
DEP 500: Production	4	4	4
DEP 114, 115, 116: Welding and Metalworking I	2	2	2
DEP 141, 142, 143: Drafting	2	2	2
Or			
DEP 240, 340, 440: CAD	(2)	(2)	(2)
DEP 514, 515, 516: Motion Control I	2	2	2
DEP 614, 615, 616: Grad. Advanced Theatre Technology	2	2	2
DEP 599: Intensive Arts	2		
Credit Hours	14	12	12

Year Two

DEP 600: Production	4	4	4
DEP 214, 215, 216: Welding and Metalworking II	2	2	2

DEP 240, 340, 440: CAD	2	2	2
Or			
Arts Electives ²	(2)	(2)	(2)
DEP 517, 518, 519: Motion Control II	2	2	2
DEP 617, 618, 619: Grad. Technical Direction	2	2	2
DEP 641, 642, 643: Grad. Production Management	2	2	2
DEP 599: Intensive Arts	2		
Credit Hours	16	14	14

Year Three

DEP 700: Production	4	4	4
DEP 310, 410: Theatrical Rigging Practice		2	2
DEP 620, 620, 620: Motion Control III	2	2	2
DEP 644, 645, 646: Grad. Shop Practice and Technique	2	2	2
DEP 799: Thesis			2
DEP 599: Intensive Arts	2		
Credit Hours	10	10	12

Notes:

²Arts Electives must have adviser's approval.

Graduate Stage Properties

Year One	Fall	Winter	Spring
DEP 500: Production	4	4	4
DEP 141, 142, 143: Drafting	2	2	2
Or			
Arts Electives ²	(2)	(2)	(2)
DEP 150: Film Production Fundamentals			2
DEP 174, 175, 176: History of Decor	2	2	2
DEP 511, 512, 513: Grad. Scenic Art I	2	2	2
DEP 547, 548, 549: Grad. Stage Properties	2	2	2
DEP 599: Intensive Arts	2		
Arts Electives ²	2	2	2
Credit Hours	16	14	16

Year Two

DEP 600: Production	4	4	4
DEP 114, 115, 116: Welding and Metalworking I	2	2	2
DEP 344, 345, 346: Furniture	2	2	2
DEP 611, 612, 613: Grad. Scenic Art II	2	2	2
DEP 644, 645, 646: Grad. Shop Practice and Technique	2	2	2
DEP 647, 648, 649: Grad. Advanced Stage Properties	2	2	2
DEP 599: Intensive Arts	2		
Credit Hours	16	14	14

Year Three

DEP 700: Production	4	4	4
DEP 699: Prop Independent Study	2	2	2
DEP 799: Thesis			2
DEP 599: Intensive Arts	2		
Arts Electives ²	2	2	2
Credit Hours	10	8	10

Notes:

²Arts Electives must have adviser's approval.

Graduate Technical Direction

Year One	Fall	Winter	Spring
DEP 500: Production	4	4	4
DEP 114, 115, 116: Welding and Metalworking I	2	2	2
DEP 141, 142, 143: Drafting*	2	2	2
Or			
Arts Electives ²	(2)	(2)	(2)
DEP 614, 615, 616: Grad. Adv. Theatre Technology	2	2	2
DEP 617, 618, 619: Grad. Technical Direction	2	2	2
DEP 644, 645, 646: Grad. Shop Practice and Technique	2	2	2
DEP 599: Intensive Arts Projects	2		
Credit Hours	16	14	14

*Students placing out of Drafting must enroll in Arts Electives.

Note: Students must place out of, or enroll in, DEP 120 (Costume Fundamentals) during Year One.

Year Two

DEP 600: Production	4	4	4
DEP 151, 152, 153: Color & Design	2	2	2
DEP 231, 232, 233: Lighting Design I	2	2	2
DEP 511, 512, 513: Grad. Scenic Art I	2	2	2
DEP 610: Graduate Technical Projects	2		
DEP 641, 642, 643: Production Mgmt.	2	2	2
DEP 599: Intensive Arts Projects	2		
Arts Electives ²		2	2
Credit Hours	16	14	14

Note: Students with a strong background in lighting, and with the adviser's approval, may elect to enroll in one of the Advanced Lighting Design sequences, in place of DEP 231, 232, 233 (Lighting Design I).

Year Three

DEP 700: Production	4	4	4
DEP 174, 175, 176: History of Decor	2	2	2
DEP 799: Thesis			2
Arts Electives ²	2	2	2
Arts Electives ²	2	2	2
Arts Electives ²	2	2	2
DEP 599: Intensive Arts Projects	2		
Credit Hours	14	12	14

Notes:

²Arts Electives must have adviser's approval.

Graduate Wig And Makeup Design

Year One	Fall	Winter	Spring
DEP 500: Production	4	4	4
DEP 150: Film Production Fundamentals			2
DEP 171, 172: Costume History	2	2	
DEP 177, 178, 179: Hair History & Styling	2	2	2
DEP 264, 265, 266: Drawing & Painting for the Designer: Costumes	2	2	2
DEP 674, 675, 676: Makeup I	2	2	2
DEP 677, 678, 679: Wig Construction I	2	2	2
DEP 599: Intensive Arts Projects	2		
Credit Hours	16	14	14

Year Two

DEP 600: Production	4	4	4
DEP 154, 155, 156: 3-D Design & Sculpture	2	2	2
DEP 390: Text Analysis & Directing		2	
DEP 570: Introduction to Prosthetics	2		
DEP 774, 775, 776: Makeup II	2	2	2
DEP 777, 778, 779: Wig Construction II	2	2	2
DEP 599: Intensive Arts Projects	2		
Arts Electives ³	2	2	2
Credit Hours	16	14	12

Year Three

DEP 700: Production	4	4	4
DEP 577, 578, 579: Advanced Prosthetics	4	4	4
DEP 771, 772, 773: Wig Design Seminar	2	2	2
DEP 799: Thesis	2		
DEP 599: Intensive Arts Projects	2		2
Arts Electives ³		2	2
Credit Hours	14	12	14

Notes:

³Arts Electives must have adviser's approval, and be selected from the following: Lighting Design, Costume Construction, Millinery/Masks, History of Decor, Costume Design, Opera History, Dance History, any foreign language.

Course Descriptions

All courses listed may not be offered each year. Lists of courses offered in a given year or term may be obtained from the School of Design & Production office.

DEP 100, 200, 300, 400: **Production** (4 credits each term)

Practical application of all phases of technical production and design for staged productions. During the first year, assignments to crews and design projects will be varied to ensure broad exposure and experience. Advanced students will be assigned to the areas of their concentration.

DEP 110: **Scenery Fundamentals** (1 credit)

An introduction to the fundamentals of scenery construction, theatre rigging, tools and shop procedures, and safety.

DEP 114, 115, 116: **Welding and Metalworking I** (2 credits each term)

A three-term sequence exploring the use of metal as a scenic material. Concentration is on safety, tools, and the various welding and metalworking processes. 114 is prerequisite to 115. Students may only enter 116 with consent of the instructor and the successful completion of 114 and 115.

DEP 120: **Costume Fundamentals** (1 credit)

An introduction to sewing for stage costumes, including shop procedures, organization and basic techniques of pinning, marking, cutting and machine and hand sewing.

DEP 130: **Lighting Fundamentals** (1 credit)

An introduction to the mechanics of stage lighting, including instrument maintenance, control boards, color media, basic electricity and shop procedures. In addition, basic stage management and a discussion of a performing arts organizational chart will be discussed.

DEP 137: Introduction to Lighting Design (2 credits)

An introduction to and survey of the principles of lighting design for the non-designer, focusing on the history, development, function and future of lighting design for the stage.

DEP 141, 142, 143: Drafting for the Theatre (2 credits each term)

Intensive training in the various elements of technical theatre and stage design graphics. Included in the first term are ground plans, elevations, sections and orthographics. Second and third terms concentrate on lighting graphics, pictorial drawings, perspective techniques, and presentational styles. Students must successfully complete each term in sequence.

DEP 150: Film Production Fundamentals (2 credits each term)

An overview of the fundamentals of film production through lectures and practical application.

DEP 151, 152, 153: Color and Design (2 credits each term)

An investigation of the basic principles of two-dimensional art and graphic forms through various media and a study of color and color theory through projects in traditional and individual expression.

DEP 154, 155, 156: 3-D Design and Sculpture (2 credits each term)

The study of three-dimensional design and sculpture for the theatrical designer. Sculptural problems will be explored using various media – clay, wire, paper, wood.

DEP 157: Introduction to Scene Design (2 credits)

An introduction to and survey of the principles of scene design for the non-designer, focusing on the process of theatrical design as influenced by the Western physical stage.

DEP 161, 162, 163: Drawing (2 credits each term)

A practical study in developing drawing skills. Special focus is given to space, movement, perspective, and the human form.

DEP 167: Introduction to Costume Design (2 credits)

An introduction to and survey of the process of costume design for the non-designer.

DEP 170: Introduction to Makeup (2 credits)

An introductory exploration of the basic materials and methods used in stage and film makeup.

DEP 171, 172: Costume History (2 credits each term)

A survey of clothing and accessories throughout the Western world from ancient times to the present.

DEP 174, 175, 176: History of Decor (2 credits each term)

A survey of architecture, interiors and furniture throughout the Western world, from ancient times to the present.

DEP 177, 178, 179: Hair History and Styling (2 credits each term)

Brief overview of the history of hairstyles and styling techniques with an emphasis on applications for theatre and film.

DEP 181, 182, 183: A Practical Introduction to Theatre Sound (2 credits each term)

Terms 1 and 2 are a practical introduction to sound, sound equipment, and sound systems utilized by the theatre technician in theatrical production, including a basic introduction to film location recording. Term 3 is an introduction to and survey of the principles of theatre sound design, focusing on the considerations, processes, and breadth of sound design for the stage.

DEP 190: Introduction to Stage Management (2 credits)

The course is designed to acquaint the first-year stage management students with their role on the various productions throughout this campus. Students will become familiar with the guidelines of the Stage

Management Department as well as the structure and guidelines of all the various schools and departments with which they will be working.

DEP 199, 299, 399, 499, 699: **Tutorials and Contracts** (credits to be announced)

Credit is given for apprenticeships and tutorials originated by the student with faculty approval, for special projects which will significantly enrich the student's growth and development in areas not regularly covered in established courses.

DEP 211, 212, 213: **Scene Painting I** (2 credits each term)

A study of basic techniques employed by the scenic artist. Emphasis is placed on equipment, procedure and practical application to framed scenery, drops and three-dimensional units.

DEP 214, 215, 216: **Welding and Metalworking II** (2 credits each term)

A honing of welding and fabrication skills learned in Welding and Metalworking I. Basic machine shop operations will be covered including general tool and shop maintenance. DEP 214, 215, 216 must be completed in sequence or students must obtain consent of the instructor. Prerequisites: DEP 116 or consent of the instructor.

DEP 217, 218, 219: **Stagecraft** (2 credits each term)

An in-depth study of the tools and techniques of scenery construction, backstage operating systems, and construction materials.

DEP 221, 222, 223: **Costume Construction I** (2 credits each term)

A study of flat patterning and construction techniques, with emphasis on practical application in theatrical costuming.

DEP 231, 232, 233: **Lighting Design I** (2 credits each term)

Introduction to the principles, theories, and equipment employed by the lighting designer for the stage. Areas of investigation include color, light sources, control systems and script analysis.

DEP 234, 235, 236: **Stage Electrics** (2 credits each term)

A survey of the mechanics of stage electrics and the role of the production electrician. Topics will include electrical power distribution, trouble-shooting, pulling the show package and cost estimates for rental packages.

DEP 240: **Introduction to CAD** (2 credits)

An introduction to computer-assisted drafting (CAD) and its use in theatre. The student's basic CAD skills are developed as a foundation for intermediate and advanced study in their area of concentration. The course will focus on one of several software applications for CAD.

DEP 241: **Advanced Drafting** (2 credits)

A course which concentrates on improving the speed and style of the designer's drafting. Also included is a review of mechanical perspective.

DEP 244, 245, 246: **Shop Practice and Technique** (2 credits each term)

Exploration of typical shop organization and methodology, including techniques to improve craftsmanship and productivity.

DEP 247, 248, 249: **Stage Properties** (2 credits each term)

A study of basic procedures, techniques, and materials that can be used by the designer and technician in the construction of stage properties. Basic introduction to organization and procurement of stage properties. DEP 247 and 248 are prerequisites to DEP 249.

DEP 251, 252, 253: **Scene Design I** (2 credits each term)

Introduction to Scene Design, emphasizing the design process from script analysis to presentational material, through the investigation of styles of theatre and stage spaces and the application of design variables.

DEP 254, 255, 256: **Drawing and Painting for the Designer: Scenery** (2 credits each term)

An exploration of techniques and media used in rendering scenic elements for theatre and film.

DEP 261, 262, 263: **Costume Design** (2 credits each term)

An examination of the fundamental techniques of costume design through a series of historical and problem-oriented projects. Emphasis will be placed on imagination, problem-solving, and growth in both rendering and presentation of work. Costume History (DEP 171, 172, 173) required as a prerequisite or concurrent course.

DEP 264, 265, 266: **Drawing and Painting for the Designer: Costumes** (2 credits each term)

An exploration of techniques and media used in rendering costumes for theatre and film.

DEP 274, 275, 276: **Makeup I** (2 credits each term)

An introduction to basic makeup techniques concentrating on creating characters with painting techniques.

DEP 277, 278, 279: **Wig Construction** (2 credits each term)

An introduction to the techniques used to build hairpieces for the theatre and film. Topics will include ventilating beards, mustaches and wig fronts. Prerequisites: DEP 177, 178, 179.

DEP 281, 282, 283: **Sound Design I - The Craft** (2 credits each term)

An in-depth study of the tools and techniques used to construct reinforced sound and sound scores for the theatre. Topics include system calculation, drafting and design, color codes and conventions, digital and analogue pre-production, communications, and documentation. Prerequisites: DEP 181, 182, 183, 240.

DEP 284, 285, 286: **Audio Electronics** (2 credits each term)

A practical introduction to troubleshooting, repair, and servicing of individual components and audio systems used for theatre sound. Consideration will also be given to the redesign and remanufacture of equipment from other fields for use in theatre sound. Prerequisite: Sound Concentration.

DEP 291, 292, 293: **Stage Management I** (2 credits each term)

An introduction to the fundamentals of stage management as related to current productions as well as professional union requirements. The basic techniques of the stage manager are presented, including the prompt book, rehearsal and performance procedures. In addition, stage management forms and formats will be studied to strengthen organizational skills.

DEP 310: **Theatrical Rigging Practice** (2 credits each term)

An intermediate level class in theatrical rigging practice. The student will build on a foundation laid in DEP 219: Stagecraft, learning how to design and use rigging systems in theatrical and arena settings. Emphasis will be placed on proper selection and use of rigging hardware and equipment.

DEP 311, 312, 313: **Scene Painting II** (2 credits each term)

A review of basic processes and techniques will be the foundation for development of more complex assignments. Specialized applicators, dyes, and multi-step processes will be introduced.

DEP 314, 315, 316: **Advanced Theatre Technology** (2 credits each term)

A continuation of Stagecraft (DEP 217-219) with special emphasis on complex problem-solving and new technology. Included is a brief study of structural engineering with a concentration on problems in scenic construction and mathematical problem-solving.

DEP 317, 318, 319: **Technical Direction** (2 credits each term)

A more specific examination of theatre technology, including the role of the technical director in production, rigging, special effects, equipment specifications and developments in theatre technology.

DEP 321, 322, 323: **Costume Construction II** (2 credits each term)

Advanced projects in theatrical patterning and construction with an emphasis on developing problem-solving skills. Possible subjects include corsetry, petticoats, trousers, and draping.

DEP 331, 332, 333: **Lighting Design II** (2 credits each term)

Theory and practice of lighting the stage for various styles of productions. Emphasis is placed on concept development, design collaboration and script interpretation. Instruction in new systems and mechanical/electrical systems as well as new developments in lighting design.

DEP 340: **Intermediate CAD** (2 credits)

An intermediate level course in computer-assisted drafting (CAD) for the theatre. The student will continue to build upon basic skills by producing more complex projects and will begin to focus on specific applications. The course will focus on one of several software applications. Prerequisite: DEP 240 or instructor's approval.

DEP 341, 342, 343: **Production Management** (2 credits each term)

An investigation into the structure of theatre administration and personnel management as it relates to technical theatre, technical direction and stage management.

DEP 344, 345, 346: **Furniture and Woodworking** (2 credits each term)

Practical study of the construction, upholstery, repair and refinishing of furniture for the stage, and the art of fine woodworking.

DEP 347, 348, 349: **Advanced Stage Properties** (2 credits each term)

A course revolving around student-generated projects. The purpose is to give the Properties specialist the opportunity to discover and execute projects that they may not have gotten in the production setting or previous classroom experience. This class also engages in perplexing projects that may occur in the productions currently under construction.

DEP 351, 352, 353: **Scene Design II** (2 credits each term)

A continuation of projects in Scene Design incorporating all of the various theatrical forms, such as opera, ballet, and musicals, as well as drama. Emphasis is on the speed of conceptualization and rendering.

DEP 361, 362, 363: **Costume Design II** (2 credits each term)

A continuation in costume design intended to give the student the opportunity to explore its many facets, from theatre to dance. All projects are geared toward a strong portfolio.

DEP 364, 365, 366: **Advanced Drawing II** (2 credits each term)

A studio course using various media and focusing on figure drawing and exterior architectural studies.

DEP 374, 375, 376: **Makeup II** (2 credits each term)

Continued development of painting skills for dance, opera, drama and film. The student will execute makeups with a variety of makeup materials. Prerequisites: DEP 274, 275, 276.

DEP 377, 378, 379: **Wig Construction II** (2 credits each term)

Continued development of construction skills by executing more complex projects, including full wigs and character hairpieces. Prerequisites: DEP 277, 278, 279.

DEP 381, 382, 383: **Sound Design II - The Art** (2 credits each term)

An in-depth study of the interrelationships and considerations needed to fully explore sound design for the theatre. Areas of study include actors, aesthetics, space, time, shape, historical period, music, director,

designers, technicians, audience, script analysis, perception, and politics. Comparative reference will be made to sound design for the screen. Prerequisites: DEP 181, 182, 183.

DEP 390: Text Analysis and Directing (2 credits)

A basic introduction to a directorial approach to a production. Conceptual approaches, style, character, and basic blocking techniques are examined.

DEP 391, 392, 393: Stage Management II (2 credits each term)

A course designed specifically for stage managers to increase their awareness of the training of, and problems faced by, performers, directors and choreographers, as they relate to the functions and duties of the stage manager in production.

DEP 410: Advanced Rigging Practice (2 credits each term)

An advanced level class in theatrical rigging practice. The student will study specific techniques in flying scenery, chain motors, trusses, and equipment, as well as safe climbing practices. This course will build upon a foundation laid in DEP 310: Theatrical Rigging Practice.

DEP 411, 412, 413: Scene Painting III (2 credits each term)

A further development of the scene painter's skills with concentration on brushwork, drawing and product selection. New processes and skills relating to the fields of decorative painting and painting for film will be introduced.

DEP 417, 418, 419: Professional Career Development (2 credits each term)

Group discussions on current productions, resumes, portfolio formats, cover letters, personal budgets, establishing credit, taxes and mock interviews. This course is designed for students in their final year, preparing for the job market and life after NCSA.

DEP 421, 422, 423: Costume Construction III (2 credits each term)

Advanced projects in theatrical patterning and construction with an emphasis on developing problem-solving skills. Possible subjects include tailoring, millinery, and sleeves.

DEP 424, 425, 426: Costume Construction IV (2 credits each term)

A series of term projects in the areas of dance costume, mask-making, dressmaker detail, computer-assisted pattern drafting, advanced draping problems, and shape changing through padding. Instructor will select one area each term, depending upon individual student needs and interest. Prerequisite for computer-assisted pattern drafting: DEP 240 during the term *immediately* preceding enrollment in DEP 425.

DEP 431, 432, 433: Lighting Design III (2 credits each term)

A continuation of Lighting Design II, with special emphasis on discussion and critique of actualized productions. Lighting Design students in this class will, when qualified, design lighting for major mainstage productions.

DEP 440: Advanced CAD (2 credits)

An advanced level course in computer-assisted drafting (CAD) for the theatre. The student will continue to build upon intermediate skills and focus on advanced applications such as three-dimensional drawing and programming. The course will focus on one of several software applications. Prerequisites: DEP 340 or instructor's approval.

DEP 451, 452, 453: Scene Design III (2 credits each term)

An advanced study of the philosophy and techniques of design as they apply to full and complete design packages, including final-year production assignments.

DEP 461, 462, 463: Costume Design III (2 credits each term)

An advanced study of the philosophy and techniques of design as they apply to full and complete design packages, including final-year production assignments.

DEP 481, 482, 483: **Sound Design III - The Business** (2 credits each term)

Students are guided in their active participation in the running of a business that allocates resources and personnel to, and is responsible for, the sound requirements for all theatrical productions on campus. Additional areas of guidance include contracts, copyright, unions, health and safety, Americans with Disabilities Act, health insurance, pensions, continued learning, and stress management.

DEP 498: **Stage Management Seminar** (2 credits each term)

Group discussion and individual projects relating to current productions for the senior stage management student; and development of the student's skills to survive in the marketplace.

DEP 500, 600, 700: **Graduate Production** (4 credits each term)

Practical laboratory application of all phases of design and technical production. Students enroll each term they are in residence.

DEP 510: **Advanced Rigging Projects/Practicum** (2 credits each term)

An advanced level course in theatrical rigging. The student will study specific techniques in flying scenery, chain motors, trusses, and equipment, as well as safe climbing practices, through hands-on projects and training. This course will build upon a foundation laid in DEP 410: Advanced Theatrical Rigging.

DEP 511, 512, 513: **Graduate Scenic Art I** (2 credits each term)

A study of basic techniques employed by the scenic artist. Emphasis is placed upon equipment, procedure and practical application to framed scenery, drops and three-dimensional units.

DEP 514, 515, 516: **Motion Control** (2 credits each term)

Motion control for the stage. In-depth study of the use of control systems and equipment in relation to moving scenery. Computer and other control systems will be covered.

DEP 517, 518, 519: **Motion Control II** (2 credits each term)

A continuation of the skills and knowledge from Motion Control. More in-depth study in design and programming of complete systems.

DEP 520: **Advanced Stagecraft** (2 credits each term)

An advanced level class in stagecraft. The student will study advanced techniques in complex scenery layout and construction. This course will build upon a foundation laid in DEP 217, 218, 219: Stagecraft.

DEP 524: **Textiles** (2 credits)

The study of textiles: fabric construction, properties and characteristics.

DEP 527, 528: **Costume Shop Management** (2 credits each term)

A study of the skills needed for successful costume shop management, including time management, supervision, leadership, stress management, space management, and health and safety.

DEP 540: **Computer Graphics** (2 credits)

How to capture and manipulate graphics for use on stage, using digital photographs, scanners and clip art.

DEP 547, 548, 549: **Graduate Stage Properties I** (2 credits each term)

A study of basic procedures, techniques and materials that can be used by the designer and technician in the construction of stage properties. Basic introduction to organization and procurement of stage properties. DEP 547 and 548 are prerequisite to DEP 549.

DEP 551, 552, 553: **Graduate Scene Design I** (2 credits each term)

Review and analysis of the principles of scene design for the stage, with emphasis on the use of various stage spaces, research, visual presentation, and integration with costumes and lighting.

DEP 561, 562, 563: **Graduate Costume Design I** (2 credits each term)
Review and analysis of the principles of costume design for the stage, with emphasis on research, style and character and their integration with scenery and lighting.

DEP 570: **Introduction to Prosthetics** (2 credits)
An introductory exploration of the basic materials and methods used in creating three-dimensional prosthetics.

DEP 577, 578, 579: **Advanced Prosthetics** (4 credits each term)
An in-depth exploration of prosthetics techniques and materials. Students will design, sculpt, build and apply human and creature prosthetics using a variety of materials including gelatin, latex and urethane. Prerequisites: DEP 570, 374, 375, 376 (undergraduate); DEP 570, 774, 775, 776 (graduate).

DEP 581, 582, 583: **Graduate Sound Design I** (2 credits each term)
Individually tailored review and analysis of the tools, techniques, interrelationships and considerations needed to design sound for the theatre. Comparative reference will be made to sound design for the screen.

DEP 599: **Intensive Arts Projects** (2 credits)
Special projects, programs, classes, seminars and performances, developed by each of the arts areas, during the two-week period immediately following the Thanksgiving break. These may be either intradisciplinary or interdisciplinary among arts areas and/or General Studies. Students must enroll in the course each fall term they are in attendance at NCSA. The course will be graded "pass/fail."

DEP 610: **Graduate Technical Projects** (2 credits)
Students undertake self-directed study in technical projects or topics of their choosing, with the consent and supervision of the faculty.

DEP 611, 612, 613: **Graduate Scenic Art II** (2 credits each term)
A review of basic processes and techniques will be the foundation for development of more complex assignments. Specialized applicators, dyes and multi-step processes will be introduced.

DEP 614, 615, 616: **Advanced Theatre Technology** (2 credits each term)
An advanced course in scenery construction techniques and material technology with an emphasis on mathematical problem-solving. A brief study of structural engineering is included, with concentration on its application to stage machinery and scenic units.

DEP 617, 618, 619: **Graduate Technical Direction** (2 credits each term)
Study in-depth of the functions and responsibilities of production and scene shop supervisors through studio/laboratory sessions.

DEP 620: **Motion Control III** (2 credits each term)
Advanced study of Motion Control in a Seminar setting. Includes investigations in equipment, software and procedures for control of effects on stage and in the entertainment industry.

DEP 621, 622, 623: **Graduate Costume Construction I** (2 credits each term)
Advanced projects in theatrical patterning and construction with an emphasis on developing problem-solving skills. Possible subjects include corsetry, petticoats, trousers and draping.

DEP 641, 642, 643: **Production Management** (2 credits each term)
Study of general management for the theatre with emphasis on the duties of the production manager through lecture and discussion sessions.

DEP 644, 645, 646: **Graduate Shop Practice and Technique** (2 credits each term)
The exploration of typical shop organization and methodology, including techniques to improve craftsmanship and productivity.

DEP 647, 648, 649: **Graduate Advanced Stage Properties** (2 credits each term)

A course revolving around student-generated projects. The purpose is to give the Properties specialist the opportunity to discover and execute projects that they may not have gotten in the production setting or previous classroom experience. This class also engages in perplexing projects that may occur in the productions currently under construction.

DEP 651, 652, 653: **Graduate Scene Design II** (2 credits each term)

Development of skills in conceptualizing the scenic design and preparing it for execution. Emphasis is placed on developing facility and speed with the designer's graphic skills and solving the design problems of multi-set productions in theatre, opera, dance and musical theatre through lecture/discussion/critique sessions.

DEP 661, 662, 663: **Graduate Costume Design II** (2 credits each term)

Continued development of skills needed to produce larger and more complex costume design projects. In-depth involvement with production concepts and solutions through lecture and critique.

DEP 674, 675, 676: **Graduate Makeup I** (2 credits each term)

In-depth study of makeup skills, including painting techniques and simple prosthetics.

DEP 677, 678, 679: **Graduate Wig Construction I** (2 credits each term)

An introduction to the techniques used to build hairpieces for theatre and film. Topics will include ventilating beards, mustaches, and wig fronts. Prerequisites: DEP 177, 178, 179.

DEP 680: **Graduate Sound Projects** (2 credits each term)

Students undertake self-directed study in sound projects or topics of their choosing, with the consent and supervision of the faculty.

DEP 681, 682, 683: **Graduate Sound Design II** (2 credits each term)

An in-depth study of, and research into, acoustics and perception as related to theatre sound design. Senior involvement in running a business that is responsible for providing the sound for all the productions on campus. Comparative reference will be made to sound design for the screen.

DEP 711, 712, 713: **Graduate Scene Painting III** (2 credits each term)

A further development of the scene painter's skills with concentration on brushwork, drawing and product selection. New processes and skills relating to the fields of decorative painting and painting for film will be introduced.

DEP 721, 722, 723: **Graduate Costume Construction II** (2 credits each term)

Advanced projects in theatrical patterning and construction with an emphasis on developing problem-solving skills. Possible subjects include tailoring, millinery, and sleeves.

DEP 724, 725, 726: **Graduate Costume Construction III** (2 credits each term)

A series of term projects in the areas of dance costume, mask-making, dressmaker detail, computer-assisted pattern drafting, advanced draping problems and shape changing through padding. Instructor will select one area each term, depending upon individual student needs and interest. Prerequisite for computer-assisted pattern drafting: DEP 240 during the term *immediately* preceding enrollment in DEP 725.

DEP 751, 752, 753: **Graduate Scene Design** (2 credits each term)

Directed study in scenic design for theatre, opera, ballet and musical theatre for the most advanced student.

DEP 761, 762, 763: **Graduate Costume Design III** (2 credits each term)

Directed study in costume design for theatre, opera, ballet, and musical theatre for the most advanced student.

DEP 771, 772, 773: **Graduate Wig Design Seminar** (2 credits each term)

A course devoted to the techniques of design and construction of unusual “hairgoods.” Many of the projects focus on problem-solving and boldly going where no one has gone before.

DEP 774, 775, 776: **Graduate Makeup II** (2 credits each term)

Development of advanced makeup techniques, including prosthetics, bald caps and applying makeup to others. Prerequisites: DEP 674, 675, 676.

DEP 777, 778, 779: **Graduate Wig Construction II** (2 credits each term)

Continued development of construction skills by executing more complex projects, including full wigs and character hairpieces. Prerequisites: DEP 677, 678, 679.

DEP 781, 782, 783: **Graduate Sound Design III** (2 credits each term)

Advanced projects and research into the most complex areas of theatre sound design with comparative reference being made to sound design for the screen. Senior involvement in running the business that is responsible for providing the sound for all the theatrical productions on campus.

DEP 799: **Thesis** (2 credits)

Preparation and submission of a fully documented production thesis in the student’s area of concentration: costume design, costume technology, scene design, scene painting, stage automation, stage properties, sound design, technical direction, or wig and makeup design. The production will be fully produced and presented before the public. Documentation will include design concepts, research material, renderings, fabric/paint samples, elevations, complete construction and mechanical drawings, cost estimates, schedules, and photographs of the completed production. With permission of the faculty, a student may elect to complete a research project, conducted under the close supervision of the thesis advisor, rather than a production project.

VISUAL ARTS PROGRAM

The high school Visual Arts Program is open to entering juniors and seniors only. This exploratory program deals with visual communication and includes instruction and practice in drawing, graphics, color theory, two-dimensional design, sculpture, ceramics, and photography. These courses are supplemented by survey classes in Art History, tracing the visual arts from prehistory to contemporary philosophies. Studio assignments introduce the student to a variety of media and will also question the nature of the creative process and art objects. This is achieved through a carefully planned arts curriculum emphasizing a discipline that promotes intellectual, aesthetic and emotional growth. The Visual Arts faculty also realizes and stresses the importance of the academic program as an integral part of each student's education. All art assignments are scheduled to allow ample time for academic studies.

Visual Arts Faculty

Clyde Fowler, Jr., Director of Visual Arts Program; Drawing, Advanced Drawing (1975)
B.F.A., Virginia Commonwealth University. Studied drawing at the National Academy of Fine Arts in New York and at Art Students League, also in New York. Represented in the 40th annual North Carolina Artists Exhibition, North Carolina Museum of Art, Raleigh. One-person and group exhibitions at the Southeastern Center for Contemporary Art, Sawtooth Center for Visual Design, Wake Forest University, Weatherspoon Gallery-University of North Carolina at Greensboro, High Point Theatre Gallery.

Pamela C. Griffin, Color and Design, Drawing, Rendering (1982)
B.F.A., Syracuse University; M.F.A., Tyler School of Art, Temple University. Instructor/guest lecturer, Goods Gallery, Port Washington, N.Y.; Cazenovia College, N.Y.; Syracuse University, N.Y.

Greg Shelnett, Visual Arts; Sculpture, Ceramics (2000)
B.F.A., East Carolina University; M.F.A, University of Georgia. Associate professor of art, University of Mississippi; faculty exchange, Victoria College of the Arts, Melbourne, Australia; assistant professor of sculpture, University of Georgia. Exhibits include Fielding Wright Art Center, Cleveland; Ministry of Finance Gallery, Melbourne, Australia; UALR Gallery, University of Arkansas at Little Rock; Mississippi Museum of Art, Jackson; Connemara Conservancy, Plano, Texas. Works commissioned for Amnesty International, Washington, D.C.; Victorian College of the Arts, Melbourne. Member, American Foundrymen's Society, College Art Association, International Sculpture Center.

Standards of Achievement and Evaluation

Admission to the Program

Enrollment in Visual Arts is primarily limited to North Carolina residents who qualify for in-state tuition status, as defined in the North Carolina General Statute 116-143.1.

This program is designed for high school juniors and seniors who have artistic interest, dedication and enthusiasm which they wish to pursue in a structured course of study. The presentation of a portfolio (10-15 pieces of work) and an interview are prerequisites for admission. Although many students have had previous art training, this is not a requirement. Final decisions concerning admission are based on the artistic potential of each applicant, letters of recommendation, and a high school transcript.

Continuance in the Program

To remain in the Visual Arts Program, the student must maintain a 3.0 average in studio art classes and an average of 2.0 in the General Studies courses. Failure to meet this requirement will result in a one-term probationary period in which the student must attain a 3.0 average in each studio art class to continue in the program. Students are evaluated by the faculty each term and are invited to continue only as long as they demonstrate substantial growth toward artistic excellence.

High School Diploma

The state of North Carolina high school diploma with special concentration in visual arts is awarded to students who satisfactorily complete the requirements of the Visual Arts Program and of the state of North Carolina for high school graduation.

First-Year Program (2 Units per Year)

Each term, students will normally have two two-hour art studio classes every day, which will include drawing, fundamentals of design and color, sculpture, and three-dimensional design. Classes will stress individual development and critique to develop analysis and self-evaluation.

Second-Year Program (2 Units per Year)

Daily art studio classes will continue on an advanced level. Students also are required to take Art History (ARH) 101,102,103.

Course Descriptions

VIA 011,012,013: Drawing

A practical study to expand the students' ability to experience and to state their world in graphic terms, and to better understand the options and obstacles that confront an individual when drawing. Projects will be designed to explore various concepts and theories of drawing, as well as to expose the student to a wide range of media and material.

VIA 014,015,016: Advanced Drawing

A continuation of beginning drawing, designed to help the student broaden an understanding of the concepts, potentialities and processes involved in drawing.

VIA 021,022,023: Design (Level I)

An introduction to the basic elements of design, focusing on the application of these elements in a series of two-dimensional projects, which involve visual problem-solving and design decision-making. A wide variety of black-and-white (and color) media are used.

VIA 024,025,026: Advanced Design (Level II)

A continuation of Level I Design, stressing the refinement of technique, and further sophistication of form and content. Projects include two- and three-dimensional works in many types of media.

VIA 031,032,033: Sculpture and Ceramics (Level I)

The first year is devoted to problems in three-dimensional design (first term), using paper, cardboard, string and other materials; leading into an introduction to sculpture (second term), using plaster, wood and other sculpture media. Third term is devoted to beginning ceramics, using different techniques of hand-building. Students assist with mixing glazes and firing.

VIA 034,035,036: Advanced Sculpture and Ceramics

A continuation of introductory ceramics with advanced problems in hand-building. Wheel work is optional and is taught on an individual basis. Students assume more responsibility for glaze mixing and firing of the kilns. Second term is devoted to exploring new sculptural problems and ideas using a variety of media, both traditional and experimental. Third term: advanced studio problems in either sculpture or ceramics for half the term. Second half of the term is devoted to a senior project that will satisfy the course demands of all three art classes.

VIA 098: Introduction to NCSA

For all new high school students, this required course is an extended orientation to NCSA: to academic, arts, and social aspects of the campus community. Pass/Fail.

VIA 120: Introduction to Photography

An examination of the principles of black-and-white photography including the aesthetic balance of light and shadow with emphasis on image message and control. This course is available to advanced students in the Visual Arts Program who maintain a “B” average in Art History.

VIA 0599: Intensive Arts Projects (2 Credits)

Special projects, programs, classes, seminars and performances, developed by each of the arts areas, during the two-week period immediately following the Thanksgiving break. These may be either intra-disciplinary or inter-disciplinary among arts areas and/or General Studies. Students must enroll in the course each fall term they are in attendance at NCSA. The course will be graded “pass/fail.”

Summer Session

The curriculum for this five-week program is designed to train talented students in the skills and tools of visual communication. Studio classes are carefully planned to explore the mechanical, philosophical and intellectual aspects of the art experience in terms of the individuality of each student. Written and verbal critiques are given by the faculty to help each young artist more fully realize the potential of his or her creative abilities. Students completing the program will qualify for high school or beginning college credit, and rising high school juniors and seniors may apply for admission into the North Carolina School of the Arts Visual Arts Program for the following academic year.

THE SCHOOL OF DRAMA

The School of Drama is committed to training talented young men and women to be exciting, experienced, accomplished professional actors and actresses. The School responds to a definite need in the profession for actors to be technically well equipped and versatile, as well as creatively inspired. This vital fusion of talent and skill is the concern of the highly qualified professional faculty, which gives close personal attention to each student's development and goals. The School of Drama affirms classical values in its training process. An actor graduating from the drama school will possess a finely honed technique and an artistic sensitivity, capable of discerning standards of quality and integrity. As part of this process, the faculty supports the pursuit of courses in the Division of General Studies in order to provide an artistically and culturally diverse environment that nurtures and develops the whole person. Above all, the actor will be grounded in a behavior that is ethical, disciplined and responsible.

Applicants to the School of Drama may enroll in the college Arts Diploma program or the college degree (Bachelor of Fine Arts) program. Students in the degree program combine intensive training in drama with a full academic program. Students in the diploma program concentrate solely on intensive training in drama. The School of Drama also offers a High School Drama Program for rising in-state high school seniors (12th grade) and a limited number of out-of-state students, leading to the high school diploma.

School of Drama Faculty

Administration

Gerald Freedman, Dean; Acting, Directing (1991)

B.S., M.A., Northwestern University. Internationally renowned director of classical dramas, Broadway musicals, operas, new plays, television and film. Former artistic director of the New York Shakespeare Festival/Public Theatre, American Shakespeare Theatre, John Houseman's Acting Company, and the Great Lakes Theater Festival, Cleveland, Ohio. First American to direct at the International Shakespeare Globe Centre, London.

Robert Beseda, Assistant Dean; Professional Theatre Techniques (1991)

B.F.A., Juilliard School of Drama, John Houseman, director. As professional actor performed off-Broadway, major regional theatres, television and film. Assistant director to Gerald Freedman at New York Shakespeare Festival, New York City Opera, and PBS. Broadway press assistant, New York theatrical agent.

Bob Francesconi, Assistant Dean; Acting, Movement (1978)

M.A., B.A., Humboldt State University. Movement training with Yass Hakoshima and Carlo Mazzone-Clementi. Guest artist and teacher, International Mime Festival, 1974 and 1978. International Movement Symposium, 1990.

Faculty

Tanya Belov, Acting (1985)

M.F.A. in Acting (Equivalent), State Academy School of Circus & Variety Arts, Moscow, Russia. Visiting faculty, Department of Theatre Arts, Case Western Reserve University, Cleveland, Ohio. Teaching credits include the National Theatre Conservatory, Denver, Colo., and Ringling Bros. Barnum & Bailey Circus Clown College.

Matthew Bulluck, Acting (1996)

B.F.A., the Drama Division of The Juilliard School. Professional director in New York and regional theatre. Assistant director on Broadway, John Houseman's Acting Company, Arena Stage, Washington,

D.C., and Mark Taper Forum, Los Angeles. Literary manager for PlayMakers Repertory Company, Chapel Hill, N.C. Produced playwright; awarded the N.C. Arts Council's Playwrights Fellowship.

Ben Furey, Voice, Speech and Dialects (2002)

M.A., University College Dublin, Ireland; Postgraduate Diploma in Voice Studies, Central School of Speech and Drama, England; College Diploma in Musical Theatre, Guilford School of Acting, England. Further voice training: Patsy Rodenberg (Royal National Theatre), Andrew Wade (Royal Shakespeare Company). Professional actor and singer in England, Europe and U.S. Accent and voice coach at Guthrie Theatre, Dallas Theater Center and Gate Theatre, Dublin, Ireland. Voice teacher in Britain, Ireland and U.S.

Dale Girard, Combat (1997)

Training at the Theatre Arts Program, University of Northern Colorado. Senior member of the Society of American Fight Directors. Spent five years on the faculty at the National Theatre Conservatory, Denver, Colo.; resident fight director for the Yale School of Drama and the Yale School of Music Opera Program. Professional fight director in New York, regional theatres and opera companies. Principal stuntman with the United Stuntman's Assoc. with work in feature films. Author, "Actors on Guard."

Mary Irwin, Head of Voice Department, Voice and Speech (1995)

B.A. (summa cum laude), New York University, and Postgraduate Diploma in Voice Studies, Central School of Speech and Drama, London. Studied Linklater Technique with Clyde Vinson and Andrea Haring. Taught at Central School of Speech and Drama, The Laura Henry Studio in Santa Monica, Calif., and coached privately. Studied acting with Lee Strasberg at the Lee Strasberg Theatre Institute, and voice and speech with Cicely Berry and Andrew Wade at the Royal Shakespeare Company. Professional acting credits in theatre and television..

Jeff Lewis, Singing, Musical Director (1995)

B.M.E., Indiana University, and M.M., University of Cincinnati College-Conservatory of Music. Nationally acclaimed and award-winning professional musical director and master teacher of musical theatre and singing technique.

Jacklyn Maddux, Voice and Speech, Alexander Technique (1997)

A.A., Briarcliff College. Trained with Robert Neff Williams in voice and speech, Jane Kosminsky in Alexander Technique, and William Esper in Meisner Acting Technique. For 10 years, head of Voice & Speech section, Neighborhood Playhouse, New York City. Dialect and vocal coach for professional theatre productions. Produced playwright and professional actress in New York and regional theatre.

Robert Moyer, Director of the High School Drama Program and Drama Summer Session (1990)

B.A., English Literature, Kenyon College; M.F.A., Directing, Tulane University. Studied extensively with Viola Spolin, author of "Improvisation for the Theatre"; created and directed original productions with her, and with Charles Strouse. Director of nationally recognized story theatre company, The United Stage.

Mollie Murray, Dance (1969)

Trained with Matt Mattox, Luigi, Tony Stevens, Ron De Marco, Ballet Arts, Ballet Theatre. Performed professionally on Broadway, national tours, television and industrials.

Cigdem Onat, Head of Acting (1979)

M.A., University of North Carolina at Chapel Hill; A.B., Robert College, Istanbul, Turkey; Conservatoire de le Centre de L'Est, concentration on directing. Guest actress and director, international festivals. Actress with the State Theatre of Turkey. Drama Desk nominee, Theatre World Award winner for "The Time of the Cuckoo." Lincoln Center Theater, world premiere of "Claudio Lazlo" at the George Street Playhouse.

Cynthia Penn-Henderson, Modern Dance (1995)

Modern Dance degree, North Carolina School of the Arts; training at Webster College, St. Louis, Mo. Established choreographer and dance teacher with more than 15 years experience in jazz & modern dance,

classical ballet and musical theatre; spent two years with Alvin Ailey Dance Company; taught and choreographed in Japan, France, Switzerland and Morocco. Resident choreographer for Radio Caracas TV, Venezuela, and the founder/director of the Jazz Center of Caracas.

Martin Rader, Acting (1975)

M.F.A., Pennsylvania State University; B.A., State University of New York. Training with Richard Edelman, Manuel Duque, Dick Shank and Kelly Keaton. Director, New Dramatists, N.Y.; Rose Bruford, London.

Visiting Faculty

John Dillon, Acting, Directing (1996)

M.F.A. in Stage Directing, Columbia University; M.A. in Theater Arts, Northwestern University; B.A. with honors, Phi Beta Kappa, Northwestern University. Artistic director, Milwaukee Repertory Theater, from 1977 - 1993. Nationally renowned stage director, member of the executive committee of the Society of Stage Directors & Choreographers, former board member of Theatre Communications Group and senior contributor to American Theatre magazine. Presently associate artistic director of Tokyo's Institute of Dramatic Arts.

Staff

Mary Jane Degnan, Assistant to the Dean, Administrator of Drama Summer Session (1992)

Twana Gilliam, Secretary, Assistant to the Director of the High School Drama Program (1994)

Damon Carmona, Accompanist (1996)

Guest Faculty

The School of Drama is committed to maintaining a close and creative relationship with the profession.

Guest faculty have included:

Sigfrido Aguilar

Tanya Berezin

Bob Berky

Michael Breault

Victoria Bussert

David Craig

Hume Cronyn

Ruby Dee

Colleen Dewhurst

James Donlon

Lucien Douglas

Olympia Dukakis

Dikki Ellis *

Margaret Emory

David Esbjornson

Alan Filderman

Alexa Fogel

Horton Foote

Tim Guinee*

Richard Hamburger

Yass Hakoshima

Rosemary Harris

Peter Hedges*

Mari Lyn Henry

Robert L. Hobbs

Hal Holbrook

Bette Howard

Chuck Hudson

Tom Hulce*
Barry Kyle
Linda Lavin
Romulus Linney
Margaret Loft
Boris Lvov-Anokhin
Alexander Kalyagin
Stacy Keach
Terrence Mann*
Nicholas Martin
Marilyn McIntyre*
Brian Mertes
Glyn O'Malley*
Mary-Louise Parker*
Mandy Patinkin
David Petrarca
Alla Pokrovskaya
Ellis Rabb
Mark Ramont
Dale Rhieling
Alexander Sabinin
Amy Salz
Jessica Sayre
Michele Shay
Lewis J. Stadlen
Jean Stapleton
David Ogden Stiers
Kevin Stites
Daniel Swee
Jessica Tandy
Mark Teshner
Jordan Thaler
Kent Thompson
Nikki Valco
Jim Wilhelm
Elizabeth Woodman
Irene Worth
*NCSA alumni

The Professional Actor Training Program Bachelor of Fine Arts/College Arts Diploma

The Acting Program

Standards of Achievement and Evaluation

Each student committed to a career in theatre engages in a rigorous course of study with required classes in voice, movement and acting. The curriculum also includes more specific skills, including mask work, stage-fighting, verse-speaking, dialects, comedy techniques, singing, musical theatre, and period and style. The schedule for each day includes class work relevant to afternoon and evening rehearsal periods. Major works from the classical repertory through the 20th century are studied. A full schedule of workshops and major productions provides vital performing experience. Every year, students completing the four years of actor training are invited at the recommendation of the dean to participate in a presentation in New York

for major agents, casting directors, artistic directors and management from all branches of theatre, film and television.

Admission to the School of Drama

College students are admitted to the program by audition and interview. Audition applicants should prepare three monologues (one classical, preferably from a play by Shakespeare, and two contrasting monologues from contemporary plays). Please be prepared to sing eight to 16 bars of a song without accompaniment. It is recommended that the audition song come from the standard musical theatre repertory. The three pieces and the song must not exceed five minutes total. Each selection should stand on its own as a monologue. Do not use foreign dialects or character voices. Dress appropriately for a rehearsal situation. Costumes and props are unnecessary. Candidates recommended by the Faculty Audition Committee are screened by the Admissions Committee in regard to academic record, potential and social maturity.

Continuance in the Program

Students are invited to continue in the program by the dean only as long as they demonstrate substantial growth toward artistic excellence. The School of Drama reserves the right to dismiss from the program without probation or an official letter of warning any student whose social or professional behavior prevents the School's classes and rehearsals from proceeding in a creative and productive fashion, and interferes with the training of other students.

The School of Drama has developed a program which is designed to provide a full, rounded and highly professional education in actor training. The drama school is aware that its particular professional program is not suitable for everyone.

It is the observation of this faculty that each student in the School of Drama is unique and must develop at his/her own pace. It would be detrimental to ask a student to continue to move forward in the program if his/her personal rate of growth does not coincide with the work demanded. In such cases, the student is asked to withdraw and apply to a training program more suited to his/her developing talents. This is in no way a reflection of the student's abilities, but a recognition of the limitations imposed by the drama school's four-year training program.

After the first two years of training, every student receives a certificate which attests to having fulfilled the preliminary actor training requirements in voice, speech, movement and acting. Those students who are deemed adaptable for the second two years of the actor training program are invited to continue for advanced training.

Classification

College students are classified according to their placement level in the arts program. The normal pattern of progression is one year in each level. Most entering students (college freshmen or college transfers) are placed in the first-year program. (See Advanced Placement.)

Year One

Studio 1

The first year is a probationary year. Students are expected to maintain a minimum 2.5 average each term in order to be continued for the next term.

Years Two, Three and Four

Studio 2, 3, and 4

Students at each of these levels must achieve a cumulative average of at least 3.0 in drama classes. After grades have been considered at the end of each term, the faculty determines if a student should be placed on arts probation for the following term based on these criteria: (1) ability to absorb instruction, (2) assessment of talent, and (3) ability to work and produce a performance. A student placed on arts probation who fails to meet the stated criteria in the succeeding term will not usually be invited to continue in the program.

Failing Grades

Grades of D or F in required arts courses are failing grades and indicate a serious problem. Depending on the nature and extent of the problem, the faculty may, at its discretion, require either: (1) that the student repeat the course or a suitable alternate course, or (2) that the student repeat the year with or without a period of suspension, or (3) that the student not be permitted to continue in the program.

Evaluation (other than grades)

Students are evaluated each term by the entire faculty and informed of their progress. In addition to assigning grades as an evaluation of a student's work, each teacher is expected to provide a written comment. Students are encouraged to discuss with the faculty, at any time, problems and progress in their work.

Advanced Placement

Transfer arts credit from other programs and institutions is not normally given. The normal manner of acknowledging prior training is by advanced placement credit. Transfer students and entering students with substantial previous professional training may, at the discretion of the faculty, be granted advanced placement and awarded commensurate advanced placement credit.

Requirements for a Bachelor of Fine Arts in Drama (Acting Concentration)

Arts Course Requirements and Credit Value

	Credits Per Course	Credits Per Year
Studio 1 (Year One)		
DRA 131, 132, 133: Technical Production	2	6
DRA 151, 152, 153: Acting I	2	6
DRA 161, 162, 163: Voice and Speech I	2	6
DRA 171, 172, 173: Movement I	2	6
DRA 180: Special Techniques	2	6
DRA 198: Special Topics	1	3
DRA 599: Intensive Arts	2	2
Total		35
Studio 2 (Year Two)		
DRA 251, 252, 253: Acting II	2	6
DRA 261, 262, 263: Voice and Speech II	2	6
DRA 264, 265, 266: Singing Class	1	3
DRA 271, 272, 273: Movement II	2	6
DRA 280: Special Techniques	2	6
DRA 290: Rehearsal and Performance	2	6
DRA 599: Intensive Arts	2	2
Total		35
Studio 3 (Year Three)		
DRA 351, 352, 353: Acting III	2	6
DRA 361, 362, 363; Voice & Speech III	2	6
DRA 364, 365, 366: Singing Class	1	3
DRA 371, 372, 373: Movement III	2	6
DRA 380: Special Techniques	2	6
DRA 390: Rehearsal and Performance	2	6
DRA 599: Intensive Arts	2	2
Total		35
Studio 4 (Year Four)		
DRA 499: Rehearsal/Performance	12	36

DRA 599: Intensive Arts	2	2
Total		38

DRA 119: Private Singing Instruction (1 Credit per Term)

Total arts credits (Drama)	143
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General Studies Requirements and Credit Value

GES 101, 102, 103	Critical Perspectives	6
GES 211, 212, 213	Foundations of Western Thought	6
THH 241, 242, 243	Theatre History	6
LIT 290	Topics in Dramatic Literature	2
Math/Science	elective	2
Literature/Philosophy	elective	2
Social Science	elective	2
General Studies	electives	10
Total General Studies required credits		36

Total credits for degree:

Arts credits (Drama)	143
General Studies credits*	36
Total (for four-year program)	179

* Transfer students need to complete 36 hours of General Studies for a B.F.A.

Requirements for a Diploma in Drama

An Arts Diploma in Drama is awarded upon completion of all arts requirements only.

Directing Option

The Directing Option is an introductory course offered in Studio 3 and Studio 4 which prepares students for advanced work in directing and rehearsal techniques. It includes the preparation of a production book, breaking down a script, analyzing and creating a production approach, and fieldwork in related areas of dance, music, design and visual arts.

Beginning in the third year, a limited number of students can elect a directing option at the invitation of the dean.

Transfer students must have the equivalent of the first two years of actor training in the School of Drama at the North Carolina School of the Arts.

Arts Requirements for a Bachelor of Fine Arts in Drama (Directing Concentration)

Studio 3 (Year Three)	Credits Per Course	Credits Per Year
DRA 351, 352, 353: Acting III	2	6
DRA 371, 372, 373: Movement III	2	6
DRA 380: Special Techniques	2	6
DRA 390: Directing	2	6
DRA 399: Field Work	2	6
DRA 330: Production Work	1	3
DRA 599: Intensive Arts	2	2
DEP 137, 157, 167: Elements of Lighting, Scene, Costume Design for Non-Specialists	2	6
Total		41

Note: Design courses DEP 137, 157, 167 required in the third year.

Studio 4 (Year Four)

DRA 499: Directing	12	36
DRA 599: Intensive Arts	2	2
Total		38

Note: Each student in the directing option will be expected to complete an internship, two hours per production each year (4-5 weeks of rehearsal plus one week of tech) to be arranged in consultation with the dean of drama. Grading will be by instructor or guest instructors as appropriate.

Course Descriptions: The Professional Actor Training Program**DRA 131, 132, 133: Technical Theatre (2 credits per term)**

A series of three introductory courses in costuming, lighting and scenery. Students learn the use of equipment and basic construction techniques. Skills and knowledge gained in technical theatre classes are used in crew assignments for School of Drama productions. All first-year drama students have production crew assignments.

DRA 330: Production Work (Directing Option) (1 credit per term)

Students will analyze each aspect of production in terms of directing. In a seminar situation students will also create a production book for a specific play selected by the instructor.

DRA 151, 152, 153: Acting I (2 credits per term)**DRA 251, 252, 253: Acting II (2 credits per term)****DRA 351, 352, 353: Acting III (2 credits per term)**

These are core courses in the School of Drama. In Studio 1, the student is encouraged to examine the craft of acting through improvisation, text analysis and basic acting. Studio 2 begins work which is continued in Studio 3. Each term's study is used to reveal problems of acting in various styles, i.e., Modern American, Realism, Restoration Comedy, etc. The student is presented with a comprehensive view of his/her craft and its traditions. Each term culminates in rehearsal and performance. The teaching associated with the core courses is designed to develop creativity and imagination while providing a sound technique with which the actor learns to control his or her performance. The balance between "instinct" and "craft" is an important part of this course.

DRA 161, 162, 163: Voice and Speech I (2 credits per term)**DRA 261, 262, 263: Voice and Speech II (2 credits per term)****DRA 361, 362, 363: Voice and Speech III (2 credits per term)**

These classes begin with a basic understanding of voice and speech. Vocal techniques are developed with the help of the Alexander Technique. The creative and interpretive use of the voice is explored; verse and dialect are studied and coaching is given when necessary. These classes support the work done in the acting core courses.

DRA 264, 265, 266: Singing Class (1 credit per term)

All students take singing classes. These include chorus work, reading of music and voice production.

DRA 364, 365, 366: Singing Class (1 credit per term)

Vocal production continued; musical theatre course work.

DRA 171, 172, 173: Movement I (2 credits per term)**DRA 271, 272, 273: Movement II (2 credits per term)****DRA 371, 372, 373: Movement III (2 credits per term)**

The movement training is designed to produce flexible, strong, well-coordinated bodies which will respond easily and readily to the creative demands of acting. Specific topics include theatre movement, period/style, mask, mime, physical comedy, combat, fencing, gymnastics, jazz dance, tap dance and modern dance.

DRA 180: **Special Techniques** (2 credits per term)

DRA 280: **Special Techniques** (2 credits per term)

DRA 380: **Special Techniques** (2 credits per term)

These courses include special classes designed to give students added insight and experience in areas not normally included in traditional acting classes. Special topics may include: character mask, audition techniques, makeup, directing projects and period/style.

DRA 198: **Special Topics** (1 credit per term)

This may include research in the source of language and vocabulary. The creative energy of language in communication is explored in texts of non-dramatic material as well as classic material. It may also include an introduction to the phonetic alphabet as a means of heightening the perceptions of sound and pronunciation. This course touches on the philosophic, creative and physical aspects of language. Language formation with emphasis on non-dramatic texts and phonetics is explored.

DRA 290: **Rehearsal and Performance** (2 credits per term)

DRA 390: **Rehearsal and Performance** (2 credits per term)

Faculty and guest directors use the rehearsal period and performance to extend training. During the rehearsal period, the actor is taught to develop a responsible, professional attitude and approach to the work. The actor learns to maintain a spontaneous and disciplined performance through the run of the production.

DRA 399: **Fundamentals of Directing (Directing Option)** (2 credits per term)

Directing students will attend all drama productions, workshops and forums; visit museums and art exhibits as assigned; attend music and dance concerts; write evaluation papers; and do assigned field work and scene work. In the spring term, directing students will direct a one-act play.

DRA 499: **Rehearsal and Performance** (12 credits per term)

In the final year of training, skills of working as an ensemble and artistic independence are developed. Fourth-year students present a season of classical and contemporary plays. In addition, master classes by distinguished members of the profession are given. Graduating students are presented in New York to management, agents and casting directors for theatre, film and television.

DRA 499: **Advanced Directing (Directing Option)** (12 credits per term)

The fourth-year director is guided toward independent development in various directing projects and scene work. Directing students will continue to have all the requirements demanded in DRA 399. In addition, fourth-year directors will assist guest directors in preparation and rehearsal of major productions, and will be responsible for the preparation and direction of the first act of a three-act play in the spring term, and the presentation of a non-dramatic performance piece during Intensive Arts. Student directors participate in seminars with guest artists and master teachers.

DRA 599: **Intensive Arts** (2 credits)

At the end of the fall term, all students participate in Intensive Arts, a two-week period in which adventurous creativity is stressed. Students are encouraged to pursue interdisciplinary studies and to develop individual creative projects.

The High School Drama Program

The High School Drama Program is an intensive course of study, focusing on the craft of acting. The program includes instruction and practice in acting, movement, voice and speech, technical theatre, directing, and film appreciation. The carefully planned curriculum emphasizes development of the

student's personal resources, aesthetic growth, capacity for artistic collaboration and awareness of theatre's cultural context, while recognizing the importance of the academic program.

Standards of Achievement and Evaluation

Admission to the Program

Enrollment in the High School Drama Program is limited to North Carolina residents who qualify for in-state tuition status, as defined in North Carolina General Statute 116-143.1, and a select number of out-of-state students.

This program is designed for rising high school seniors who have demonstrated artistic interest, dedication, enthusiasm and talent. Audition and interview are prerequisites for admission. Previous training is not a requirement. Final decisions concerning admission are based on the artistic potential of each applicant, letters of recommendation and a high school transcript, followed by an on-campus interview with the student and his/her parent/guardian.

Continuance in the Program

Students are invited to continue in the program by the dean only as long as they demonstrate substantial growth toward artistic excellence. The School of Drama reserves the right to dismiss from the program without probation or an official letter of warning any student whose social, professional or academic behavior prevents the School's classes or rehearsals from proceeding in a creative and productive fashion, and interferes with the training of the other students. The high school year is a probationary year. Students are expected to maintain a 2.5 average in drama classes and an average 2.0 in General Studies courses in order to be continued for the next term. Students are evaluated by the faculty each term and are invited by the dean to continue their training. After grades have been considered at mid-term and again at the end of each term, the faculty determines whether a high school student should receive an official Letter of Warning, advising the student and the parent/guardians of the lack of substantial progress. Letters of Warning are based on these criteria: (1) ability to absorb instruction, (2) assessment of talent, and (3) ability to work and adapt in both arts classes and resident life situations. A student who fails to meet the stated criteria will not usually be invited to continue in the program.

It should be noted that each student in the High School Drama Program is unique, and progress within the drama program may be limited by emotional or physical immaturity. It is the observation of the faculty that it would be detrimental to ask a student to continue to move forward in the program if his/her personal rate of growth does not coincide with the work demanded. In such cases, the student is asked to withdraw. This is in no way a reflection of the student's future abilities, but it is a recognition of the High School Drama Program's unique curriculum.

High School Diploma

The state of North Carolina high school diploma with special concentration in theatre arts is awarded to students who satisfactorily complete the requirements of the High School Drama Program and the state of North Carolina for high school graduation. Refer to the General Studies section of this Bulletin for high school credits required for high school graduation.

High School Drama Program Curriculum (2 Units of High School Credit per Year)

All courses listed may not be offered each year. Lists of courses available in any given year may be obtained from the School of Drama office. Drama course requirements are selected from the following:

- DRA 031, 032, 033: Technical Theatre
- DRA 051, 052, 053: Acting Fundamentals
- DRA 061, 062, 063: Fundamentals of Voice and Speech
- DRA 064, 065, 066: Fundamentals of Singing
- DRA 071, 072, 073: Fundamentals of Movement

DRA 080: Special Techniques
DRA 090: Rehearsal and Performance
DRA 599: Intensive Arts

Course Descriptions: The High School Drama Program

DRA 031, 032, 033: Technical Theatre

An introduction to costuming, lighting and scenery. Students learn the use of equipment and basic construction techniques.

DRA 051, 052, 053: Acting Fundamentals

This course begins the process of developing a genuine understanding of the actor's craft. The course explores techniques and theories essential to theatrical performance. Topics include improvisation, fundamentals of acting, scene study and scene presentation.

DRA 061, 062, 063: Fundamentals of Voice and Speech

This course begins the process of building the student's voice for the stage. Classes in breathing, release of tension, voice placement and elimination of regionalism are designed to free the natural sound and develop awareness of the voice as a creative, expressive instrument. The Alexander Technique is introduced as dialects. Speech classes are designed to develop precision of articulation and correct faulty pronunciation.

DRA 064, 065, 066: Fundamentals of Singing

This course is designed to develop relaxation, breathing, balance and posture to train the ear and teach music fundamentals.

DRA 071, 072, 073: Fundamentals of Movement

This course is designed to begin the process of developing an awareness of expressive artistic movement. Topics may include jazz dance, theatre movement, mime and pantomime, gymnastics and physical conditioning.

DRA 080: Special Techniques

This course includes special classes designed to give students insight and experience in areas not normally dealt with in traditional acting classes. Topics may include mask, period and style, audition techniques, stage combat, makeup, clowning skills, directing, writing projects, and film and television fundamentals.

DRA 090: Rehearsal and Performance

Students will perform a project which they have developed. The rehearsal period and performance are used by faculty to extend the training. During the rehearsal period, the actor is helped to develop a responsible, professional attitude and approach to work. The actor is encouraged to progress toward a spontaneous and disciplined performance through the run of the production.

DRA 098: Introduction to NCSA

All new high school students are required to participate in this course, which is an extended orientation to NCSA. The academic, artistic, and social aspects of the campus community are explored. Pass/Fail.

DRA 599: Intensive Arts

At the end of the fall term, all students participate in Intensive Arts, a two-week period in which adventurous creativity is stressed. Students are encouraged to pursue interdisciplinary studies and to develop individual creative projects.

Summer Session

The summer session in drama is an intensive course in theatre, designed to provide learning experiences for high school and college-level students in the context of specialized workshops, seminars and classes. The summer program presents students the opportunity for in-depth study with NCSA faculty and guest

teachers. Although enrollment in the summer program does not assure acceptance into the School of Drama's Professional Actor Training Program or the High School Drama Program, students who wish to attend the drama school are encouraged to audition and would be considered if places are available.

The School of Drama offers summer classes in acting, movement, voice and speech, and special techniques. The North Carolina School of the Arts drama faculty is augmented by guest teachers.

The Consortium of Conservatory Theatre Training Programs

The School of Drama is a member of the Consortium of Conservatory Theatre Training Programs, which also includes Boston University, Carnegie Mellon University and Purchase College. The consortium's primary mission is to prepare artists for careers in the professional theatre. The consortium asserts standards for training, encourages public recognition and influences policy in support of the development of theatre arts. The consortium recognizes that its effectiveness depends upon a membership that represents high standards and demonstrated leadership in the field.

THE SCHOOL OF FILMMAKING

The School of Filmmaking trains exceptionally talented students for professional careers in the moving image arts. This program stresses the collaborative creative process of filmmaking in contrast with training specialists in one facet of the filmmaking arts and sciences. The collaborative creative process develops and nurtures the “complete” filmmaker — a storyteller of vision and insight who knows and appreciates the entire spectrum of components that are essential to the creation of a theatrical motion picture. The intense conservatory training concentrates on directing, screenwriting, producing, cinematography, editing and sound, production design. The School expects students to have or to develop a strong base in liberal arts and the humanities, and the physical and social sciences, with additional intensive course work in film history, film theory and film criticism. The School of Filmmaking works closely with the Schools of Drama, Design & Production, Music, Dance and the Visual Arts Program as essential contributors to the filmmaking process.

The faculty of the School of Filmmaking consists of working professionals from the motion picture and television industry. The relationship between faculty and students is one of “master-apprentice” involving close collaboration in all aspects of the development, production and exhibition of motion pictures. Students work in both digital video and 16mm film on several productions of varying length over the course of their studies. The Bachelor of Fine Arts or the College Arts Diploma is awarded to those students who satisfactorily fulfill the requirements of the program.

Our philosophy is built on a foundation of general skills and knowledge, and an equal period of specialization in a specific discipline. We require all of our students to write, direct, produce, shoot, edit and design films in the first and second years of our program, whether they feel artistically inclined and qualified in those areas or not. We insist that all of our students pass a comprehensive safety examination, and conduct themselves in a safe manner for themselves and their fellow crew in all production situations, both on our soundstages and on location.

All students must possess the basic capability to see images, hear sounds, and clearly communicate with other students in both class discussions and production exercises. All students must be able to watch and hear required screenings and possess the ability to analyze and discuss them. All students must be able to physically participate in all phases of the video and film production curriculum.

Continuance in the program is by invitation only. Invitations are extended by the faculty based not only upon a student’s grades, both artistic and academic, but also upon an assessment of the student’s ability to interact appropriately within the School community. Particular emphasis is placed on the “professional” demeanor and creative discipline exhibited by the student, which means that intentional or negligent violations of our policies and procedures will result in dismissal from our program.

We hold individual portfolio reviews for each student near the conclusion of their first, second and third years, and must determine students’ academic and artistic status on an ongoing basis. Students who are not meeting the School’s rigorous and high standard of professionalism and artistic achievement, or exhibit a lack of creativity or collaborative skills, will be given written notice of those deficiencies and adequate time to change their work habits or behavior before individual portfolio reviews. Faculty will select those students best qualified to maximize their potential in our six individual disciplines.

Attendance is required for all classes, production labs and required screenings, Guest Artist visits and all school and individual class meetings. Failure to attend classes for reasons other than written medical excuses or documented family emergencies will lead to dismissal from the program.

The School of Filmmaking reserves the right to dismiss from the program, without probation or an official letter of warning, any student whose academic, social or professional behavior prevents the School’s classes and production work from proceeding in a creative and productive fashion, or interferes with the training of other students.

School of Filmmaking Faculty

Administration

Dale Pollock, Dean

B.A., Brandeis University; Master of Science in Communications from San Jose State University. Pollock is president of Peak Productions of Los Angeles and a producer with 13 feature films to his credit, including SET IT OFF, MRS. WINTERBOURNE, HOUSE OF CARDS and BLAZE. His films have received four Academy Award nominations and have won several awards, including Best Film at the Cleveland and Houston film festivals.

Steven L. Jones, Assistant Dean

B.S., Virginia State University; graduate studies at Virginia State University. Film credits include NOTHING TO LOOSE, LET'S GET BUSY, ALMA'S RAINBOW, DAUGHTERS OF THE DUST. Television credits include THE DIGGERS, THE FOLLOWER, among others. Music videos include "Freedom," "Sarah," "Doug E. Fresh," "XY," and many others. Awards include NAACP Image Award, Best Picture, and Sundance Festival, Best Cinematography, both for DAUGHTERS OF THE DUST; The Golden Eagle Award for DIGGERS; and the Paul Robeson Award for THE FOLLOWER.

Gerald Paonessa, Assistant Dean

B.A. Villanova University. Producing career has spanned more than twenty years and includes Vice-President of Production for Charles Evans Productions; Production Vice-President for Michael Cimino's Sweetwater Films; Vice-President of Worldwide Production for United Artists where he supervised production of CUBA, CUTTER AND BONE, HEAD OVER HEELS, RAGING BULL, EYE OF THE NEEDLE and HEAVEN'S GATE. Television production experience includes Managing Director of Neil Diamond's ArchAngel Productions. Member of Writers Guild of America.

Faculty

The faculty at the School of Filmmaking consists of directors, writers, producers, production designers, editors, cinematographers and others whose work has won or has been nominated for the film industry's most prestigious awards including Academy Awards, Emmy Awards, Cannes Film Festival Awards, Writers Guild of America Awards, Cable ACE Awards and numerous others. The films of the faculty have been screened at major film festivals including Cannes International Film Festival, Berlin International Film Festival, Toronto Film Festival, Deauville Festival and many others.

Arledge Armenaki, Filmmaker-in-Residence: Cinematography

B.A., Brooks Institute of Photography; cinematography fellow, The American Film Institute Fellow. Most recently head of cinematography at Brooks Institute of Photography. Has worked as cinematographer on numerous features, movies-of-the-week and music videos. Films include: THE HOWLING V, CRACKHOUSE, BLACK OUT, and OFF THE MARK. Arledge has recently completed principal photography on SPANISH MOSS, an independent feature shot on location in St. Augustine, Florida.

Balint Birkas, Filmmaker-in-Residence: Production Design

Studied Fine Arts. 15 years experience as a Filmmaker. Career spanning features, theatrical shorts, television, industrials and scores of TV commercials. Credits include: KANGAROO MAN (US-Taiwan), HOMER AND EDDIE, THE HITCH-HIKERS (Eudora Welty short story), SEIKO MATSUDA (Tokyo Broadcasting), KELLOGG'S, COLGATE, TWININGS, BMW, MARS, PUMA, KENWOOD, RACKROOM, etc. Most recent exhibit as an artist, Greensboro, '99.

Richard Clabaugh, Filmmaker-in-Residence: Cinematography

Cinematographer with over 15 years feature film experience. Credits include: PHANTOMS, THE PROPHECY, THE PROPHECY II, PLATO'S RUN, NO WAY BACK, AMERICAN YAKUZA,

CHILDREN OF THE CORN IV, CHILDREN OF THE CORN 666. Camera operator credits include: HELLRAISER III and WAXWORK. Special effects cinematography experience includes extensive blue screen, miniature and computer graphics work. Has additional professional experience as director, writer and editor, along with teaching experience at Columbia College-Hollywood. Member of the International Cinematographers Guild.

Robert Collins, Filmmaker-in-Residence: Cinematography

Member DGA, IATSE, SOC. Emmy Award-winning Director of Photography. Credits include: MIAMI VICE (pilot), TWILIGHT ZONE, HART TO HART, DINOSAURS, AIRWOLF, SUPERMAN I, OCTOPUSSY, GRAND PRIX, National Geographic specials, THE WEST OF JOHN FORD, ABC's Wide World of Sports. Commercials: MILLER LITE, LA GEAR, BANK OF AMERICA, TOYOTA, JOHNSTON'S YOGURT. Documentaries: N.G.S. THE URBAN GORILLA, THE MAKING OF CAPTAIN EO, THE VOODOO CONNECTION, EXPLORING THE UNKNOWN.

Dona Cooper, Filmmaker-in-Residence: Screenwriting

Author of *AFI's Writing Great Screenplays for Film and TV*. 20 years experience as a creative executive in all areas of television programming. Former Senior Vice President of Programming for ABC Daytime television. Former Director of Prime Time Programs for NBC serving at the network's liaison with producers, directors, and writers on such series as "E.R.," "Law & Order," "Quantum Leap," "I'll Fly Away," and "L.A. Law." Developed the Emmy Award-winning "Drug Wars: The Kiki Camerena Story." Served as a freelance story consultant for independent feature producers, as well as HBO.

David E. Elkins, Filmmaker-in-Residence: Cinematography

B.A., Columbia College-Hollywood; B.A., University of Connecticut; Honorary Doctor of Humane Letters, Columbia College-Hollywood. Previous teaching experience includes nine years at Columbia College-Hollywood and most recently served as president of the school. Has worked professionally as a motion picture camera assistant and camera operator for film, television, music videos and commercials. Author of two of the basic textbooks for camera personnel: "The Camera Assistant's Manual" and "Camera Terms and Concepts," published by Focal Press. Member of the International Cinematographers Guild and Society of Operating Cameramen

Renata Jackson, Filmmaker-in-Residence: Critical Studies

B.A., M.A., in Film Production and Film History/Criticism, Penn State University; Ph.D. in Cinema Studies, New York University. Has taught film history, theory, and analysis at Penn State, Emerson College, The European Institute for International Communication, and New York University.

Janos Kovacs, Filmmaker-in-Residence: Directing (1993)

M.A., University of Eotvos, Budapest, Hungary; graduate, Hungarian Academy of Drama and Film Art; Fulbright Scholar. Theatrical features as director include: CHA-CHA-CHA, RIGHT MAN FOR A DELICATE MISSION and THE MEATLOAF KING. Deputy managing director, MAFILM.

Dane Krogman, Filmmaker-in-Residence: Production Design

M.F.A., University of Minnesota. CEO, Artdemo, Inc., scenic design and special f/x company. Films include SILENT STEEL, PSYCHIC MOM, BOUND & GAGGED, DROP DEAD FRED. Commercials designed for McDonalds, Olive Garden, Miller Beer, Seiko and many others and has many screenwriting awards and optioned scripts. His illustrated book FINAL SUNSET, SB-1 is in Japanese publication. Has taught at the Minneapolis College of Art and Design, Cal-Poly, Pomona, College of Charleston, and Virginia Commonwealth University.

Andrew Lane, Filmmaker-in-Residence: Directing

Produced 18 feature-length movies, writing all of part of them and directing six of them. Has also executive produced the syndicated television series OKAVANGO, which ran on the FX channel in the U.S. Feature credits include VALLEY GIRL as writer-producer, NIGHT OF THE COMET (producer), JAKE SPEED (director/co-writer), MORTAL PASSIONS (director/producer/co-writer), LONELY HEARTS (director/producer/writer), A FATE TOTALLY WORSE THAN DEATH (writer, currently in

post). Cable and network productions include TRADE OFF, THE SECRETARY, DESPERATE MOTIVE. Principal in Gibraltar Releasing Organization, independent financing and distribution company.

William Mai, Filmmaker-in-Residence: Screenwriting

B.A., Cornell University; M.F.A. in Creative Writing, Cornell University. Screenwriting credits include: LIGHTSHIP, WALK ON THE MOON, CALDO LARGO, and FIG TREE JOHN. Has had selected publications in WESTBERE REVIEW, ANTAEUS, and EPOCH. Has taught writing at Ithaca College, St. Clare's Hall, Cornell University and for the Peace Corps.

David McHugh, Filmmaker-in-Residence: Film Music Composition

B.M., Fredonia School of Music; M.M., Queens College. An accomplished film composer with such credits as MYSTIC PIZZA, MR. NORTH, THREE FUGITIVES, BROOKLYN BRIDGE and MOSCOW ON THE HUDSON. Heads up the master's program in Film Music Composition in the School of Music, collaborating closely with the School of Filmmaking in the field of film music.

Daniel McKinny, Filmmaker-in-Residence: Directing

Director, producer, director of photography, cameraman. Credits include numerous movies-of-the-week; TV series (such as BEVERLY HILLS 90210); theatrical motion pictures; documentaries; and miniseries. Three time member of the Emmy Awards Blue Ribbon Judging Panel. Member, Academy of Television Arts and Sciences.

Laura Hart McKinny, Filmmaker-in-Residence: Screenwriting

B.A. and graduate coursework, University of California-Los Angeles. Recipient of Writers Guild of America, East Foundation Fellowship Grant for an original screenplay. Numerous theatrical and television screenplays.

Betsy Pollock, Filmmaker-in-Residence: Producing

Betsy Pollock is a veteran UPM/1st AD and a member of the Directors Guild of America. She is the co-founder of the Women in Film Public Announcement Program for which she has produced or executive produced dozens of public service spots. She has taught film production at the American Film Institute and the Los Angeles Film School. Betsy is the owner of Westminster Productions which provides schedules and budgets to such clients as Buena Vista Films, Paramount, Primary Pictures and HBO. Westminster also hosts weekend workshops at which Betsy teaches film scheduling and budgeting. Betsy has worked on such films as WIND; Stealing Home; Feds; Lady in White; Good Burger; and Born to Be Wild.

Raymond J. Regis, Filmmaker-in-Residence: Archivist and Critical Studies

B.A., M.A., Boston University; Business Certificate, Harvard Business School. Archivist and film collector. The Raymond J. Regis Film Collection, held at the School of Filmmaking, contains more than 2,000 rare motion picture prints, the majority of which are in Technicolor.

Burton Rencher, Filmmaker-in-Residence: Production Design

Member of Local 876, Art Director's Guild in Los Angeles. Has worked as production designer, art director and set decorator on a variety of film and television projects. As production designer: MARY JANE'S LAST DANCE, BRUNO, AMBUSHED, SHADRACH, STEPHEN KING'S THE NIGHT FLIER; as art director: KISS THE GIRLS, THINGS TO DO IN DENVER WHEN YOU'RE DEAD, BASTARD OUT OF CAROLINA, RUBY IN PARADISE, BLANK CHECK and STEPHEN KING'S THE STAND (Emmy nomination, Best Art Direction).

Leander Sales, Filmmaker-in-Residence: Editing and Sound

Member of IATSE. Award-winning director of DON'T LET YOUR MEAT LOAF. Associate film editor of Spike Lee's CLOCKERS and GIRL SIX. Editor of Lee's GET ON THE BUS. Music videos YOUSSOU N'DOUR, FISHBONE, STEVIE WONDER, STATE OF THE ART. Assistant editor credits include MALCOLM X, DO THE RIGHT THING, JUNGLE FEVER, MO' BETTER BLUES, SCHOOL DAZE AND CROOKLYN.

Julian Semilian, Filmmaker-in-Residence: Editing and Sound

Semilian began his editing career in 1975, as assistant editor on films and TV shows such as *The Big Bus*, *Jaws II*, *Lord of the Rings*, *Moonlighting*, *Laguna Beach*, *Knightrider*, *Rescuers Down Under*, and others. As a feature editor, Semilian has cut *CAPTURED*, *THE LAND LADY*, *THE NIGHT CALLER*, *KILLING GROUNDS*, *THE FIANCE*, *CUPID*, *DADDY'S GIRL*, *LONELY HEARTS*, *CYBORG*, *SCANNER COP* and *DEATH WISH II*, among many others. Julian is also a poet and translator and has published his poems in magazines such as "Arshile," "Exquisite Corpse," "Suitcase," "Word Letter," "Callaloo," and "Syllogism".

John L. Sisti, Filmmaker-in-Residence: Editing and Sound

John Sisti started his sound career with A&M records working with artists like Hoyt Axton, Carol King, The Carpenters, among others. After teaching night classes at "The Sherwood Oaks Experimental College" John was invited to teach at the "Berklee School of Music" in Boston in their new Electronic Music Department's Music Production and Engineering division. During this period he became involved in researching the integration of digital technology in post production. This research brought him back to Los Angeles working on digital technology for feature films and TV. His feature credits include "Bram Stoker's Dracula" (which won the Oscar for best sound and a Golden Reel Nomination for Best ADR), *Cable Guy*, *Shadrach* and *Polish Wedding*.

Ron Stacker Thompson, Filmmaker-in-Residence: Screenwriting

B.A., M.A., Illinois State University, 12 years experience teaching at Merritt College, during that time founded the Oakland Ensemble Theatre. As a writer and director of the stage, has mounted projects at the Kennedy Center, Lincoln Center, The National Theatre Festival in North Carolina, and the Henry Street Settlement and AMAS theatres in New York. For the last ten years, has been a producer and writer for television and film. Film credits include: *HOODLUM*, *SISTER ACT 2*, *THE CEMETERY CLUB*, *DEEP COVER*, *A RAGE IN HARLEM*, *FUNNY VALENTINES*, *SPLIT SECOND* and *AMERICA'S DREAM*. Numerous awards include NAACP Image Award, Cable Ace Award, Audelco Award, NACCA Nomination, and a Bay Area Critics Circle Award.

David Yewdall, Filmmaker-in-Residence: Editing and Sound

Specializing in conceptual and action sound design for the last 22 years, spanning over 140 motion pictures, David structured and supervised numerous editorial teams and post production protocols to tackle very demanding projects such as *THE FIFTH ELEMENT*, *STARSHIP TROOPERS*, *DANTE'S PEAK*, *SPAWN* and *CHAIN REACTION*. A voting member of the Academy of Motion Picture Arts and Sciences since 1986 and author of the book "The Practical Art of Motion Picture Sound," David taught both production sound as well as advanced sound design at UCLA Film School. Additionally, he has lectured at the Sibelius Academy of Music in Helsinki, Finland, and more recently at the A.E.S. Congress in Sao Paulo, Brazil.

Staff

Drew Detweiler, Post Production Manager

Butter Fisher, Director of Special Projects

Robert Hackney, Production Coordinator

Donna Honeycutt, Administrative Assistant for Budget

Brandon Johnson, Post Production Librarian

Matt Jones, Projection Booth Manager

Joe Lopina, Director of Technical Operations

Kate Miller, Assistant to the Dean

Tiger Poston, Post Production Technical Officer

Eric Self, Technical Coordinator

Constance Simon, Receptionist

David Spencer, Associate Archivist

Kim Tafoya, Director of Administration

Alice Thompson, Director of Academic Programs

Janice Wellerstein, Head of Production

Guest Artists

KATHY BATES, Actor
BARRY BLAUSTEIN, Writer/Director
KATHLEEN BOBAK, Assistant Director
ROD DANIELS, Director
KIM DARBY, Actress
PIERRE DAVID, Producer
BONNIE FORBES, Producer
MARK GRIFFITHS, Screenwriter/Director
JOHN HORA, Cinematographer
NEAL ISRAEL, Writer/Director/Producer
HARRY KERAMIDES, Editor
NICOLE LALOGGIA, Producer
JOHN LANDIS, Producer/Director
SPIKE LEE, Director
EMILY LIU, Director
ROSS McELWEE, Documentary Filmmaker
JOSANN MCGIBBON, Screenwriter
LLORETTA MUNOZ, Director of ASCAP
ROGER NYGARD, Cinematographer
SARA PARIOTT, Screenwriter
VLADIMIR PETRIC, First Curator of Harvard Film Archives
SAMUEL POLLARD, Editor
KEVIN REYNOLDS, Director
TOM ROLF, Editor
FRANCESCO ROSI, Director
AARON SCHNEIDER, Director of Photography
RON SCHWARY, Producer
GEORGE STEPHANOPOLOUS, Author
CHERYL THOMAS, Make-Up Artist
MARCO WILLIAMS, Director

The Undergraduate Program In Filmmaking

The four year undergraduate professional training program is open to college students who wish to pursue program emphasis in the areas of Cinematography, Directing, Editing and Sound, Producing, Production Design or Screenwriting. Students pursue the Bachelor of Fine Arts degree or the College Arts Diploma in Filmmaking and must declare a discipline in their third year with the exception of Production Design which is declared in the second year.

Admission to the School of Filmmaking

College students are admitted to the program by interview. Applicants are required to prepare a ten (10) page writing sample. The in-depth interview, conducted by two faculty members, also includes a writing and visual storytelling exercise. All applicants must meet the minimum admission requirements of the University of North Carolina and the School of the Arts in order to be enrolled in the program.

All students must possess the basic capability to see images, hear sounds, and clearly communicate with other students in both class discussions and production exercises. All students must be able to watch and hear required screenings and possess the ability to analyze and discuss them. All students must be able to physically participate in all phases of the video and film production curriculum.

Transfer Students

Transfer students may receive credit for general studies (liberal arts and sciences) courses taken at other universities subject to the general policies of the School of the Arts. However, all transfer students will be required to complete several credit hours in general studies or related arts courses at the School of the Arts. Following review of prior courses by general studies, transfer students will be advised regarding their general studies program. All transfer students must start their work in the School of Filmmaking with year one courses.

Grading System

The School of Filmmaking uses the following grades with associated grade points for purposes of calculating grade point average:

A+ = 4.5; A = 4; A- = 3.8; B+ = 3.5; B = 3; B- = 2.8; C+ = 2.5; C = 2; C- = 1.8; D+ = 1.5; D = 1.0; D- = 0.8; and F = 0.

Some elective courses may be offered on a Pass-Fail basis.

Minimum Grade Requirements

Year One

The first year is considered a probationary year. Students are expected to maintain a 2.5 cumulative average and a 2.5 term average each term in their filmmaking courses and a 2.0 cumulative average and a 2.0 term average each term in general studies courses in order to be continued for the next term. In addition to the above, the faculty may determine that a student should be placed on arts probation for the following term based on these criteria: ability to absorb instruction, assessment of basic talent, ability to collaborate, and ability to work and produce at a professional level.

Year Two

Students in year two must maintain a 2.8 cumulative average and a 2.8 term average each term in their filmmaking courses and a 2.0 cumulative average and a 2.0 term average each term in general studies courses. In addition to the above, the faculty may determine that a student should be placed on arts probation for the following term based on these criteria: ability to absorb instruction, assessment of basic talent, ability to collaborate, and ability to work and produce at a professional level.

Years Three & Four

Students in years three and four must achieve a 3.0 cumulative average and a 3.0 term average each term in their filmmaking courses and a 2.0 cumulative average and a 2.0 term average each term in general studies courses. In addition to the above, the faculty may determine that a student should be placed on arts probation for the following term based on these criteria: ability to absorb instruction, assessment of basic talent, ability to collaborate, and ability to work and produce at a professional level.

General Studies Minimum Requirements Policy

Students in the School of Filmmaking are required to complete no less than twelve (12) semester hours of general studies by the end of their first year and twelve (12) additional semester hours of general studies by the end of their second year of study. As a third and fourth year student, six (6) semester hours of general studies are required per year to complete the general studies requirement for the B.F.A. degree in the School of Filmmaking. Failure to complete the minimum semester hours for the appropriate year may result in the student being discontinued from the degree program and placed in the diploma program.

Arts Probation

After grades have been considered at the end of each term, the faculty determines if a student should be placed on arts probation for the following term based on the following criteria: (1) ability to absorb instruction (2) assessment of talent and (3) ability to work, collaborate and produce at a professional level. A student placed on arts probation who fails to meet the stated criteria in the succeeding term usually will not be invited to continue in the program

Failing Grades

Grades of D or F in required filmmaking (arts) courses are failing grades and indicate a serious problem. Depending on the nature and extent of the problem, the faculty may, at its discretion, require either (1) the student repeat the course or a suitable alternate course, or (2) that the student repeat the year with or without a period of suspension, or (3) that the student not be permitted to continue in the program. The School of Filmmaking reserves the right to dismiss from the program, without probation or an official letter of warning, any student whose academic, social, or professional behavior prevents the School's classes and production work from proceeding in a creative and productive fashion, or interferes with the training of other students.

Evaluation (other than grades)

Students are evaluated each term by their faculty and informed of their progress. In addition to assigning grades as an evaluation of the student's work, each instructor provides written comments each term beginning in year two. Each class of students participates in an end of the year portfolio review conducted by faculty members. Students are encouraged to discuss with the faculty, at any time, problems and progress in their work.

End of the Year Portfolio Review

The School of Filmmaking faculty will review each student each year in a final portfolio presentation to be held during the final weeks of the Spring Term. As in the other arts schools where end of the year juries or portfolio reviews take place, all filmmaking students will present a portfolio of their year's work and engage in both a review and a general discussion and examination covering all aspects of the student's course work and experiences throughout the year.

The portfolio will include the principal film or video productions the student worked on over the course of the year. In addition, each student may elect to add a limited number of self-chosen examples of assigned work that he or she feels best represent his or her creative and artistic accomplishments. Details regarding the portfolio review process will be provided in the Spring Term.

Continuance in the Program

Continuance in the program is by invitation only. Invitations are extended by the faculty based not only upon a student's grades, both artistic and academic, but also upon an assessment of the student's artistic development and potential and the student's ability to interact appropriately within the School community. Particular emphasis is placed on the "professional" demeanor and creative discipline exhibited by the student, which means that intentional or negligent violations of School of Filmmaking policies and procedures will result in dismissal from the program. All students must pass a comprehensive safety examination and conduct themselves in a safe manner for themselves and their fellow crew in all production situations, both on our soundstages and on location.

Attendance

Students at the School of Filmmaking are required to attend all classes, production labs, required screenings, Guest Artist visits, and all-school and individual class meetings. All School of Filmmaking scheduled activities are required unless it is specified that the activity is optional. Attendance will factor in the determination of course grades as follows:

- One unexcused absence will result in the lowering of course grade by half a grade.
- Two unexcused absences will result in the lowering of course grade by one grade.
- Three or more unexcused absences will result in suspension from the course. In this event, a student will be graded only on the work performed up to the point of being suspended and will not be included in any course activities for the duration of the term.

Students are required to arrive on time and stay for the duration of all assigned workshops, screenings and School of Filmmaking activities. Two late arrivals to a class will count as an absence. Individuals who repeatedly exit and re-enter ongoing classes, screenings, workshops, master classes or other activities will

be dismissed from the event. Sleeping in class or any other form of distracting behavior will not be tolerated and individuals engaging in such activities will be dismissed from class.

Failure to attend classes for reasons other than written medical excuses or documented family emergencies will lead to dismissal from the program.

Bachelor of Fine Arts Requirements

CINEMATOGRAPHY

		Credits Per Term	Total Hours
Year One			
FIM 111,112,113	Fundamentals of Screenwriting	2,2,2	6
FIM 121,122	Fundamentals of Directing	2,2	4
FIM 131,132,133	Critical Studies: American Cinema	3,3,3	9
FIM 147, 148	Fundamentals of Producing & Production Management	2,2	4
FIM 150	Year One Production	4	4
FIM 151,152,153	Fundamentals of Film Production & Technology	2,2,2	6
FIM 167,168,169	Fundamentals of Editing and Sound	2,2,2	6
FIM 177	Set Construction	2	2
FIM 179	The Art of Film Composition & Film Ethics	2	2
FIM 599	Intensive Arts	2	<u>2</u>
		Total	45
Year Two			
FIM 211,212,213	Screenwriting Workshop	2,2,2	6
FIM 221,222	Directing Workshop	2,2	4
FIM 231,232,233	Critical Studies: International Cinema	3,3,3	9
FIM 241,242	Producing Workshop	2,2	4
FIM 250	Year Two Production	4	4
FIM 261,262	Editing and Sound Workshop	2,2	4
FIM 270	Production Analysis	1	1
FIM 281,282	Cinematography Workshop	2,2,	4
FIM 299	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
		Total	40
Year Three			
FIM 380	Intermediate Cinematography	4,2,4	10
FIM 330	Critical Studies and Film History	3,3	6
FIM 350	Year Three Production	3,4,3	10
FIM 370	The Many Facets of Filmmaking	2	2
FIM 399	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
		Total	32
Year Four			
FIM 480	Advanced Cinematography	2,4,4	10
FIM 430	Advanced Critical Studies And Film History	3,3	6
FIM 450	Production and Thesis Tutorial	4,3,3	10

FIM 370	The Many Facets of Filmmaking	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 30

General Studies Course Requirements

Students are required to take the following General Studies courses in order to graduate with the Bachelor of Fine Arts degree in Filmmaking:

GES 101,102,103 - Critical Perspectives (6 credit hours).

(Note: Students must take at least 6 credit hours from the following two sequences combined and can mix the individual courses if desired.)

HUM 121,122,123 - The Arts in Context (6 credit hours).

Or

ARH 101,102,103 - Art History (6 credit hours).

GES 211,212,213 - Foundations of Western Thought (6 credit hours).

Humanities Electives - (at least one course-2 credit hours).

Social Science Electives - (at least two courses- 4 credit hours).

Math/Science Elective - (at least one course-2 credit hours).

GES Electives (10 credit hours; it is strongly recommended that a portion of these electives be devoted to the study of a foreign language).

Total General Studies Credit Hours Required	36 Credit Hours
Total Hours Required in the School of Filmmaking	147 Credit Hours
Total Credit Hours Required General Studies and Film	183 Credit Hours

Arts Diploma Requirements – Cinematography

An Arts Diploma is awarded upon completion of all arts requirements only.

DIRECTING

		Credits Per Term	Total Hours
Year One			
FIM 111,112,113	Fundamentals of Screenwriting	2,2,2	6
FIM 121,122	Fundamentals of Directing	2,2	4
FIM 131,132,133	Critical Studies: American Cinema	3,3,3	9
FIM 147, 148	Fundamentals of Producing & Production Management	2,2	4
FIM 150	Year One Production	4	4
FIM 151,152,153	Fundamentals of Film Production & Technology	2,2,2	6
FIM 167,168,169	Fundamentals of Editing and Sound	2,2,2	6
FIM 177	Set Construction	2	2
FIM 179	The Art of Film Composition & Film Ethics	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 45

Year Two			
FIM 211,212,213	Screenwriting Workshop	2,2,2	6
FIM 221,222	Directing Workshop	2,2	4
FIM 231,232,233	Critical Studies: International Cinema	3,3,3	9
FIM 241,242	Producing Workshop	2,2	4
FIM 250	Year Two Production	4	4
FIM 261,262	Editing and Sound Workshop	2,2	4
FIM 270	Production Analysis	1	1
FIM 281,282	Cinematography Workshop	2,2,	4
FIM 299	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 40
Year Three			
FIM 320	Intermediate Directing	4,2,4	10
FIM 330	Critical Studies and Film History	3,3	6
FIM 350	Year Three Production	3,4,3	10
FIM 370	The Many Facets of Filmmaking	2	2
FIM 399	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 32
Year Four			
FIM 420	Advanced Directing	2,4,4	10
FIM 430	Advanced Critical Studies and Film History	3,3	6
FIM 450	Production and Thesis Tutorial	4,3,3	10
FIM 370	The Many Facets of Filmmaking	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 30

General Studies Course Requirements

Students are required to take the following General Studies courses in order to graduate with the Bachelor of Fine Arts degree in Filmmaking:

GES 101,102,103 - Critical Perspectives (6 credit hours).

(Note: Students must take at least 6 credit hours from the following two sequences combined and can mix the individual courses if desired.)

HUM 121,122,123 - The Arts in Context (6 credit hours).

Or

ARH 101,102,103 - Art History (6 credit hours).

GES 211,212,213 - Foundations of Western Thought (6 credit hours).

Humanities Electives - (at least one course-2 credit hours).

Social Science Electives - (at least two courses- 4 credit hours).

Math/Science Elective - (at least one course-2 credit hours).

GES Electives (10 credit hours; it is strongly recommended that a portion of these electives be devoted to the study of a foreign language).

Total General Studies Credit Hours Required	36	Credit Hours
Total Hours Required in the School of Filmmaking	147	Credit Hours
Total Credit Hours Required General Studies and Film	183	Credit Hours

Arts Diploma Requirements – Directing

An Arts Diploma is awarded upon completion of all arts requirements only.

EDITING AND SOUND

		Credits Per Term	Total Hours
Year One			
FIM 111,112,113	Fundamentals of Screenwriting	2,2,2	6
FIM 121,122	Fundamentals of Directing	2,2	4
FIM 131,132,133	Critical Studies: American Cinema	3,3,3	9
FIM 147, 148	Fundamentals of Producing & Production Management	2, 2	4
FIM 150	Year One Production	4	4
FIM 151,152,153	Fundamentals of Film Production & Technology	2,2,2	6
FIM 167,168,169	Fundamentals of Editing and Sound	2,2,2	6
FIM 177	Set Construction	2	2
FIM 179	The Art of Film Composition & Film Ethics	2	2
FIM 599	Intensive Arts	2	<u>2</u>
	Total		45
Year Two			
FIM 211,212,213	Screenwriting Workshop	2,2,2	6
FIM 221,222	Directing Workshop	2,2	4
FIM 231,232,233	Critical Studies: International Cinema	3,3,3	9
FIM 241,242	Producing Workshop	2,2	4
FIM 250	Year Two Production	4	4
FIM 261,262	Editing and Sound Workshop	2,2	4
FIM 270	Production Analysis	1	1
FIM 281,282	Cinematography Workshop	2,2,	4
FIM 299	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
	Total		40
Year Three			
FIM 360	Intermediate Editing and Sound	4,2,4	10
FIM 330	Critical Studies and Film History	3,3	6
FIM350	Year Three Production	3,4,3	10
FIM 370	The Many Facets of Filmmaking	2	2
FIM 399	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
	Total		32
Year Four			
FIM 460	Advanced Editing and Sound	4,4,2	10
FIM 430	Advanced Critical Studies and Film History	3,3	6
FIM 450	Production and Thesis Tutorial	4,3,3	10
FIM 370	The Many Facets of Filmmaking	2	2
FIM 599	Intensive Arts	2	<u>2</u>
	Total		30

General Studies Course Requirements

Students are required to take the following General Studies courses in order to graduate with the Bachelor of Fine Arts degree in Filmmaking:

GES 101,102,103 - Critical Perspectives (6 credit hours).

(Note: Students must take at least 6 credit hours from the following two sequences combined and can mix the individual courses if desired.)

HUM 121,122,123 - The Arts in Context (6 credit hours).

Or

ARH 101,102,103 - Art History (6 credit hours).

GES 211,212,213 - Foundations of Western Thought (6 credit hours).

Humanities Electives - (at least one course-2 credit hours).

Social Science Electives - (at least two courses- 4 credit hours).

Math/Science Elective - (at least one course-2 credit hours).

GES Electives (10 credit hours; it is strongly recommended that a portion of these electives be devoted to the study of a foreign language).

Total General Studies Credit Hours Required	36 Credit Hours
Total Hours Required in the School of Filmmaking	147 Credit Hours
Total Credit Hours Required General Studies and Film	183 Credit Hours

Arts Diploma Requirements – Editing and Sound

An Arts Diploma is awarded upon completion of all arts requirements only.

PRODUCING

		Credits Per Term	Total Hours
Year One			
FIM 111,112,113	Fundamentals of Screenwriting	2,2,2	6
FIM 121,122	Fundamentals of Directing	2,2	4
FIM 131,132,133	Critical Studies: American Cinema	3,3,3	9
FIM 147, 148	Fundamentals of Producing & Production Management	2,2	4
FIM 150	Year One Production	4	4
FIM 151,152,153	Fundamentals of Film Production & Technology	2,2,2	6
FIM 167,168,169	Fundamentals of Editing and Sound	2,2,2	6
FIM 177	Set Construction	2	2
FIM 179	The Art of Film Composition & Film Ethics	2	2
FIM 599	Intensive Arts	2	<u>2</u>
		Total	45
Year Two			
FIM 211,212,213	Screenwriting Workshop	2,2,2	6
FIM 221,222	Directing Workshop	2,2	4

FIM 231,232,233	Critical Studies: International Cinema	3,3,3	9
FIM 241,242	Producing Workshop	2,2	4
FIM 250	Year Two Production	4	4
FIM 261,262	Editing and Sound Workshop	2,2	4
FIM 270	Production Analysis	1	1
FIM 281,282	Cinematography Workshop	2,2,	4
FIM 299	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 40
Year Three			
FIM 340	Intermediate Producing	4,2,4	10
FIM 330	Critical Studies and Film History	3,3	6
FIM 350	Year Three Production	3,4,3	10
FIM 370	The Many Facets of Filmmaking	2	2
FIM 399	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 32
Year Four			
FIM 440	Advanced Producing	2,4,4	10
FIM 430	Advanced Critical Studies and Film History	3,3	6
FIM 450	Production and Thesis Tutorial	4,3,3	10
FIM 370	The Many Facets of Filmmaking	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 30

General Studies Course Requirements

Students are required to take the following General Studies courses in order to graduate with the Bachelor of Fine Arts degree in Filmmaking:

GES 101,102,103 - Critical Perspectives (6 credit hours).

(Note: Students must take at least 6 credit hours from the following two sequences combined and can mix the individual courses if desired.)

HUM 121,122,123 - The Arts in Context (6 credit hours).

Or

ARH 101,102,103 - Art History (6 credit hours).

GES 211,212,213 - Foundations of Western Thought (6 credit hours).

Humanities Electives - (at least one course-2 credit hours).

Social Science Electives - (at least two courses- 4 credit hours).

Math/Science Elective - (at least one course-2 credit hours).

GES Electives (10 credit hours; it is strongly recommended that a portion of these electives be devoted to the study of a foreign language).

Total General Studies Credit Hours Required	36	Credit Hours
Total Hours Required in the School of Filmmaking	147	Credit Hours
Total Credit Hours Required General Studies and Film	183	Credit Hours

Arts Diploma Requirements – Producing

An Arts Diploma is awarded upon completion of all arts requirements only.

FILM PRODUCTION DESIGN

		Credits Per Term	Total Hours
Year One			
FIM 111,112,113	Fundamentals of Screenwriting	2,2,2	6
FIM 121,122	Fundamentals of Directing	2,2	4
FIM 131,132,133	Critical Studies: American Cinema	3,3,3	9
FIM 147, 148	Fundamentals of Producing & Production Management	2,2	4
FIM 150	Year One Production	4	4
FIM 151,152,153	Fundamentals of Film Production & Technology	2,2,2	6
FIM 167,168,169	Fundamentals of Editing and Sound	2,2,2	6
FIM 177	Set Construction	2	2
FIM 179	The Art of Film Composition & Film Ethics	2	2
FIM 599	Intensive Arts	2	<u>2</u>
		Total	45
Year Two			
DEP 161,162,163	Drawing	2,2,2	6
FIM 201,202,203	Film Drafting and Design	2,2,2	6
FIM 204,205,206	Production Design Workshop	2,2,2	6
FIM 207,208,209	Set Construction & Scenic Technique	2,2,2	6
FIM 231,232,233	Critical Studies: International Cinema	3,3,3	9
FIM 254,255,256	Production for Designers	2,2,2	6
FIM 299	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
		Total	43
Year Three			
FIM 301,302	Film Design	2,2	4
FIM 304,305,306	Art Direction	2,2,2	6
FIM 307	Visual Strategies – Story Boarding	2	2
FIM 308,309	Film Graphics	2,2	4
FIM 315,316	Décor in Relation to Film	2,2	4
FIM 350	Year Three Production	3,4,3	10
FIM 387	Filming the Commercial	2	2
FIM 599	Intensive Arts	2	<u>2</u>
		Total	34
Year Four			
FIM 401,402	Film Scenic Design	2,2	4
FIM 404,405,406	Production Design Overview	2,2,2	6
FIM 407,408,409	Budgeting the Art Department	2,2,2	6
FIM 450	Production and Thesis Tutorial	4,3,3	10
FIM 459	Transition into the Film Production Design Profession	2,2,2	6
FIM 481,482	Dailies Analysis & Special Effects for Designers	2,2	4
FIM 599	Intensive Arts	2	<u>2</u>
		Total	38

General Studies Course Requirements

Students are required to take the following General Studies courses in order to graduate with the Bachelor of Fine Arts degree in Filmmaking:

GES 101,102,103 - Critical Perspectives (6 credit hours).

ARH 101,102,103 - Art History (6 credit hours).

GES 211,212,213 - Foundations of Western Thought (6 credit hours).

Humanities Electives - (at least one course-2 credit hours).

Social Science Electives - (at least two courses-4 credit hours).

Math/Science Elective - (at least one course-2 credit hours).

GES Electives (10 credit hours; it is strongly recommended that a portion of these electives be devoted to the study of a foreign language).

Total General Studies Credit Hours Required	36 Credit Hours
Total Hours Required in the School of Filmmaking	160 Credit Hours
Total Credit Hours Required General Studies and Film	196 Credit Hours

Requirements – Film Production Design

An Arts Diploma is awarded upon completion of all arts requirements only.

SCREENWRITING

		Credits Per Term	Total Hours
Year One			
FIM 111,112,113	Fundamentals of Screenwriting	2,2,2	6
FIM 121,122	Fundamentals of Directing	2,2	4
FIM 131,132,133	Critical Studies: American Cinema	3,3,3	9
FIM 147, 148	Fundamentals of Producing & Production Management	2,2	4
FIM 150	Year One Production	4	4
FIM 151,152,153	Fundamentals of Film Production & Technology	2,2,2	6
FIM 167,168,169	Fundamentals of Editing and Sound	2,2,2	6
FIM 177	Set Construction	2	2
FIM 179	The Art of Film Composition & Film Ethics	2	2
FIM 599	Intensive Arts	2	<u>2</u>
		Total	45
Year Two			
FIM 211,212,213	Screenwriting Workshop	2,2,2	6
FIM 221,222	Directing Workshop	2,2	4
FIM 231,232,233	Critical Studies: International Cinema	3,3,3	9
FIM 241,242	Producing Workshop	2,2	4
FIM 250	Year Two Production	4	4
FIM 261,262	Editing and Sound Workshop	2,2	4
FIM 270	Production Analysis	1	1
FIM 281,282	Cinematography Workshop	2,2,	4
FIM 299	Professional Internship	2	2

FIM 599	Intensive Arts	2		<u>2</u>
			Total	40
Year Three				
FIM 310	Intermediate Screenwriting	2,2,2		6
FIM 330	Critical Studies and Film History	3,3		6
FIM 350	Year Three Production	3,4,3		10
FIM 370	The Many Facets of Filmmaking	2		2
FIM 399	Professional Internship	2		2
FIM 599	Intensive Arts	2		<u>2</u>
			Total	28
Year Four				
FIM 410	Advanced Screenwriting	2,2,2		6
FIM 430	Advanced Critical Studies and Film History	3,3		6
FIM 450	Production and Thesis Tutorial	4,3,3		10
FIM 370	The Many Facets of Filmmaking	2		2
FIM 599	Intensive Arts	2		<u>2</u>
			Total	26

General Studies Course Requirements

Students are required to take the following General Studies courses in order to graduate with the Bachelor of Fine Arts degree in Filmmaking:

GES 101,102,103 - Critical Perspectives (6 credit hours).

(Note: Students must take at least 6 credit hours from the following two sequences combined and can mix the individual courses if desired.)

HUM 121,122,123 - The Arts in Context (6 credit hours).

Or

ARH 101,102,103 - Art History (6 credit hours).

GES 211,212,213 - Foundations of Western Thought (6 credit hours).

Humanities Electives - (at least one course-2 credit hours).

Social Science Electives - (at least two courses- 4 credit hours).

Math/Science Elective - (at least one course-2 credit hours).

GES Electives (10 credit hours; it is strongly recommended that a portion of these electives be devoted to the study of a foreign language).

Total General Studies Credit Hours Required	36 Credit Hours
Total Hours Required in the School of Filmmaking	139 Credit Hours
Total Credit Hours Required General Studies and Film	175 Credit Hours

Arts Diploma Requirements – Screenwriting

An Arts Diploma is awarded upon completion of all arts requirements only.

Other Degree Requirements

Safety Examination

Every filmmaker must understand the importance of safety in the workplace. Upon entry into the first year of training, the student must obtain the School of Filmmaking handbook which also contains the Safety Handbook. It is the student's responsibility to know and understand the contents of the Safety Handbook so that they may pass the Safety Exam. A comprehensive written and practical Safety Examination will be given to all First Year Students at the end of Fall Term. No First Year Student may work on set on a Fourth Year production until taking and passing this examination. Each student must pass both parts of this examination before they will be allowed to work on any Second, Third or Fourth Year Productions, and before they will be allowed to work on their First Year Productions. All returning Second, Third and Fourth year students must pass a similar Safety Examination upon their return to school at the beginning of Fall Term before being allowed to work on their productions during the school year.

Comprehensive Written Examination

Before the completion of the third year, all students will need to pass a three-hour written essay examination analyzing films they have seen over the course of their studies in the School of Filmmaking. The exam will be graded on a pass-fail basis, and will require student to use different films in answering three of six potential questions concerning the content, style and influence of the films in question. Students also will be asked to relate these films to the specific demands and challenges of their individual disciplines. One make-up test will be offered to students who fail to pass the initial exam. Any student who does not pass the exam will not be continued in the program.

Other Requirements

Students are required to read and abide by the policies and procedures in the "School of Filmmaking Handbook" and the "School of Filmmaking Safety Handbook." Each student must sign a Student Agreement of Understanding at the beginning of each school year verifying that they have read and accept the policies of the School of Filmmaking.

Students will be required to fully complete all course work, film production assignments, writing assignments and other work designated by faculty members in order to be recommended for graduation.

Course Descriptions

The following information is a guide to course numbers and course descriptions for the School of Filmmaking. All courses listed may not be offered each year. A list of courses available in any given year may be obtained from the School of Filmmaking office.

YEAR ONE

The first year of study in the undergraduate conservatory stresses fundamentals — each filmmaker engages in a series of courses, workshops, labs, productions and crew assignments designed to provide basic information and experience regarding the essentials of film language, the creative and physical processes of filmmaking and policies and procedures of the School of Filmmaking.

FIM 111, 112, 113: Fundamentals of Screenwriting (6 credits)

A basic immersion in and introduction to screenwriting, which will include a Screenwriters Colloquium covering Character, Conflict, Visual Story Telling, Setting, Dialogue, Emotional Tone, Stage Directions, Professional Format, the 5 Minute Short Film and The Workshop Process. The course also consists of

reading feature-length screenplays, both fictional and non-fictional, and short scripts, and viewing screened films based on masterpiece screenplays.

FIM 121, 122: Fundamentals of Directing (4 credits)

A basic introduction to the art and discipline of storytelling through the directing process, with emphasis on the fundamentals of visualizing the story and directing the camera and actor. Students engage in numerous exercises - writing, directing, producing, photographing, editing within the camera, designing, etc. - to learn the fundamentals of cinema language and visual storytelling. Integrated into this course are workshops and labs to help filmmakers prepare for their first year productions and learn to collaborate with actors and other filmmakers. Students will plan, direct and edit a five-minute production in the spring term.

FIM 131, 132, 133: Critical Studies: American Cinema (9 credits)

A three-term survey of America's film arts in our society from their pre-history to the present day. The chronological sequence of three terms allows for the exploration of the artistic, social and historical impact of motion pictures. The course will examine the emergence of the film form, its immediate predecessors in the other arts, the elements of film language, the significance of film form and style, the dynamics of new technology and the workings of motion pictures as a means of narrative expression. "Classic" motion pictures will be screened weekly in class followed by open discussion on the elements of filmic expression.

FIM 147, 148: Fundamentals of Producing and Production Management (4 credits)

An emphasis on budgeting, scheduling and managing a short film production. Additionally, an introduction to the role of the producer in short and feature filmmaking. Will include origination and development of material, hiring and dealing with directors, above and below the line crew, casting actors and securing financing and distribution. This will be followed by an in-depth examination of the producer's role on set, and how the assistant director's job is defined and executed. Relationships with crew, director, cinematographer and producer will be explored.

FIM 150: Year One Production (4 credits)

The students' first real production will take place in the spring term of first year, as they write, produce, direct, shoot, edit and design a 5-minute narrative film, to be shot on digital video. Each student will direct his or her film based on a script written and developed in Fundamentals of Screenwriting. Work on the soundstage will be explored from a design and storytelling perspective, along with shooting and lighting the set, recording sound with boom and microphone placement, and editing the finished film. Students will analyze their own and peers' work.

FIM 151, 152, 153: Fundamentals of Film Production and Technology (6 credits)

The fundamental aspects of physical production and the tools of the filmmaker will be covered in detail. Terminology, equipment, safety procedures and basic knowledge of the elements of production will be emphasized.

FIM 167, 168, 169: Fundamentals of Editing and Sound (6 credits)

A basic introduction to the critical role editing and sound play in the filmmaking process. The Fall term will explore an introduction to basic non-linear video, Final Cut Pro basics, time code, how TV works vs. how film works, hi-fi vs. normal audio, serial remote control, what the eye perceives. The Winter term will introduce audio recording, operations, microphones and booms, how to capture good sound on the stage, sound reports, importance of proper labeling of all film/video elements, amplitude, frequency, filtering and equalization, what the ear perceives. The Spring term will concentrate on the aesthetics of the cut, and how the ability to think as a filmmaker comes from personal imagination and a passionate grasp of aesthetics. Implementation of theory will come in the editing of the First Year Spring Productions.

FIM 177: Set Construction (2 credits)

This course offers an overview of the art department's functions and will be demonstrated through the construction of sets for student productions. Design and decoration elements in sound stage sets will also be explored.

FIM 179: The Art of Film Composition & Film Ethics (2 credits)

Part of this course will explore the dynamic impact music has on film, by looking at choices made by filmmakers and composers in using scored or source music in various films, from dramas and comedies to musicals and documentaries. The other part of this course will explore the ethical responsibilities filmmakers face, given the power and impact of their medium worldwide. Various controversial productions will be screened and discussed for their ethical impact. Personal behavior and choices will also be explored in the context of expected dilemmas filmmakers face in the entertainment industry.

FIM 599: Intensive Arts (2 credits)

Offered at the end of Fall Term, Intensive Arts is a focused series of screenings, workshops and seminars featuring a prominent Guest Artist and his or her work. Students will have an opportunity to interact with the visiting filmmaker on a personal and professional basis, discussing both the Guest Artist's work, and the work of the aspiring filmmaker. Students will have the opportunity to gain critical feedback on their own work, while learning through example from the insights of the visiting Guest Artist. Failure to attend all required Intensive Arts activities will result in the student failing Intensive Arts.

YEAR TWO

The second year of study in the undergraduate conservatory stresses the further development of essential storytelling and filmmaking skills. The curricular concentrations of Directing, Screenwriting, Editing, Cinematography, Producing and Production Design are experienced through survey workshops and a hands-on oriented Spring term.

FIM 211, 212, 213: Screenwriting Workshop (6 credits)

The Second Year Screenwriting curriculum gives the student the opportunity to further develop his/her screenwriting skills. In addition to reinforcing the concepts introduced in Year One concerning Character, Conflict, Setting, Dialogue and Visual Storytelling, there will be new explorations of Genre, Climaxes and Resolutions, the Controlling Idea and an introduction of Traditional Three Act Structure. Great emphasis will be placed on rewriting, and writing the Short Film. Students will work on scripts for the 10-minute digital video shot in FIM 250.

FIM 221, 222: Directing Workshop (4 credits)

A survey workshop exploring the visualization of script material through the directing of scenes and exercises. A special focus will be working with the actor, along with interpreting the screenplay through the camera and performance, directing the camera and the actor, and running the set.

FIM 231, 232, 233: Critical Studies: The International Cinema (9 credits)

An overview of the incredible variety of narrative film styles produced outside of the Hollywood system. Many of the major national cinemas will be explored, including those of Europe, Scandinavia, Russia, Africa, Latin America, Australia and Asia. The purpose of this class is two-fold: to help students understand these films within their cultural and historical contexts; and to discuss these films as both artistic and social statements, that is, as works of creative filmmaking that speak to the human condition.

FIM 241, 242: Producing Workshop (4 credits)

The course will concentrate on the requirements of physical production, from scheduling and budgeting a short film, to training as an assistant director and unit production manager. Both "creative" and "line" producing will be taught: how a producer finds and options material (whether in the form of original screenplays, books, plays or short stories will be covered), as well as legal option agreements and negotiating techniques. Developing raw material into successful screenplays will also be discussed, along with the contrast between studio development and independent filmmaking.

FIM 250: Year Two Production (4 credits)

Students will work on their second major production, this time of a ten-minute narrative video in Spring Term. The productions will be based on material developed in the Screenwriting Workshop. Students

collaborate on the productions, and rotate through various key creative and production positions. Filming can take place either on the stage or on location.

FIM 261, 262: Editing and Sound Workshop (4 credits)

An in-depth survey and hands-on workshop on the essential elements and processes of postproduction. This will include more work in Final Cut Pro, an introduction to the AVID editing system, 16mm film editing, music and effects tracks on the editing bench and Steenbeck, in addition to more detailed non-linear editing techniques. Work will culminate with the picture and sound editing of the FIM 250 projects.

FIM 270: Production Analysis (1 credit)

A collaborative analysis class of Spring Term Second Year productions that will involve faculty from Directing, Editing, Cinematography and Producing. Dailies, rough-cuts and fine cuts will all be viewed in class and analyzed in detail from the perspective of the director, producer, editor and cinematographer.

FIM 281, 282: Cinematography Workshop 4 credits)

A hands-on workshop and lab course in which students learn video and film photography, including basic essentials such as composition, cameras, lenses, film stock, lighting and related areas. The workings of departments such as Technical Operations will be explored, as will Electric, Grip, Gaffer and lab skills.

FIM 299: Professional Internship (2 credits)

An "on the job" work experience that is required for all students prior to graduation. Students must work for a minimum of three weeks in a position in some ways relevant to their discipline, whether on a professional production, or a student production outside of the school. Students often receive credit for professional intern work they do on outside productions during the school year, or during the summer break. The validity of these experiences counting for Professional Internship credit will be decided on a case-by-case basis.

FIM 599: Intensive Arts (2 credits)

Offered at the end of Fall Term, Intensive Arts is a focused series of screenings, workshops and seminars featuring a prominent Guest Artist and his or her work. Students will have an opportunity to interact with the visiting filmmaker on a personal and professional basis, discussing both the Guest Artist's work, and the work of the aspiring filmmaker. Students will have the opportunity to gain critical feedback on their own work, while learning through example from the insights of the visiting Guest Artist. Failure to attend all required Intensive Arts activities will result in the student failing Intensive Arts.

Year Two Film Production Design Curriculum:

ARH 101, 102, 103: Art History (6 credits)

A three-term historical survey of the development of painting, sculpture and architecture.

DEP 161, 162, 163: Drawing (6 credits)

A practical study in developing drawing skills. Special focus is given to space, movement, perspective, and the human form.

FIM 201, 202, 203: Film Drafting and Design (6 credits)

An introduction to the concept of film drafting in the Fall and Spring Terms, and an emphasis on set decoration and dressing, props and simple mechanical effects during the Winter Term.

FIM 204, 205, 206: Production Design Workshop (6 credits)

A comprehensive examination of the techniques of Film Production Design, concentrating on creative problem solving, architectural styles and building structures, and architectural model-building and an introduction to special effects techniques.

FIM 207,208,209: **Set Construction and Scenic Technique** (6 credits)

This course starts as a review of shop safety, tool and materials use for students who have been accepted into the Production Design discipline and who have completed FIM 171. From there, the students will encounter a number of exercises that will enable them to read plans, construct the set elements specified in those plans, and perform the required scenic treatment. Students will learn about the physical properties of materials and their use. This course is also intended as a support basis for Fourth Year Fall films and Third Year Winter films as a means of integrating construction with design. Prerequisites: FIM 171 or consent of the instructor.

FIM 231, 232, 233: **Critical Studies: The International Cinema** (9 credits)

An overview of the incredible variety of narrative film styles produced outside of the Hollywood system. Many of the major national cinemas will be explored, including those of Europe, Scandinavia, Russia, Africa, Latin America, Australia and Asia. The purpose of this class is two- fold: to help students understand these films within their cultural and historical contexts; and to discuss these films as both artistic and social statements, that is, as works of creative filmmaking that speak to the human condition.

FIM 254, 255, 256: **Production for Designers** (6 credits)

A detailed exploration of how the production designer approaches and designs a film project, from conceptual drawings and blueprints to the actual implementation of design techniques and methods. Work on Second, Third and Fourth Year productions will implement techniques and procedures taught in class.

FIM 299: **Professional Internship** (2 credits)

An "on the job" work experience that is required for all students prior to graduation. Students must work for a minimum of three weeks in a position in some ways relevant to their discipline , whether on a professional production, or a student production outside of the school. Students often receive credit for professional intern work they do on outside productions during the school year, or during the summer break. The validity of these experiences counting for Professional Internship credit will be decided on a case-by-case basis.

FIM 599: **Intensive Arts** (2 credits)

Offered at the end of Fall Term, Intensive Arts is a focused series of screenings, workshops and seminars featuring a prominent Guest Artist and his or her work. Students will have an opportunity to interact with the visiting filmmaker on a personal and professional basis, discussing both the Guest Artist's works, and the work of the aspiring filmmaker. Students will have the opportunity to gain critical feedback on their own work, while learning through example from the insights of the visiting Guest Artist.

YEAR THREE

The third year of study in the undergraduate conservatory focuses on the development of individual style and vision in terms of an area of filmmaking concentration. Filmmakers work as key crew members on School of Filmmaking productions in their specific discipline.

FIM 310: **Intermediate Screenwriting** (6 credits)

For the student who has declared screenwriting his/her specialization, this course is an in-depth survey of various genres and writing techniques. These will include, among other course offerings, a further exploration of Traditional Three Act structure, the Family Drama, the War Movie, the Courtroom Drama, the Thriller, the Writer's Voice, Deep Character Analysis and a continued emphasis on Writing as Rewriting. A special emphasis will be put on developing short screenplays as potential scripts for the 20-minute Fourth Year productions.

FIM 320: **Intermediate Directing** (10 credits)

For the student who has declared directing his/her specialization, this course offers a series of topics that will fully explore the essential collaboration between the director and the various artists who work closely with the director to realize his/her vision. Such topics may include directing the camera, directing the actor, preparing the director's script, directing comedy and drama. Additional topics may include the making of

narrative and non-narrative documentary films, and non-traditional and experimental films. Other topics may include the aesthetic, structural and stylistic aspects of directing. A special emphasis will be placed on developing material for Fourth Year productions.

FIM 330: Critical Studies and Film History (6 credits)

A series of courses that will use the School of Filmmaking Archives to give students the chance to explore multiple genres and areas of film history and expression. Topics may include studies of Screwball Comedy, Film Noir, Hollywood on Hollywood, Lost and Forgotten Films, British Cinema, Academy Award winning films, the Thriller, Great Spy Films, Hollywood Musicals, and Visual Non-Fiction and the history of the Documentary Film.

FIM 340 Intermediate Producing (10 credits)

For the student who has declared producing his/her specialization, this course will explore the many and varied duties of the producer, from finding and soliciting material to raising money and supervising the budget process. In addition, an overview of the Hollywood studio system and the major television networks may be offered. Classes on marketing, distribution and after- markets may also be featured. A special emphasis will be placed on developing, pitching and budgeting the Fourth Year Productions.

FIM 350: Year Three Production (10 credits)

This workshop will formalize and support the development, pre-production, production and postproduction of the Winter Term Third Year 15- minute 16mm film project. Also, the development and pre-production of Fourth Year productions for the following year will begin. The goal of the course is to provide hands-on experience in the making of short narrative films on both location and soundstages, on limited budgets and with extensive peer collaboration.

FIM 360: Intermediate Editing and Sound (10 credits)

For the student who has declared editing his/her specialization, this course offers a series of topics that will delve into the specifics of film editing and sound recording equipment and techniques. Training on ProTools, Final Cut Pro and the AVID system will take place, in addition to the teaching of synching 16mm film on the editing bench and editing scenes on the Steenbeck. The sound editing of dialogue, ADR, music and FX will be explored, and splitting tracks, the preparation of confirmation and change sheets and cue sheets may be taught. Finally, editing theories, including montage and mise-en-scene, will be explored, along with the mechanics of sound design, which complement this process.

FIM 370: The Many Facets of Filmmaking (2 credits)

A seminar course that explores various aspects of filmmaking, which may include digital effects, sound design, digital cinematography, traditional cel animation, studio versus independent films and other interesting film concepts.

FIM 380: Intermediate Cinematography (10 credits)

For the student who has declared cinematography as his/her specialization, this course offers a series of topics that will include the essential elements and techniques of film photography. These may include Scene Production, Rigging and Pre-Lighting Workshops, Commercial Production, The Professional Camera Department and training on the Arriflex SR3 camera, Film Testing and Working with the Laboratory, Digital Imaging, and Documentary Camera Techniques. Time may also be spent on looking at the work of Cinematography Masters, discussing in depth the development of the art of cinematography and how it has evolved. Some of these courses will be taught in conjunction with the Production Design discipline.

FIM 399: Professional Internship (2 credits)

An "on the job" work experience that is required for all students prior to graduation. Students must work for a minimum of three weeks in a position in some ways relevant to their discipline, whether on a professional production, or a student production outside of the school. Students often receive credit for professional intern work they do on outside productions during the school year, or during the summer

break. The validity of these experiences counting for Professional Internship credit will be decided on a case-by-case basis.

FIM 599: Intensive Arts (2 credits)

Offered at the end of Fall Term, Intensive Arts is a focused series of screenings, workshops and seminars featuring a prominent Guest Artist and his or her work. Students will have an opportunity to interact with the visiting filmmaker on a personal and professional basis, discussing both the Guest Artist's work, and the work of the aspiring filmmaker. Students will have the opportunity to gain critical feedback on their own work, while learning through example from the insights of the visiting Guest Artist. Failure to attend all required Intensive Arts activities will result in the student failing Intensive Arts.

Year Three Film Production Design Curriculum:

FIM 301, 302: Film Design (4 credits)

This course will look at rendering from a Film Designer's perspective, with one term focusing on physical effects and another focusing on optical effects.

FIM 304, 305, 306: Art Direction (6 credits)

A comprehensive survey of art direction history and techniques, with one term focusing on purely design issues and questions and the use of computer modeling, the next term on set decorating strategies and techniques, and the Spring Term looking at construction of sets on location and on the stage.

FIM 307: Visual Strategies: Storyboarding (2 credits)

This course is a comprehensive workshop in the technique of developing and composing storyboards. The focus of the course will be the analysis of the narrative in terms of both visual and verbal language and how the product of that analysis, the storyboard, is used as an important tool for the filmmaker.

FIM 308, 309: Film Graphics (4 credits)

An in-depth course teaching techniques of designing and composing film graphics. This course will explore the conceptualization and preparation of storyboards, graphic elements in the visualization of film story, and signage in actual film sets and locations.

FIM 315, 316: Décor in Relation to Film (4 credits)

This course is designed to give the production design student an overview of the use of interior design. The course will cover different periods throughout history. It will explain furnishings, textiles, architectural movements, styles, and fashions of those periods. The course will also show how a production designer researches information and sources to achieve a particular setting within the overall design of a motion picture.

FIM 350: Year Three Production (10 credits)

This workshop will formalize and support the development, pre-production, production and postproduction of the Winter Term Third Year 15- minute 16mm film project. Also, the development and pre-production of Fourth Year productions for the following year will begin. The goal of the course is to provide hands-on experience in the making of short narrative films on both location and soundstages, on limited budgets and with extensive peer collaboration.

FIM 387: Filming the Commercial (2 credits)

This course is a one-term workshop designed to team up Production Designers and Cinematographers to analyze and recreate TV commercials. While developing and filming commercials the students will look at the production methods that are specific to this process.

FIM 599: Intensive Arts (2 credits)

Offered at the end of Fall Term, Intensive Arts is a focused series of screenings, workshops and seminars featuring a prominent Guest Artist and his or her work. Students will have an opportunity to interact with the visiting filmmaker on a personal and professional basis, discussing both the Guest Artist's work, and

the work of the aspiring filmmaker. Students will have the opportunity to gain critical feedback on their own work, while learning through example from the insights of the visiting Guest Artist. Failure to attend all required Intensive Arts activities will result in the student failing Intensive Arts.

YEAR FOUR

The fourth year of study in the undergraduate conservatory is devoted to advanced curricular work and a major thesis project production by each filmmaker according to his/her chosen area of concentration. In addition, each filmmaker works in key creative capacities in his/her discipline on School of Filmmaking productions.

FIM 410: Advanced Screenwriting (6 credits)

Screenwriting discipline students will finish developing their Fourth Year production scripts in Fall Term. They will also begin working with a mentor on an individual basis in writing a feature-length screenplay. There are also advanced genre explorations, such as the Horror Film, the Dark Comedy, and specific instruction in Writing the Low Budget Feature. Other topics may include Advanced Narrative Structure, the Business of Screenwriting and other specific topic classes.

FIM 420 Advanced Directing (10 credits)

Directing discipline students will concentrate primarily on developing and directing their Fourth Year projects. Simultaneously, they will be strongly coached in working with actors in an Advanced Performance Workshop, and with camera in specific blocking techniques for shooting on sets and practical locations. Other topics may include Political Cinema, Creative Expression, and Regional Directing, or how to express the flavor and texture of a specific region in film content and style.

FIM 430: Advanced Critical Studies and Film History (6 credits)

An advanced series of courses that will use the School of Filmmaking Archives to give students the chance to explore multiple genres and areas of film history and expression. Courses may include studies of Screwball Comedy, Comparative Directors, The Art of Adaptation, French New Wave, American New Wave, Science Fiction and Silent Film Classics.

FIM 440: Advanced Producing (10 credits)

Producing discipline students will concentrate primarily on producing and supervising through post production their Fourth Year productions. They will also receive detailed instruction in the intricacies of creative producing, television producing and licensing various elements of feature film production, including music, product placement and merchandising. They will receive more specialized instruction in marketing, distribution and film accounting, and will receive special preparation for their transition to the profession.

FIM 450: Production and Thesis Tutorial (10 credits)

The students selected to work on Fourth Year Productions as key creative team members will be individually mentored as their productions move through prep, shoot and post. Those students not chosen to work on a Fourth Year Production will devise individual Senior Thesis projects that will also be mentored by select faculty, but which will not be production-oriented.

FIM 460: Advanced Editing and Sound (10 credits)

In addition to editing their Fourth Year productions, editing and sound discipline students will learn how to synch 35mm film, how to match back 16mm and 35mm film from the Final Cut Pro or AVID output, and how to conform work prints. There will also be a great emphasis on getting a job and building a career. The growing market for sound designers, editors, mixers and recordists will also be explored for students interested in pursuing those crafts.

FIM 480: Advanced Cinematography (10 credits)

While shooting their Fourth Year productions, cinematography discipline students may also receive instruction in The Final Image, or the Answer Print; Special Effects cinematography including Blue and

Green Screen techniques; advanced equipment training and camera operating techniques with special heads, cranes, Steadicam, etc. A cinematography reel is part of the cinematography curriculum. Some of these courses will be taught in conjunction with the Production Design discipline.

FIM 599: Intensive Arts (2 credits)

Offered at the end of Fall Term, Intensive Arts is a focused series of screenings, workshops and seminars featuring a prominent Guest Artist and his or her work. Students will have an opportunity to interact with the visiting filmmaker on a personal and professional basis, discussing both the Guest Artist's work, and the work of the aspiring filmmaker. Students will have the opportunity to gain critical feedback on their own work, while learning through example from the insights of the visiting Guest Artist. Failure to attend all required Intensive Arts activities will result in the student failing Intensive Arts.

Year Four Production Design Curriculum:

FIM 401, 402: Film Scenic Design (4 credits)

Following a class in scenic painting for film sets, students will learn painting for the cinematographer to light. The latter may include team teaching with a cinematography instructor. Computer modeling may also be taught as a tool for scenic visualization.

FIM 404, 405, 406: Production Design Overview (6 credits)

A final comprehensive overview of all aspects of the Production Designer's responsibilities, from visualizing the look of the film to budgeting and executing the design of sets, locations, miniatures, mechanical and optical effects, props and set decoration. A transition to professional work will also be explored.

FIM 407, 408, 409: Budgeting the Art Department (6 credits)

Business and budgeting practical procedures for the Production Designer, including sourcing and pricing materials, running the art department as a business, collaborating with the director, producer, unit production manager and cinematographer, finishing effects in post-production.

FIM 450: Production and Thesis Tutorial (10 credits)

The students selected to work on Fourth Year Productions as key creative team members will be individually mentored as their productions move through prep, shoot and post. Those students not chosen to work on a Fourth Year Production will devise individual projects that will also be mentored by select faculty.

FIM 481,482: Dailies Analysis and Special Effects for Designers (4 credits)

This two-term course workshop is in collaboration with Fourth Year Cinematographers. In the Fall term students will analyze the dailies of all Fourth Year films as to lighting and composition from the Production Designer's perspective. In the Winter term students will team with Cinematographers to create and film SFX (special effects) both in camera and as composite imagery.

FIM 459: Transition into the Film Production Design Profession

This course is designed to prepare the Film Production Design student for the professional world. Students will prepare an artistic portfolio of their work to present to future employers upon their graduation, along with a video reel of their filmed sets, detailed sketches, blueprints of sets, and costume sketches. Resume preparation for the design field will also be discussed.

FIM 599: Intensive Arts (2 credits)

Offered at the end of Fall Term, Intensive Arts is a focused series of screenings, workshops and seminars featuring a prominent Guest Artist and his or her work. Students will have an opportunity to interact with the visiting filmmaker on a personal and professional basis, discussing both the Guest Artist's work, and the work of the aspiring filmmaker. Students will have the opportunity to gain critical feedback on their own work, while learning through example from the insights of the visiting Guest Artist. Failure to attend all required Intensive Arts activities will result in the student failing Intensive Arts.

Interdisciplinary Course Work

The School of Filmmaking offers course work jointly with other schools within NCSA.

Film Music Composition — A graduate program of the School of Music, this program offers the Master of Music and is designed to train composers in the specialized art of composing and recording music for film and television. The program collaborates with the student production activities of the School of Filmmaking in scoring all Third and Fourth Year productions.

Summer Session

The School of Filmmaking conducts a Summer Session in Filmmaking for high school students and students who have just graduated from high school, which stresses the conservatory approach to professional training. Students work closely with professional filmmakers and teaching assistants who are upperclass School of Filmmaking students, in a variety of areas including screenwriting, directing, editing and production. The classes have been carefully designed at both introductory and advanced levels in order to accommodate students with no prior experience as well as more advanced returning students. The curriculum includes classroom instruction, production and equipment lab time as well as film screenings. The School provides cameras, editing facilities, rehearsal and production areas as well as computer facilities.

THE SCHOOL OF MUSIC

The School of Music of the North Carolina School of the Arts prepares students for professional careers. Our goal is twofold: to enable students to attain their highest musical aspirations and to meet the challenge of succeeding in a highly competitive profession. With this in mind, we have designed a unique program of study.

In its conservatory setting, NCSA provides an artistic environment in which each student pursues personal musical development. But the School of Music is also a professional training ground in which the student actively and realistically prepares for the practical aspects of making a living as a musician.

Each student pursues a course of musical study with an outstanding artist-faculty. As professionals in their own areas, faculty members are committed to continuing their own careers while sharing a wealth of experience and knowledge with their students.

School of Music Faculty

Administration

Robert Yekovich, Dean (1991)

B.M., M.A., University of Denver; D.M.A., Columbia University. Principal teachers have included Jack Beeson, Chou Wen-chung, Mario Davidovsky, Donald Keats and Vladimir Ussachevsky. Recent honors include a commission from the Fromm Music Foundation at Harvard University. Works have been performed and broadcast throughout the United States and Brazil. President, board for the League of Composers/International Society for Contemporary Music-New York Chapter (1989-92); executive director (1986-89). Board of directors, Composers Conference at Wellesley, Kathryn Bache Miller Theatre, Speculum Musicae and New York Guild of Composers. Fellowships from MacDowell Colony and Yaddo. Teaching appointments have included Columbia University, Connecticut College and the University of Denver.

Lawrence Dillon, Assistant Dean; Composition, Theory, Contemporary Ensemble (1987)

B.M., Hartt School of Music; M.M., D.M.A., The Juilliard School. Recipient of several scholarships and honors, including the Berlin Prize and the Gretchaninoff Prize in composition. Studied privately with Vincent Persichetti, James Sellars and Donald Harris and in classes with Milton Babbitt, Elliott Carter, David Diamond, Charles Dodge and Barbara Kolb. Former faculty, The Juilliard School. Works performed at Carnegie Hall, Lincoln Center and Town Hall, N.Y.; Bornholm Festival in Germany; Charles Ives Festival, Conn.; Louisville Orchestra, Society for New Music, Saugatuck Festival, and in recitals, concerts and radio broadcasts throughout the U.S. and Europe. Received numerous awards, including grants from the American Music Center, National Endowment for the Arts, Mary Flagler Cary Charitable Trust, Jerome Foundation, Pew Charitable Trusts, ASCAP, and CRS. Music recorded by Contemporary Record Society, Albany Records and Channel Crossings, and published by American Composers Editions and Quadrivium Press.

Andrea Kalyn, Assistant Dean; Music History (2000)

A.R.C.T. Piano Performance, Royal Conservatory of Music, Toronto; B.Mus., M.A. Musicology, University of Western Ontario; Ph.D. Eastman School of Music. Research interests include American music, nineteenth- and early twentieth-century music. Published articles on Howard Hanson, Daniel Gregory Mason, and the American Composers' Concerts and Festivals of American Music. Papers given on the chamber music of Brahms and Schubert, Schumann's Carnival, and Fanny Hensel. Editor of national newsletter of the New Horizons Music Project. Awards include research grant from the Howard Hanson Institute for American Music, the Elsa T. Johnson Fellowship, Jerald C. Graue Award, Charles Warren Fox Award, Eastman School of Music Graduate Fellowship, ESM Teaching Assistantship, and the Caulkins Scholarship. Teaching appointments have included Salem College, Wake Forest University, University of Western Ontario, and the University of Rochester.

Michael Rothkopf, Assistant Dean; Composition, Electronic Music (1991)

B.M., University of Denver; M.A., D.M.A., Columbia University. Principal teachers, Normand Lockwood and Mario Davidovsky. Composer of solo, chamber, orchestral and electronic music. Works performed throughout the United States and published by American Composers Editions. Music director, Ariel Contemporary Music Ensemble (1982-86) and executive director, League of Composers/International Society for Contemporary Music U.S. Section (1989-91). Fellowships, Columbia University, National Orchestral Association, Yaddo, and Carnegie Hall. Former faculty, Columbia University, Yeshiva University and Stern College.

Faculty

James Allbritten, Opera, Cantata Singers (1993)

Musical director/conductor of Fletcher Opera Institute. Conductor: Roanoke Island summer festival orchestra, Winston-Salem Symphony Chorale, NCSA Cantata Singers. Guest conductor in France at Reims Festival, of Winston Salem Symphony, Piedmont Opera Theatre, and Opera Carolina. Tenor; one of youngest apprentices invited to work with Boris Goldovsky in San Antonio Arts Festival. Performer, Opera Theater St. Louis, Arizona Opera, Huntsville Opera, New York Philharmonic, Winston-Salem Symphony, Louisville Chorus, Nashville Symphony, Bloomington Chamber Singers. Voice study with Nicola Rossi-Lemeni and Giorgio Tozzi. Conducting studies with Jan Harrington, Robert Porco, and Thomas Dunn.

Jacquelyn Bartlett, Harp (1997)

Graduated with honors from Interlochen Arts Academy and attended the Oberlin Conservatory of Music. Early musical studies with her mother, harpist with the Detroit Symphony. Other teachers include renowned harpists Carlos Salzedo and Alice Chalifoux. Performed with many of this country's leading orchestras, including the Detroit Symphony, the New York Philharmonic, the Indianapolis Symphony, the Kansas City Philharmonic, the North Carolina Symphony, the Milwaukee Symphony and the Baltimore Symphony. Worked with some of the world's most distinguished conductors including Eugene Ormandy, Sixten Ehrling, Sergiu Comissiona, Aaron Copland, Thor Johnson and Pierre Boulez. Soloist and chamber musician, toured extensively and recently recorded a compact disc with The Mallarme Chamber Players, titled "Music for Harp, Flute and Strings," distributed by Albany.

John R. Beck, Percussion (1998)

B.M. Oberlin College; M.M. and Performer's Certificate, Eastman School of Music. Performed and recorded with the National and Baltimore symphonies, the Kennedy Center Opera House Orchestra, Baltimore Opera, and the Theater Chamber Players of the Kennedy Center. Currently a member of the Winston-Salem and Greensboro symphonies, and the Philidor Percussion Group. National tours as xylophone soloist with the U.S. Marine Band, Jack Daniel's Silver Cornet Band and the New Sousa Band. Additional solo appearances with the Buffalo Philharmonic, Syracuse Symphony, Southwest Florida Symphony, Brass Band of Battle Creek, NCSA Wind Ensemble and the Royal Welsh College of Music and Drama Brass Band. Past president of the NC Chapter of the Percussive Arts Society. Has authored articles for Percussive Notes, The Instrumentalist, North Carolina Music Educator and the Zildjian Educator. Prior teaching appointments include the Universities of Utah, Colorado, and Nevada.

Tadeu Coelho, Flute (2002)

B.F.A., S.U.N.Y. at Purchase, N.Y.; M.M., D.M.A. Manhattan School of Music. Studied with Thomas Nyfenger, Ransom Wilson, Andrew Lolya, and Arthur Ephross. New York recital debut at Weill Recital Hall at Carnegie Hall in April 1992. Previously served on faculties of University of Iowa, University of New Mexico, and at the Ino Mirkovich Music Academy in Croatia. Soloist and chamber musician active throughout Europe and the Americas; performed with Santa Fe Symphony, Hofer Symphoniker in Germany, Spoleto Festival Orchestra in Italy, and Boston Symphony. For the past four years, has served as the coordinator of the National Flute Association Young Artist's Competition. An avid proponent of new music, has commissioned, performed and recorded works by Steven Block, João Dias Carrasqueira, Michael Eckert, Eduardo Gamboa, and others. Several solo recordings of music from Brazil and Mexico

are available on Tempo Primo label. Recorded works by Thomas Delio on 3D Classics. A Miyazawa artist and performs on a 14 K gold instrument with platinum raiser.

Ulrich Eichenauer, Viola (1998)

Musikhochschule Detmold. Former principal violist of the Dresden Philharmonic Orchestra and held a teaching position at the Musikhochschule in Detmold, where he studied previously with Annette Fleiner and Nobuko Imai, among others. Attended master classes with Paul Tortelier, Serge Collot, Emanuel Hurwitz, William Pleeth and the Melos Quartet. Music festival appearances at the Marlboro Festival, Khumo Festival in Finland, Finale Festival of Cologne, Berlin Festival and the Schloß Moritzburg Festival. Member of the Mendelssohn String Quartet which tours annually throughout North America, performs frequently in Europe, and is quartet-in-residence at the North Carolina School of the Arts and Harvard University. Has recorded for Sony Classical, BIS, Dresdner Compact Disc and EMP. His latest release is a CD recording of the solo works of Max Reger and Paul Hindemith for the EMP label.

John Ellis, Oboe (1984)

Immaculate Heart College. Studied with Norman Benno. Former principal oboe, Pasadena Symphony, Beverly Hills Symphony, Ojai Festival Orchestra, 20th Century Fox, Universal Studios, Warner Brothers, Columbia Studios and RCA. Recent performances, San Luis Obispo Mozart Festival with conductors Clifton Swanson and Christopher Hogwood; and film scores for STEPMOM, ANGELA'S ASHES, STUART LITTLE, GALAXY QUEST, NIXON, FIRST KNIGHT, and CITY HALL with film composers John Williams, Jerry Goldsmith and Maurice Jarre. Worked with noted conductors, including Igor Stravinsky, Pierre Boulez at the Los Angeles Monday Evening Concerts, and Zubin Mehta and Ingolf Dahl of the Los Angeles Philharmonic. Recorded with Barbara Streisand, The Carpenters, Diana Ross and John Denver. Member of Clarion Wind Quintet. Principal oboe, Hollywood Bowl Orchestra and the Winston-Salem Symphony. Has served on the faculties of Pepperdine College, Claremont College and California State University-Northridge.

Kenneth Frazelle, Composition, Counterpoint (2000)

B. M., The Juilliard School, 1978. Music commissioned and performed by numerous prominent artists, including Yo-Yo Ma, Jeffrey Kahane, Dawn Upshaw, the Bill T. Jones/Arnie Zane Dance Company, the Chamber Music Society of Lincoln Center, Ransom Wilson, Paula Robison, John Adams, the Saint Paul Chamber Orchestra, the Phoenix Symphony, L. A. Chamber Orchestra, Jan DeGaetani and Gilbert Kalish. Awards include a prize from the American Academy of Arts and Letters, the Bearn Prize from Columbia University, and the Grechaninoff Award for High Achievement in Composition from The Juilliard School. Recipient of grants from the Mary Duke Biddle Foundation, the Rockefeller Foundation and Meet the Composer. Past teachers include Roger Sessions of The Juilliard School and Robert Ward at the North Carolina School of the Arts. Peer Southern Concert Music in New York publishes his music.

Miriam Fried, Violin (2000)

Diploma, Rubin Academy, 1962. Soloist with the Boston, Chicago, Cleveland, New York and Philadelphia orchestras. Recitals at Carnegie Hall, throughout North America and Europe. Awards include first prize, Paganini International Violin Competition (1968), and first prize, Queen Elisabeth Violin Competition (1971). Member of the Mendelssohn String Quartet which tours annually throughout North America, performs frequently in Europe, and is quartet-in-residence at the North Carolina School of the Arts and Harvard University.

Allison Gagnon, Collaborative Piano (1999)

A.R.C.T. (Toronto, Canada); B.Mus. Queen's University; Konzertdiplom (piano solo) Hochschule für Musik; M.Mus., McGill University; D.M.A., Cleveland Institute of Music/Case Western Reserve University. Teachers have included Pierre Jasmin, Michael Krist, Dale Bartlett, Anne Epperson. Faculty member at Queen's University, Kingston, Canada (1986-2000). Staff pianist at McGill University (1989-1996) and Meadowmount School of Music (since 1997). Participation in festivals at the Banff Centre (Canada) and Music Academy of the West. Recitalist and competition pianist throughout Canada, the US and Europe; recorded frequently by CBC Radio for national broadcast. Awards include those from Queen's University for study in Vienna, and both the Canada Council and Ontario Arts Council for doctoral studies.

Will Graham, Opera (2001)

B.A. in Theatre, Ohio Wesleyan University; McKnight Fellowship in Stage Direction, University of Minnesota and the Guthrie Theatre. Director of opera studio at Minnesota Opera; production supervisor for Western Opera Theatre; assistant director for San Francisco Spring Opera; director of opera and musical theatre at University of Missouri, Kansas City; chairman of opera department and director of Boston University Opera Institute; artistic director of National Opera Company; staff of Boston University Tanglewood Institute, Oberlin in Italy. Directed productions for Western Opera Theatre, Opera New England, Kansas City Lyric Opera, Minnesota Opera Cleveland Lyric Opera, Opera South. Masterclasses in opera performance at Moscow Conservatory, St. Olaf College, Arizona State University, University of California, University of Oregon, University of Washington, University of Maine, University of Vermont, University of New Hampshire. Librettist for commissioned compositions by Winston-Salem native, Charles Fussell.

David Jolley, Horn (1999)

B.M., M.S., Juilliard School of Music. Studied with James Decker, Wendell Hoss, and James Chambers. Soloist with orchestras throughout the United States; premiered Ellen Taaffe Zwilich's Concerto for Horn with the Rochester Philharmonic, and performed it in Carnegie Hall with the Orpheus Chamber Orchestra, of which he is a founding member. Frequent guest artist with Musicians from Marlboro, Guarneri Quartet, Beaux Arts Trio, and others. Solo recordings for Arabesque label. His latest recording of Britten's Serenade will be released in 2003. Currently serves on the faculties of Mannes College of Music, Queens College-CUNY, and the North Carolina School of the Arts.

Sarah Johnson, Violin (1986)

Graduated from the Curtis Institute of Music. Studied with Ivan Galamian, Jaime Laredo and members of the Guarneri Quartet. Further studies in New York with Erica Morini and Karl Ulrich Schnabel. Tours nationally and internationally and in the South on the Southern Arts Federation and North Carolina touring programs. Founder/director of successful nine-year chamber music series in Charleston, S.C. On the distinguished roster of Affiliate Artists for five years. Former member, Saint Paul Chamber Orchestra; founding concertmaster, South Carolina Chamber Orchestra. European debut at the Spoleto Festival in Italy. Premiered concerto by Pulitzer-Prize winning composer Robert Ward in 1994. Discography includes two compact discs on the Albany label.

James Kalyn, Saxophone, Wind Ensemble (1996)

B.Mus., University of Western Ontario; M.Mus., Michigan State University; D.M.A. and Performer's Certificate, Eastman School of Music. Has performed on concert stages, recordings, and radio throughout the United States and Canada, as well as in Argentina and Japan. Won the Grand Prix at the Canadian Music Competitions, and as a member of a saxophone quartet, won first place in the Fischhoff National Chamber Music Competition. Saxophone studies with George Van Ostrand, James Forger, Ramon Ricker; conducting studies with Donald Hunsberger. Prior teaching appointments include the University of Western Ontario, Wilfrid Laurier University, the Eastman School of Music, and Ithaca College. In 2001, released compact disc, "Brilliance: Virtuoso French Music for Saxophone and Piano."

Gerald Klickstein, Guitar (1992)

B.M., University of Miami; M.M., San Francisco Conservatory of Music. Concert and workshop appearances throughout the U. S. Writings and musical arrangements published by Southern Music Company, Tuscany Publications, Guitar Foundation of America, Mel Bay Publications, American String Teachers Association. Students consistently win top awards. Previously served on the faculties of Michigan State University and the University of Texas at San Antonio.

Steven La Cosse, Stage Director, Vocal Literature (1997)

B.M. Voice, Indiana University at South Bend; M.M. Voice, University of North Texas; M.S. Opera Stage Direction, Indiana University; D.M. in progress (Voice), Indiana University. Studied with James Lucas, formerly of the Metropolitan Opera, assistant to Giorgio Tozzi and Andrew Porter. Performed in New

York City, New Jersey, Texas, Indiana, Utah, Arkansas and Connecticut. Guest director, Texas Opera Connection, Indiana University, North Carolina School of the Arts.

Eric Larsen, Piano (1979)

B.M., University of Wisconsin; M.M., doctoral study at Manhattan School of Music. Teachers included Madame Dora Zaslavsky and Artur Balsam in New York, Pierre Sancan in Paris and Benjamin Kaplan in London. Performances in the major concert halls of Europe, Russia, South America, Asia and the United States. Recordings for Melodiya, Russian Disk, New World Records, Albany, Bay Cities and HM Productions. Member of the Meadowmount Trio and Piano Faculty, the Meadowmount School of Music. Piano and chamber music master classes given internationally and frequently invited to participate on juries of international piano competitions. Extensive research of the Edvard Grieg Manuscript Collection in Bergen, Norway. Edited Brahms Trio, Op. 101, for International Music Company.

Kevin Lawrence, Violin (1990)

B.M., M.M., The Juilliard School. Early studies with Beverly Somach. Scholarship student of Ivan Galamian and Margaret Pardee at Juilliard; chamber music studies with Felix Galimir and Josef Gingold. Solo performances at Merkin Hall, Alice Tully Hall and Carnegie Hall in New York; the National Gallery of Art in Washington, D.C.; and in Chicago, Houston, Cleveland, London, Amsterdam, Frankfurt, Dresden, St. Petersburg and Moscow. Recipient of grants from Arts Midwest, Texas Commission on the Arts and the North Carolina Arts Council. Performances aired on National Public Radio, Voice of America and PBS. Two compact discs of American violin and piano works released on the New World label. Summer festivals include Texas Music Festival; Meadowmount, where he was the last violinist appointed to the faculty by the late Ivan Galamian; and the Killington Music Festival, where he serves as artistic director.

David Lewis, Tuba (1993)

Graduate, the New England Conservatory of Music. Performed with the North Carolina Symphony as principal tuba since 1975. Faculty, University of North Carolina at Chapel Hill. Appeared as a clinician and soloist with many bands and orchestras. Concertos written for him by composers James Curnow and Ronald Follas. Under his direction, tuba-euphonium ensembles have been featured at workshops and conferences throughout the southeastern United States, including statewide broadcasts by University of North Carolina Public Television. Articles have been featured in "The Instrumentalist," "North Carolina Music Educators Journal," and "T.U.B.A. Journal."

Robert Listokin, Clarinet (1965)

B.M., The Juilliard School. Studied with Daniel Bonade at Juilliard, where he graduated with the George Wedge Prize. Orchestral playing career in New York City included the Symphony of the Air, Musica Aeterna and the Chautauqua Symphony, as well as chamber groups such as the Aeolian Chamber Players, New York Chamber Soloists and Clarion Quintet. Soloist with the Claremont and Razoumovsky string quartets. Recorded for Columbia and RCA under Stravinsky, Copland and others; chamber music and solo recordings on Everest, Golden Crest, CRI, and Columbia. Served on the faculties of Queens College, Duke University, Salem College and Wake Forest University. Founding faculty member of NCSA School of Music. Soloist with the Piedmont Chamber Orchestra and the Winston-Salem Symphony. Recitalist at many clarinet conventions and symposia; has written several articles for "The Clarinet" and "The Instrumentalist."

Nicholas Mann, Violin (1998)

B.M., M.M., The Juilliard School under Dorothy Delay. Made 1983 solo debut at the Metropolitan Museum of Art. Performances as recitalist and solo appearances with the St. Louis Symphony, Seattle Symphony, Washington Symphonia, Juilliard Orchestra, Charleston Symphony, Naumburg Orchestra and the Orchestra Da Camera. Teaching positions include the University of Delaware, University of Miami, Ravinia Institute for Young Artists, Columbia University and The Juilliard School. Summer engagements with the Aspen Music Festival, San Francisco's Chamber Music West, Colorado's Baca Ensemble, Musicorda and Yellow Barn. Member of the Mann Duo and the Robert Mann Players, and founding

member of the Mendelssohn String Quartet, now in-residence at the North Carolina School of the Arts and Harvard University.

Clifton Matthews, Piano (1968)

B.S., M.S., The Juilliard School. Studied under Wiktor Labunski and Irwin Freundlich. Teaching assistant at Juilliard. Fulbright Scholar with Friedrich Wuehrer at the Hochschule fuer Musik in Munich. Also studied with Guido Agosti at the Accademia Chigiana in Siena where he was awarded the Casella Prize for piano playing. Concertized widely in England, Scotland, Scandinavia, Holland, Germany, Austria and Switzerland. Faculty member of Skidmore College in Saratoga Springs, N.Y., and the University of North Carolina at Chapel Hill. Conducts an annual international piano masterclass at the Tibor Varga Festival in Sion, Switzerland. Performs frequently in solo recitals, chamber music and as soloist with orchestra in addition to a busy teaching schedule. 1998 Recipient of the UNC Board of Governors Award for Excellence in Teaching.

David McHugh, Film Music (1995)

B. M., SUNY Fredonia; M.A. in Composition, Queens College. Studied composition with Leo Kraft, George Perle, Henry Weinberg and Jacob Druckman, and piano with Leopold Mitman. Among his better-known film scores are MOSCOW ON THE HUDSON, MYSTIC PIZZA, THE DREAM TEAM, THREE FUGITIVES, and MR. NORTH. Television shows include "Brooklyn Bridge," "A Year in the Life," and "Sisters."

Daniel McKelway, Clarinet (2002)

High School Diploma, NCSA; B.M., New England Conservatory of Music. Studies with Robert Listokin and Harold Wright. Awards include the Naumberg and Affiliate Artists competitions, Young Concert Artists Audition, and an Avery Fisher Career Grant. Highly acclaimed debuts in New York, Washington, Boston, Los Angeles, and Seattle. Has toured and recorded with the Orpheus Chamber Orchestra and the St. Luke's Chamber Ensemble, and has performed chamber music at the Bravo!, Colorado, Dubrovnik, Angel Fire, Bowdoin, Caramoor, and Marlboro Festivals. Assistant Principal and Eb Clarinetist with the Cleveland Orchestra since 1995.

James Miller, Trombone (1996)

B.M., University of Northern Iowa; M.M., The Juilliard School. Studied with Joe Alessi and Per Brevig. Assistant principal trombone with Los Angeles Philharmonic. Previous orchestra experience includes North Carolina Symphony, Long Island Philharmonic, New York Philharmonic, among others. Recordings with Paragon Ragtime Orchestra, Ensemble ST-X, rock and jazz groups. As a soloist, appeared with the Juilliard Symphony, Harmoni Mundi, North Carolina Wind Orchestra, among others.

John Mitchener, Organ (1995)

High School Diploma, B.M., North Carolina School of the Arts; M.M. (Organ), M.M. (Harpsichord), Performer's Certificates (Organ and Harpsichord), D.M.A., Eastman School of Music; Médaille d'Or, Prix d'Excellence, Prix de Virtuosité, Conservatoire Nationale de Région de Rueil-Malmaison, France. Teachers include Marie-Claire Alain, Guy Bovet, David Craighead, Arthur Haas, John Mueller, and Russell Saunders; Gerre Hancock (improvisation). Master Classes/Coachings with Darasse, Fleury, Landale, Langlais, Robilliard, Rogg, and Vogel. Former Organist, American Cathedral in Paris. Currently Organist, St. Paul's Episcopal Church, Winston-Salem. Also on faculty at Salem College. National Winner, MTNA and Philadelphia AGO competitions. Top prizewinner, Dublin International Competition. Performances broadcast on radio and television, including NPR, the Austrian National Radio, and "The Joy of Music." Recitals and master classes throughout the United States and Europe, including AGO and MTNA conventions, the National Presbyterian Music Conference at Montreat, Augustinerkirche in Vienna, St. Jakobikirche in Lübeck, and the Carmelite Church in Cracow.

Joseph Pecoraro, Guitar (1999)

M.M., North Carolina School of the Arts, B.M., University of Colorado. Appears as soloist, chamber musician, and with orchestra in recitals across the U.S. and abroad. Recent seasons' schedules feature performances in France, Italy, Switzerland, and more than 10 states in the U.S., including solo recitals at

the Kennedy Center, Chicago Cultural Center, and as soloist with the Roanoke Symphony and Wintergreen Music Festival Orchestras. Featured on numerous radio and television broadcasts. Solo recording “Sonatas Románticas” (Orchard/Valley Media). Also performs with Ransom-Pecoraro Flute/Guitar Duo as North Carolina Arts Council Touring Artist. Director of NCSA Guitar Summer Sessions; frequent guest clinician at workshops including American Suzuki Institute and Blue Ridge Music Camp. Previous teaching positions include Salem College, Indiana University, and the University of Colorado.

Lynn Peters, Double Bass (1972)

B.M.E., M.M., Indiana University. Played in the Milwaukee Symphony, the Detroit Symphony and the Piedmont Chamber Orchestra. Currently principal double bassist with the Winston-Salem Symphony. Commissioned many new works for double bass. Solo album of bass music on UBRES records.

Mark Popkin, Bassoon (1965)

B.A., Brooklyn College, M.S., Stevens Institute of Technology. Studied with Simon Kovar. Has performed with the Houston and New Jersey symphonies, the Symphony of the Air, the New York Philharmonic, the Metropolitan Opera, the Casals Festival Orchestra, and the Clarion Wind Quintet. Member of the Mostly Mozart Festival Orchestra at Lincoln Center and the Winston-Salem Symphony, often performs with the New York Chamber Symphony and Little Orchestra Society of New York. Former adjunct faculty at Queens College of the City University of New York, Duke University, and the University of Virginia at Charlottesville. Director of the Glickman-Popkin Bassoon Camp and Mark Popkin’s Bassoon Camp-by-the-Sea. Arrangements for woodwinds published by the Theodore Presser Company, Edition Compusic, and Alry Publications. Designs and produces bassoon reed-making tools. Co-author with Loren Glickman, “Bassoon Reed Making, Maintenance and Repair,” 3rd Edition, published by the Instrumentalist Company.

Marion Pratnicki, Voice (1998)

Former member of the voice faculties at Indiana University, from which she received her Master of Music, and at Western Michigan University, where she was artist-in-residence from 1987-1990. A former Chautauqua Opera apprentice artist, and former opera intern with Michigan Opera Theater. Made her operatic debut in the 1982 Opera Theater of Rochester production of *The Barber of Seville* as Berta. Appeared with the Michigan Opera Theater, Cleveland Opera, The Dallas Opera, Vancouver Opera, Chautauqua Opera, Florida Grand Opera, Opera Fortworth, Edmonton Opera, Opera Pacific, Orlando Opera, Glimmerglass Opera, Kentucky Opera, Little Rock’s Opera at Wildwood, Knoxville Opera, Lyric Opera of Kansas City, Lake George Opera, Tacoma Opera, New York City Opera and the Opera Festival of New Jersey. Performing credits include appearances with The Opera Company of Philadelphia, Hawaii Opera Theater, Opera Carolina, Virginia Opera, Indianapolis Opera, Tulsa Opera, Dayton Opera, Syracuse Opera and Sarasota Opera and L’Opera de Montreal, and the Mostly Mozart Festival. Concert credits include the Colorado Symphony Orchestra, Erie Philharmonic, the Kalamazoo Symphony Orchestra and Grand Rapids Oratorio Society.

Marcy Rosen, Cello (1998)

Has performed in recital throughout the United States, Canada, Europe and Japan. Has appeared as soloist with many noted orchestras including the Philadelphia Orchestra, Dallas Symphony, Phoenix Symphony, Tokyo Philharmonic; in New York, performed with the Jupiter Symphony and Concordia Chamber Orchestra at Alice Tully Hall, and the Orpheus Chamber Orchestra at Carnegie Hall. A founding member of the Mendelssohn String Quartet, appears regularly at festivals both in the United States and abroad. Co-artistic director of the Eastern Shore Chamber Music Festival in Maryland and a frequent guest at the Lockenhaus Kammermusikfest in Austria, the International Musicians Seminar in England, the Santa Fe Chamber Festival, and the Seattle International Music Festival. A long-time participant at the Marlboro Festival, toured on 10 occasions with Musicians from Marlboro and was invited to perform in Philadelphia and at Carnegie Hall in concerts celebrating Marlboro’s 40th anniversary. Winner of the 1986 Young Concert Artists International Auditions and first recipient of the Mischa Schneider Memorial Award from the Walter W. Naumburg Foundation. Recorded for the Columbia label.

Ronald Rudkin, Jazz, Theory (1978)

B.M., East Carolina University; M.M., University of Michigan. Saxophonist-woodwind specialist; plays clarinet in the Winston-Salem Symphony, performs regularly with his own jazz groups and dance band, was musical director for the annual Bing Crosby Golf Tournament “Clambake” celebrity show for fifteen years. Awarded the Jazz Composers Fellowship grant from the North Carolina Arts Council which resulted in his jazz CD, “Bright Skie.” Toured and performed with legendary jazz drummer Max Roach and Thelonius (T.S.) Monk, Jr., in public schools across North Carolina. Active jazz educator and clinician; has led jazz groups as part of NCSA’s International Music Program and NCSA’s summer festival concert series in Manteo, NC. An experienced arranger, his compositions and arrangements for symphony orchestra with tenor saxophone soloist have been performed both nationally and internationally.

Glenn Siebert, Voice (1991)

B.M., M.M., Indiana State University. Student of Margaret Harshaw. Concerts have included performances with the New York Philharmonic, Boston Symphony, Los Angeles Philharmonic, Cleveland Orchestra, National Symphony, Boston Baroque Orchestra, Philharmonia Baroque Orchestra, Royal Flanders Philharmonic, Mark Morris Dance, Ravinia Festival, Newport Festival, Boston Pops. Performed leading operatic roles with the Hamburg Stadtoper, San Francisco Opera, Washington Opera, Santa Fe Opera, Opera Theater of St. Louis, Atlanta, Baltimore, Minnesota operas. Recorded with the Atlanta Symphony on Telarc, Royal Scottish Philharmonic on Arabesque, Anima Eterna on Sony, Seattle Symphony on Delos.

Marilyn Taylor, Voice (1992)

B.M., M.M. University of Louisville; doctoral candidate at Indiana University. Began career as artist-in-residence with Kentucky Opera, and has sung leading operatic roles with Dayton Opera, Des Moines Metro Opera, Lyric Opera Kansas City, Kentucky Opera, Piedmont Opera Theatre, and on the concert stage with the Bonn Philharmonic and Brooklyn Philharmonic. Soloist with the Prague Chamber Orchestra, National Gallery Concert Series, Winston Salem Symphony, Louisville Orchestra. Recordings include solo CD on Albany Records as well as with Prague Chamber Orchestra in the opera *The Kona Coffee Cantata*, with Berkeley Philharmonic (Koch, G. Schirmer), and most recently with EDTV South Carolina in Robert Ward’s *Roman Fever*. Has served previously on the voice faculties of University of Louisville and Indiana University.

David Winkelman, Ear Training (1995)

B.M., M.M., The Juilliard School; D.M.A., the Manhattan School of Music; additional studies in musicology at the University of Pennsylvania. Primary teachers included Yoheved Kaplinsky and Martin Canin; chamber music studies with Samuel Sanders, Lewis Kaplan, Paul Doktor and Eleanor Schoenfeld; vocal collaboration studies with Marshall Williamson and Thomas Grubb. Former faculties of the Manhattan School of Music and the Pre-College Division of The Juilliard School. Performed in master class for many distinguished musicians, including Claude Frank, Dorothy Taubman, Paul Schenly, Jerome Lowenthal, Karl Ulrich Schnabel, Yo -Yo Ma, Betty Allen and Dalton Baldwin. Has appeared in numerous concerts throughout the northeastern U.S., including performances at Alice Tully Hall, CAMI Hall and Symphony Space in New York City; the Bowdoin, Norfolk and Craftsbury summer chamber music festivals; and the French Embassy in Washington, D.C. Has played with the Philadelphia Orchestra and performed live radio broadcasts in Philadelphia and North Carolina. With James Kalyn, recorded “Brilliance,” a CD of virtuoso French recital music for saxophone and piano.

Serge Zehnacker, Conducting, Orchestra (1989)

Has taught conducting and directed the orchestras at the University of North Texas and the University of California, Santa Barbara. Was director of the Mulhouse Regional Orchestra, and music director of the Mulhouse Opera. Founder of the Evian Music Festival, as well as the festival’s String Quartet Competition, both of which attracted talented musicians from around the world. Has appeared as a guest conductor in many countries, including France, Switzerland, Germany, Austria, Belgium, the Netherlands, Yugoslavia, Poland, Romania, Bulgaria, the Czech Republic and Mexico, as well as in Canada, the United States and Russia. A number of his performances have been televised in France.

The Mendelssohn String Quartet (Quartet-in-Residence) (1998)

The Mendelssohn String Quartet has established a reputation as one of the most imaginative, vital and exciting quartets of its generation. The quartet tours annually throughout North America and performs frequently in Europe, having toured the Netherlands, England, Italy and Switzerland, and was the only American ensemble invited to appear at the First International Dialogues Festival in Kiev, Ukraine. The Mendelssohn String Quartet appears at such distinguished venues as Carnegie Hall, Washington D.C.'s Kennedy Center and Library of Congress, the Concertgebouw in Amsterdam and Wigmore Hall in London. The resident quartet of the Eastern Shore Chamber Music Festival and formerly the resident quartet of the Santa Fe Chamber Music Festival, the Mendelssohn Quartet also makes frequent appearances at New York's Mostly Mozart Festival and the Aspen, Ravinia and Saratoga music festivals. The quartet is regularly heard across the United States on Minnesota Public Radio's "Saint Paul Sunday."

Part-Time Faculty/Staff Accompanists

Lynn Beck, Theory

Katharine Boyes, Analysis

Nancy Johnston, Accompanying

Anna Matthews, Diction

Earl Myers, Accompanying

Gyula Pandi, Dance/Movement for Singers

Irna Priore, Analysis

Robert Rocco, Accompanying

Martha Ruskai, Stage Makeup for Singers

Dmitri Vorobiev, Accompanying

Guest Artists

Master classes and performances are given at NCSA throughout the year. Some past visitors have included: conductors Leonard Bernstein, Otto Werner Mueller, Alexander Schneider and Gunther Schuller; flutist/conductor and NCSA alumnus Ransom Wilson; composers Bernard Rands, George Crumb, Ellen Taaffe Zwilich, Mario Davidovsky and Jacob Druckman; pianists Claude Frank, Richard Goode and Menahem Pressler; guitarists Carlos Barbosa-Lima and Manuel Barrueco; singers Rose Bampton and Paul Sperry; violinists Joshua Bell, Jaime Laredo and Robert Mann; the American Brass Quintet; Eighth Blackbird, and numerous other soloists and ensembles.

Staff

Sue Miller, Assistant to the Dean

Angela Taylor, Manager of Enrollment Activities

Maria Watkins, Coordinator of Music Curricula and Performance Activities

Jessica Pios, Administrative Secretary

William Huesman, Piano Technician

Courses of Study

The School of Music awards the Professional Artist Certificate, Master of Music, Bachelor of Music, College Arts Diploma in Music, and the High School Diploma with a concentration in music.

The Graduate Program

Master of Music (Two-year program)

The graduate program represents the School of Music at its highest level of artistry and education. Its goals and objectives are to prepare and train students for careers as professional classical musicians in the following areas of study: brass, composition, guitar performance and pedagogy, vocal performance, orchestral conducting, organ, percussion, piano, strings and woodwinds (including saxophone).

Requirements and Regulations

Admission Requirements

Admission to the graduate program is by application and audition. Candidates must have completed a Bachelor of Music or a Bachelor of Arts from an accredited conservatory, college or university (or the equivalent if the institution is located outside the United States). To apply, graduate candidates must submit the following: a completed application form and application fee, two letters of recommendation, an official transcript with a seal or registrar's signature from each college attended – copies are unacceptable (international students must submit a certified English translation for each transcript), a resume detailing the applicant's artistic experience and educational objectives, a repertoire list, a TOEFL test (if the candidate is an international student.)

The following must occur before a graduate student is officially admitted to the program: a recommendation in writing from the audition panel will be made and sent to the assistant dean of the Graduate Program. With their approval, a recommendation to that effect will be signed by the assistant dean of the Graduate Program and the application will then be sent to the dean of the School of Music for final approval.

Residency Requirements

The residency requirement for the Master of Music is one year (three consecutive terms) as a full-time student. A full-time student is one who is enrolled for a minimum of six graduate-credits per term. The degree of Master of Music must be completed within five years of the initial enrollment in the program.

Transfer Credit

The School of Music accepts transfer credit from accredited graduate programs. Transfer credit may account for up to 50 percent of the degree requirements. Transfer credit will be determined by the assistant dean of the Graduate Program in consultation with the appropriate faculty and approved by the dean of Music. To receive transfer credit a student must make a formal request by letter to the assistant dean of the Graduate Program.

Jury and Recital Requirements

Graduate students are expected to perform for all departmental juries.

Graduate students, with the exception of composition, are required to perform two recitals. Voice students may substitute a major opera role for one of their recitals at the discretion of their studio teacher. The studio teacher will notify the assistant dean of the Graduate Program in writing when a major opera role is substituted for a recital.

All required graduate recitals must be approved in advance. This approval includes the contents of the program as well as the student's preparation.

The studio teacher must approve the first recital program in advance.

The second recital must be approved in advance at a recital hearing at least one month before the scheduled recital date. The recital hearing jury will be composed of at least two faculty members from the department. The student will be required to perform a significant portion of the scheduled program. A majority of the recital hearing jury must approve the recital request in writing by signing a Recital Authorization Form.

Graduate composition students are required to produce one recital of their works. Composers will follow the second recital guidelines listed above for their recital approval. Composers must submit the following for their recital hearing: copies of all scores and parts, personnel list, rehearsal schedule, program, biography, texts (when appropriate), and program notes.

Standards of Achievement and Evaluation

All incoming graduate students will be required to take theory, ear training and music history proficiency examinations before completing their first graduate registration.

Grades

The following grading scale will be in effect for all graduate level courses: A = Excellent, B = Good, C = Satisfactory, D = Unsatisfactory, F = Failing.

Master of Music Curricula

COLLABORATIVE PIANO

Year One	Course	Credits
MUS 600	Individual Performance Instruction	9
MUS 690	Performance Class	3
MUS 640	Ensemble Performance	6
MUS 641, 642, 643	Library and Internet Research Lab	3
MUS 650	Support Skills for Collaborative Pianists	6
MUS 651, 652, 653	Instrumental Literature for Collaborative Pianists	6
MUS 660	Recital	3
MUS 691	Career Enhancement Strategies: The Concert Program	2
MUS 692, 693, 694, 695	Career Enhancement Strategies (a minimum of two courses are required): The Audition, Entrepreneurship, Recording and Technology, Touring and Outreach	4
MUS 599	Intensive Arts Workshops	2
Total		44
Year Two		
MUS 700	Individual Performance Instruction	9
MUS 790	Performance Class	3
MUS 740	Ensemble Performance	6
MUS 751, 752, 753	Vocal Literature for Collaborative Pianists	6
MUS 760	Recital	3
MUS 698	Selected Topics: History and Analysis	6
MUS 599	Intensive Arts Workshops	2
Total		35
Grand Total		79

Requirements for the Master of Music in Collaborative Piano

Foreign Language: Entering collaborative piano students are expected to have a minimum of one year of college-level language instruction in one of the following: French, German or Italian. Students who do not meet this requirement upon entering the program must take the appropriate course (FRE 101, 102, 103 for French; GER 101, 102 103 for German; ITA 101, 102, 103 for Italian) or its equivalent to fulfill the requirement before the degree can be granted. In addition, a diction proficiency examination will be given upon entering the program. Those who do not pass the examination must take the appropriate courses (MUS 471, 472 for French diction; MUS 371, 372 for German diction, MUS 271, 272 for Italian diction) before the degree can be granted.

At the end of the second year the student with the assistance of his or her partner must pass a quick study examination of a major instrumental work or song cycle. The quick study examination will consist of a juried performance of a previously unstudied work prepared for performance within seven days without coaching. A student will be given two chances to pass this exam before the degree can be granted.

COMPOSITION

Year One	Course	Credits
MUS 615	Individual Composition Instruction	9
MUS 616	Composition Seminar I	3
MUS 617	Music Theory and Composition Pedagogy	6
	or	
MUS 618	Music Technology Research Project	6
MUS 641, 642, 643	Library and Internet Research Lab	3
MUS 691	Career Enhancement Strategies: The Concert Program	2
MUS 692, 693, 694, 695	Career Enhancement Strategies (a minimum of two courses are required): The Audition, Entrepreneurship, Recording and Technology, Touring and Outreach	4
MUS 698	Selected Topics: History and Analysis	6
MUS 599	Intensive Arts Workshops	2
Total		35
Year Two		
MUS 715	Individual Composition Instruction	9
MUS 716	Composition Seminar I	3
MUS 719	Composition Thesis Defense	3
MUS 760	Recital	3
MUS 698	Selected Topics: History and Analysis	6
MUS 599	Intensive Arts Workshops	2
Total		26
Grand Total		61

FILM MUSIC COMPOSITION

Year One	Course	Credits
MUF 611, 612, 613	Film Music Seminar	12
MUF 631, 632, 633	Critical Perspectives: American Cinema	9
MUF 691, 692, 693	Music Technology for Film	6
MUF 617, 618, 619	Orchestration for the Recording Studio	6
MUF 621, 622, 623	Film Music Analysis	6
MUF 671, 672, 673	Elements of Filmmaking	6
MUS 599	Intensive Arts Projects	2
Total		47
Year Two		
MUF 711, 712, 713	Film Music Seminar	12
MUF 721, 722, 723	Film Music Analysis	6
MUF 731, 732, 733	Critical Perspectives: International Cinema	9
MUF 798	Film Music Practicum	1
MUS 599	Intensive Arts Projects	2
Total		30
Grand Total		77

GUITAR

Year One	Course	Credits
MUS 600	Individual Performance Instruction	9
MUS 690	Performance Class	3
MUS 620	Guitar Pedagogy Projects	6
MUS 640	Ensemble Performance	6
MUS 641, 642, 643	Library and Internet Research Lab	3
MUS 660	Recital	3
MUS 691	Career Enhancement Strategies: The Concert Program	2
MUS 692, 693, 694, 695	Career Enhancement Strategies (a minimum of two courses are required): The Audition, Entrepreneurship, Recording and Technology, Touring and Outreach	4
MUS 599	Intensive Arts Workshops	2
Total		38
Year Two		
MUS 700	Individual Performance Instruction	9
MUS 790	Guitar History and Literature Projects	6
MUS 740	Ensemble Performance	6
MUS 760	Recital	3
MUS 698	Selected Topics: History and Analysis	6
MUS 599	Intensive Arts Workshops	2
Total		35
Grand Total		73

ORCHESTRAL CONDUCTING

Year One	Course	Credits
MUS 600	Individual Performance Instruction	9
MUS 604, 605, 606	Score Reading I	3
MUS 609	Conducting Specialty (includes attending rehearsals and conducting some rehearsals as required by conducting teacher)	6
MUS 610	Instrumental Techniques (one-year study of string techniques)	3
MUS 641, 642, 643	Library and Internet Research Lab	3
MUS 660	Recital	3
MUS 691	Career Enhancement Strategies: The Concert Program	2
MUS 692, 693, 694, 695	Career Enhancement Strategies (a minimum of two courses are required): The Audition, Entrepreneurship, Recording and Technology, Touring and Outreach	4
MUS 599	Intensive Arts Workshops	2
Total		35
Year Two		
MUS 700	Individual Performance Instruction	9
MUS 704, 705, 706	Score Reading II	3
MUS 709	Conducting Specialty (includes attending rehearsals and conducting some rehearsals as required by conducting teacher)	6
MUS 610	Instrumental Techniques (one-year study of wind or brass techniques)	3
MUS 760	Recital	3
MUS 698	Selected Topics: History and Analysis	6
MUS 599	Intensive Arts Workshops	2
Total		32
Grand Total		67

ORGAN

Year One	Course	Credits
MUS 600	Individual Performance Instruction	9
MUS 690	Performance Class	3
MUS601, 602, 603	Instrumental Conducting	3
OR		
MUS 687, 688, 689	Choral Conducting	3
MUS 631, 632, 633	Sacred Music Skills	6
MUS 640	Ensemble Performance	6
MUS 641, 642, 643	Library and Internet Research Lab	3
MUS 660	Recital	3
MUS 691	Career Enhancement Strategies: The Concert Program	2
MUS 692, 693, 694, 695	Career Enhancement Strategies (a minimum of two courses are required): The Audition, Entrepreneurship, Recording and Technology, Touring and Outreach	4
MUS 599	Intensive Arts Workshops	2
Total		44
Year Two		
MUS 700	Individual Performance Instruction	9
MUS 790	Performance Class	3
MUS 634, 635, 636	Organ History and Literature	6
MUS 740	Ensemble Performance	6
MUS 760	Recital	3
MUS 698	Selected Topics: History and Analysis	6
MUS 599	Intensive Arts Workshops	2
Total		35
Grand Total		79

PERCUSSION

Year One	Course	Credits
MUS 600	Individual Performance Instruction	9
MUS 690	Performance Class	3
MUS 641, 642, 643	Library and Internet Research Lab	3
MUS 660	Recital	3
MUS 661	Percussion Pedagogy	6
MUS 667	Ensembles for Percussionists	6
MUS 691	Career Enhancement Strategies: The Concert Program	2
MUS 692, 693, 694, 695	Career Enhancement Strategies (a minimum of two courses are required): The Audition, Entrepreneurship, Recording and Technology, Touring and Outreach	4
MUS 599	Intensive Arts Workshops	2
Total		38
Year Two		
MUS 700	Individual Performance Instruction	9
MUS 790	Performance Class	3
MUS 760	Recital	3
MUS 667	Ensembles for Percussionists	6
MUS 698	Selected Topics: History and Analysis	6
MUS 599	Intensive Arts Workshops	2
Total		29
Grand Total		67

PIANO

Year One	Course	Credits
MUS 600	Individual Performance Instruction	9
MUS 690	Performance Class	3
MUS 640	Ensemble Performance	6
MUS 641, 642, 643	Library and Internet Research Lab	3
MUS 660	Recital	3
MUS 691	Career Enhancement Strategies: The Concert Program	2
MUS 692, 693, 694, 695	Career Enhancement Strategies (a minimum of two courses are required): The Audition, Entrepreneurship, Recording and Technology, Touring and Outreach	4
MUS 599	Intensive Arts Workshops	2
Total		32

Year Two

MUS 700	Individual Performance Instruction	9
MUS 790	Performance Class	3
MUS 740	Ensemble Performance	6
MUS 760	Recital	3
MUS 698	Selected Topics: History and Analysis	6
MUS 599	Intensive Arts Workshops	2
Total		29
Grand Total		61

VIOLIN, VIOLA, VIOLONCELLO AND DOUBLE BASS

Year One	Course	Credits
MUS 600	Individual Performance Instruction	9
MUS 690	Performance Class	3
MUS 640	Ensemble Performance	6
MUS 641, 642, 643	Library and Internet Research Lab	3
MUS 660	Recital	3
MUS 691	Career Enhancement Strategies: The Concert Program	2
MUS 692, 693, 694, 695	Career Enhancement Strategies (a minimum of two courses are required): The Audition, Entrepreneurship, Recording and Technology, Touring and Outreach	4
MUS 668	Symphonic Repertoire	3
MUS 599	Intensive Arts Workshops	2
Total		35

Year Two

MUS 700	Individual Performance Instruction	9
MUS 790	Performance Class	3
MUS 740	Ensemble Performance	6
MUS 668	Symphonic Repertoire	3
MUS 698	Selected Topics: History and Analysis	6
MUS 599	Intensive Arts Workshops	2
Total		29
Grand Total		64

VOICE

Year One	Course	Credits
MUS 600	Individual Performance Instruction	9

MUS 690	Performance Class	3
MUS 641, 642, 643	Library and Internet Research Lab	3
MUS 660	Recital	3
MUS 671	Stage Makeup for Singers	1
MUS 672, 673, 674	Fletcher Institute Practicum	3
MUS 675, 676, 677	Fletcher Institute Workshop I	6
MUS 681, 682, 683	Opera Literature	6
MUS 691	Career Enhancement Strategies: The Concert Program	2
MUS 599	Intensive Arts Workshops	2
Total		41

Year Two

MUS 700	Individual Performance Instruction	9
MUS 790	Performance Class	3
MUS 760	Recital	3
MUS 772, 773, 774	Fletcher Institute Practicum	3
MUS 775, 776, 777	Fletcher Institute Workshop II	6
MUS 684, 685, 686	Vocal Literature	6
MUS 698	Selected Topics: History and Analysis	6
MUS 599	Intensive Arts Workshops	2
Total		38
Grand Total		79

Requirements for the Master of Music in Vocal Performance

Entering voice students are expected to have a minimum of one year of college-level language instruction with a grade of C or better in French, German and Italian. Students who do not meet this requirement upon entering the program must take the appropriate course or its equivalent to fulfill the requirement before the degree can be granted.

Entering voice students are required to take piano and diction proficiency tests upon entering the program. Those who do not pass the examination must take appropriate courses or pass a re-examination before the degree can be granted.

Cantata Singers may be required at the discretion of the studio teacher and the conductor of the Cantata Singers.

WIND AND BRASS INSTRUMENTS (FLUTE, OBOE, CLARINET, BASSOON, SAXOPHONE, HORN, TRUMPET, TROMBONE, TUBA AND EUPHONIUM)

Year One	Course	Credits
MUS 600	Individual Performance Instruction	9
MUS 690	Performance Class	3
MUS 640	Ensemble Performance	6
MUS 641, 642, 643	Library and Internet Research Lab	3
MUS 660	Recital	3
MUS 691	Career Enhancement Strategies: The Concert Program	2
MUS 692, 693, 694, 695	Career Enhancement Strategies (a minimum of two courses are required): The Audition, Entrepreneurship, Recording and Technology, Touring and Outreach	4
MUS 599	Intensive Arts Workshops	2
Total		32

Year Two

MUS 700	Individual Performance Instruction	9
MUS 790	Performance Class	3

MUS 740	Ensemble Performance	6
MUS 760	Recital	3
MUS 698	Selected Topics: History and Analysis	6
MUS 599	Intensive Arts Workshops	2
2nd Year Total		29
Grand Total		61

Graduate Course Descriptions

MUS 599: **Intensive Arts Projects** (2 credits)

During the two-week period immediately following Thanksgiving break, students participate in special projects, classes, seminars and performances. Students are encouraged to pursue musical studies; however, interdisciplinary interests may be considered. Students must enroll in the course each fall term they are in attendance at NCSA. The course is graded “pass/fail.”

MUS 600: **Individual Performance Instruction** (3 credits per term)

One hour per week of individual performance instruction at an advanced level.

MUS 601, 602, 603: **Instrumental Conducting** (1 credit per term)

Study of conducting techniques pertinent to instrumental performance, including: balance, articulation, and phrasing. Laboratory conducting sessions with School of Music instrumental ensembles.

MUS 604, 605, 606: **Score Reading I** (1 credit per term)

Fundamentals of score reading. Reading and sight singing from open score.

MUS 609: **Conducting Specialty** (2 credits per term)

Assigned observation of specific undergraduate and graduate courses and ensembles as arranged by the conducting teacher.

MUS 610: **Instrumental Techniques** (1 credit per term)

One-year (three terms) study of string or wind/brass techniques. The instruction will be given by an advanced student of the instrument enrolled in a pedagogy course supervised by that student’s studio teacher.

MUS 615: **Individual Composition Instruction** (1 credit per term)

One hour per week of individual composition instruction at an advanced level.

MUS 616: **Composition Seminar I** (1 credit per term)

This seminar will include presentations by guest, faculty and student composers on a variety of topics. Seminars will meet twice each term and once during Intensive Arts.

MUS 617: **Music Theory and Composition Pedagogy** (2 credits per term)

Students attend undergraduate theory and composition classes as assigned by the teacher. Individual meetings are scheduled to discuss strategies for teaching basic compositional and theoretical concepts. Assignments will include teaching projects in the undergraduate curriculum under the observation of the theory/composition faculty.

MUS 618: **Music Technology Research Project** (2 credits per term)

A supervised research project in the use of new technology in creating music.

MUS 620: **Guitar Pedagogy Projects** (2 credits per term)

In-depth study of the psychological, physical and creative aspects of teaching the guitar. Survey of important guitar methods, materials and didactic repertoire. Supervised classroom and studio teaching. Creation of lesson plans and course syllabi. Participation in MUS 421, 422, 423.

MUS 631, 632, 633: **Sacred Music Skills** (2 credits per term)

Emphasis on skills necessary to become a successful church musician. Improvisation will be an integral part of the course each term. Units in hymnology, liturgy and worship styles, creative hymn playing, accompanying, sight-reading, transposition, conducting from the console, rehearsal techniques, and church music administration.

MUS 634, 635, 636: **Organ History and Literature** (2 credits per term)

Principles of organ design and construction. Rudiments of temperament and tuning. History of development of the organ. Study of literature for organ from Pre-Baroque through Contemporary Period. Research and two papers will be required. Prerequisites: MUS 641, 642, 643.

MUS 640: **Ensemble Performance** (2 credits per term)

Accompanying, Cantata Singers, chamber music, Jazz Ensemble, Orchestra or Wind Ensemble as assigned by the studio teacher in consultation with the ensemble director.

MUS 641, 642, 643: **Library and Internet Research Lab** (1 credit per term)

Introduction to the tools of bibliographic research including new technology, fair use of published material and copyright law, proper form in writing, annotating and presenting information on musical subjects.

MUS 650: **Support Skills for Collaborative Pianists**

Practical training in collaborative piano including the following topics: Quick Study Skills, The Piano as Orchestra, Keyboard Skills, and Professional Issues.

MUS 651, 652, 653: **Instrumental Literature for Collaborative Pianists**

A survey for pianist and instrumental partner, including sonatas, short pieces, and concertos. Open to students in partnering areas.

MUS 660: **Recital** (3 credits)

Performance project by the student with permission from the area of study and the assistant dean of graduate studies. It may include specific requirements as dictated by the studio teacher.

MUS 661: **Percussion Pedagogy** (2 credits per term)

In-depth study of the psychological, physical and creative aspects of teaching percussion. Survey of important percussion methods, materials and repertoire.

MUS 667: **Ensembles for Percussionists** (2 credits per term)

Preparation and public performance of representative works from the symphonic, wind ensemble, and new music repertoire. Performances on- and off-campus with the NCSA Orchestra, Wind Ensemble, and SACE. Audition and assignment by the studio teacher.

MUS 668: **Symphonic Repertoire** (1 credit per term)

An advanced study of the orchestral repertoire for strings with emphasis on style and technical problems.

MUS 671: **Stage Makeup for Singers** (1 credit per term)

An introduction to stage makeup with emphasis placed on the needs of the operatic singer. Graduate students will have a special project assigned by the instructor.

MUS 672, 673, 674: **Fletcher Institute Practicum** (1 credit per term)

A seminar course covering various aspects of performance in the field of opera. Topics include lessons and coachings with guest artists, role study, diction, touring, outreach and career development.

MUS 675, 676, 677: **Fletcher Institute Workshop I** (2 credits per term)

Preparation and public performance of opera scenes. Emphasis on movement, acting, character development and exposure to a variety of operatic and musical theatre roles.

MUS 681, 682, 683: **Opera Literature** (2 credits per term)

A weekly two-hour course which traces opera from its earliest forms to the present day, with an emphasis on in-class performance.

MUS 684, 685, 686: **Graduate Vocal Literature** (2 credits per term)

Concentrated study of vocal works including song literature, oratorio and concert repertory.

MUS 687, 688, 689: **Choral Conducting** (1 credit per term)

Study of conducting techniques pertinent to choral singing, including: diction, phrasing, articulation and blend. Laboratory conducting sessions with School of Music vocal/choral ensembles.

MUS 690: **Performance Class** (1 credit per term)

Weekly performance class in which students will be critiqued by faculty and students for the purpose of refining their performance skills.

MUS 691: **Career Enhancement Strategies: The Concert Program** (1 credit per term)

Introduction to recital program building (i.e., program selection; printed program writing and terminology), public relations (i.e., contacting print and electronic media, interviewing, resumes and press kits), royalties, copyrights and intellectual properties.

MUS 692: **Career Enhancement Strategies: The Audition** (1 credit per term)

Introduction to the audition process, application, preparation and etiquette, mock auditions, contracts, financial issues and taxes, contracting other musicians.

MUS 693: **Career Enhancement Strategies: Entrepreneurship** (1 credit per term)

Introduction to agencies, grant writing, networking, and operating a teaching studio.

MUS 694: **Career Enhancement Strategies: Outreach and Touring** (1 credit per term)

Introduction to community relations and outreach, communicating with an audience, touring and organizing a workshop.

MUS 695: **Career Enhancement Strategies: Recording and Technology** (1 credit per term)

Introduction to studio recording, mock recording sessions, producing a compact disc recording, technology and the Internet.

MUS 698: **Selected Topics: History and Analysis** (2 credits per term)

Two separate music topics are offered each year, one taking a primarily analytical approach, framed within its historical context; the other, assuming an historical perspective, but would include analysis. The topics offered would also engage issues of performance practice and interpretation as appropriate.

MUS 699: **Independent Study**

Independent study in the form of performance, research or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the assistant dean of Graduate Studies.

MUS 700: **Individual Performance Instruction** (2 credits per term)

One hour per week of individual performance instruction at an advanced level.

MUS 704, 705, 706: **Score Reading II** (1 credit per term)

Score reading and sight singing from open score.

MUS 709: **Conducting Specialty** (2 credits per term)

Assigned observation of specific undergraduate and graduate courses and ensembles as arranged by the conducting teacher.

MUS 715: Individual Composition Instruction (3 credits per term)
One hour per week of individual composition instruction at an advanced level.

MUS 716: Composition Seminar II (1 credit per term)
This seminar will include presentations by guest, faculty and student composers on a variety of topics. Seminars will meet twice each term and once during Intensive Arts.

MUS 719: Composition Thesis Defense (3 credits)
An oral presentation before a faculty jury on an original composition.

MUS 720: Guitar History and Literature Projects (2 credits per term)
Survey of literature for the guitar and lute from Renaissance through Contemporary periods, social history and physical development of the guitar. Transcription of early tablatures. Study of contemporary notation and techniques. Participation in MUS 321, 322, 323.

MUS 740: Ensemble Performance (2 credits per term)
Accompanying, Cantata Singers, chamber music, Jazz Ensemble, Orchestra or Wind Ensemble as assigned by the studio teacher in consultation with the ensemble director.

MUS 751, 752, 753: Vocal Literature for Collaborative Pianists (2 credits per term)
A survey for pianist and vocal partner, including song, oratorio, and operatic literature. Open to students in voice.

MUS 760: Recital (3 credits)
Performance project by the student with permission from the area of study and the assistant dean of graduate studies. It may include specific requirements as dictated by the studio teacher.

MUS 767: Ensembles for Percussionists (2 credits per term)
Preparation and public performance of representative works from the symphonic, wind ensemble, and new music repertoire. Performances on- and off-campus with the NCSA Orchestra, Wind Ensemble, and SACE. Prerequisite: audition/assignment by the primary percussion teacher.

MUS 772, 773, 774: Fletcher Institute Practicum (1 credit per term)
A seminar course covering various aspects of performance in the field of opera. Topics include lessons and coachings with guest artists, role study, diction, touring, outreach and career development.

MUS 775, 776, 777: Fletcher Institute Workshop II (2 credits per term)
Preparation and public performance of opera scenes. Emphasis on movement, acting, character development and exposure to a variety of operatic and musical theatre roles.

MUS 790: Performance Class (1 credit per term)
Weekly performance class in which students will be critiqued by faculty and students for the purpose of refining their performance skills.

MUF 599: Intensive Arts Projects (2 credits)
During the two-week period immediately following Thanksgiving break, students participate in special projects, classes, seminars and performances. Students are encouraged to pursue musical studies; however, interdisciplinary interests may be considered. Students must enroll in the course each fall term they are in attendance at NCSA. The course is graded "pass/fail."

MUF 611, 612, 613, 711, 712, 713: Film Music Seminar (4 credits per term)
The Film Music Seminar focuses on the creative and technical aspects of composing music for film. Individual film scoring projects will be assigned and critiqued in a seminar setting. Various styles and

genres of all music will be explored, as well as songwriting and an introduction to scoring techniques for television.

MUF 617, 618, 619: **Orchestration for the Recording Studio** (2 credits per term)

Students are introduced to the fundamentals of jazz harmony and arranging for small, medium and large jazz ensembles. Orchestrating for ensembles with mixed instrumentation, i.e., varied numbers of winds, strings, brass, percussion and electronic instruments are addressed, as well as basic principles of conducting for the recording studio.

MUF 621, 622, 623: **Film Music Analysis** (2 credits per term)

The analysis of film scores and the fundamentals of music composition as it applies to film.

MUF 631, 632, 633: **Critical Perspectives: American Cinema** (3 credits per term)

A three-term survey of America's film arts in our society from their pre-history to the present day. The chronological sequence of three terms allows for the exploration of the artistic, social and historical impact of motion pictures. The course will examine the emergence of the film form, its immediate predecessors in the other arts, the elements of film language, the significance of film form and style, the dynamics of new technology and the workings of motion pictures as a means of narrative expression. "Classic" motion pictures will be screened weekly in class followed by open discussion on the elements of filmic expression.

MUF 671, 672, 673: **Elements of Filmmaking** (2 credits per term)

A conceptual grouping of some of the key elements of filmmaking: design, music and juxtaposition of images. This course will include an overview of Film Production Design elements, including visualization techniques for storytelling, the basics of production design and art direction, the importance of costumes, hair, makeup, props and set decoration in the visual presentation of a cinematic story. Additionally, the course will explore the dynamic impact music has on film, by looking at choices made by filmmakers and composers in using scored or source music in various films, from dramas and comedies to musicals and documentaries. The course will also look at the aesthetics of the cut, and how the ability to think as a filmmaker comes from personal imagination, and a passionate and intuitive grasp of aesthetics. The creative process of editing will be compared to similar aesthetic considerations in other art forms in order to provide a strong foundation for the creative filmmaker.

MUF 691, 692, 693: **Music Technology for Film** (2 credits per term)

Students are introduced to the digital electronic instruments, hardware and software used in film music composition. Topics will include sequencing, synchronization, recording, sound design, digital sound editing and music notation software.

MUF 721, 722, 723: **Film Music Analysis** (2 credits per term)

A continuation on the analysis of film scores and the fundamentals of music composition as it applies to film. Prerequisites: MUF 621, 622, 623

MUF 731, 732, 733: **Critical Perspectives: International Cinema** (3 credits per term)

An overview of the incredible variety of narrative film styles produced outside of the Hollywood system. Many of the major national cinemas will be explored, including those of Europe, Scandinavia, Russia, Africa, Latin America, Australia and Asia. The purpose of this class is two-fold: to help students understand these films within their cultural and historical contexts; and to discuss these films as both artistic and social statements, that is, as works of creative filmmaking that speak to the human condition.

MUF 798: **Film Music Practicum** (1 credit per term)

The Film Music Practicum will focus on the business aspects of film music composition. Lectures will draw from a diverse body of artist-faculty and guest artists. Other topics covered will be demos, music budgets, scripts and screenings.

The Professional Artist Certificate (One-year program)

The Professional Artist Certificate and the Fletcher Institute Professional Artist Certificate program represent the School of Music at its highest level of artistry and education. Its goals and objectives are to prepare and train students for careers as professional classical musicians in the following areas of study: brass, composition, guitar performance and pedagogy, vocal performance, orchestral conducting, organ, percussion, piano, strings and woodwinds (including saxophone).

Requirements and Regulations

Admission Requirements

Admission to the graduate program is by application and audition. Candidates must have completed a Master of Music or a Master of Arts from an accredited conservatory, college or university (or the equivalent if the institution is located outside the United States). To apply, candidates must submit the following: a completed application form and application fee, two letters of recommendation, an official transcript with a seal or registrar's signature from each college attended – copies are unacceptable (international students must submit a certified English translation for each transcript), a resume detailing the applicant's artistic experience and educational objectives, a repertoire list, a TOEFL test (if the candidate is an international student.)

The following must occur before a student is officially admitted to the program: a recommendation in writing from the audition panel will be made and sent to the assistant dean of the Graduate Program. With their approval, a recommendation to that effect will be signed by the assistant dean of the Graduate Program and the application will then be sent to the dean of the School of Music for final approval.

Residency Requirements

The residency requirement for the Professional Artist Certificate and the Fletcher Institute Professional Artist Certificate is one year (three consecutive terms) as a full-time student. A full-time student is one who is enrolled for a minimum of six graduate credits per term.

Jury Requirements

Graduate students are expected to perform for all departmental juries.

Grades

The following grading scale will be in effect for all graduate level courses: A = Excellent, B = Good, C = Satisfactory, D = Unsatisfactory, F = Failing.

Professional Artist Certificate Curricula

PROFESSIONAL ARTIST CERTIFICATE (INSTRUMENTAL)

Year One	Course	Credits
MUS 800	Individual Performance Instruction	9
MUS 890	Performance Class	3
MUS 840	Ensemble Performance	3
MUS 899	Professional Artist Project	9
MUS 599	Intensive Arts Workshops	2
Grand Total		26

FLETCHER INSTITUTE PROFESSIONAL ARTIST CERTIFICATE (VOICE)

Year One	Course	Credits
MUS 800	Individual Performance Instruction	9
MUS 890	Performance Class	3
MUS 879	Fletcher Opera Institute Project	9
MUS 599	Intensive Arts Workshops	2
Grand Total		23

Professional Artist Certificate Course Descriptions

MUS 599: **Intensive Arts Projects** (2 credits)

During the two-week period immediately following Thanksgiving break, students participate in special projects, classes, seminars and performances. Students are encouraged to pursue musical studies; however, interdisciplinary interests may be considered. Students must enroll in the course each fall term they are in attendance at NCSA. The course is graded "pass/fail."

MUS 800: **Individual Performance Instruction** (3 credits per term)

One hour per week of individual performance instruction at an advanced level.

MUS 840: **Ensemble Performance** (1 credit per term)

Accompanying, Cantata Singers, chamber music, Jazz Ensemble, Orchestra or Wind Ensemble as assigned by the studio teacher in consultation with the ensemble director.

MUS 879: **Fletcher Opera Institute Project** (3 credits per term)

An advanced course of study in all aspects of opera performance. The project will include participation in two productions each year, workshops, master classes, coaching sessions, performances and tours.

MUS 890: **Performance Class** (1 credit per term)

Weekly performance class in which students will be critiqued by faculty and students for the purpose of refining their performance skills.

MUS 899: **Professional Artist Project** (3 credits per term)

A significant project devoted to the performance of a specialized repertoire or area of artistic interest that will bridge the student's entry into their professional career.

The Undergraduate Program

Bachelor of Music (Four-year college program)

The Bachelor of Music program offers students a thorough musical foundation with the added perspective of a liberal arts education. This mixture of arts and academic (General Studies) classes creates a well-rounded musician, as well as one prepared for the demands of living in today's world. Students who may want to pursue graduate work should complete this course of study. The School of Music offers undergraduate degrees in the following areas of study: brass, composition, guitar, harp, organ, percussion, piano, saxophone, strings, voice, and woodwinds.

Requirements and Regulations

Admission Requirements

Admission to the undergraduate program is by application and audition. Candidates must hold a high school diploma or GED. To apply, undergraduate candidates must submit the following: a completed application form and application fee, two letters of recommendation, an official transcript with a seal or registrar's signature from school attended (copies are unacceptable; international students must submit a certified English translation for each transcript), a resume detailing the applicant's artistic experience and educational objectives, a repertoire list, a TOEFL test (if the candidate is an international student.)

Residency Requirements

The Bachelor of Music degree must be completed within six years of initial enrollment in the program.

Transfer Credit

The School of Music accepts transfer credit from accredited undergraduate programs. Transfer credit may account for up to 50 percent of the degree requirements. Transfer credit will be determined by the assistant dean of the Undergraduate Graduate Program in consultation with the appropriate faculty and approved by the dean of Music. To receive transfer credit a student must make a formal request by letter to the assistant dean of the Undergraduate Program.

Jury and Recital Requirements

Undergraduate students are expected to perform for all departmental juries.

Undergraduate students are required to perform a senior recital; organists are required to prepare three recitals. Required undergraduate recitals are overseen by the major teacher. The senior recital must be approved at a recital hearing at least one month before the scheduled recital date. The recital hearing jury will be composed of at least two faculty members from the department (the hearing may occur during juries, or, if a committee cannot conveniently be convened, the major teacher may videotape the hearing for departmental review). The student should be prepared at the time of the hearing to perform a significant portion of the scheduled program. A majority of the recital hearing jury must approve the recital request in writing by signing a Recital Authorization Form.

Undergraduate composition students are required to produce one recital of their works. Composers will follow the second recital guidelines listed above for their recital approval. Composers must submit the following for their recital hearing: copies of all scores and parts, personnel list, rehearsal schedule, program, biography, texts (when appropriate), and program notes.

Standards of Achievement and Evaluation

All incoming undergraduate students will be required to take theory, aural skills, and keyboard skills placement exams. Based on the results of these exams, students will be given advanced placement, or placed in honors, regular, or remedial streams of these courses.

Grades

The following grading scale will be in effect for all undergraduate level courses: A = Excellent, B = Good, C = Satisfactory, D = Unsatisfactory, F = Failing. Any student who receives a C in his/her applied music instruction will be placed on arts probation. Students remaining on arts probation for two terms may not be invited to return to the program the following year.

General Studies Requirements

The following General Studies courses are required for the Bachelor of Music:

Composers and Instrumentalists (36 credits)

GES 101, 102, 103	Critical Perspectives (6 credits)
HUM 121, 122, 123	The Arts in Context (6 credits)
GES 211, 212, 213	Foundations of Western Thought (6 credits)
Social Science Elective	2 credits
Math/Science Elective	2 credits
Literature/Philosophy Elective	2 credits
General Studies Electives	12 credits

Students are strongly advised to choose their remaining electives from at least two of the following areas: Humanities, Social Science, Mathematics/Science.

Voice Students (36 credits)

GES 101, 102, 103	Critical Perspectives (6 credits)
GES 211, 212, 213	Foundations of Western Thought (6 credits)
FRE 101, 102, 103	Elementary French (6 credits)
GER 101, 102, 103	Elementary German (6 credits)
ITA 101, 102, 103	Elementary Italian (6 credits)

Social Science Elective	2 credits
Math/Science Elective	2 credits
General Studies Elective	2 credits

Arts Diploma in Music (Four-year college program)

The Arts Diploma program is designed for those who wish to concentrate entirely on musical studies. It includes all components of the music curriculum for the Bachelor of Music, but requires no courses outside the School of Music. Students may elect or audit General Studies courses after consultation with a representative of the Division of General Studies and with the approval of the Dean of the School of Music.

Undergraduate Curricula

School of Music Requirements for Students Entering After Sept. 1, 2002

N.B.: Students who entered the School of Music prior to fall term 2002 must complete the minimum requirements in effect when they entered. Copies of these requirements are available from the School of Music office. It is, however, highly recommended that all students meet the improved and strengthened curricula listed below. Satisfying these requirements will cover any requirements in effect prior to fall term 2002.

Students may elect to take some courses in a slightly different sequence. The year-by-year listings below, however, have been carefully devised to reflect a reasonable balance of study, rehearsal and performance, and are therefore the suggested sequence.

BRASS

Minimum Music Credits: 131

Year One

MUS 400	Applied Lessons and Studio Class	9
MUS 101,102,103	Foundations of Music I: Aural Skills	6
MUS 104,105,106	Foundations of Music I: Theory	6
MUS 107,108,109	Foundations of Music I: Keyboard Skills	6
MUS 141	Foundations of Music I: Introduction to Styles	1
MUS 390	Performance Hour	2
MUS 599	Intensive Arts Projects	2
TOTAL		32

Year Two

MUS 400	Applied Lessons and Studio Class	9
MUS 201,202,203	Foundations of Music II: Aural Skills	6
MUS 204,205,206	Foundations of Music II: Theory	6
MUS 207,208,209	Foundations of Music II: Keyboard Skills	6
MUS 241,242,243	History of Musical Styles I: Med/Ren; Baroque; Classical	6
MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
TOTAL		38

Year Three

MUS 400	Applied Lessons and Studio Class	9
MUS 341,342,343	History of Musical Styles II: Rom, Modern, Contemporary	6
MUS 528	Symphonic Repertoire for Winds (three terms)	3
MUS 390	Performance Hour	3
MUS 491,492,493	Career Development Seminar	6
MUS 599	Intensive Arts Projects	2
TOTAL		29

YEAR Four

MUS 400	Applied Lessons and Studio Class	9
MUS 314,315,316	Orchestration	3
MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
	Music Electives	3
TOTAL		20

A minimum of 12 credits of chamber music and/or large ensemble study is required. 12
 Assignments are approved by the major teacher up to and beyond the minimum.

ARTS DIPLOMA TOTAL	131
GENERAL STUDIES	36
B.M. TOTAL	167

COMPOSITION

Training in composition is designed to develop skills for the “concert,” rather than “popular,” field of music. The study consists of the following:

Weekly private lesson: Developing a personal style through composition of original music. Specific projects will be assigned by the instructor, according to the student’s artistic goals and needs. Every effort will be made to secure performances and/or recordings.

Monthly composition seminar is required for all composition majors. Students and faculty discuss technical and artistic challenges in composition. The seminar also hosts guest lecture/presentations.

Guest residency: a major guest composer or performance ensemble is engaged each year for a residency that features presentations, lessons, master classes, and a concert. Recent guests have included Bernard Rands, *Eighth Blackbird*, Mario Davidovsky, Ellen Taaffe Zwilich, and George Crumb.

Juries: Twice a year, students will present their work to the entire composition faculty for feedback and commentary.

Minimum Music Credits: 135**Year One**

MUS 410	Composition Lessons and Seminar	9
MUS 101,102,103	Foundations of Music I: Aural Skills	6
MUS 104,105,106	Foundations of Music I: Theory	6
MUS 107,108,109	Foundations of Music I: Keyboard Skills	6
MUS 141	Foundations of Music I: Introduction to Styles	1
MUS 111,112	Introduction to Music Technology (fall/winter terms)	2
MUS 314,315,316	Orchestration	3
MUS 300	Secondary Piano Lessons	3
MUS 390	Performance Hour	2
MUS 599	Intensive Arts Project	2
TOTAL		40

Year Two

MUS 410	Composition Lessons and Seminar	9
MUS 201,202,203	Foundations of Music II: Aural Skills	6
MUS 204,205,206	Foundations of Music II: Theory	6
MUS 207,208,209	Foundations of Music II: Keyboard Skills	6
MUS 241,242,243	History of Musical Styles I: Med/Ren; Classical	6
MUS 311,312,313	Counterpoint	3

MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
TOTAL		41

Year Three

MUS 410	Composition Lessons and Seminar	9
MUS 341,342,343	History of Styles II: Romantic, Modern, Contemp.	6
MUS 491,492,493	Career Development Seminar	6
MUS 354,355,356	Instrumental Conducting	3
MUS 390	Performance Hour	3
MUS 599	Third-year Project (Spring Term)	2
MUS 599	Intensive Arts Projects	2
TOTAL		31

Year Four

MUS 410	Composition Lessons and Seminar	9
MUS 511,512,513	Electronic Music Composition	3
MUS 390	Performance Hour	3
MUS 599	Composition Recital	3
MUS 599	Intensive Arts Projects	2
TOTAL		20

A minimum of three terms of ensemble performance (e.g. Cantata Singers) is required. 3

ARTS DIPLOMA TOTAL	135
GENERAL STUDIES	36
B.M. TOTAL CREDITS	171

GUITAR

Minimum Music Credits: 134

Year One

MUS 400	Applied Lessons and Studio Class	9
MUS 101,102,103	Foundations of Music I: Aural Skills	6
MUS 104,105,106	Foundations of Music I: Theory	6
MUS 107,108,109	Foundations of Music I: Keyboard Skills	6
MUS 141	Foundations of Music I: Introduction to Styles	1
MUS 390	Performance Hour	2
MUS 599	Intensive Arts Projects	2
TOTAL		32

Year Two

MUS 400	Applied Lessons and Studio Class	9
MUS 201,202,203	Foundations of Music II: Aural Skills	6
MUS 204,205,206	Foundations of Music II: Theory	6
MUS 207,208,209	Foundations of Music II: Keyboard Skills	6
MUS 241,242,243	History of Musical Styles I: Med/Ren; Baroque; Classical	6
MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
TOTAL		38

Year Three

MUS 400	Applied Lessons and Studio Class	9
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MUS 341,342,343	History of Styles II: Romantic, Modern, Contemporary	6
MUS 321,322,323	Guitar History and Literature	6
MUS 491,492,493	Career Development Seminar	6
MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
	Music Electives	3
TOTAL		35

Year Four

MUS 400	Applied Lessons and Studio Class	9
MUS 421,422,423	Guitar Pedagogy	6
MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
	Music Electives	3
TOTAL		23

A minimum of six terms of guitar ensemble or chamber music is required. 6

ARTS DIPLOMA TOTAL	134
GENERAL STUDIES	36
B.M. TOTAL	170

HARP

Minimum Music Credits: 131

Year One

MUS 400	Applied Lessons and Studio Class	9
MUS 101,102,103	Foundations of Music I: Aural Skills	6
MUS 104,105,106	Foundations of Music I: Theory	6
MUS 107,108,109	Foundations of Music I: Keyboard Skills	6
MUS 141	Foundations of Music I: Introduction to Styles	1
MUS 565	Harp Ensemble	3
MUS 390	Performance Hour	2
MUS 599	Intensive Arts Projects	2
TOTAL		35

Year Two

MUS 400	Applied Lessons and Studio Class	9
MUS 201,202,203	Foundations of Music II: Aural Skills	6
MUS 204,205,206	Foundations of Music II: Theory	6
MUS 207,208,209	Foundations of Music II: Keyboard Skills	6
MUS 241,242,243	History of Musical Styles I: Med/Ren; Baroque; Classical	6
MUS 300	Secondary Piano	3
MUS 390	Performance Hour	3
MUS 565	Harp Ensemble	3
MUS 599	Intensive Arts Projects	2
TOTAL		44

Year Three

MUS 400	Applied Lessons and Studio Class	9
MUS 341,342,343	History of Musical Styles II: Romantic, Modern, Contemp.	6
MUS 361,362	Harp Literature	2
MUS 363	Harp Pedagogy	1
MUS 491,492,493	Career Development Seminar	6

MUS 390	Performance Hour	3
MUS 565	Harp Ensemble	3
MUS 599	Intensive Arts Projects	2
TOTAL		32
Year Four		
MUS 400	Applied Lessons and Studio Class	9
MUS 390	Performance Hour	3
MUS 565	Harp Ensemble	3
MUS 599	Intensive Arts Projects	2
	Music Electives	3
TOTAL		20
ARTS DIPLOMA TOTAL		131
GENERAL STUDIES		36
B.M. TOTAL		167

ORGAN

Minimum Music Credits: 132

Year One

MUS 400	Applied Lessons and Studio Class	9
MUS 101,102,103	Foundations of Music I: Aural Skills	6
MUS 104,105,106	Foundations of Music I: Theory	6
MUS 137,138,139	Foundations of Music I: Keyboard Skills for Pianists & Organists	3
MUS 141	Foundations of Music I: Introduction to Styles	1
MUS 300	Secondary Piano or Harpsichord	3
MUS 390	Performance Hour	2
MUS 576	Cantata Singers	3
MUS 599	Intensive Arts Projects	2
TOTAL		35

Year Two

MUS 400	Applied Lessons and Studio Class	9
MUS 201,202,203	Foundations of Music II: Aural Skills	6
MUS 204,205,206	Foundations of Music II: Theory	6
MUS 237,238,239	Foundations of Music II: Keyboard Skills for Pianists & Organists	3
MUS 241,242,243	History of Musical Styles I: Med/Ren; Baroque; Classical	6
MUS 300	Secondary Piano or Harpsichord	3
MUS 390	Performance Hour	3
MUS 576	Cantata Singers	3
MUS 599	Intensive Arts Projects	2
TOTAL		41

Year Three

MUS 400	Applied Lessons and Studio Class	9
MUS 334,335,336	Sacred Music Skills	3
MUS 341,342,343	History of Styles II: Romantic, Modern, Contemporary	6
MUS 491,492,493	Career Development Seminar	6
MUS 390	Performance Hour	3
MUS 311,312,313	Counterpoint	3
MUS 351,352,353	Choral Conducting	3
OR		

MUS 354,355,356	Instrumental Conducting	
MUS 599	Intensive Arts Projects	2
TOTAL		35

Year Four

MUS 400	Applied Lessons and Studio Class	9
MUS 434, 435, 436	Organ History and Literature	3
MUS 497	Organ Pedagogy	1
MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
	Advanced Theory/Analysis Music Electives	3
TOTAL		21

Organ students (both degree and diploma) are required to perform a minimum of three recitals as part of their Applied Lesson requirements.

ARTS DIPLOMA TOTAL	132
GENERAL STUDIES	36
B.M. TOTAL	168

PERCUSSION

Minimum Music Credits: 135

Year One

MUS 400	Applied Lessons and Studio Class	9
MUS 101,102,103	Foundations of Music I: Aural Skills	6
MUS 104,105,106	Foundations of Music I: Theory	6
MUS 107,108,109	Foundations of Music I: Keyboard Skills	6
MUS 141	Foundations of Music I: Introduction to Styles	1
MUS 560	Ensembles for Percussionists	3
MUS 567	NCSA Percussion Ensemble	3
MUS 390	Performance Hour	2
MUS 599	Intensive Arts Projects	2
TOTAL		38

Year Two

MUS 400	Applied Lessons and Studio Class	9
MUS 201,202,203	Foundations of Music II: Aural Skills	6
MUS 204,205,206	Foundations of Music II: Theory	6
MUS 207,208,209	Foundations of Music II: Keyboard Skills	6
MUS 241,242,243	History of Musical Styles I: Med/Ren; Baroque; Classical	6
MUS 560	Ensembles for Percussionists	3
MUS 567	NCSA Percussion Ensemble	3
MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
TOTAL		44

Year Three

MUS 400	Applied Lessons and Studio Class	9
MUS 341,342,343	History of Musical Styles II: Romantic, Modern, Contemp.	6
MUS 491,492,493	Career Development Seminar	6
MUS 560	Ensembles for Percussionists	3
MUS 567	NCSA Percussion Ensemble	3
MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
TOTAL		32

Year Four		
MUS 400	Applied Lessons and Studio Class	9
MUS 390	Performance Hour	3
MUS 560	Ensembles for Percussionists	2
MUS 567	NCSA Percussion Ensemble	3
MUS 599	Intensive Arts Projects	2
	Music Electives (Intro. to Music Technology recommended)	2
TOTAL		21
ARTS DIPLOMA TOTAL		135
GENERAL STUDIES		36
B.M. TOTAL		171

PIANO

Minimum Music Credits: 125

Year One		
MUS 400	Applied Lessons and Studio Class	9
MUS 101,102,103	Foundations of Music I: Aural Skills	6
MUS 104,105,106	Foundations of Music I: Theory	6
MUS 137,138,139	Foundations of Music I: Keyboard Skills for Pianists & Organists	3
MUS 141	Foundations of Music I: Introduction to Styles	1
MUS 390	Performance Hour	2
MUS 131,132,133	Collaborative Piano Class	3
MUS 599	Intensive Arts Projects	2
TOTAL		32

Year Two		
MUS 400	Applied Lessons and Studio Class	9
MUS 201,202,203	Foundations of Music II: Aural Skills	6
MUS 204,205,206	Foundations of Music II: Theory	6
MUS 237,238,239	Foundations of Music II: Keyboard Skills for Pianists & Organists	3
MUS 241,242,243	History of Musical Styles I: Med/Ren; Baroque; Classical	6
MUS 390	Performance Hour	3
MUS 131,132,133	Collaborative Piano Class (additional three terms)	3
OR		
MUS 509	Chamber Music	
MUS 599	Intensive Arts Projects	2
TOTAL	38	

Year Three		
MUS 400	Applied Lessons and Studio Class	9
MUS 341,342,343	History of Musical Styles II: Romantic, Modern, Contemp.	6
MUS 331,332,333	Piano Literature: Baroque/Classical; Romantic; Modern/Contemporary	3
MUS 491,492,493	Career Development Seminar	6
MUS 390	Performance Hour	3
MUS 509	Chamber Music	3
MUS 599	Intensive Arts Projects	2
TOTAL		32

Year Four		
MUS 400	Applied Lessons and Studio Class	9
MUS 390	Performance Hour	3
MUS 431,432	Piano Literature: Art Song; Chamber Music	2
MUS 433	Piano Pedagogy	1
MUS 599	Intensive Arts Projects	2
	Music Electives (continuation of Collaborative Piano or Chamber Music is strongly recommended for partial Fulfillment of this requirement)	6
TOTAL		23
ARTS DIPLOMA TOTAL		125
GENERAL STUDIES		36
B.M. TOTAL		161

SAXOPHONE

Minimum Music Credits: 131

Year One		
MUS 400	Applied Lessons and Studio Class	9
MUS 101,102,103	Foundations of Music I: Aural Skills	6
MUS 104,105,106	Foundations of Music I: Theory	6
MUS 107,108,109	Foundations of Music I: Keyboard Skills	6
MUS 141	Foundations of Music I: Introduction to Styles	1
MUS 390	Performance Hour	2
MUS 599	Intensive Arts Projects	2
TOTAL		32

Year Two		
MUS 400	Applied Lessons and Studio Class	9
MUS 201,202,203	Foundations of Music II: Aural Skills	6
MUS 204,205,206	Foundations of Music II: Theory	6
MUS 207,208,209	Foundations of Music II: Keyboard Skills	6
MUS 241,242,243	History of Musical Styles I: Med/Ren; Baroque; Classical	6
MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
TOTAL		38

Year Three		
MUS 400	Applied Lessons and Studio Class	9
MUS 341,342,343	History of Musical Styles II: Romantic, Modern, Contemp.	6
MUS 314,315,316	Orchestration	3
MUS 491,492,493	Career Development Seminar	6
MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
TOTAL		29

Year Four		
MUS 400	Applied Lessons and Studio Class	9
MUS 324, 325, 326	Saxophone Literature & Pedagogy	3
MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
	Music Electives	3
TOTAL		20

A minimum of 12 credits of chamber music and/or large ensemble study is required. 12

Assignments are approved by the major teacher up to and beyond the minimum.

ARTS DIPLOMA TOTAL	131
GENERAL STUDIES	36
B.M. TOTAL	167

STRINGS

Minimum Music Credits: 131

Year One

MUS 400	Applied Lessons and Studio Class	9
MUS 101,102,103	Foundations of Music I: Aural Skills	6
MUS 104,105,106	Foundations of Music I: Theory	6
MUS 107,108,109	Foundations of Music I: Keyboard Skills	6
MUS 141	Foundations of Music I: Introduction to Styles	1
MUS 390	Performance Hour	2
MUS 599	Intensive Arts Projects	2
TOTAL		32

Year Two

MUS 400	Applied Lessons and Studio Class	9
MUS 201,202,203	Foundations of Music II: Aural Skills	6
MUS 204,205,206	Foundations of Music II: Theory	6
MUS 207,208,209	Foundations of Music II: Keyboard Skills	6
MUS 241,242,243	History of Musical Styles I: Med/Ren; Baroque; Classical	6
MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
TOTAL 38		

Year Three

MUS 400	Applied Lessons and Studio Class	9
MUS 341,342,343	History of Musical Styles II: Romantic, Modern, Contemp.	6
MUS 568	Symphonic Repertoire for Strings (three terms)	3
MUS 491,492,493	Career Development Seminar	6
MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
TOTAL		29

Year Four

MUS 400	Applied Lessons and Studio Class	9
MUS 390	Performance Hour	3
MUS 568	Symphonic Repertoire for Strings (three additional terms; required for Bassists)	3
OR		
MUS 311,312,313	Counterpoint	
OR		
MUS	Music Electives	
MUS 599	Intensive Arts Projects	2
	Additional Music Electives (the violin faculty strongly recommends that violinists fulfill these credits with viola study)	3
TOTAL		20

A minimum of 12 credits of chamber music and/or large ensemble study is required. 12

Students are required to participate in all school orchestra rehearsals and concerts for which seating is available.

ARTS DIPLOMA TOTAL	131
GENERAL STUDIES	36
B.M. TOTAL	170

VOICE

Minimum Music Credits: 141

Year One

MUS 400	Applied Lessons & Studio Class	9
MUS 101,102,103	Foundations of Music I: Aural Skills	6
MUS 104,105,106	Foundations of Music I: Theory	6
MUS 107,108,109	Foundations of Music I: Keyboard Skills	6
MUS 141	Foundations of Music I: Introduction to Styles	1
MUS 173	Stage Makeup for Singers	1
MUS 174,175,176	Dance Movement	3
MUS 177,178	Italian Diction	2
MUS 179	German Diction	1
MUS 390	Performance Hour	2
MUS 599	Intensive Arts Projects	2
MUS 576	Cantata Singers	3
TOTAL		42

Year Two

MUS 400	Applied Lessons and Studio Class	9
MUS 201,202,203	Foundations of Music II: Aural Skills	6
MUS 204,205,206	Foundations of Music II: Theory	6
MUS 277,278,279	Keyboard Skills for Singers	6
MUS 271	German Diction	1
MUS 272,273	French Diction	2
MUS 274,275,276	Acting for Singers	3
MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
MUS 576	Cantata Singers	3
TOTAL		41

Year Three

MUS 400	Applied Lessons and Studio Class	9
MUS 241,242,243	History of Musical Styles I: Med/Ren; Baroque; Classical	6
MUS 381,382,383	Vocal Literature: Baroque/Classical; Romantic; Modern/Contemporary	3
MUS 491,492,493	Career Development Seminar	6
MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
MUS 576	Cantata Singers	3
TOTAL		32

Year Four

MUS 400	Applied Lessons and Studio Class	9
MUS 341,342,343	History of Musical Styles II: Romantic, Modern, Contemp.	6
MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
MUS 576	Cantata Singers	3

	Music Electives (approved General Studies courses may substitute)	3
TOTAL		26

Note: One year each of Italian, German, and French language study is required for both the Degree and the Arts Diploma.

MINIMUM MUSIC CREDITS	141
REQUIRED LANGUAGES (GENERAL STUDIES)	18
ARTS DIPLOMA TOTAL	159
ADDITIONAL REQUIRED GENERAL STUDIES	18
B.M. TOTAL	177

WOODWINDS

Minimum Music Credits: 134-137

Year One

MUS 400	Applied Lessons and Studio Class	9
MUS 101,102,103	Foundations of Music I: Aural Skills	6
MUS 104,105,106	Foundations of Music I: Theory	6
MUS 107,108,109	Foundations of Music I: Keyboard Skills	6
MUS 141	Foundations of Music I: Introduction to Styles	1
MUS 121,122,123	Bassoon Reed-Making, Maintenance, and Repair (required for bassoonists only)	3
MUS 390	Performance Hour	2
MUS 599	Intensive Arts Projects	2
TOTAL		32-35

Year Two

MUS 400	Applied Lessons and Studio Class	9
MUS 201,202,203	Foundations of Music II: Aural Skills	6
MUS 204,205,206	Foundations of Music II: Theory	6
MUS 207,208,209	Foundations of Music II: Keyboard Skills	6
MUS 241,242,243	History of Musical Styles I: Med/Ren; Baroque; Classical	6
MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
TOTAL		38

Year Three

MUS 400	Applied Lessons and Studio Class	9
MUS 341,342,343	History of Musical Styles II: Romantic, Modern, Contemp.	6
MUS 491,492,493	Career Development Seminar	6
MUS 390	Performance Hour	3
MUS 528	Symphonic Repertoire for Winds (three terms)	3
MUS 314,315,316	Orchestration	3
MUS 599	Intensive Arts Projects	2
TOTAL		32

Year Four

MUS 400	Applied Lessons and Studio Class	9
MUS 311,312,313	Counterpoint	3
or		
MUS	Music Electives	
MUS 390	Performance Hour	3
MUS 599	Intensive Arts Projects	2
	Additional Music Electives	3

TOTAL	20
A minimum of 12 credits of chamber music and/or large ensemble study is required. Assignments are approved by the major teacher up to and beyond the minimum.	12
ARTS DIPLOMA TOTAL	134-137
GENERAL STUDIES	36
B.M. TOTAL	170-173

Undergraduate Course Descriptions

Courses may not be offered each year. Lists of courses available in any given year may be obtained from the School of Music office.

MUS 101, 102, 103: **Foundations of Music I: Aural Skills** (2 credits per term)

Sight-singing, rhythm, melodic and harmonic dictation. Coordinates with freshman Theory and Keyboard Skills classes. Prerequisites for MUS 102: MUS 101 & 104, or permission of instructor; prerequisites for MUS 103: MUS 102 & 105, or permission of instructor.

MUS 104, 105, 106: **Foundations of Music I: Theory** (2 credits per term)

Written and aural theory fundamentals (intervals, major and minor scales, triads, seventh chords), harmonic analysis, four-part tonal writing, simple forms. Incorporates basic improvisation and composition skills. Coordinates with freshman Aural Skills and Keyboard Skills classes. Prerequisites for MUS 105: MUS 104. Prerequisites for MUS 106: MUS 105.

MUS 107, 108, 109: **Foundations of Music I: Keyboard Skills** (2 credits per term)

Coordinates with freshman Theory and Aural Skills classes to develop fundamental musicianship skills. Students also build basic keyboard technique and improvisation skills. Prerequisites for MUS 108: MUS 104, 107. Prerequisites for MUS 109: MUS 105, 108.

MUS 111, 112: **Introduction to Music Technology** (1 credit per term)

An introduction to the techniques, equipment and software used in creating and recording music. Topics will include recording, digital sound editing, MIDI sequencing, sound design and music notation software.

MUS 121, 122, 123: **Bassoon Reed-Making, Maintenance, and Repair** (1 credit per term)

Fall and winter terms focus on techniques in production of bassoon and contrabassoon reeds. Spring term focuses on techniques of bassoon maintenance and repair.

MUS 131, 132, 133: **Collaborative Piano Class** (1 credit per term)

Introduction to collaborative skills, through work with both instrumental and vocal partners, in a class setting with individual coaching. Topics to include sound and ensemble issues, quick study, stylistic versatility, repertoire, and professional behavior. Prerequisite for High School students and those for whom the course is not required: permission of the instructor and major teacher.

MUS 141: **Foundations of Music I: Introduction to Styles** (1 credit)

Seeks to develop basic listening skills using a variety of musical styles, including classical, jazz, non-western, and popular musics. Also provides a brief historic overview of western art music in preparation for the Styles sequence which begins in the sophomore year. Offered in fall term only.

MUS 173: **Introduction to Stage Makeup for Singers** (1 credit)

An introduction to stage makeup with an emphasis placed on the needs of the operatic singer.

MUS 174, 175, 176: **Dance/Movement for Singers** (1 credit per term)

Basic dance technique to familiarize the student with the fundamentals of body movement and coordination as well as basic dance terms and forms.

MUS 177, 178: **Vocal Diction: Italian** (1 credit per term)

Introduction to Italian phonetics, mastery of international phonetic alphabet as it applies to Italian. Study of principles of diction for singers. Phonetics and sound production as applied to singing in Italian.

MUS 179, 271: **Vocal Diction: German** (1 credit per term)

Introduction to German phonetics, mastery of international phonetic alphabet as it applies to German. Study of principles of diction for singers. Phonetics and sound production as applied to singing in German. Prerequisites: MUS 177, 178.

MUS 200: **Non-Required Secondary Instrument** (1 credit per term)

A student may elect to study an instrument other than his or her specialty instrument. Prerequisites: permission of the instructor, the student's specialty teacher and the dean. Requires an additional fee.

MUS 201, 202, 203: **Ear Training II** (1 credit per term)

Continuation of MUS 101, 102, 103 on a more advanced level with the addition of singing and spelling seventh chords and singing and playing of Bach chorales in open score. Prerequisites: MUS 101, 102, 103.

MUS 204, 205, 206: **Theory II** (1 credit per term)

Continued study of chromatic harmony, four-part writing and harmonic analysis; basic counterpoint; larger forms; orchestral transposition and score reading. Prerequisites: MUS 104, 105, 106.

MUS 207, 208, 209: **Keyboard II** (1 credit per term)

Work with c clefs, open score reading, more advanced harmonic progressions and figured base lines which utilize inversions. Piano and organ specialists also sight-read vocal literature. Prerequisites: MUS 107, 108, 109.

MUS 210: **Composition for Non-Composers** (1 credit per term)

Private composition lessons for non-composers. Limited enrollment. Prerequisite: permission of the instructor and approval of the Dean.

MUS 241: **History of Musical Styles I: Medieval/Renaissance** (2 credits)

Historical survey of Western art music with reference to cultural context, performance practice, etc. Emphasis is placed on developing listening and writing skills. Prerequisites: MUS 141.

MUS 242: **History of Musical Styles I: Baroque** (2 credits)

Historical survey of Western art music with reference to cultural context, performance practice, etc. Emphasis is placed on developing listening and writing skills. Prerequisites: MUS 241 or permission of the instructor.

MUS 243: **History of Musical Styles I: Classical** (2 credits)

Historical survey of Western art music with reference to cultural context, performance practice, etc. Emphasis is placed on developing listening and writing skills. Prerequisites: MUS 242 or permission of the instructor.

MUS 271: **Vocal Diction: German** (1 credit per term)

Continuation of MUS 179. Continued introduction to German phonetics, mastery of international phonetic alphabet as it applies to German. Study of principles of diction for singers. Phonetics and sound production as applied to singing in German. Prerequisites: MUS 177, 178.

MUS 272, 273: **Vocal Diction: French** (1 credit per term)

Introduction to French phonetics, mastery of the international phonetic alphabet as it applies to French. Study of principles of diction for singers. Phonetics and sound production as applied to singing in French..

MUS 274, 275, 276: **Acting for Singers** (1 credit per term)

Basic acting technique to familiarize the student with stage movement and character development.

Prerequisites: MUS 101-109 and MUS 174, 175, 176.

MUS 277, 278, 279: **Keyboard Skills for Singers** (2 credits per term)

The study of piano with the objective of providing the singer with the ability to play simple vocal accompaniments. Prerequisites: MUS 109.

MUS 300: **Required Secondary Instrument** (1 credit per term)

Students specializing on certain instruments and in composition are required to study a second instrument (usually piano) as an indispensable part of the learning process in the study of the specialty subject.

Consult the requirements for each concentration.

MUS 308: **Introduction to Form** (1 credit per term)

A study of the principles of form and structure; thematic, tonal and rhythmic organization; and basic genres from common practice period. Prerequisite: MUS 201-209. Required only for students registered prior to Fall 2002.

MUS 311, 312, 313: **Counterpoint** (1 credit per term)

Students investigate Renaissance (species) and Baroque contrapuntal procedures, and compose inventions, canons, and fugues. Polyphonic techniques are observed in Mozart, Brahms, Bartok, and American jazz.

MUS 314, 315, 316: **Orchestration** (1 credit per term)

Detailed study of instrumentation, orchestration, history of orchestration, survey and acoustics as applied to orchestral instruments.

MUS 321, 322, 323: **Guitar History and Literature** (2 credits per term)

Survey of important solo and ensemble literature for the guitar from the Renaissance through Contemporary periods. Social history and physical development of the guitar. Transcription of early tablatures.

MUS 324, 325, 326: **Saxophone Literature & Pedagogy** (1 credit per term)

A survey of important solo and chamber works for saxophone, as well as literature about and resources for the saxophone. Teaching tools and techniques are discussed and practiced.

MUS 331: **Piano Literature: Baroque and Classical** (1 credit)

Survey of keyboard works from the Baroque Period suitable for performance on the modern piano.

MUS 332: **Piano Literature: Romantic Period** (1 credit)

Survey of piano works for the Romantic Period.

MUS 333: **Piano Literature: Modern/Contemporary** (1 credit)

Survey of piano works of the Modern/Contemporary Period.

MUS 334, 335, 336: **Sacred Music Skills** (1 credit per term)

Emphasis on skills necessary to become a successful church musician. Improvisation will be an integral part of the course each term. Units in hymnology, liturgy and worship styles, creative hymn playing, accompanying, sight-reading, transposition, conducting from the console, rehearsal techniques and church music administration.

MUS 341: **History of Musical Styles II: Romantic** (2 credits)

Historical survey of Western art music with reference to cultural context, performance practice, etc.

Emphasis is placed on developing listening and writing skills. Prerequisites: MUS 106 & 243, or permission of instructor.

MUS 342: History of Musical Styles II: Modern (2 credits)

Historical survey of Western art music with reference to cultural context, performance practice, etc. Emphasis is placed on developing listening and writing skills. Prerequisites: MUS 341, or permission of instructor.

MUS 343: History of Musical Styles II: Contemporary (2 credits)

Historical survey of Western art music with reference to cultural context, performance practice, etc. Emphasis is placed on developing listening and writing skills. Prerequisites: MUS 342, or permission of instructor.

Analysis Courses (1 credit per term)

MUS 344: Medieval/Renaissance Periods

MUS 345: Baroque Period

MUS 346: Classical Period

MUS 347: Romantic Period

MUS 348: Modern Period

MUS 349: Contemporary Period

A study of the basic musical forms of each period; analysis of representative works with emphasis on how to perform these in relation to the form and stylistic features. Prerequisite: MUS 201-209. Co-requisites: Related History of Musical Styles Courses.

MUS 351, 352, 353: Choral Conducting (1 credit per term)

Study of basic conducting techniques, with emphasis on those needed for choral singing. MUS 414 explores basic conducting gestures. MUS 415 explores choral singing and choral sound. MUS 416 explores orchestral techniques and choral/orchestral works. Includes laboratory conducting session with School of Music vocal/choral ensembles. Prerequisite: completion of at least two Styles courses (MUS 241-246).

MUS 354, 355, 356: Instrumental Conducting (1 credit per term)

Study of the basic conducting techniques pertinent to instrumental performance: instrumental balance, articulation and phrasing. Laboratory conducting sessions with School of Music instrumental ensembles. Prerequisite: completion of at least two Styles courses (MUS 241-246).

MUS 361, 362: Harp Literature (1 credit per term)

A survey of the literature for the harp (solo and with other instruments, including orchestra) from Renaissance through Contemporary periods.

MUS 363: Harp Pedagogy (1 credit per term)

Study of effective teaching techniques for teaching basic harp studies to students. Prerequisite: MUS 361, 362.

Vocal Literature Courses (1 credit per term)

MUS 381: Vocal Literature: Baroque Period/Classical Period

MUS 382: Vocal Literature: Romantic Period

MUS 383: Vocal Literature: Modern/Contemporary Periods

A survey of vocal literature from the major stylistic periods with emphasis on style, interpretation, poetic content, performance and program building. Prerequisites: MUS 201-209. Co-requisites: Related Style and Literature Courses.

MUS 390: Performance Hour (1 credit per term)

Required of all music students. Attendance at a minimum of three School of Music Performance Series (SMPS) concerts per term (nine per year) and weekly attendance at Performance Hour. In addition to required attendance, students may be required to submit a written critique to his or her major teacher.

MUS 398: Special Topics in Music

The School of Music offers a variety of courses on topics of special interest. The school makes every attempt to respond to both faculty and student interest in the formulation and scheduling of such courses. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean.

MUS 400: Applied Lessons and Studio Class (Instruments/Voice) (3 credits per term)

Private instruction (one hour per week) on specialty instrument or voice. This also includes the required studio class (each specialty performance teacher maintains a weekly class for his or her students). Included are in-class performance and critique in addition to specialized studies related to the particular concentration study.

MUS 410: Composition Lessons and Seminar (3 credits per term)

Private instruction in original composition and monthly seminars with faculty and guests on a variety of artistic and professional topics.

MUS 414, 415, 416: Jazz Improvisation (1 credit per term)

Provides students with the aural, technical, and theoretical skills required for jazz improvising. In addition, students learn a minimum of jazz repertoire.

MUS 417, 418, 419: Jazz Arranging (1 credit per term)

Arranging techniques in the jazz/commercial style from rhythm section to full jazz band. Study includes basic instrumentation and transposition, chord voicings, harmonization of melody, jazz counterpoint, and background writing and scoring techniques for big band. Prerequisites: MUS 414, 415, 416 and the permission of the instructor.

MUS 421, 422, 423: Guitar Pedagogy (2 credits per term)

Study of the psychological and physical aspects of teaching the guitar. survey of important guitar methods and materials. Application to classroom and studio teaching.

MUS 431: Piano Literature: Art Song (1 credit)

Survey of major works of the literature for voice and piano, with emphasis on the 19th and early 20th centuries.

MUS 432: Piano Literature: Chamber Music (1 credit)

Overview and analysis of major works for piano in diverse instrumental ensembles, 18th century to the present.

MUS 433: Piano Pedagogy (1 credit per term)

Seminar style exploration of methods of teaching early piano studies and the available music and exercise books and methods for the student to use.

MUS 434, 435, 436: Organ History and Literature (1 credit per term)

Principles of organ design and construction. History of the development of the organ. Fall term includes a survey of organ literature from the Robertsbridge Codex (1325) to the Contemporary Period. Winter and spring terms include research and performance projects focusing on the performance practices of each period.

MUS 461, 462, 463: Rhythm Section Fundamentals (1 credit per term)

Explores the history, music and performance techniques of large and small jazz ensemble rhythm sections. Assigned music in swing, Latin, Dixieland, Afro-Cuban, and rock will be prepared outside class and performed as a group. Students will also be required to prepare transcriptions of music, in all styles, and perform them in class.

MUS 491, 492, 493: **Career Development Seminar** (1 credit per term)

An introduction to the “business” side of the music profession. Discussions revolve around issues such as resumes, publicity photos, finding management, dealing with contracts, taxes, etc.

MUS 497: **Pedagogy and Materials** (1 credit per term)

Students will review and evaluate materials and explore teaching techniques with specialist teachers to provide a working knowledge of the instructional literature and teaching of specific individual instruments. Prerequisites: participation is by invitation with the permission of the instructor and the approval of the dean.

MUS 499: **Independent Study**

Independent study in the form of performance, research or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean.

MUS 499: **Independent Study: Music Fundamentals Lab** (no credit; pass/fail)

An independent computer lab-based course designed to address deficiencies in the basic fundamentals of music theory (pitch and rhythmic notation, scales, intervals, triads). Graded on a pass/fail basis. Required of any student who fails Foundations of Music I: Theory.

MUS 500: **Private Lessons for Non-Matriculated Students (Special Students)** (4 credits per term)

Private instruction in instruments, voice or composition for special students. This includes a one-hour weekly lesson and participation in the instructor’s studio class. Each specialty performance teacher maintains a weekly class for his/her students. Included are in-class performance and critique in addition to specialized studies related to the particular concentration study, such as reed-making for oboists. Prerequisites: permission of the instructor, approval of the dean and a special student fee.

MUS 505: **Jazz Ensemble** (1 credit per term)

Preparation and public performance of works for large and small ensemble using arrangements and improvisation. Performances on- and off-campus. Prerequisite: audition/assignment.

MUS 507: **SACE - School of the Arts Contemporary Ensemble** (1 credit per term)

Preparation and public performance of new music. Instrumental and/or vocal combinations vary from piece to piece.

MUS 508: **Orchestra (NCSA Symphony Orchestra)** (1 credit per term)

Preparation and public performance of representative works from the symphonic literature, including opera and dance. Performances on- and off-campus. To initiate instrumentalists to a broad spectrum of orchestral literature and to develop sight-reading abilities. Prerequisite: audition/assignment.

MUS 509: **Chamber Music** (1 credit per term)

Study and preparation with possible performance of representative works from the chamber music repertoire. Prerequisite: audition/assignment.

MUS 510: **Large Ensembles for Wind Players (NCSA Wind Ensemble/Orchestra)** (1 credit per term)

Performance in NCSA Orchestra or Wind Ensemble. Prerequisite: audition/assignment.

MUS 511, 512, 513: **Electronic and Computer Music** (1 credit per term)

Topics covered in this course will include: advanced recording, digital sound editing, MIDI sequencing, sound design, computer music programming environments. The course will also include compositional strategies and analysis of recognized classic works in the genre.

MUS 521: **Guitar Ensemble** (1 credit per term)

Preparation and public performance of works for more than one guitar or guitar with other instruments. Prerequisite: audition/assignment.

MUS 525: **Saxophone Ensemble** (1 credit per term)
Preparation and public performance of a wide variety of literature for saxophone ensembles. Performances on- and off-campus. Prerequisite: audition/assignment.

MUS 526: **Wind Ensemble** (1 credit per term)
Preparation and public performance of representative works for wind ensemble. Performances on- and off-campus. Prerequisite: audition/assignment.

MUS 527: **Brass Ensemble** (1 credit per term)
Preparation and public performance of representative works for brass ensemble. Performances on- and off-campus. Prerequisite: audition/assignment.

MUS 528: **Symphonic Repertoire for Woodwinds and Brass** (1 credit per term)
The study of the major literature of the respective instruments with an emphasis upon the materials most frequently used in the development of skills and techniques of successful auditioning.

MUS 560: **Ensembles for Percussionists** (1 credit per term)
Preparation and public performance of representative works for Wind Ensemble, Orchestra, and SACE . Prerequisite: audition/assignment by the primary teacher.

MUS 565: **Harp Ensemble** (1 credit per term)
Preparation and performance of music which uses more than one harp. Prerequisite: audition/assignment.

MUS 567: **Percussion Ensemble** (1 credit per term)
Preparation and public performance of a wide variety of contemporary percussion music. Performances on- and off-campus. Prerequisite: audition/assignment.

MUS 568: **Symphonic Repertoire (Strings)** (1 credit per term)
Applied study of orchestral works, both excerpted and entire, which commonly appear as required symphony audition repertoire. Weekly in-class performances are critiqued on style, tempi and technical problems. The term exam is a mock audition behind a screen as in the professional world.

MUS 575: **Opera Workshop** (1 credit per term)
Preparation and public performance of fully staged opera productions in cooperation with the School of Design & Production. Workshop productions of opera scenes from several operas with students learning a variety of roles. Prerequisite: audition/assignment.

MUS 576: **Cantata Singers** (1 credit per term)
Preparation and performance of choral works from the Renaissance through the Modern Period for unaccompanied chorus and chorus with instruments. Performances on- and off-campus. This ensemble also is open to members of the community by audition. Prerequisite: audition/assignment.

MUS 578: **Vocal Ensemble** (1 credit per term)
Preparation and public performance of chamber vocal music from all of vocal literature. Prerequisite: audition/assignment.

MUS 590: **Studio Class** (1 credit per term)
Each specialty performance teacher maintains a weekly class for his or her students. Included are in-class performance and critique in addition to specialized studies related to the particular concentration study, such as reed-making for oboists. Special students who wish to attend these sessions may register in this course. Prerequisites: permission of the instructor, approval of the dean and a special student fee.

MUS 599: Intensive Arts Projects (2 credits)

During the two-week period immediately following Thanksgiving break, students participate in special projects, classes, seminars and performances. Students are encouraged to pursue musical studies; however, interdisciplinary interests may be considered. Students must enroll in the course each fall term they are in attendance at NCSA. The course is graded “pass/fail.”

MUS 599: Composition Recital (3 credits)

Senior composition recital, including manuscript preparation, rehearsal and production. Prerequisite: permission of the instructor.

High School Diploma with a Concentration in Music (Grades 9-12)

All pre-college students follow the academic curriculum prescribed by the state of North Carolina for its high school diploma, as well as the departmental requirements for a concentration in music.

NOTE: High school students may enter the program at any grade level. Students who complete their high school studies at NCSA may be able to fulfill undergraduate requirements in fewer than four years.

Standards of Achievement and Evaluation

Graduation Requirements

To receive a high school diploma with a concentration in music, a student must complete the program prescribed by the state of North Carolina. This program includes academic courses in English, social studies, mathematics, science, health and physical education, plus music courses tailored to the individual student. Refer to the General Studies section of this Bulletin for high school credits required for high school graduation.

Early Graduation

The dean, with the advice of the specialty teacher, will decide when a music student may enter into the four-year college degree or diploma program. Because of the possibility of advanced placement in some music subjects, students moving from high school to college at NCSA may be able to complete their degree in fewer than four years.

Special Students

The School of Music offers private instruction on instruments, in composition and in voice, as well as coursework for exceptionally gifted special students. Admission is by permission of the instructor and approval of the dean.

High School Courses

The following courses are available for students in high school.

Basic Musicianship Skills

Theory II

Ear Training II

Performance Attendance

Private Instruction

Chamber Music

Ensembles

High school students may also receive permission to enroll in some college-level courses.

High School Course Descriptions

MUS 001, 002, 003: **High School Ear Training I**

Singing of tonal melodies; performance of rhythmic drills; clef reading; singing and spelling of major and minor scales, intervals, and triads; sight-singing; melodic, rhythmic, and harmonic dictation.

MUS 004, 005, 006: **Basic Musicianship Skills** The fall and winter terms focus on both written and aural fundamentals of music (i.e. intervals, major and minor scales, triads, seventh chords), as well as basic melodic and harmonic analysis. The spring term also introduces rudimentary four-part writing. Class work is supplemented by required drill work in the music lab.

MUS 011, 012, 013: **Ear Training II**

Continuation of MUS 001, 002, 003 on a more advanced level with the addition of singing and spelling seventh chords and singing and playing of Bach chorales in open score. Prerequisite: MUS 006.

MUS 014, 015, 016: **Theory II**

Continued study of chromatic harmony, four-part writing and harmonic analysis; basic counterpoint; larger forms; orchestral transposition and score reading. Prerequisite: MUS 004, 005, 006.

MUS 0390: **Performance Attendance**

Required of all music students. Attendance at a minimum of three School of Music Performance Series (SMPS) concerts per term (nine per year) and weekly attendance at Performance Hour. In addition to required attendance, students may be required to submit a written critique to his or her specialty teacher.

MUS 0400: **Private Instruction**

Private instruction (one hour per week) on specialty instrument, voice or composition. This also includes the required studio class (for composers, Composition Seminar). Each specialty performance teacher maintains a weekly class for his or her students. Included are in-class performance and critique in addition to specialized studies related to the particular concentration study, such as reed-making for oboists.

MUS 098: **Introduction to NCSA**

For all new high school students, this required course is an extended orientation to NCSA: to academic, arts, and social aspects of the campus community. Pass/Fail.

MUS 099: **Theory Fundamentals Lab**

An independent computer lab-based course designed to address deficiencies in the basic fundamentals of music theory (pitch and rhythmic notation, scales, intervals, triads). The course is graded on a pass/fail basis. Required of any student who fails High School Theory I or Basic Musicianship Skills.

MUS 599: **Intensive Arts Projects**

During the two-week period immediately following Thanksgiving break, students participate in special projects, classes, seminars and performances. Students are encouraged to pursue musical studies; however, interdisciplinary interests may be considered. Students must enroll in the course each fall term they are in attendance at NCSA. The course is graded "pass/fail."

Summer Session in Music

Summer Session offers lessons and master classes with NCSA's artist-faculty; courses in music theory and musicianship; performing opportunities such as the Summer Session Chamber Orchestra, Chamber Winds and Chorus. Admission is open to all interested music students. Courses are designed to meet the individual needs of each participant.

Summer Scenes at Manteo

The School of Music maintains a prominent presence in NCSA's summer festival at Manteo on the Outer Banks of North Carolina. Each year, 30-40 music students are chosen to represent the school in four to six

weeks of chamber programs, chamber orchestra concerts, and a full-scale musical/opera. Students are paid a weekly stipend and are housed in a spacious dorm. All of the ensembles are coached and/or conducted by NCSA faculty members.

International Music Program

The International Music Program of the School of Music allows talented students to experience foreign cultures. Since its inception in 1966, the International Music Program, or IMP, has given hundreds of NCSA students the opportunity to perform and study in and learn about various countries abroad .

Community Music School

The Community Music School of NCSA gives residents of Winston-Salem and the Piedmont Triad quality music instruction on all band and orchestra instruments, as well as in piano, voice, guitar and composition. Private lessons are taught by specialist-teachers drawn from the community and by advanced students and graduates of the North Carolina School of the Arts. There is no audition for acceptance to the Community Music School, and age presents no barrier.

Touring

School of Music ensembles and soloists are often involved in performance tours throughout North Carolina, the Southeast and beyond. These performances provide a substantial opportunity for artistic growth, placing the students in unfamiliar surroundings and challenging them to meet professional standards of excellence. Recent tours have taken groups such as the Jazz Ensemble, Cantata Singers and NCSA Symphony Orchestra to Charleston, S.C., Philadelphia and New York City, where students participated in the Lincoln Center Mozart Bicentennial celebration.

THE DIVISION OF GENERAL STUDIES

The primary mission of the North Carolina School of the Arts is to train young artists for professional careers in the arts. However, since its beginning, the School has had a strong commitment to providing a sound, supporting curriculum of general studies to ensure the broader education of the artist. This concern was expressed most eloquently by Vittorio Giannini, NCSA's founding president, as he spoke of the plans for the School in 1963:

“It is not enough to be trained as an artist, but as a person. As an artist you will express yourself as a person, and the richer you are as a person the better your expression will be. So, in this framework, you will have academic study.”

The program of the Division of General Studies offers young artists (eighth grade through college) the opportunity to broaden their perspective on themselves as individuals and as part of society. The General Studies curriculum focuses on those areas of the humanities and social and natural sciences which contribute to the general cultural and intellectual awakening of the individual. Particular attention is paid to the design of academic courses relevant to the arts-oriented student.

The size of the School permits, and the philosophy of the Division of General Studies encourages, individualized attention to the academic needs and dreams of students.

Division of General Studies Faculty

Administration

Margaret S. Mertz, Dean (1999)

B.A., St. John's College, Santa Fe; M.A., Ph.D., Harvard University, Music. Visiting tutor, St. John's College, Santa Fe, summer 1988; Visiting lecturer, Harvard University, 1990-91; instructor and head of Music Program, Armand Hammer United World College of the American West, 1991-93; assistant professor of Music 1993-1997, associate professor of Music and chair, Department of Communication and Fine Arts 1997-99, New Mexico Highlands University. Who's Who of America's Teachers 1996/1998/2000. Chief examiner in music, International Baccalaureate Organization, 1995-2001; International Baccalaureate Organization Research Committee, 1998-2000; International Baccalaureate Diploma Review Committee 2000-present

LeeAnna Michelle Lawrence, Assistant Dean, College (2002), Humanities (1996)

B.A., Vassar College; M.A., North Carolina State University; Ph.D., Duke University

Jeffrey Morgan, Assistant Dean, Admissions (2000); English (1997)

B.A., University of North Carolina-Chapel Hill; M.A. Ed., Wake Forest University. Wake Forest University Marcellus Waddill Excellence in Teaching Award, 2001.

Faculty

Sherri Andrews, Science (1996)

B.S., University of North Carolina-Chapel Hill; M.A. Ed., Western Carolina University; Ph.D., University of North Carolina-Greensboro. GTE Gift Fellow, 1999-2000. National Association of Biology Teachers Outstanding Biology Teacher Award, 1999. Presidential Award for Excellence in Science and Mathematics Teaching 2001.

Michel Berta, French (1994)

B.A. (summa cum laude), University of Massachusetts, 1980; M.A. (Phi Sigma Iota), Boston University; Ph.D., Queens University, Kingston, Canada, in 19th Century French Literature (Naturalism and Emile

Zola). Studies of Protestant theology at the Ecole Pratique des Hautes Etudes at the Sorbonne, and Art History at the Ecole du Louvre. Prix de la Ville de Colombes, 1963 in painting; Prix Santiago Vilas, 1983, for best essay of the year written in a romance language in an American University; Merit Award for Outstanding Research, 1993-1994; NCSA Merit Award for Excellence in Teaching, 2000.

Gary W. Burke, Social Studies (1970)

B.A., Wake Forest University; M.A., New School for Social Research: Graduate Faculty of Political and Social Science; NCSA Merit Award for Excellence in Teaching, 1998.

Marilyn Cardwell, English and French (1974)

B.A., Transylvania College; M.A., University of Michigan. Diplome d'études, cours de civilisation française à la Sorbonne, Paris, France. Perfectionnement: Université Catholique, Angers, France. NEH Fellow, summer 1985, summer 1991. N.C. Center for the Advancement of Teaching Fellow, 1987, 1990; N.C. Humanities Council Scholar, 1990.

Wanda N. Coyle, Mathematics (1990)

B.S., M.A., Appalachian State University

Inez Davis, Mathematics (1984)

B.A., Carson-Newman College; M.S., Middle Tennessee State University

Hans Gabriel, German (1999)

B.A., University of North Carolina-Chapel Hill; M.A., Ph.D., University of Virginia

Martha Elizabeth Golden, French (1994)

B.A. (magna cum laude), Duke University; M.A., New York University in France

Nancy Goldsmith, Assistant Dean, College (1988-2002); Italian (1975); Humanities (1984); Vocal Italian Diction (1984)

B.A. (cum laude), Boston University; M.A., Brown University; Ph.D., University of North Carolina-Chapel Hill. Middlebury College Scuola estiva. Interpreter, NCSA International Music Program, 1976-77, 1987-88. Fulbright Summer Seminar in Rome and Perugia, 1982; NEH Summer Seminar on Chaucer and Boccaccio, 1984; AATI Summer Seminar for Teachers of Italian, Siena, 1991. Staff Italian diction coach for Piedmont Opera Theatre, 1985-1996. Co-director of SACS Self-Study, 1993-1995. NEH Summer Seminar on Renaissance and Baroque Palace Culture, Rome, 1998. NEH Summer Seminar, "Opera: Interpretation, Reading, Staging," Princeton University, 2002.

Philip M. Haigh, English (2000)

B.A., Leeds University, England; M.A., California State University; Ph.D., University of North Carolina at Greensboro

Carol H. Harding, Mathematics (1981)

B.S. (cum laude, Phi Beta Kappa), Wake Forest University; M.A.T., Duke University

Carlos E. Jimenez, Spanish (1994)

B.A., University of Costa Rica; M.A., University of North Carolina-Greensboro. NCSA Merit Award for Excellence in Teaching, 2001.

Christabel Lacy, Anthropology, Art History, Classics (1986)

B.A. (Phi Beta Kappa), M.A. (Sigma Delta Epsilon), University of Nebraska; Ph.D., University of Colorado; field research: Greece, Europe, United States

Jill D. Lane, Mathematics (1994)

B.S., Wake Forest University; M.A. in Education, College of William and Mary

Gary Mathews, Humanities (1997)

B.A., Harvard University; M.A., Ph.D., University of California-Berkeley

Richard Miller, Philosophy (1972)

A.B., Colgate University; Ph.D., Columbia University. University of North Carolina Board of Governors Award for Excellence in Teaching, 1995

Joseph Mills, Humanities (1998)

B.A., University of Chicago; M.A., University of New Mexico; Ph.D., University of California-Davis

Linda Moore, Science (1983)

B.A., Wake Forest University; M.Ed., Ph.D., University of North Carolina at Greensboro

Lynda M. Moss, Social Studies (1994)

B.A., George Washington University; M.A., City University of New York; doctoral studies at University of North Carolina-Greensboro.

LeRoy Percy, Humanities (1990)

B.A., Yale University; M.A., Cambridge University; Ph.D., University of Virginia.

Paul Lawrence Pfefferkorn, Social Studies (1992)

B.A., University of the South; M.A. in Education, Wake Forest University. NCSA Merit Award for Excellence in Teaching, 2002.

Jeryl Prescott, Humanities (2002)

B.S. Clemson University; M.A. North Carolina A & T State University; Ph.D., University of South Florida.

Elaine Doerschuk Pruitt, Humanities and Social Sciences (1975)

B.A. (cum laude), M.A., University of North Carolina-Greensboro. NEH Fellow, 1976, University of California-Berkeley; NEH Fellow, 1979-80, University of California- Berkeley; NEH Fellow, 1983, University of North Carolina-Chapel Hill. NCSA Merit Award for Excellence in Teaching, 1996.

Jeremy Reiskind, Science (1986)

B.A. (magna cum laude, Phi Beta Kappa), Princeton University; M.S., Yale University; Ph.D., University of North Dakota.

Ellen Rosenburg, Humanities (2002)

B.A., Long Island University; M.A. New York University; M.F.A. University of South Carolina; Ph.D., Indiana University.

Brook A. Whitworth, Science (2002)

B.A., William Jewell College; M.A. Wake Forest University.

Dean Wilcox, Theatre History and Dramatic Literature (1999)

B.A., Glassboro State College (now Rowan University); M.F.A., University of South Carolina; Ph.D., University of Washington School of Drama

Part-time faculty

Jean Alsup

David Pounds

Dana Whicker

Staff

Patsy Albert, Secretary (1989)
Billie Smith, Secretary (2001)
Mary Taylor, Secretary (1998)
Annette Vaughn, Attendance Clerk (2000)

High School Diploma Requirements**Standards of Achievement and Evaluation**

Students must meet the course and credit requirements of the state of North Carolina for the high school diploma. Electives beyond the basic academic requirements for graduation may be chosen from available high school courses if the schedule permits. and, for qualified students, college courses. A student meeting the requirements of the North Carolina Academic Scholars Program will be designated as a North Carolina Academic Scholar. For additional information, contact the Division of General Studies, High School.

Student Responsibility for Coursework

In submitting assignments and projects for courses, students take responsibility for their work as a whole, and imply that, except as properly noted, the ideas, words, material and craftsmanship are their own. In written work, if students cite from a source of information or opinion other than themselves without giving credit, either within the body of their texts or in properly noted references and without using quotation marks where needed, or otherwise fail to acknowledge the borrowings, they have in fact presented the work, words or ideas of others as if they were their own. Failure to abide by those simple principles of responsible scholarship is dishonest, as is receiving or giving aid on tests, examinations or other assigned work presumed to be independent or original. A student whose work is found to be dishonestly accomplished and submitted as his or her own for credit will be removed from the course with a grade of "F."

Competency Testing

Students also must have passing scores on the North Carolina Competency Tests in Reading and Mathematics and the North Carolina Test of Computer Skills in order to receive a high school diploma from the North Carolina School of the Arts. These tests, which are required by North Carolina law, are given each year. Each student has several opportunities to pass the tests before the scheduled graduation date.

Class Attendance

Regular, prompt class attendance is regarded as a responsibility as well as a privilege. Each high school student is provided with a copy of the General Studies attendance policy and is responsible for knowing and abiding by the regulations.

New and currently enrolled high school students who have excessive absences during past terms and/or have failed one or more courses in a previous term may be required to participate in an individualized study plan.

Total Credits Required for High School Graduation*

English	4 units
Social Studies	3 units
(1 U.S. History)	
(1 Economics/Govt.)	
(1 World Studies)	
Mathematics	3 units
(Including Algebra I)	
Science	3 units
(1 Physical Science, 1 Biology, 1 additional science unit)	
Note: For the graduating classes of 2004 and beyond, science requirements will be 1 Physical Science, 1 Biology, and 1 Earth/Environmental Science.	
Health and Physical Education	1 unit
Electives	6 units
(Including arts)	
Total	20 units

*Total to be accumulated in grades 9-12

High School Course Descriptions

English Program

Development of reading and writing skills, enjoyment and appreciation of literature, and development of taste and critical judgment are the general objectives that guide the design of the program.

ENG 001, 002, 003: Eighth-Grade English

A course with emphasis on development of grammatical knowledge and writing skills. Students study plays as well as short stories, narrative poetry, and novels.

ENG 011, 012, 013: English I: Composition and Literary Forms

A course concentrating on literature, grammar, and composition. Readings include short fiction, novels, drama, and poetry. Students learn research skills and the vocabulary of literary analysis.

ENG 021, 022, 023: English II: World Literature

A course concentrating on world literature, composition, and grammar. The emphasis is on the modes of discourse and a study of selected novels, plays and films.

ENG 031, 032, 033: English III: American Literature

A review of grammar, mechanics and vocabulary as a basis for advanced composition practice in a variety of modes. Along with regular readings and discussions of poetry and prose by American authors, the course introduces students to formal critical analysis of the literary genres.

ENG 034, 035, 036: English III: Advanced Placement English Language and Composition

A course which engages students in becoming skilled readers of American prose and poetry written in a variety of periods, disciplines and rhetorical contexts. Students work toward becoming skilled writers who compose for a variety of purposes. Both their writing and their reading make students aware of the interactions among a writer's purposes, audience expectations, and subjects, as well as the way generic conventions and the resources of language contribute to effectiveness in writing. Students can qualify for college credit in many colleges upon satisfactory completion of the College Board Advanced Placement Examination in Language and Composition.

ENG 041, 042, 043: **English IV: Masterworks: Prose, Poetry, and Drama**

A three-term course in which students read and discuss selected literary works from British, European, and non-Western authors. Special attention is given to the refinement of skills in written and oral communication.

ENG 044,045,046: **English IV: Themes in Literature**

A three-term course in which students will experience a thematic approach to literature with a concentration on the major British works and authors. Focus will be on themes like innocence and experience, conformity and rebellion, art and literature and self and society. Emphasis will be placed on composition, and a variety of critical approaches will be used.

ENG 051, 052, 053: **English V: Advanced Placement English Composition and Literature**

A seminar-style course in which advanced students discuss readings from major writers. A wide variety of writing experiences, close readings of poetry and prose passages, and objective testing sessions characterize the weekly procedures. Students can qualify for college credit in many colleges upon satisfactory completion of The College Board Advanced Placement Examination in English Literature and Composition.

Mathematics Program

The mathematics program in the secondary school is designed to provide the opportunity for mastery of fundamental principles and basic techniques of mathematics and to offer advanced study in college preparatory courses. Placement testing is required prior to enrollment in any mathematics course.

MAT 007, 008, 009: **Algebra IA**

An introductory algebra course. Topics include: operations with integers, linear equations and functions, and data analysis. Emphasis will be placed on the use of current technology.

MAT 011, 012, 013: **Algebra IB**

A continuation of study begun in Algebra IA. Topics include: linear systems, exponents and exponential functions, transformations of functions, and quadratic equations and functions.

MAT 014, 015, 016: **Algebra I**

A first-year, comprehensive algebra course for the accelerated student. Topics of study include linear, quadratic, and exponential functions. Students will use current technology in problem-solving and data analysis. Prerequisite: placement testing

Topics in Mathematics: A series of one-term courses taken by the term or for the year.

MAT 017: **Mathematics and the Real World**

A one-term introductory course investigating the real-world applications of mathematics. Topics include employment, home ownership, taxes, car purchase, and budgeting. Prerequisite: Algebra I or Algebra IA and IB

MAT 018: **Introduction to Probability and Statistics**

A one-term course emphasizing elementary probability and statistics. Topics include one-variable data collection and analysis, permutations, combinations and probability. Prerequisite: Algebra I or Algebra IA and IB.

MAT 019: **Mathematics in Art and Nature**

A one-term introductory course which explores the relationship between mathematics and dance, music, and the visual arts. Topics include analysis of sound waves, fractals, and tessellations. Prerequisite: Algebra I or Algebra IA and IB.

MAT 021, 022, 023: Geometry

A Euclidean geometry course which emphasizes the properties of parallel lines, triangles, polygons, and circles. These properties are applied in problem solving and proof-writing. Prerequisite: Algebra I or Algebra IA and IB.

MAT 031, 032, 033: Algebra II

A second-year algebra course that reinforces and extends the topics begun in Algebra I. In addition, the course includes the study of recursively and explicitly defined sequences, parametric equations, and logarithmic and polynomial functions. Emphasis will be placed on the use of current technology. Prerequisite: Algebra I or Algebra IA and IB.

Topics in Advanced Mathematics: A series of one-term courses taken by the term or for the year.

MAT 041: Topics in Advanced Mathematics: Quantitative Reasoning

A one-term course focusing on mathematical reasoning and advanced problem solving. The course will include such topics as the principles of mathematical logic, statistical analysis, using and understanding numbers in context, and mathematical modeling. Prerequisite: Algebra II.

MAT 042: Topics in Advanced Mathematics: Financial and Scientific Applications

A one-term course exploring applications of mathematics in the contemporary world. This course will include such topics as financial management, exponential growth and decay, and probability and statistics. Prerequisite: Algebra II.

MAT 043: Topics in Advanced Mathematics: Mathematics and the Arts

A one-term course that explores the dynamic connections between advanced mathematics and music, dance, visual arts, and literature. The course will examine the relationships between mathematical theory and such topics as the golden mean, Escher-like tessellations and fractals. Prerequisite: Algebra II.

MAT 044, 045, 046: Pre-Calculus

An advanced mathematics course consisting of the study of functions and their applications. The course also includes an intense study of trigonometry. Emphasis is placed on the use of current technology in problem-solving and data analysis. Prerequisite: Algebra II.

MAT 051, 052, 053: Calculus and Its Applications

An advanced course which includes the study of limits, the derivative, integration, and applications. Emphasis is placed on the use of current technology in problem-solving and data analysis. Prerequisite: Pre-Calculus or its equivalent.

Science Program

The science program in the secondary school is designed to introduce the student to the fundamental principles and basic techniques of science and to offer advanced study in specific subjects.

SCI 001, 002, 003: Eighth-Grade Science

A study of the basic topics, principles, and techniques of the physical and life sciences. Emphasis is on group cooperation and the development of the various skills necessary to gather, record, analyze, and summarize observations.

SCI 011, 012, 013: Physical Science

An introduction to the ideas of chemistry and physics, presented so that students who have not mastered algebraic skills can understand. Emphasis is placed on applications of science to daily life. Open to all high school students.

SCI 017, 018, 019: **Topics in Environmental Science**

A study of various topics in environmental science. These include but are not limited to ecosystems, populations, biogeochemical cycles, water quality, conservation, and pollution. This series of topics is a two-year rotation offered to eighth- and ninth-grade students.

SCI 021, 022, 023: **Biology**

A study of the basic biological topics, principles and techniques through lecture, group work, class discussion and laboratory. Topics include, but are not limited to, science history, scientific method, nature of life, cell biology and a survey of kingdoms. When appropriate, students also explore the cultural, social, economic and political issues embedded in the biological sciences. This course is offered to students in grades 10 and above. Prerequisite: one unit of High School Environmental or Physical Science.

Upper-Level Science Courses

A year-long course or combination of three one-term courses may be used to fulfill the third-year science graduation requirements if they meet specific course requirements.

Year Courses

SCI 031, 032, 033: **Chemistry**

A study of the general methods of science using chemistry as a vehicle. Students learn through lecture, discussion and laboratory work, with particular emphasis given to problem-solving techniques.

Prerequisite: Algebra I and one unit of High School Biology.

SCI 034, 035, 036: **Physics**

A conceptual and mathematical approach to the study of matter and energy. Prerequisite: Algebra I and one unit of High School Biology.

SCI 037, 038, 039: **Advanced Biology**

A year-long advanced study of biology as it applies to the young artist. The content includes molecular biology, cell biology, genetics, evolution and organisms. Laboratory activities, data collection and analysis, group projects, and use of educational technologies such as the World Wide Web are an integral part of this course. Prerequisite: One unit of High School Biology and one unit of High School Chemistry or permission of the instructor.

One-Term Courses

SCI 024: **Astronomy**

A study of the sun and solar system; the birth, life and death of stars; galaxies; and the origin and development of the universe. Prerequisite: One unit of High School Environmental or Physical Science, or permission of instructor.

SCI 025: **Geology**

A study of the earth; its minerals and rocks, the major forces that shape its surface and alter its interior; the history of its origin and development through geologic time. Prerequisite: One unit of High School Environmental or Physical Science, or permission of instructor.

SCI 026: **Oceanography & Meteorology**

A study of the oceans and the atmosphere; their physical, chemical, and biological characteristics and the dynamics of each, including ocean currents, weather and climate. Prerequisite: One unit of High School Environmental or Physical Science, or permission of instructor.

SCI 027, 028, 029: **Topics in the Life Sciences**

A course designed for students who wish to continue their study in the life sciences or who wish to complete their diploma requirement in science with a focus in the life sciences. Various topics are selected each school year for three discrete term courses. Possible topics may include North Carolina Nature Study, Biology and Culture, Human Senses, Special Topics in Human Genetics, Special Topics in Environmental

Studies, Microscopes. Students will read selected articles in the popular monthly science journal “Discover.” Assignments will include guided library research, non-technical reading and writing, class discussion, and field trips.

SCI 047, 048, 049: **Topics in Biology and Social Science**

SST 047, 048, 049: **Topics in Biology and Social Science**

Interdisciplinary seminar for upper-level high school students (11, 12) which will look through the lenses of biology and culture at selected issues in various contemporary societies. Students will be asked to read, listen, discuss and write critically and thoughtfully. During the year, students and teachers will study the relationship of biology and culture in three areas: Human Relationships with Nature and the Environment (Fall Term); Biology and Culture (Winter Term); Human Senses and the Creative Process (Spring Term). The course may not be repeated for additional credit. Prerequisite: High School Biology for SCI; High School World Geography or World Cultures for SST.

(Students elect to take the courses for either science or social studies credit.)

Foreign Language Program

The purpose of the high school French and Spanish programs is to achieve practical use of the language with emphasis on current speech patterns and writing style. The college French, German and Italian courses are open to high school juniors and seniors who meet placement testing requirements and the criteria for admission to a college course and whose schedules accommodate the course.

FRE 011, 012, 013: **French I**

Introduction to the basic sounds and speech patterns of French. Emphasis is on mastery of material studied, including the speaking, writing, reading, and aural-oral comprehension of the language in a culture-oriented atmosphere.

FRE 021, 022, 023: **French II**

Continued study of the language and the culture, including introduction of finer points of grammar, composition, and conversation. Further emphasis is on the four aspects of language learning introduced in French I. Prerequisite: French I; placement testing.

FRE 031, 032, 033: **Advanced French**

An in-depth study of the French language and culture, including advanced grammar structure, authentic French texts, music, videos, and films. The emphasis is on building vocabulary and conversational skills. The course is conducted in French. Prerequisite: French II; placement testing.

SPA 011, 012, 013: **Spanish I**

An introduction to the Spanish language, including speech patterns, grammar, writing, reading, and a diversity of cultural aspects related to Spanish.

SPA 021, 022, 023: **Spanish II**

A comprehensive study of the language and culture of the Spanish-speaking world, with emphasis on grammar, writing and conversation. The course is conducted primarily in Spanish. Prerequisite: Spanish I; placement testing.

SPA 031, 032, 033: **Advanced Spanish**

A course emphasizing meaning and communication, with the opportunity to improve fluency through writing, literary analysis, and the learning and understanding of the Spanish and Latin American culture. The course is conducted in Spanish. Prerequisite: Spanish II; placement testing.

Social Studies Program

The social studies program seeks to develop the student’s appreciation for history and the social sciences as a foundation for any cultural study. It follows the North Carolina Social Studies Curriculum in presenting a

balanced and effective program with focus on Western and non-Western cultures, the American nation, as well as the social sciences. Elective courses may not be offered each year.

SST 004, 005, 006: Eighth-Grade Social Studies: U.S. History through the 20th Century

A study of U.S. history from the age of European discovery through the 20th century, with emphasis on the role of North Carolina in that historical development.

SST 011, 012, 013: Economic, Legal, and Political Systems in Action (ELPSA)

A course that focuses on the development of economic and political knowledge and skills needed by all students so that they may become responsible citizens in an interdependent world. The course is offered for students in ninth grade.

SST 021, 022, 023: World Geography

A study of global landforms that combines the approaches of physical and cultural geography. Special attention is given to the religious, philosophical, artistic, and economic underpinnings of cultures through the world.

SST 031, 032, 033: U.S. History

A study of U.S. history from the end of the 19th century, with special emphasis on the uniqueness of American institutions and their importance in the world today, as well as American artistic contributions. This course is offered for high school students in grades 11 and 12.

SST 034, 035, 036: World Cultures

A course designed to enable students to study the diversity and richness of the cultures of the world and to engage them in using the geography, history, arts, literature, and artifacts of those cultures as a means of understanding them. Cultural regions, institutions and practices chosen for examination may vary, but those used might include cultures of Africa, Asia, Latin America, the Middle East, and the Commonwealth of Independent States.

SST 041, 042, 043: Advanced Government and Economics

An introduction to the disciplines of political science and economics, examining basic political and economic institutions and exploring contemporary issues facing today's citizens. This course fulfills the North Carolina Government and Economics requirement for students who have not taken the ninth-grade course (ELPSA). Also, students who have completed the ninth-grade course (ELPSA) may take this advanced course for elective credit.

SST 044, 045, 046: Topics in the Social Sciences

An introduction to the social sciences (particularly psychology and sociology) as students study various topics that are selected for three distinctive term courses. The student receives one-third unit credit for each term completed and a different topic is offered each term. Some examples of the kinds of offerings might include: The Creative Process; the Psychology of Imagination; The Artist in Cultural Context. Open to qualified 11th - and 12th-graders.

SST 047, 048, 049: Topics in Biology and Social Science

SCI 047, 048, 049: Topics in Biology and Social Science

Interdisciplinary seminar for upper-level high school students (11, 12) that will look through the lenses of biology and culture at selected issues in various contemporary societies. Students will be asked to read, listen, discuss and write critically and thoughtfully. During the year, students and teachers will study the relationship of biology and culture in three areas: Human Relationships with Nature and the Environment (Fall Term); Biology and Culture (Winter Term); Human Senses and the Creative Process (Spring Term). The course may not be repeated for additional credit. Prerequisite: High School World Geography or World Cultures for SST; High School Biology for SCI.

(Students elect to take the course for either science or social studies credit.)

SST 051, 052, 053: **Advanced Placement United States History**

A challenging study of American history from the 16th century with special emphasis on the detailed analysis of political, socio-economic, artistic, and literary topics. Frequent research and writing assignments, readings of historical materials and scholarly interpretations, and objective testing are all regular components of the class. Students can qualify for college credit in many colleges upon the satisfactory completion of The College Board Advanced Placement Examination in United States History. Placement will be confirmed by the instructor.

SST 054, 055, 056: **Advanced Placement European History**

A course that will provide a basic narrative of events and movements in European history from the High Renaissance to the recent past. Themes will include intellectual and cultural history, political and diplomatic history, as well as social and economic history. Students can qualify for college credit in many colleges upon the satisfactory completion of The College Board Advanced Placement Examination in European History. Placement will be confirmed by the instructor.

Health and Physical Education Program

The goal of the health and physical education program is to instill in each student a lifelong commitment to individual wellness and fitness and to equip each student with the skills and knowledge to make informed decisions regarding his/her well-being. Age-appropriate health courses are offered; the physical education requirement for junior and senior high school students is met in the case of dance and drama students through their regularly scheduled arts courses. For music and visual arts students, a program is offered by the Division of General Studies.

HEA 001, 002, 003: **Eighth-Grade Health**

A study of the basic principles of health as they apply to the young student-artist, including such topics as substance abuse, nutrition, interpersonal skills, first aid and safety.

HEA 011, 012, 013: **Health**

An introductory study of physical, mental, emotional and environmental health, including units in substance abuse prevention, human sexuality, interpersonal skills, disease control, and first-aid and emergency care.

PHE 001, 002, 003: **Eighth-Grade Physical Education**

An individually prescribed fitness course designed to meet the needs and interests of the eighth-grade student-artist and to complement the physical dimension of the arts training. Workouts are supervised by trained fitness personnel. Initial and follow-up evaluations are required to assess gains in fitness.

PHE 011, 012, 013: **Physical Education**

An individually prescribed fitness course designed to meet the needs and interests of the high school student-artist and to complement the physical dimension of the arts training. Workouts are supervised by trained fitness personnel. Initial and follow-up evaluations are required to assess gains in fitness.

Policy for Admission of High School Students to College Courses

Eligibility

Only those students who meet the following criteria will be allowed to apply for admission to college General Studies courses; approval is not automatic.

Grade level – 11 or 12

Test Scores

Grade 11 – PSAT/SAT I or achievement test score required

Grade 12 – PSAT/SAT I/ACT scores required

High school credits

Grade 11 – 12 units completed, including 8 required courses

Grade 12 – 13 units completed, including 10 required courses

Grade average in required courses (English, social studies, math, science) — at least a “B,” with no failing grades in these areas.

Acceptable reasons for enrollment include:

- I. Advanced study beyond that which is offered in the high school curriculum.
- II. Elective credit in areas not offered in the high school curriculum.
- III. Early college credit; high school credits completed.

A completed application must be on file in the General Studies College Office prior to the beginning of the term in which the student seeks enrollment.

Available Courses

Eligible high school students may enroll in one college course per term, if approval is granted and space permits. Courses may be selected from any of the college General Studies offerings except GES 101, 102, 103, GES 211, 212, 213, and courses restricted to specific student groups. The instructor’s permission is required for admission to certain advanced-level courses.

Course Credit

High school students have the opportunity to take college courses for which college credit can later be awarded. High school students who later enroll in the North Carolina School of the Arts College Program may receive advanced placement credit for college courses completed successfully with a grade of “C” or better when these courses are not part of the basic high school requirements. Those high school students who leave the North Carolina School of the Arts upon completion of their secondary education may submit for transfer credit the college courses taken at NCSA for which a grade of “C” or better was achieved. Final decisions regarding the granting of transfer credit from the School are, as always, made by the receiving institution. In addition to the transcript of all work done at NCSA, a separate letter of explanation regarding the college-level work will be supplied, upon request of the student, to the receiving institution for those high school students who have successfully completed college courses for which they may qualify to receive college credit.

College Degree Requirements

Standards of Achievement and Evaluation

During each term of the academic year, the usual General Studies program of the college student consists of four semester hours, each course usually carrying two semester hours of credit. The student will thus have earned 12 semester hours at the end of each year. Independent study courses or special seminars may vary from one semester hour to two semester hours of credit depending upon the nature of the course.

Student Responsibility for Coursework

In submitting assignments and projects for courses, students take responsibility for their work as a whole, and imply that, except as properly noted, the ideas, words, material and craftsmanship are their own. In written work, if students cite from a source of information or opinion other than themselves without giving credit, either within the body of their texts or in properly noted references and without using quotation marks where needed, or otherwise fail to acknowledge the borrowings, they have in fact presented the work, words or ideas of others as if they were their own. Failure to abide by those simple principles of responsible scholarship is dishonest, as is receiving or giving aid on tests, examinations or other assigned work presumed to be independent or original. A student whose work is found to be dishonestly accomplished and submitted as his or her own for credit will be removed from the course with a grade of "F."

Satisfactory General Studies Progress Requirements

Students who have completed half the General Studies requirements for their degree must maintain a 2.0 cumulative average and a 2.0 term average each term in General Studies courses. A student who fails to achieve either a 2.0 cumulative or a 2.0 per term average will be placed on General Studies probation for the following term. The student whose cumulative average in General Studies courses falls below 2.0 for two consecutive terms will be dismissed from the degree program and placed in the arts diploma program.

Students who have not completed half the General Studies requirements for their degree must maintain a 1.8 cumulative average and a 1.8 term average each term in General Studies courses. A student who fails to achieve either a 1.8 cumulative or a 1.8 term average for a given term will be placed on General Studies probation for the following term. The student whose cumulative average in General Studies courses falls below 1.8 for three consecutive terms will be dismissed from the degree program and placed in the arts diploma program.

When the student's General Studies cumulative average improves to the required level, the student may apply to re-enter the baccalaureate degree program.

Transfer Students

College students who wish to transfer from other institutions of higher education must comply with the School's audition and entrance requirements. College courses carrying a grade of "C" or better may be considered for transfer credit.

Basic Requirements for the Bachelor of Fine Arts and Bachelor of Music

Qualified college students who wish to pursue a bachelor's degree while receiving professional arts training may enroll in the college degree program. The major portion of the degree student's work is in applied training in the individual arts area; the remaining study toward the degree is classified as non-applied and consists of the following school-wide requirements:

- * Clear demonstration of competence in reading, writing, and oral communication skills.

Writing and oral discussion are stressed throughout the General Studies program; proficiency in oral communication is particularly encouraged in each of the arts areas.

College-level training in reading, writing, and oral communication is provided in General Studies 101, 102, 103. Entering students who present test scores or high school records that indicate below-average work in English and related subjects are required to take an English Placement Test. Those who perform satisfactorily on the test enroll in General Studies 101; those who do not must also enroll in ENG 100, a non-credit tutorial course stressing reading, writing and study skills. The student's progress will be reevaluated at the end of each term.

General Studies (GES) 101, 102,103: **Critical Perspectives**

The goal of Critical Perspectives is to develop students' powers as critical, creative and active (rather than passive) thinkers. Students will achieve this goal by reading works by American, European and Third-World writers, most of which focus upon issues in the arts. While the readings are tailored to shed light on ways that artists perceive issues in art and the community of which they are a part, emphasis will be placed on the students' writing of critical, analytical, argumentative and persuasive essays. The students will explore definitions of art and artists, and develop the capacity to view every work of art as a "text" that is available for analysis. As writers they will learn to effectively articulate that analysis and to question the authority of the text itself.

GES 101: **Critical Perspectives: Art as Argument** (2 credits)

An introduction to argumentative and persuasive writing and thinking. Students will read argumentative and persuasive essays by artists from a variety of disciplines and write argumentative essays in response to issues raised in the readings. The students will, in each essay, be required to incorporate at least one element of research, and learn basic research and citation skills.

GES 102: **Critical Perspectives: Poetry as Argument** (2 credits)

An introduction to analytical thinking and writing about poetry as an art form. Students will learn to listen critically to poetry and "unpack" a poetic text, and argue their interpretation of a poem persuasively. A significant part of the term will concern applying basic theoretical perspectives to textual interpretation. Students will consider poetry itself as a form of argumentation. Prerequisite: GES 101 or equivalent.

GES 103: **Critical Perspectives: Literature as Argument** (2 credits)

An introduction to plays, short stories and novels about artists whose visions reflect shifting and evolving social concerns or who have provocative ideas about the meaning of art. The students will assume that literary texts carry within them arguments or debatable truths—some overt, some embedded or sub textual. Students are expected to continue to argue, in their essays, issues about these texts that are based upon analytical thinking. Prerequisite: GES 101 or equivalent.

GES 190: **Freshman Seminar** (2 credits)

Selected interdisciplinary topics that cross boundaries between performing, visual, and moving image arts in the context of liberal arts modes of inquiry, analysis, discussion and evaluation. Attendance at specified NCSA events and performances is required. Intended primarily for first-year college students. May be taken only once for elective credit. Prerequisite: Concurrent enrollment in GES 101; completion of GES 101; or the equivalent.

An awareness of major concepts that have shaped the intellectual tradition in the humanities and the arts.

GES 211, 212, 213: **Foundations of Western Thought**

A three-term course that builds on and extends the close reading, writing, and analytic skills addressed in the Critical Perspectives sequence. The course invites students to develop an informed and critical understanding of some of the major ideas, thinkers, and works that have shaped our culture in the past or show promise of making a significant contribution in the future. The primary focus is on the Western intellectual and artistic tradition, but significant attention is also given to texts or ideas of non-Western origin. Prerequisite: GES 101, 102, 103 or permission of instructor.

GES 211: **Religious World Views** (2 credits)

Concerned with concepts about the divine and the human condition as expressed in the Epic of Gilgamesh, Homer, the Bible, Sophocles, writings from the Buddhist tradition, and others.

GES 212: **Self and Society** (2 credits)

Explores various theories about the best form of society and the optimum development of human nature as found in the writings of such thinkers as Plato, Confucius, Machiavelli, Shakespeare, Marx and Engels, Freud, and others.

GES 213: Concepts of Style (2 credits)

Examines works of art and ideas derived from the Enlightenment, Romanticism, and various strands of Modernism, e.g., “Tartuffe,” Goethe’s “Faust,” “The Rite of Spring,” works by T.S. Eliot, Borges, and others.

An informed sense of the individuality of the inter-relatedness of major areas of knowledge, through study in each of the following three divisions:

- Fine Arts/Humanities
- Social/Behavioral Sciences
- Mathematics/Natural Sciences

Each arts area, in cooperation with the Division of General Studies, sets more specific, sometimes additional non-applied requirements appropriate to the particular field of study. See the descriptions of degree requirements in each arts area for further information.

General Studies Requirements by Arts School and Concentration

DANCE

Bachelor of Fine Arts (Ballet, Contemporary)

GES 101, 102, 103	Critical Perspectives	6 credit hours
HUM 121, 122, 123	The Arts In Context	6 credit hours
GES 211, 212, 213	Foundations of Western Thought	6 credit hours
Foreign Language	French, German or Italian	6 credit hours
SCI 210	Nutrition, Behavior and Culture	2 credit hours
SCI 221, 222, 223	Human Anatomy and Physiology	6 credit hours
SCI 227	The Biology of Movement	3 credit hours
Social Science	elective	2 credit hours
General Studies	electives	8 credit hours
Total General Studies required credits		45 credit hours

DESIGN & PRODUCTION

Bachelor of Fine Arts (Scene Design, Costume Design, Costume Technology, Scene Painting, Stage Properties, Wig and Makeup Design)

GES 101, 102, 103	Critical Perspectives	6 credit hours
ARH 101, 102, 103	Art History	6 credit hours
GES 211, 212, 213	Foundations of Western Thought	6 credit hours
THH 241, 242, 243	Theatre History	6 credit hours
LIT 290	Topics in Dramatic Literature	2 credit hours
Math/Science	elective	2 credit hours
Literature/Philosophy	elective	2 credit hours
Social Science	elective	2 credit hours
General Studies	electives	4 credit hours
Total General Studies required credits		36 credit hours

Bachelor of Fine Arts (Lighting Design, Technical Direction, Stage Management, Sound Design and Engineering)

GES 101, 102, 103	Critical Perspectives	6 credit hours
GES 211, 212, 213	Foundations of Western Thought	6 credit hours
THH 241, 242, 243	Theatre History	6 credit hours
LIT 290	Topics in Dramatic Literature	2 credit hours
Math/Science	elective	2 credit hours

Literature/Philosophy	elective	2 credit hours
Social Science	elective	2 credit hours
General Studies	electives	10 credit hours
Total General Studies required credits		36 credit hours

DRAMA

Bachelor of Fine Arts (Acting, Directing)

GES 101, 102, 103	Critical Perspectives	6 credit hours
GES 211, 212, 213	Foundations of Western Thought	6 credit hours
THH 241, 242, 243	Theatre History	6 credit hours
LIT 290	Topics in Dramatic Literature	2 credit hours
Math/Science	elective	2 credit hours
Literature/Philosophy	elective	2 credit hours
Social Science	elective	2 credit hours
General Studies	electives	10 credit hours
Total General Studies required credits		36 credit hours

FILMMAKING

Bachelor of Fine Arts (Cinematography, Directing, Editing and Sound, Producing, Screenwriting)

GES 101, 102, 103	Critical Perspectives	6 credit hours
ARH 101, 102, 103	Art History	6 credit hours
or		
HUM 121, 122, 123	The Arts in Context	6 credit hours
GES 211, 212, 213	Foundations of Western Thought	6 credit hours
Humanities	elective	2 credit hours
Math/Science	elective	2 credit hours
Social Science	elective	4 credit hours
General Studies	electives	10 credit hours
Total General Studies required credits		36 credit hours

Bachelor of Fine Arts (Film Production Design)

GES 101, 102, 103	Critical Perspectives	6 credit hours
ARH 101, 102, 103	Art History	6 credit hours
GES 211, 212, 213	Foundations of Western Thought	6 credit hours
Humanities	elective	2 credit hours
Math/Science	elective	2 credit hours
Social Science	elective	4 credit hours
General Studies	electives	10 credit hours
Total General Studies required credits		36 credit hours

MUSIC

Bachelor of Music (Instrumental, Composition)

GES 101, 102, 103	Critical Perspectives	6 credit hours
HUM 121, 122, 123	The Arts in Context	6 credit hours
GES 211, 212, 213	Foundations of Western Thought	6 credit hours
Literature/Philosophy	elective	2 credit hours
Math/Science	elective	2 credit hours
Social Science	elective	2 credit hours
General Studies	electives	12 credit hours
Total General Studies required credits		36 credit hours

Bachelor of Music (Voice)		
GES 101, 102, 103	Critical Perspectives	6 credit hours
ITA 101, 102, 103	Elementary Italian	6 credit hours
GER 101, 102, 103	Elementary German	6 credit hours
FRE 101, 102, 103	Elementary French	6 credit hours
GES 211, 212, 213	Foundations of Western Thought	6 credit hours
Math/Science	elective	2 credit hours
Social Science	elective	2 credit hours
General Studies	elective	2 credit hours
Total General Studies required credits		36 credit hours

College Course Descriptions

All courses listed may not be offered each year. Lists of courses available in any given year may be obtained from the General Studies office.

General Studies (GES) 101, 102, 103: **Critical Perspectives** (2 credits per term)
(See previous description)

GES 211, 212, 213: **Foundations of Western Thought** (2 credits per term)
(See previous description)

Humanities Courses

Humanities (HUM) 121, 122, 123: **The Arts in Context** (2 credits per term)

An examination of major historical periods in the Western world and the artistic styles which characterize them, with particular attention to visual arts, music, literature, and drama.

HUM 121: **The Ancient and Early Christian Worlds**

HUM 122: **The Medieval and Renaissance Worlds**

HUM 123: **The Modern World**

HUM 290: **Topics in the Humanities** (2 credits)

One-term intensive studies in which the instructor and students are challenged to examine some facet of the Western humanistic tradition. Prerequisite: permission of the instructor.

History and Criticism of Art and Theatre

Art History (ARH) 101, 102, 103 (2 credits per term)

A three-term historical survey of the major styles in painting, sculpture, and architecture in Western civilization; non-Western styles as time allows.

ARH 101: **Ancient and Christian**

ARH 102: **Medieval through Renaissance**

ARH 103: **Baroque to Modern**

Theatre History (THH) 241,242,243: **Theatre History** (2 credits per term)

TTH 241: **Dramatic Theory and Criticism**

This course is designed to explore significant contributions to dramatic theory and criticism from the Greeks to the present. Prerequisite: GES 101, 102, or equivalent.

TTH 242: **Design and Performance**

This course is designed to move from the Greeks to the present by focusing on significant contributions to design and performance theory and technique. Prerequisite: GES 101, 102, or equivalent.

TTH 243: Performance Forms

This course is designed to explore various non-literary performance forms from the ancient to the contemporary. It will include not only European forms, but also present theatrical developments in China, Japan, Africa and Indonesia. Prerequisite: GES 101,102, or equivalent.

English Courses

English (ESL) 100: **Academic English for Non-Native Speakers** (No credit)

Offered only to non-native speakers of English, this course concentrates on improving academic skills. Particular emphasis is given to practicing college-level reading and writing.

ENG 100: **Learning and Academic Skills Laboratory** (No credit)

A course designed to assist students in improving learning skills through application of the basic principles of learning, and in overcoming deficiencies in analysis, reading and writing.

Literature Courses

The single-term elective literature courses extend the critical thinking, reading and writing skills developed in the prerequisite Critical Perspectives courses (GES 101, 102, 103). The literature courses also extend students' familiarity with the topics, themes and ideas that emerge from the required Foundations of Western Thought courses (GES 211, 212, 213). Literature courses are offered to enhance areas of the programs of the five arts schools, to respond to student interest in timely material and to take advantage of faculty research and expertise. Individual courses are repeated on average no more often than every three years so that students have access to a fresh variety of course offerings each term they are enrolled. The literature courses are designated by one of the following course titles:

Literature (LIT) 104: **Introduction to World Literature** (2 credits)

A study of literature from a variety of world traditions. Topics alternate between Introduction to World Literary Traditions and Introduction to World Folktales. The course focuses on the development of skills in text analysis, writing and discussion. Offered to first-year students who have completed GES 101.

LIT 220: **Literature in English** (2 credits)

The study of a variety of texts from American, British and other literatures written in English. Each course focuses on the work of a writer, group of writers, region, period, style, genre or theme. Representative titles from courses offered in recent years: Romantic Art, Romantic Lives; Contemporary Popular Fiction; Chaucer's "Canterbury Tales"; Recent American Poetry; Women Writers of the Harlem Renaissance. Prerequisite: GES 101, 102, 103 or equivalent.

LIT 230: **Literature in Translation** (2 credits)

The study of a variety of texts from world literature translated into English. Each course focuses on the work of a writer, group of writers, region, period, style, genre or theme. Representative titles from courses offered in recent years: Women In the Ancient World; Italo Calvino, Storyteller; French and German Fairy Tales; Classical Lyric Poetry. Prerequisite: GES 101, 102, 103 or equivalent.

LIT 240: **Comparative Literature** (2 credits)

The study of a variety of texts from world literature translated into English. Course topics are selected for correspondence of themes, subjects, forms, styles or critical issues regardless of boundaries of nation or language. Representative titles from courses offered in recent years: Narratives of Madness; Don Juan; Fantasy Literature. Prerequisite: GES 101, 102, 103 or equivalent.

LIT 290: **Topics in Dramatic Literature** (2 credits)

A series of courses that focus on the work of individual playwrights or groups of playwrights, or on dramatic works representing various periods, nations, styles or themes. Representative titles from courses offered in recent years: Ibsen & Shaw; Epic Theatre; Theatre of the Absurd; Tragedy in Athens; The Blood Tragedies, Shakespeare & the Other; Postmodern Drama. Prerequisite: GES 101, 102, 103 or equivalent.

Writing Courses

The single-term elective writing courses provide opportunities for students who write correctly and fluently to extend their skills at creative or professional writing in directions of particular interest. Literary and journalistic texts may be assigned, primarily as models for writing. The work of these courses is accomplished by frequent critiqued and graded assignments, presented in class. A high value is placed on student participation and peer discussion of in-progress and completed assignments. Instruction is given in appropriate and effective techniques for peer critique and for revision. The writing courses are designated by one of the following course titles:

Writing (WRI) 150: Introduction to Creative Writing (2 credits per term)

A first course in creative writing or personal narrative. The course focuses on the development of skills for effective use and understanding of language choices in writing. Topics alternate between Introductory Creative Writing and Personal Narrative: Letters, Journals, Memoirs. Offered to first-year students who have completed GES 101. Prerequisite: completion of GES 101.

WRI 250: Topics in Practical and Professional Writing (2 credits per term)

Representative course topics: Arts Reviewing and Criticism, The Art of the Interview. Prerequisite: GES 101, 102, 103 or the equivalent.

WRI 260: Topics in Creative Writing (2 credits per term)

Representative course topics: Fiction Writing, Poetry Writing, Dramatic Writing, Writing Adaptations, Writing for Solo Performance. Prerequisite: GES 101, 102, 103 or the equivalent.

WRI 360: Advanced Topics in Writing (2 credits per term)

Greater student initiative and independence is expected than for WRI 250 and 260. Representative course topics: Fiction, Poetry or Dramatic Writing. Prerequisite: GES 101, 102, 103 plus WRI 250 or 260 and permission of instructor.

Modern Foreign Languages

French (FRE) 101, 102, 103: Elementary French (2 credits per term)

An introduction to the French language with the goal of oral proficiency. The major emphasis is on spoken French, basic grammar and vocabulary building, which will provide the student with necessary language skills to function on a basic level in a French-speaking country. The student will also learn about cultural elements of the country and its people. Prerequisite for FRE 102: FRE 101 or permission of instructor. Prerequisite for FRE 103: FRE 102 or permission of instructor.

FRE 201, 202, 203: Intermediate French (2 credits per term)

Continuation of structural skills and vocabulary as needed for expanded understanding and production of the French language. Reading of contemporary literature, which will help familiarize the student not only with the everyday language, but also with current issues and the way French people feel, think, and act. Prerequisite: FRE 101, 102, 103 or equivalent.

Note: Advanced-level tutorials are available in French conversation, literature or culture, tailored to the interests of the individual student. By permission of the instructor.

German (GER) 101, 102, 103: Elementary German (2 credits per term)

An introduction to the German language with the goal of oral proficiency. The major emphasis is on spoken German, basic grammar and vocabulary building, which will provide the student with necessary language skills to function on a basic level in a German-speaking country. The student will also learn about cultural elements of the country and its people. Prerequisite for GER 102: GER 101 or permission of instructor. Prerequisite for GER 103: GER 102 or permission of instructor.

GER 201, 202, 203: **Intermediate German** (2 credits per term)

Continuation of structural skills and vocabulary as needed for expanded understanding and production of the German language. Reading of contemporary literature, which helps familiarize the student not only with the everyday language, but also with current issues and the way German people feel, think and act. Prerequisite: GER 101, 102, 103 or equivalent.

Note: Advanced-level tutorials are available in German conversation, literature or culture, tailored to the interests of the individual student. By permission of the instructor.

Italian (ITA) 101, 102, 103: **Elementary Italian** (2 credits per term)

An introduction to Italian, with the goal of oral proficiency. Attention is given to pronunciation, conversation skills, basic grammar, and the culture from which the language derives. Prerequisite for ITA 102: ITA 101 or permission of instructor. Prerequisite for ITA 103: ITA 102 or permission of instructor.

ITA 201, 202, 203: **Intermediate Italian** (2 credits per term)

Continuation of structural skills and vocabulary as needed for expanded understanding and production of the Italian language. Reading of current literature and additional cultural materials that will help familiarize the student with the language and concerns of contemporary Italy. Prerequisite: ITA 101, 102, 103 or equivalent.

Note: Advanced-level tutorials are available in Italian conversation, literature or culture, tailored to the interests of the individual student. By permission of the instructor.

Philosophy

The single-term elective philosophy courses utilize the reading, writing and analytic skills developed in the Critical Perspectives courses (GES 101, 102, 103) to begin further exploration of ideas examined in the Foundations of Western Thought courses (GES 211,212, 213) or to investigate alternative intellectual options. The electives presented during any given year are taken from either the history of philosophy or topics in philosophy offerings.

Philosophy (PHI) 101 **Introduction to Philosophy** (2 credits)

An introduction to some central philosophical debates about the nature of the self, the constitution of ultimate reality, and the foundation of value.

PHI 211: **Readings in Ancient Philosophy** (2 credits)

An examination of the birth of philosophical thought in the West, culminating in the work of Plato and Aristotle. Attention is given to non-Western thinkers and traditions. Prerequisite: GES 101 or permission of instructor.

PHI 212: **Readings in Medieval Philosophy** (2 credits)

Investigations of some of the major philosophical traditions of the Middle Ages, with some attention given to the cultural and social context of the philosophers to be studied. Prerequisite: GES 101 or permission of instructor.

PHI 213: **Readings in Modern Philosophy** (2 credits)

A study of some of the representative thinkers in the period from Descartes to the present. Prerequisite: GES 101 or permission of instructor.

PHI 214: **Readings in Contemporary Philosophy** (2 credits)

A study of contemporary thinkers representative of current important trends in philosophical thought. Prerequisite: GES 101 or permission of instructor.

PHI 224: Metaphysics and Mysticism (2 credits)

Various perspectives on what is ultimately real and how it can be known. Readings and authors studied will vary but usually include Plato, Descartes, Berkeley and representatives of Daoism, among others. Prerequisite: GES 101 or permission of instructor.

PHI 225: Moral and Political Philosophy (2 credits)

What are a good life and a good society? What is right and wrong? Why be moral? These and similar questions provide the points of departure for this course. Prerequisite: GES 101 or permission of instructor.

PHI 226: Philosophy of Religion (2 credits)

An examination of Western and non-Western religious ideas, with a large segment of the course given to problems concerning the nature of religious knowledge, the nature and existence of God, and the problem of evil. Prerequisite: GES 101 or permission of instructor.

PHI 227: Philosophy of Art (2 credits)

An examination of classical and contemporary theories of the nature of art and artistry. Prerequisite: GES 211 and 212.

PHI 290: Special Topics in Philosophy (2 credits)

In-depth examinations of particular thinkers, movements or philosophical problems. Prerequisite: GES 101 or permission of instructor.

Social Sciences

Social Science (SOS) 124, 125, 226: **American Cultural Studies (2 credits per term)** (Offered as needed.)

SOS 124: A survey of American culture and society from 1776 through the Civil War era, with emphasis on the development of distinctively American ideas, institutions and art.

SOS 125: A topical survey of American culture from 1880 to the present, with emphasis on what happens to American ideas, institutions and arts as the United States becomes an industrial and urban world power.

SOS 226: Specialized topics focusing on one facet of American culture. A different topic is chosen each term. Examples have included The American Political Tradition, The American South, Democracy in America. Prerequisite: GES 101, 102, 103 or equivalent.

SOS 154: Archaeology and Human Evolution (2 credits)

A survey of the origins of ourselves and our cultures since human beings appeared on Earth. The biological and environmental forces that influenced the ways our ancestors lived are reviewed. Methods by which this information has been learned and likely directions for our future as a species will be considered.

SOS 155: Cultural Anthropology (2 credits)

A consideration of the interrelated parts of cultures, reasons for their creation, and why and how they change. The course also examines the functions of a culture's major symbolic systems, with special attention to the arts.

SOS 156: World Cultures (2 credits)

An exploration of human cultures in one of the following regions: Africa, Asia, North or South America, Europe, or the Pacific, to reveal common and unique features in lifestyles from each region. The cultures are placed in an ecological and evolutionary framework. Regional focus rotates; subjects vary each term and year. Prerequisite: GES 101, 102, 103; SOS 155 recommended.

SOS 236: European Cultural Studies (2 credits per term) (Offered as needed.)

Special topics (a focus on one facet of European culture; a different topic is chosen each year). Prerequisite: GES 101, 102, 103 or equivalent.

SOS 244, 245, 246: **Contemporary World Issues** (2 credits per term) (Offered as needed.)
An examination of contemporary issues of global, national and individual importance.

SOS 244: **Global Perspectives** (2 credits)

An examination of major contemporary and world problems including population and food supply, war, the impact of technology, and the role of modern science. Prerequisite: GES 101, 102, 103 or equivalent.

SOS 245: **The Western World in the Contemporary Age** (2 credits)

An examination of the major national and international problems of the Western industrial nations, with emphasis on domestic political issues, economic trends and social issues. Prerequisite: GES 101, 102, 103 or equivalent.

SOS 246: **The Non-Western World in the Contemporary Age** (2 credits)

Problems of the Third-World countries. The course will include a broad treatment of non-Western cultures as well as a special focus each year on a single non-Western culture. Prerequisite: GES 101, 102, 103 or equivalent.

SOS 290: **Contemporary Issues in Anthropology** (2 credits)

A special topics course in which specific material may be changed according to class interest, but which will deal with an area of concern in anthropology and the other social sciences today. Prerequisite: GES 101, 102, 103 or equivalent.

Mathematics and Science

A student wishing to fulfill the all-school science/mathematics requirement may choose from the following options:

Satisfactory completion of at least one 200-level mathematics course

Satisfactory completion of at least one science course

Note: MATHEMATICS (MAT) 100 may be used to make up mathematics deficiencies determined by the UNC minimum course requirements (MCR)

Mathematics (MAT) 100: **Foundations of Mathematics: Algebra** (No credit)

A study of the properties of real numbers, linear equations and inequalities, graphing, polynomials and quadratic equations.

MAT 100: **Foundations of Mathematics: Geometry** (No credit)

A study of parallel lines and transversals, quadrilaterals, regular polygons, similarity, ratio and proportion, right triangle theorems, distance, mid-point formulas, circles, area and volume, prisms, cones, proof exercises. Prerequisite: MAT 100: Foundations of Mathematics: Algebra or equivalent.

MAT 100: **Foundations of Mathematics: Trigonometry** (No credit)

A study of right-triangle trigonometry, trigonometric ratios and applications, the Unit Circle, fundamental identities, Law of Sines, Law of Cosines and application. Prerequisite: MAT 100: Foundations of Mathematics: Geometry or equivalent.

MAT 101: **Foundations of Mathematics: Trigonometry** (2 credits)

A study of right-triangle trigonometry, trigonometric ratios and applications, the Unit Circle, fundamental identities, Law of Sines, Law of Cosines and applications. Prerequisite: Mat 100: Foundation of Geometry or equivalent.

MAT 201: College Algebra (2 credits)

A study of real and complex numbers, linear, quadratic, absolute value equations and inequalities, functions and their graphs. Prerequisite: Algebra I, Geometry and Algebra II.

MAT 202: College Trigonometry (2 credits)

A study of the six trigonometric functions; the Unit Circle; radians and degrees; graphing trigonometric functions; data analysis using the TI-82 calculator; scatter plots; curve fitting; solving right triangles; oblique triangles; applications. Prerequisite: Mathematics 201 or equivalent.

MAT 203: Fundamentals of Calculus (2 credits)

An introduction to calculus for students who have completed College Algebra and Trigonometry. Among the topics studied are limits, the derivative, applications, extrema, antiderivatives, area and the definite integral. Prerequisite: Mathematics 201 and 202 or permission of instructor.

Science (SCI) 102: Light and Sound (2 credits)

A study of the wave characteristics of light and sound with emphasis on the application of concepts to music, lighting and color. Attention will be paid to the processes of seeing and hearing.

SCI 134: Geology of the American Landscape (2 credits)

A study of the surface processes (rivers, glaciers, groundwater, winds, waves, etc.) that have created the diverse landscapes of the United States. Attention is paid to the artist's response to the landscape.

SCI 135: Volcanoes and Earthquakes (2 credits)

A geologic study of two major catastrophic natural phenomena – volcanic eruptions and earthquakes, their impacts on society, and what they tell us about the Earth's interior and the dynamic process of plate tectonics.

SCI 136: Fossils: A History of Life (2 credits)

From trilobites to dinosaurs to woolly mammoths – this course follows the fossil evidence of the origins, evolutionary patterns and mass extinctions of life on Earth from its first appearance to the present day.

SCI 137: Birds and Birding (2 credits)

An introduction to the biology and identification of birds, including the origin of birds, their anatomy and physiology, their classification and evolution and their behavior as associated with feeding, reproduction, etc. Learning to identify birds, particularly during spring migration will be an essential part of the course.

SCI 154: Stars and Galaxies (2 credits)

A study of stars – their births, lives and deaths; the groupings of stars into galaxies; and the origin and history of the universe.

SCI 155: The Solar System (2 credits)

A study of the planets, moons, and other objects that make up our solar system. The internal structures, external features and surface conditions of these bodies, and an examination of their origins and histories will be considered.

SCI 210: Nutrition, Behavior and Culture (2 credits)

A study of the normal nutritional requirements of the human body, the relationship of diet to health, and the impact of behavior and cultural influences on food choices. Students will analyze their own diet relative to recommended standards for young adults. Whenever available, community resources will be utilized for content enrichment.

SCI 221, 222, 223: Human Anatomy and Physiology (2 credits per term)

A three-term sequence of study designed to provide a basic understanding of the structure and function of the human body, from the primary functions of the cell through the major organ systems. Laboratory

exercises and anatomical study are an integral part of the course (SCI 221 is prerequisite to SCI 222; SCI 222 is prerequisite to SCI 223.)

SCI 227: The Biology of Movement (3 credits)

An opportunity for students to apply a knowledge of human anatomy and physiology to a more detailed study of the musculoskeletal system and its function in producing human movement. Injury and the prevention of injury will be considered; other activities are designed to help develop an accurate self-perception. Prerequisites: GES 101, 102, 103; SCI 221, 222 and 223 (SCI 223 may be a co-requisite with permission of instructor).

SCI 240: History of Science (2 credits)

An exploration of the work of major scientists and the contributions of various ages and cultures to the development of scientific thought. Topics vary from year to year. Topics have previously included: Charles Darwin and Evolution, History of Astronomy, Scientific Explorations. Prerequisite: GES 101 or permission of instructor.

SCI 290: Contemporary Issues in Science (2 credits)

A one-term course with flexible content, exploring each year a limited number of physical and biological topics/issues of current interest. Prerequisite: GES 101 or permission of instructor.

SUMMER SESSION

The North Carolina School of the Arts offers summer programs in dance, visual arts, filmmaking, drama and music. Specialized workshops, seminars and classes are offered for junior high school, high school and college students. These summer programs afford an excellent opportunity for in-depth study with NCSA faculty and guest teachers. Students who are interested in a performing art, but undecided as to whether to pursue a full-time professional training program leading to a career in the arts, will find the summer session valuable. Although the summer program does not guarantee acceptance into the School's regular program, any student who wishes to attend the regular School program is encouraged to audition.

Administration

Director, Summer Session (Vacant)

Dance

The School of Dance offers a summer session for students 12 years or older who have completed sixth grade. The five-week program provides extensive, disciplined training in classical ballet and contemporary dance. It includes a minimum of three dance classes a day. Selected students participate in additional repertory classes culminating in a workshop presentation. Students who demonstrate substantial growth and talent may be asked to audition for the academic year at the close of the session.

Drama

The School of Drama offers an intensive course in theatre designed for high school and college students who wish to explore the training process for a professional acting career. Classes in acting, movement, circus, combat, dance, voice and singing are offered. The School of Drama faculty is augmented by guest teachers.

Filmmaking

Have you ever wanted to direct, write, produce, shoot or edit a video? The School of Filmmaking's Summer Session is your opportunity to learn the creative and technical methods of moviemaking. High School students, and those students who have just graduated High School, have the opportunity to work with professional faculty and experienced School of Filmmaking teaching assistants, and in the process can develop their talents and skills by immersing themselves in the exciting world of filmmaking.

Music

Whether you seek the challenge of a conservatory-style music program focused on solo performance or the fun of an ensemble and chamber music camp with personal instruction, the School of Music at the North Carolina School of the Arts has the summer for you and more: a great performance series, terrific library, and lots of activities set in a community of artists from several disciplines.

Visual Arts

The Visual Arts Program, which offers a five-week program for high school and beginning college students, is designed to train students in the skills and tools of visual communication. Studio classes have been carefully planned to explore the mechanical, philosophical and intellectual aspects of the arts experience in terms of the individuality of each student. The curriculum includes instruction and practice in drawing two- and three-dimensional design, sculpture and ceramics, supplemented by introductory lectures in art history, field trips and intensive work in the art laboratory.

Information and Applications

All students interested in the Summer Session, including those students who are already enrolled in the regular School program, are required to submit an application to the Summer Session office and a \$45 application fee. Complete information about NCSA Summer Session, as well as specific requirements for

admission, fees, and tuition to the various programs is published separately. For further information, contact:

The Office of Admissions
North Carolina School of the Arts
1533 South Main Street, Winston-Salem, NC 27127
(336) 770-3290 or FAX (336) 770-3370
<http://www.ncarts.edu>

DIVISION OF STUDENT LIFE

Each student adds a unique contribution to the meaning of community in our close-knit artistic village. Since the campus community includes five distinctly different conservatory programs and students from junior high to graduate school, a special effort is made to offer programs and services appropriate and helpful to artists at various stages of their personal and professional development.

Office of the Vice Chancellor for Student Life

William R. Donohue, Vice Chancellor for Student Life (1996)
B.A., University of Northern Iowa; M.A., Ph.D., Michigan State University

The vice chancellor for student life directs and coordinates the division's five departments:

- Counseling Services
- Judicial Affairs/New Student Orientation/Special Projects
- Residence Life
- Student Activities
- Student Health Services

As student advocates for a healthy environment, the vice chancellor and his staff work with all aspects of campus life and continually evaluate student needs, interests and services.

Counseling Services

Chris Burris (LPC, LMFT), Director of Counseling (2000)
B.S., Wingate College, M.Ed., University of North Carolina at Greensboro

Rebecca Somerville, Learning Specialist (1994)
B.A., Warren Wilson College; M.A., University of North Carolina at Greensboro

Elizabeth Klaimon Sklenar, International Student Advisor/ESL Instructor (1998)
B.A., Virginia Tech; M.A., George Mason University

Counselors assist student artists in developing skills that facilitate growth as a person and as a performer. Students may make individual appointments with counselors, or participate in various groups that are offered. Issues frequently addressed by our counselors include self-esteem, stress management, performance anxiety, relationship issues, dealing with crises, depression, anxiety, and grief. Consultations are confidential except where health or safety may be threatened. The counselors bring a wide variety of experiences and expertise to share with the NCSA community, and make referrals to community resources as needed.

Student Services for Students with Disabilities

All students or prospective students are urged to contact counseling services for assistance with any disability that may affect living or studying on the NCSA campus.

Learning Assistance Program

The Learning Assistance Program serves students who have learning disabilities, ADD, or other conditions that may adversely affect their academic success. They may be referred by the Officer for Students with Disabilities or the Assistant Deans in General Studies. Students are given individualized coaching in areas such as learning styles, attention building skills, writing, language arts, and time management. When special accommodations are determined to be necessary, consultations are held with appropriate faculty, arrangements are made, and support provided.

International Student Office

International students receive assistance with language skills and processing American culture in ways that will help them make the most of their educational experiences at NCSA.

Judicial Affairs, Special Projects and New Student Orientation

Martha Anne Goff White, Director of Judicial Affairs, Special Projects and New Student Orientation (1980)

B.A., M.Ed., Ed.S., University of North Carolina at Greensboro

The Office of Judicial Affairs, Special Projects and New Student Orientation provides interpretation of the Student Code of Conduct found in the *Campus Life Handbook* and investigates alleged violations to ensure all students equal protection and fundamental due process. The director of Judicial Affairs meets with students who receive citations, facilitates any appeals, reports findings to the appropriate hearing board and to the vice chancellor for student life. The director levies some sanctions and recommends others, and also supervises students who are placed on probation.

The Director for Judicial Affairs manages the annual publications for the campus including the *Campus Life Handbook*, The Summer Session Handbook, the student planner, and the Fall Orientation Schedules. Other duties of the office include advising middle school and high school day students, chairing the Residency Appeals Committee, Family Weekend activities, and student orientation for both the high school and college divisions.

Residence Life

C.D. Merricks, Director of Residence Life / Director of College Life (1997)

B.A., Radford University; M.E., University of Missouri - Columbia; Ph.D., University of Virginia, Charlottesville

Carol Cooper, Director of High School Life (1992)

B.S., Longwood College; M.Ed., College of William and Mary

The Residence Life program at the North Carolina School of the Arts is designed to provide a rich living and learning experience in an institution where high school, undergraduate and graduate students are on one campus, training for professional careers in the performing arts.

Residence Life cooperates with the campus at large to provide a community environment conducive to personal and professional growth. Developmental programming, residential safety, an inviting physical environment and enhancement of positive self-esteem for students are means through which the Residence Life program promotes the sense of community.

College students are housed either in a six-building complex where there are double and single rooms or in the Bailey Street apartments. Students of the various arts areas are mixed to enable them to learn from one another the rigors of the different arts disciplines. Professional residence life staff members live in the residence halls to provide support and maintain rapport with the students.

High school students live in two residence halls. Each hall has two apartments for live-in professional staff. This staff gives special attention to the legal responsibilities that the North Carolina School of the Arts bears in its "in loco parentis" role with high school students. The residence life staff works with the campus community in the administration of the Student Code of Conduct.

A staff of student peers (PAs in high school and RAs in college) are trained to assist the professional staff in providing recreational and educational programs. The PAs/RAs live on the halls and give support and assistance to the other students in residence.

Both the college and high school halls have lounge areas for recreational and educational programming, TV viewing, and informal contact with students and staff. Each area has kitchen and laundry facilities.

Students are responsible for and are expected to manage their own time, attend class regularly, do homework, maintain personal well-being, and observe the campus social rules and regulations as outlined in the Student Code of Conduct in the Campus Life Handbook.

All high school students who do not live locally with parents or guardians must live on campus and participate in the meal plan.

All freshman and sophomore college students **MUST** reside in on-campus student housing provided by the School and participate in the board plan for a minimum of two years unless they are members of one of the following groups:

- Students who are married or living with a dependent;
- Students who are domiciled with family within 40 miles of the campus at the time of their enrollment; and
- Special students.

Any student who is in one of the above classifications may apply to live off campus. All college students who are not in the above categories will be assigned to on-campus housing and the meal plan. The Director of Residence Life will hear appeals from college students who are required to live on campus and may grant exemptions in cases of medical, psychological or other highly exceptional reasons.

**** The CENTER STAGE APARTMENTS are not considered on-campus student housing.*

Office of the Student Commons and Student Activities

Douglas Patterson, Director of the Student Commons (1984)
B.S., Union College; M.Ed., University of Virginia

Lauren Whitaker, Director of Student Activities (1990)
B.J., University of Missouri

The Office of the Student Commons and Student Activities manages three campus facilities, provides transportation services, and offers social, educational, cultural and recreational activities to meet student needs and interests outside the arts studio and the academic classroom.

Recreational opportunities at NCSA are abundant. Dances, films, concerts, comedy shows and other performances are among the campus entertainment opportunities available. Students volunteer to be involved in organizing such events, allowing them opportunities to develop leadership and planning skills.

The Office of the Student Commons operates the Fitness Center that has a full range of free weights, body building equipment, state of the art cardiovascular machines, a 25 meter indoor pool, and classes such as kickboxing, aerobics, spinning and yoga. A full-size gymnasium with a climbing wall will be available in 2003.

The newly-remodeled Student Commons will reopen in 2003, and will feature a food court, mail center, campus store, computer lab, programming and lounge spaces, and student life offices including a Wellness Center. The new dining hall located in the Student Commons is currently open, offering expanded food choices.

The Coffeehouse, also known as “The “What,” is where college students gather for relaxed conversation and entertainment by their fellow students and nationally touring performers.

Student Activities organizes local, overnight and weekend trips. These range from trips downtown for professional dance and theatre performances or gallery hops, to one-day ski trips or weekends at Myrtle Beach. Regular trips to local shopping centers and movie theatres are scheduled.

This department coordinates the publication of a weekly calendar, the *ETC*. The staff also coordinates student organizations.

Student Health Services

Ann B. Potter, Certified Family Nurse Practitioner, Director (1991)
B.S.N., F.N.P University of North Carolina-Chapel Hill; M.S.N. University of North Carolina-Greensboro

Joanne Clinch, MD (2001)
B.S., College of the Holy Cross, Doctorate of Medicine, Robert Wood Johnson Medical School

“The Mission of Student Wellness and Counseling Services at North Carolina School of Arts is to promote the lifelong physical and emotional well-being of our student artists through the provision of quality, accessible, comprehensive, and cost –effective health care and educational outreach.”

Walk-in or scheduled appointments are available to currently enrolled students free of charge. Services are available Monday through Friday while school is in session, emergency on-call, after-hours care is also available. Students are charged at cost for medications, laboratory procedures and certain treatments. Ongoing relationships have been established with various medical specialists in the community to assure prompt quality care when specialty care is indicated. The operations are governed by guidelines and regulations established by the NC Medical Board, NC Board of Nursing, the NC Board of Pharmacy and the NC Department of Health.

All students are required to be covered by personal health and accident insurance. Health and accident insurance is not included in the Student Health Services fee. Information regarding the school insurance policy or an insurance waiver may be obtained through the office and web site.

THE INSTITUTIONAL INFORMATION

SEMANS LIBRARY

The library, located in the Workplace, is named in honor of Dr. and Mrs. James H. Semans, who have been friends and supporters of the North Carolina School of the Arts since its inception.

The mission of the library is to support the academic and artistic programs of the School. Among the services offered by the staff are group and individual bibliographic instruction, reference assistance, Internet access and assistance (for research and reference purposes), and inter-library loan. The library has a computerized catalog and circulation system that offers on-site and remote access to library holdings as well as connections to other state and national library catalogs. The library provides access to several arts related indices and reference sources via the World Wide Web, as well as on-site and remote access to NC LIVE, the state of North Carolina's gateway to an extensive collection of full-text journals, indices and information resources. The Library also houses the NCSA School Archives.

The library maintains a core collection of materials in most subject areas, although special emphasis has been placed on developing collections in the performing and visual arts. The 106,000-volume book collection is particularly strong in drama, film, theatre history and design, costume, dance, the fine arts, and the literature of music. The library subscribes to more than 480 periodicals and holds more than 9,500 bound volumes of back issues of magazines and journals. The moving image collection includes more than 3,500 videotapes and DVD's. The music library holds approximately 46,000 scores, including critical editions of the works of the great composers, and 42,000 sound recordings. A viewing room provides facilities for studying films in both video and DVD formats. Listening facilities for sound recordings in a variety of formats are provided in the music library area. Archive materials include photographs, paper records, and audio and visual recordings documenting the history of NCSA and its artistic productions.

Professional Staff

Vicki Lemp Weavil, Library Director (1992)

B.A., University of Virginia; M.L.S., Indiana University

Leslie Kamtman, Music Librarian (1989)

B.A., Vassar College; M.L.S., Columbia University

Gayl Pearman, Head of Technical Services (1979)

B.A., Greensboro College; M.S.L.S., University of North Carolina at Greensboro

Susan D. Keely, Reference and Bibliographic Instruction Librarian (1996)

B.A., University of North Carolina at Greensboro; M.S., Library Science, University of North Carolina at Chapel Hill

Christia Thomason, Music/AV Cataloging Librarian (1997)

B.S., Indiana University; M.L.S., Indiana University

Patrice Slattery, Archivist (1997)

B.A., Newton College of the Sacred Heart; M.L.S., Simmons College

Sylvia Koontz, Special Materials & Collections Cataloger (1999)

B.A., Vassar College; M.L.I.S., University of North Carolina at Greensboro

Support Staff

Jerelene Richards, Head of Serials & Interlibrary Loan Services

Sarah Salzwedel, Head of Circulation & Reserves

Mick Scott, Moving Image Collection manager

Greg Dailey

Patrick Donnelly

Jean McDonald

Kathryn Rowe

THE OFFICE OF ADMISSIONS

Sheeler Lawson, Director of Admissions (2000)

William J. Poole, Assistant Director of Admissions for Summer Session (2001)

Alphie Guess, Coordinator of Cultural Diversity/Admissions Counselor (1997)

Deborah Foster, Admissions Counselor (1998)

Martha Teachey, Admissions Counselor (1998)

Sean McKinney, Coordinator of International Student Admissions/Admissions Counselor (2001)

Beverly Gross, Receptionist (2000)

April Moore, Administrative Assistant (2001)

The mission of the North Carolina School of the Arts is to train students for professional careers in the arts. The School of the Arts, therefore, seeks to enroll students with demonstrated talent and potential in dance, design & production, drama, filmmaking, music or the visual arts at the college and high school levels, and at the master's level in design & production and music. In addition, eighth grade students who live within commuting distance of the campus may audition in dance or music. Consideration is given to the applicant's ability to meet the graduation requirements and standards of performance set by the North Carolina School of the Arts.

The Admissions Committee consists of the Director of Admissions, the appropriate arts dean, the Dean of General Studies and the Vice Chancellor for Student Life. This committee bases its admissions decisions on the results of the audition/interview/portfolio evaluation plus the applicant's arts and academic achievements, potential for future artistic development, and character. In addition, applicants for the college degree program must satisfy the North Carolina School of the Arts' institutional academic requirements, as well as the Minimum Course Requirements (MCR) for the University of North Carolina.

While the North Carolina School of the Arts complies with a legislative mandate to maintain an enrollment of 50 percent in-state (North Carolina) residents, it is important to recognize that the other 50 percent of the enrollment represents talented students from throughout the United States and many foreign countries. The North Carolina School of the Arts encourages applications from talented students regardless of their residence status.

Programs Of Study

Bachelor of Fine Arts, Bachelor of Music, College Arts Diploma

The NCSA college division is accredited by the Southern Association of Colleges and Schools and is one of the sixteen constituent campuses of the University of North Carolina. The undergraduate curriculum includes majors in dance, design & production, drama, filmmaking and music. Students in these majors may enroll in a program that leads to a bachelor's degree or a college arts diploma. In addition, applicants for the undergraduate division must submit official proof of high school graduation or a General Equivalency Diploma (GED).

Applicants applying to the bachelor's degree program must meet the North Carolina School of the Arts' academic requirements, as well as the Minimum Course Requirements (MCR) of the University of North Carolina.

All freshman and sophomore college students MUST reside in housing provided by the School and participate in the board plan for a minimum of two years. All college students are automatically assigned housing and the meal plan. A student who is married or living with a dependent, domiciled with family who live within a forty-mile radius of the campus at the time of their enrollment, or is a special student, may apply to live off campus.

The Housing Review Board will hear appeals from college students who are required to live on campus and may grant exemptions in cases of medical, psychological or other highly exceptional reasons. This board meets at the end of each term to hear appeals for the subsequent term.

Master of Fine Arts and Master of Music

The School of Design & Production offers a Master of Fine Arts degree, and the School of Music offers a Master of Music degree. Applicants must audition and/or interview or, where appropriate, present a portfolio of visual arts/design works for admission consideration. Applicants for the graduate division must show completion of an appropriate undergraduate degree.

High School Program

The Southern Association of Colleges and Schools accredits the high school program. Students receive concentrated training in dance, drama, music or the visual arts while taking the traditional academic coursework to fulfill the high school diploma requirements of the State of North Carolina.

The dance and music programs may begin at grade 8, the visual arts program at grade 11, and the drama program at grade 12. The drama and visual arts programs are primarily open to North Carolina residents with limited space for out-of-state students. An audition/interview and, where appropriate, a review of the applicant's portfolio is required for admission. A North Carolina School of the Arts Board of Trustees policy requires that all students, beginning at ninth grade, live on campus in the School's residence halls or with parents and/or legal guardians. On-campus housing is not available for eighth grade students. Students accepted into the eighth-grade program must live at home and within a forty-mile radius of the campus.

ACADEMIC REQUIREMENTS

Minimum Course Requirements (MCR) of the University of North Carolina

The following admission requirements apply only to applicants who apply for admission into the **COLLEGE DEGREE PROGRAM (BFA or BM)**. They do not apply to high school applicants or to applicants for the college diploma program.

HIGH SCHOOL GRADUATES FROM CLASSES OF 1988 AND 1989 who wish to be admitted to the College Degree Program, have passed the audition/interview and submitted SAT or ACT scores, may be admitted to the Bachelor's Degree Program, provided that they have successfully completed grades 9-12:

ENGLISH – four (4) course units emphasizing grammar, composition and literature;

MATHEMATICS -- two (2) course units including Algebra I and one (1) additional course unit;

SCIENCE – two (2) course units including one (1) physical science and one (1) biological science;

SOCIAL STUDIES -- two (2) course units, including one (1) U.S. History; an applicant who does not have the unit in U.S. history may be admitted on the condition that at least three (3) semester hours in that subject be passed by the end of the sophomore year.

HIGH SCHOOL GRADUATES FROM CLASSES OF 1990 to 2003, the following courses will be required for admission, in addition to passing the audition/interview and submitting SAT or ACT scores:

ENGLISH -- four (4) course units emphasizing grammar, composition and literature;

MATHEMATICS -- three (3) course units including Algebra 1, Algebra II and Geometry, or a higher-level mathematics course for which Algebra II is a prerequisite;

SCIENCE -- three (3) course units including one unit in physical science (physical science, chemistry, physics), one unit in life or biological science and at least one (1) laboratory course;

SOCIAL STUDIES -- two (2) course units, including one (1) U.S. History - an applicant who does not have the unit in U.S. History may be admitted on the condition that at least three (3) semester hours in that subject are passed by the end of the sophomore year.

In addition, it is recommended that prospective college degree applicants complete at least two (2) course units in a foreign language, and take one (1) foreign language course unit and one (1) mathematics course unit in the 12th grade.

HIGH SCHOOL GRADUATES OF 2004 AND BEYOND, the following courses will be required for admission in addition to passing the audition/interview and submitting SAT or ACT scores:

ENGLISH -- four (4) course units emphasizing grammar, composition and literature;

MATHEMATICS -- three (3) course units including Algebra I, Algebra II and Geometry, or a higher-level mathematics course for which Algebra II is a prerequisite, or integrated Math I, II and III;

SCIENCE -- three (3) course units including one unit in physical science (physical science, chemistry, physics), one unit in life or biological science and at least one (1) laboratory course;

SOCIAL STUDIES -- two (2) course units, including one (1) U.S. History - an applicant who does not have the unit in U.S. History may be admitted on the condition that at least three (3) semester hours in that subject are passed by the end of the sophomore year;

FOREIGN LANGUAGE – two (2) course units in the same language.

It is recommended that prospective degree applicants take a mathematics course unit in the twelfth grade.

SPECIAL NOTE: College freshman applicants and transfer applicants who do not meet the University Minimum Course Requirements (MCR) listed above may be admitted, under special consideration, as an exception to the University Minimum Course Requirements, in accordance with the criteria established by the Board of Governors of the University of North Carolina. All questions pertaining to special consideration and/or exceptions should be directed to the North Carolina School of the Arts Office of Admissions. Special consideration is based on previous academic record and demonstrated exceptional artistic talent and potential.

College Degrees and Diplomas

The Bachelor of Fine Arts (B.F.A.) program in Dance is a four-year program offering specialization in ballet or contemporary dance. For specific course information, please refer to the Dance section of this Bulletin.

The Arts Diploma program in Dance is a four-year college-level program offering specialization in ballet or contemporary dance. Students take the same dance curriculum as those enrolled in the B.F.A. program, but have no academic coursework requirements.

The Bachelor of Fine Arts (B.F.A.) program in Design & Production is a four-year program-offering majors in Costume Design, Costume Technology, Lighting Design, Scene Design, Scene Painting, Sound Design, Stage Properties, Stage Management, Technical Direction or Wig and Makeup Design. For specific course information, please refer to the Design & Production section of this Bulletin.

The Arts Diploma program in Design & Production is a four-year college-level program. Students take the same Design & Production curriculum as those enrolled in the B.F.A. program, but have no academic coursework requirements.

The Master of Fine Arts (M.F.A.) program in Design & Production is a three-year graduate program offering majors in Costume Design, Costume Technology, Scene Design, Scene Painting, Sound Design, Stage Properties, Stage Automation, Technical Direction, or Wig and Makeup Design. For specific course information, please refer to the Design & Production graduate section of this Bulletin.

The Bachelor of Fine Arts (B.F.A.) program in Drama is a four-year program offering specialization in acting and a directing option beginning in the third year. Transfer students must have the equivalent of the first two years of actor training. For specific course information, please refer to the Drama section of this Bulletin.

The Arts Diploma program in Drama is a four-year, college-level program offering specialization in acting. Students take the same drama curriculum as those enrolled in the B.F.A. program, but have no academic coursework requirements.

The Bachelor of Fine Arts (B.F.A.) program in Filmmaking is a four-year program. For specific course information, please refer to the Filmmaking section of this Bulletin.

The Arts Diploma program in Filmmaking is a four-year, college-level program offering specialization in filmmaking. Students take the same filmmaking curriculum as those enrolled in the B.F.A. program, but have no academic coursework requirements.

The Bachelor of Music (B.M.) program is a four-year program with majors in bassoon, cello, clarinet, composition, double bass, flute, guitar, harp, horn, oboe, organ, piano, percussion, saxophone, trombone, trumpet, tuba and euphonium, viola, violin, or voice. For specific course information, please refer to the Music section of this Bulletin.

The Arts Diploma program in music is a four-year, college-level program with majors in bassoon, cello, clarinet, composition, double bass, flute, guitar, harp, horn, oboe, organ, piano, percussion, saxophone, trombone, trumpet, tuba and euphonium, viola, violin, or voice. Students take the same music curriculum as those enrolled in the B.M. program, but have no academic requirements.

The Master of Music (M.M.) program is a two-year graduate program with majors in music performance in bassoon, violoncello, clarinet, composition, double bass, flute, guitar, horn, oboe, organ, percussion, piano, saxophone, trombone, organ, trumpet, tuba and euphonium, viola and violin. Graduate majors are also offered in voice performance, orchestral conducting, and film music composition.

Transfer Students

College students who wish to transfer from other institutions of higher education must comply with the School's audition and entrance requirements. Academic college courses carrying a grade of "C" or better may be considered for transfer credit.

High school transfer students are given full credit value for high school units satisfactorily earned in grades nine through twelve from an accredited secondary school.

Upon enrollment in the North Carolina School of the Arts, the transfer student, whether high school or college, is placed at the appropriate arts instruction level. The School makes every effort to place the student at the arts level that best reflects his or her proficiency at the time of admission. Upon placement, the student proceeds through the remaining sequence of arts courses, regardless of age or academic level. College students who complete all requirements in the arts area are eligible for the Arts Diploma.

Required General Studies courses in grades eight through twelve are the same as those in other accredited schools throughout the State of North Carolina. A high school diploma, Bachelor of Fine Arts or Bachelor of Music may be awarded upon completion of all arts and General Studies courses required for the specific program.

International Students

International applicants should plan on applying no later than March 15 of the year they intend to enroll in the North Carolina School of the Arts. In addition to passing the audition/interview process and obtaining two letters of recommendation, the following materials are required of all international applicants:

- Transcripts from previous schools (elementary schools if applying for the high school program, high school if applying for college, or college if applying to transfer to the NCSA college program or to the graduate program) must bear a seal of validation or signature by a school official. Each original transcript must have an English translation provided by a certified translator and must have the seal or certification of the translator. The transcript must include course titles and indicate the number of credits earned as well as the grade (letter or percentage) achieved.
- Since English is the language of instruction at the School of the Arts, applicants coming from outside the United States whose native language is not English must prove proficiency in the language, both written and spoken, to succeed in course work at the School. Prospective high school students must take the SLEP (Secondary Level English Proficiency Test). Undergraduate degree (B.F.A, B.M.), Arts Diploma candidates, and graduate degree candidates (M.F.A., M.M.) must take the TOEFL (Test of English as a Foreign Language). Dates and locations for these tests are obtainable from either the school guidance counselor or the Educational Testing Services representative in the student's home country.
- All prospective international students must also submit an affidavit of financial support. The affidavit should be issued by the student's or his/her family's bank, and it must be stated in United States Dollars (USD) and officially translated into English if necessary. The document must clearly demonstrate that the applicant has sufficient financial support to meet tuition costs as well as living expenses for the first year in the United States. It should also indicate that sufficient funding is available to maintain the student for the duration of study at the North Carolina School of the Arts. The document should include the name of the parent, guardian, sponsoring agency, or other person who accepts full financial responsibility for the student while at the School of the Arts.
- A special health insurance policy is required of every International Student except those applicants from Canada. This policy is obtained through the North Carolina School of the Arts and the premium will be billed on the student's tuition bill. The coverage is required even if the student carries health insurance in their home country. The United States Federal law mandates this particular coverage.
- United States Immigration and Naturalization Law requires that a student carry a document designated as an "I-20" at all times while studying in this country. This form is issued by North Carolina School of the Arts only after the following requirements have been met:
 - 1) The applicant has been fully admitted to the School, i.e. has received a formal letter of acceptance and an "Advance Tuition and Housing Form" from the Office of Admissions.
 - 2) The applicant has paid the required housing and tuition deposits in a timely fashion (within the requested three-week period).
 - 3) Has submitted satisfactory SLEP or TOEFL scores.
 - 4) Has provided the required affidavit of support as described above.
 - 5) Has provided a request for I-20 clearance from their present American learning institution (in the case of transferring international students).
 - 6) Has submitted any other documents required by the School.
- In the case of students attending the school for the first time, the I-20 will be sent to the home country so that the student may obtain the F-1 (non-immigrating student) visa.
- In the case of transferring students, the "Transfer I-20" will be mailed to the address within the United States indicated by the prospective transfer student. It is imperative that the student keep the Office of Admissions informed of changes of address at all times so that important documents will not become lost in the mail.

- The earlier that application is made and acceptance issued the better for the student. In the case of new students this is especially true as many United States Consulates, Honorary Consulates and other visa-issuing office close for periods of vacation during the summer. This makes obtaining the required F-1 visa very difficult and may cause the student to miss deadlines for registration and other required pre-class activities.

Special Students

A student who does not wish to pursue a degree or diploma may be admitted as “special student” and take courses in the arts or General Studies areas or both. Credit is given for courses successfully completed and may later be applied toward a degree or diploma should the student matriculate into a regular program. Courses in the General Studies curriculum are open to special students with the approval of the Dean of General Studies. Admission to arts courses requires an audition and approval of the arts dean. The applicant who wishes to enter as a special student should follow the regular admissions process.

Advanced Placement

Students may qualify for advanced standing through placement tests. A student who participates in the Advanced Placement (AP) Program of the College Entrance Examination Board (CEEB) may have his/her record considered for advanced placement or credit or both in the college program when a score of three or above has been achieved on the official examination.

College Level Examination Program (CLEP) test scores in areas which correspond to courses in the NCSA curriculum also may be presented for evaluation for possible credit.

International Baccalaureate Diploma students may have their records considered for advanced placement or credit in the college program with a minimum score of 5 or higher on the official score for each subject. Credit awarded will vary for higher level or standard level subjects.

Application and Admissions Procedures

Guidelines for applying to the high school program, undergraduate and graduate program vary. Applicants should follow the guidelines provided with the application. Applicants must submit the following:

- 1) A completed application and non-refundable application fee. The application must indicate the discipline area to which the student is applying and list the date the applicant wishes to audition and/or interview.
- 2) Two (2) letters of recommendation.
- 3) Official transcript(s) and test scores of high school or previous college work. These documents must bear the seal or registrar’s signature of the school attended. Each applicant to a college program must present proof of high school graduation or receipt of a General Equivalency Diploma (GED). Graduate program applicants must submit a certified or sealed college transcript showing proof of graduation. High school applicants to grades eight, nine and ten must provide standardized test scores.
- 4) A copy of SAT or ACT scores. These scores are required for admission into the college bachelor’s degree program. These scores are not required for admission to the high school program, college arts diploma program or graduate program.
- 5) A photograph and a resume.

Auditions/Interviews

Admission to the North Carolina School of the Arts is based on demonstrated talent, achievement and career potential. Faculty members of the school to which the applicant is applying assess these areas at the audition and/or interview. The dean and faculty of each school set performance standards and levels of achievement for its professional training program.

Specific audition/interview dates, instructions and information are provided with the Application for Admission and are available from the Office of Admissions. Auditions and interviews are scheduled on the North Carolina School of the Arts campus in Winston-Salem and at selected locations throughout the United States.

Acceptance Procedure

Applicants who pass the audition and have been accepted by the Admissions Review Committee into the high school, college degree, college arts diploma program or graduate program will be notified by letter of their acceptance.

TUITION AND FEES 2002-2003

High School – In-State

Tuition and Fees – In-State (No Charge)*

* Per Legislative Action (Students are responsible for health insurance.)

High School – Out-of-State

Tuition – Out-of-State	\$	5,698
Educational & Technology Fee	\$	235
Dance Injury Screening Fee	\$	70
Drama Course Fee	\$	175
Music Course Fee	\$	165
Textbook Rental	\$	75
Orientation Fee	\$	75
Health Fee	\$	350
Activity Fee	\$	665
Facility Debt Fee	\$	200
Medical Insurance (unless signed waiver card is returned)	\$	234
Foreign Medical Insurance (unless signed waiver card is returned)	\$	468
Double Room	\$	3,120
Meal Plan (required of all on-campus students)	\$	2,465
Graduation Fee (applicable to seniors)	\$	35

Undergraduate/Graduate

Tuition – In-State (Undergrad)	\$	2,195
Tuition – Out-of-State (Undergrad)	\$	12,795
Tuition – In-State (Grad)	\$	2,302
Tuition – Out-of-State (Grad)	\$	13,101
Educational & Technology Fee	\$	235
Dance Injury Screening Fee	\$	70
Drama Course Fee	\$	175
Music Course Fee	\$	165
Film Course Fee	\$	750
Health Fee	\$	350
Activity Fee	\$	470
Facility Debt Fee	\$	200
Medical Insurance (unless signed waiver card is returned)	\$	234
Foreign Medical Insurance (unless signed waiver card is returned)	\$	468
Double Room	\$	2,650
Single Room	\$	3,475
Super Single Room	\$	3,725
Apartment (utilities included)	\$	3,475
Full Meal Plan	\$	2,465
10-Meal Plan (available only to college juniors & seniors)	\$	1,990
Orientation Fee (new students only)	\$	75
Student Government Association Fee	\$	1
Graduation Fee (applicable to seniors)	\$	35

Miscellaneous Fees

Transcript Fee	\$	5
ID Replacement	\$	10
Application Fee	\$	45
Foreign Application Fee	\$	90
Return Check Fee	\$	20

Special Note: *Tuition and fees are subject to change.* Each full-time student is required to have health insurance. If the student does not have coverage, he/she is covered under a policy through the School at an added cost to the student.

Tuition and Fees Charges

Tuition and fees must be paid before the beginning of each term for which the student is enrolled. Students may not attend classes until such payment is received. The health fee covers basic services provided by NCSA's Student Health Services. This fee does not cover laboratory work and doctor's office visits. Those charges are billed directly to the student.

The North Carolina School of the Arts reserves the right, with the approval of the proper authorities, to make changes in tuition and other fees at any time.

Questions concerning payment of tuition and fees should be directed to the Student Accounts Office in Financial Services.

Withdrawal and Refund Policy

Students (excluding in-state high school students) who officially withdraw from NCSA may be entitled to a proportionate refund of tuition and fees. To receive the refund to which a student is entitled, if any, the student must submit the appropriate withdrawal form, available from the registrar. In order for the student to be eligible for consideration for a refund, the student must be in good standing at the time of withdrawal.

Withdrawal Time Frame (for Non-Title IV Federal Aid Recipients)

Percentage of total tuition, fees, room and meal plan to be refunded (minus nonrefundable advance payments) (excluding in-state high school students)

Through 1 st week	90 percent
Through 2 nd week	80 percent
Through 3 rd week	60 percent
Through 4 th week	40 percent
After 4 th week	0 percent

Attendance is counted from the first day of required attendance in a term. Fractions of a week count as a full week. No refunds will be made following the fourth week. Exceptions to the policy may be reviewed by the Tuition and Fees Appeals Committee. Refunds of less than \$1 will not be issued.

NCSA will prorate institutional charges for Federal Title IV aid recipients based on the percentage of the term completed, calculated by dividing the number of calendar days the student attended in the term by the total number of calendar days in the term. Title IV financial aid recipients will be charged for a percentage of the term equal to the percentage of aid they "earned." After completing more than 60 percent of the term as calculated above, the student will have "earned" 100 percent of his/her institutional charges, as well as his/her Title IV financial aid.

If a student withdraws or cancels registration before the first day of classes, no financial aid will be disbursed, and the student will be responsible for any charges he/she may owe.

The following exception to the refund policy will be applicable to students receiving funds from the Veterans Administration under the provisions of Title 38, United States Code. The amount charged to such persons for tuition, fees, and other charges for a portion of the course will not exceed the approximate pro-rata portion of the total charges that the length of the completed portion of the course bears to its total length.

Suspension of Unofficial Withdrawal

Students who are suspended for disciplinary reasons or who do not formally withdraw are not eligible for a refund of tuition, fees, room, or meal plan.

Trish Garner, Director of Student Accounts, Loan Collections, and Cashiering (1970)

Donita Moore, Assistant Director of Student Accounts & Loan Collections (1989)

Casey Sloan, Cashier (2000)

Steve Mack, Associate Vice Chancellor for Finance/Budget (1989)

Debbie Hodge, Controller (1984)

In-State High School Students

In the Fall of 2001, the State Legislature approved funding for residents to attend the North Carolina School of the Arts High School free of charge. This makes attending NCSA possible for many young people who may not have been able to consider this option. Predictably, this benefit has stimulated an increase in applications. To assist us in planning for everything from residence halls to class schedules, we must know whether an accepted student plans to attend when the academic year begins in the fall. With this in mind, we have put the following new policies in place.

All in-state high school students will pay a \$300 Refundable Placement Deposit to hold a space in the high school program. This deposit will be refunded approximately thirty days after your student registers for classes.

The \$300 Refundable Placement Deposit is due in May for returning students and within three weeks of acceptance for new in-state students.

Should a student decide not to attend NCSA, the Placement Deposit will be refunded upon written notification prior to June 30 to the Office of Admissions for new students or the Office of the Registrar for returning students. Students who notify us after June 30, but before July 31, will receive a 50% refund of the deposit. No refunds will be issued to students who notify us of a change of plans after July 31.

Students living within a radius of forty miles of the school are not required to live on campus; however, they will be granted campus housing by completing a housing contract and remitting the Placement Deposit prior to May. After this date, students living within a twenty-mile radius of the campus will be provided campus housing only if space is available.

Advance Tuition Payment - New Students

New students (excluding in-state high school students) accepted for admission to NCSA are required to submit an advance tuition payment of \$200, which is applied as a partial payment of the student's tuition and fees for the academic term for which the student is accepted. This advance tuition payment must be paid within three weeks of the student's letter of acceptance. If the advance tuition payment is not paid within this period, NCSA reserves the right to withdraw the offer of admission and offer the space to another qualified applicant. In addition, any scholarship or financial aid may be forfeited if the advance tuition payment is not paid within the specified period of time.

If an applicant for the fall term pays the required advance tuition payment and then decides not to enroll, the applicant shall be afforded a full refund, providing the applicant notifies the Office of Admissions by May 1. Students accepted after May 1 must notify the Office of Admissions by July 1 to be afforded a

refund. Students accepted after July 1 must notify the Office of Admissions by August 1 to be afforded a refund. Requests must be made in writing.

If a student has paid an advance tuition payment and decides not to enroll and fails to notify the admissions office by the specified deadline, the student shall forfeit any advance tuition payment paid.

Advance Tuition Payment - Returning Students

Currently enrolled students (excluding in-state high school students) who intend to return to NCSA for the next academic year are required to pay a \$200 advance tuition payment. This payment is due during the spring term of the current school year. If the payment is not made prior to the end of the school year, it will be assumed that the student does not intend to return, and any financial aid or scholarship awarded will be forfeited. In the event of hardship, the advance tuition payment may be waived, at the discretion of the registrar, in consultation with the director of Student Financial Aid.

The advance tuition payment shall be applied against the student's tuition and fees. If the student decides not to return to the School and gives notice of the decision within 30 days after the day the advance tuition payment is due, or if the School determines that the student is not eligible to return, the advance tuition payment shall be refunded. Payments made by students who decide not to enroll and fail to notify the Registrar's Office by June 30th shall be forfeited to the School.

Advance Housing Payment - New and Returning Students

All students (excluding in-state high school students) are required to pay a \$300 advance housing payment to reserve a space in an on-campus residence hall.

New students (excluding in-state high school students) are required to pay the \$300 advance housing payment at the same time the advance tuition payment is paid. When a new student is fully accepted for admission to NCSA, he or she is notified by the Office of Admissions that the tuition and housing payments are due and payable. The advance housing payment shall be applied against the student's housing fee. Procedures for refund are the same as for the advance tuition payment.

Returning students (excluding in-state high school students) are required to pay the \$300 advance housing payment during the spring term in order to reserve a residence hall space for the following fall term. This advance payment shall be applied against the student's fall housing fee. Procedures for refunds are the same as for the advance tuition payment.

OFFICE OF THE REGISTRAR

June R. Putt, Registrar (1974)
B.A., University of Connecticut; M.A., Cornell University

Mary Koscher, Student Services Assistant (1994)
Lynne Stumpf, Processing Assistant (1998)

Registration

Registration takes place at the beginning of each term. Students must show evidence of payment of tuition and fees prior to enrolling in courses. All students are required to register and will not be granted entry to classes without having done so. New students will receive instructions regarding times and places of registration, orientation and placement testing during the summer before their arrival at the School.

College

All undergraduate and graduate college students must register at the appointed time and show evidence of payment of tuition and fees prior to enrolling in classes. Students will not be granted entry to classes without having completed registration.

High School

High school students (grades 8-12) are required to meet certain attendance standards set by the state of North Carolina to receive credit for courses.

While NCSA high school students enroll in year-long courses at the beginning of each academic year, all students are required to register at the beginning of each term. High school students are required to attend classes continuously and are not permitted to miss classes at the beginning of the term. Arrangements for payment of tuition and fees for high school students must be made on a timely basis each term, and students must be cleared by the business office for class attendance by either:

- * presenting a receipt to reflect that all tuition and fees have been paid at the time of registration
- or
- * in exceptional cases, making arrangements with the business office to pay the tuition and fees on a schedule to be determined in consultation with the vice chancellor for finance and administration.

High school students who fail to make the necessary arrangements within one week after the beginning of classes in any term may be asked to withdraw, and will not be able to receive credit for classes.

Students who appear for registration at a time later than specified in the School calendar are subject to a late fee of \$20.

No one will be permitted to register as a full-time student after the completion of the fifth day of classes for a given term. Any exception will be by petition to the dean of the arts school involved, in consultation with the dean of General Studies.

Class Designation

A student's status is officially determined on the basis of progress in the major arts area. Level designations are, therefore, based upon a combination of the number of arts course requirements which have been met and the level of artistic proficiency which has been achieved.

Credit Definitions

Students enrolled in high school programs receive credit in terms of standard Carnegie high school units. College credit is awarded in semester hours.

Course Numbering

In general, courses are numbered such that the first digit reflects the level of the course, with the number one indicating an introductory level. A course with hyphens indicates a three-term course for which credit is not allowed until the three terms are completed. Courses with commas indicate the courses which are to be taken in sequence.

Course Requirements

It is the responsibility of the student to know the requirements for his or her particular program and, where specific General Studies courses are required, to include these courses in the program. Individual program requirements are outlined in the appropriate sections of this Bulletin.

Residency Requirements

To qualify for a college Arts Diploma, Bachelor of Fine Arts or Bachelor of Music from the North Carolina School of the Arts, the student must be registered as a full-time college student for a minimum of two years, one of which must be the student's graduating year.

An undergraduate college student must carry eight or more credit hours per term to be classified as a full-time student. A graduate student must carry six or more credit hours to be considered full-time.

Transfer Students

College transfer students will be placed according to ability and experience at the discretion of the appropriate dean and faculty following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered and appropriate advanced placement credit awarded. Normally, a transfer student spends at least two years at the School of the Arts to qualify for the Bachelor of Fine Arts, Bachelor of Music or Arts Diploma. (See Residency Requirements.) In the Division of General Studies, comparable college courses carrying a grade of "C" or better may be considered for transfer credit.

Part-time Degree Students

Under certain circumstances, a matriculated college student may enroll as a part-time degree or diploma student for a given term. This status generally is reserved for college seniors in their last term and is only granted by special permission of the appropriate dean. Part-time degree or diploma students may carry fewer than eight credits and are charged by the credit, according to the schedule of fees for special and part-time students.

Course Audit

A regularly registered student may, with the consent of the appropriate dean and the instructor, audit one or more courses or classes outside the major area in addition to his or her regular program. Attendance must be regular. No credit is given.

Course Planning and Program Advising

Each student is assigned an adviser when he or she enters the School. The advising system varies from one arts school to another. In some schools the dean or assistant dean acts as the student adviser; in others, members of the faculty are assigned as advisers.

Students meet with their advisers during designated weeks toward the end of each term to plan their programs for the following term. The courses each student selects must be approved by the adviser. Students who complete course planning in the prescribed manner will receive a preprinted course schedule at registration.

Add/Drop Policy

For one week after registration, a student may add or drop courses. Course changes during this week do not appear on the student's permanent record. Students who wish to add courses should seek permission from

the instructors of the courses to be added and from their advisers, who sign the Change of Schedule forms available from the registrar. Courses for which students have not registered must be added in order for credit to be given.

No high school student will be permitted to drop or add General Studies courses after registration is completed except with the approval of the assistant dean of General Studies (high school) and the instructor of the course.

Course Withdrawal

A student may withdraw from courses for the first six weeks of each 10-week term with the signed approval of the adviser, who will meet with the student to discuss the reasons for the request to withdraw. In some cases, the student will withdraw from a course on the recommendation of the course instructor or the insistence of the arts dean or the dean of General Studies. Students are advised to withdraw from courses when successful completion appears impossible. The mark “W” is assigned for courses from which students have withdrawn. Students withdraw from courses by using the Change of Schedule form, available from the registrar.

Course withdrawal without permission and processing of the appropriate form will result in an automatic grade of “F” for the course.

Attendance

Students are expected to attend all their class meetings, rehearsals and performances, and to arrive on time, prepared to participate fully. Attendance regulations for each program and for individual courses within the program are communicated to students and kept on file in the appropriate school or dean’s office. Students who violate the attendance regulations will be referred to the appropriate dean or director, who will counsel or discipline the students. Students who miss class frequently must be prepared to receive a low or failing grade or be advised to withdraw from that course.

Final Examinations

Final examinations are given during a three-day period at the end of each term. An unexcused absence from a final examination will result in the student’s receiving a “zero” for that activity and loss of makeup privileges.

Early Departure from School at the End of a Term

While early departure before the end of the term is discouraged, NCSA recognizes that, from time to time, extenuating circumstances will necessitate approval for such early departure. Students seeking permission to leave school early should meet with their arts dean and with the dean of General Studies to obtain permission.

Students who leave campus before the end of a term without having been granted the appropriate permission will be considered to have unexcused absences.

Withdrawal from School

Students who wish to withdraw from school during a term must file the appropriate form, which is available through the registrar’s office. Students who withdraw from school during a given term receive no credit for courses taken during that term. Students who leave school without officially withdrawing will receive grades of “F” for all courses for which they are registered and will forfeit eligibility for refund of tuition or fees.

Students who have terminated their enrollment for any reason must apply for readmission before registering for another term.

Reenrollment

Former students who reenroll at NCSA, after an interruption two years or more, will be held responsible for the program requirements in effect at the time of reentry. Students who reenroll within two years of their last enrollment may continue under their original requirements.

Delayed Graduation

A student who does not graduate on schedule may seek permission from the faculty of his/her school to complete his/her requirements at a later date. These requirements must be successfully completed within seven years after the student's last enrollment at NCSA.

Leave of Absence

A leave of absence may be granted for a specific period of time for a valid educational purpose. Permission for such a leave must be sought by processing the appropriate form, available in the registrar's office. Such permission may be granted by the appropriate arts dean, with the understanding that no credit can be given for studies or projects undertaken by the student while not officially enrolled in school. No tuition is paid for a term during which a leave of absence has been granted and no application for readmission is required if the student reenrolls for the term immediately following the leave period.

Grading System

Final grades for courses are sent to students and, when applicable, to their parents or guardians at the end of each term. Indication of student achievement is provided by the following grades and quality points:

A+	=	4.5	C+	=	2.5	F	=	0
A	=	4.0	C	=	2.0	I	=	Incomplete
A-	=	3.8	C-	=	1.8	W	=	Withdrew
B+	=	3.5	D+	=	1.5	P	=	Pass
B	=	3.0	D	=	1.0	S	=	Satisfactory
B-	=	2.8	D-	=	0.8	U	=	Unsatisfactory

Retention

Students should consult the Bulletin section for their respective arts programs and for the Division of General Studies to learn the specific grade and quality point requirements for continuance in their programs and for graduation.

Incomplete Coursework

Occasionally, because of personal, medical or other emergencies that may arise, a student may be unable to take final examinations or juries or complete the final assignments for a course. In such cases, a grade of "Incomplete" may be requested for one term so that the student may complete the courses in which satisfactory progress was being made at the time of the request. The normal time limit to complete the work for a course in which a grade of "Incomplete" has been given is the end of the term immediately following the term in which the "Incomplete" was given. However, an individual faculty member, with the permission of the appropriate dean, may designate an earlier deadline for making up the incomplete work. Failure to complete the coursework by the end of following term will result in a grade of "F" for the course.

Student Responsibility for Coursework

In submitting assignments and projects for courses, students take responsibility for their work as a whole, and imply that, except as properly noted, the ideas, words, material and craftsmanship are their own. In written work, if students cite from a source of information or opinion other than themselves without giving credit, either within the body of their texts or in properly noted references and without using quotation marks where needed, or otherwise fail to acknowledge the borrowings, they have in fact presented the work, words or ideas of others as if they were their own. Failure to abide by those simple principles of responsible scholarship is dishonest, as is receiving or giving aid on tests, examinations or other assigned

work presumed to be independent or original. A student whose work is found to be dishonestly accomplished and submitted as his or her own for credit will be removed from the course with a grade of "F."

Student Records

All educational records for students are maintained in the registrar's office and are available for student examination, as outlined by the Family Educational Rights and Privacy Act (FERPA). Students are informed at regular intervals of their current grade point averages and credits accumulated. Students having questions about their progress are encouraged to address these questions to the registrar.

The School keeps records of progress on veteran and non-veteran students alike. Progress records are furnished to students at the end of each scheduled school term.

Transcripts

Transcripts are released only at the written request of the student or parents of high school students who are under 18 years of age, except in cases as outlined by the Family Educational Rights and Privacy Act. Requests should be sent directly to the Office of the Registrar.

Official transcripts bear the signature of the registrar and the School seal and are normally sent directly to other institutions or agencies in sealed envelopes. Unofficial transcripts may be requested for students' personal use.

High school students, while enrolled at NCSA, will be allowed transcripts free of charge. College students and former high school students will be entitled to two free transcripts; additional transcripts will be billed at \$5 each.

Transcripts will not be released for students who have an outstanding financial obligation to the School or for students who have been declared in default of institutional, state or federal loans or who have failed to complete the federally required exit interview for National Direct Student/Perkins Loan borrowers.

Definition of In-State Residency

The North Carolina School of the Arts defines "In-State Residency," when referring to an academic program and/or tuition rate, as outlined and defined in the North Carolina General Statute 116-143.1. The term is defined in detail in "A Manual to Assist the Public Higher Education Institutions of North Carolina in the Matter of Student Residence Classification for Tuition Purposes." This manual may be found in most North Carolina libraries and/or any admissions or financial aid offices at any of the 16 constituent campuses of the University of North Carolina.

All students, especially graduate and/or independent students, are encouraged to contact the offices of Admissions, Registrar or Student Financial Aid to inquire about fulfillment of state requirements for classification as in-state residents for tuition purposes. Staff members are happy to advise and assist any students who wish to be considered for in-state tuition status.

OFFICE OF STUDENT FINANCIAL AID

The Office of Student Financial Aid at North Carolina School of the Arts is here to serve prospective students and currently enrolled students by providing information, assistance and guidance on ways to plan for and meet the cost of a college education. This office administers a full range of Federal, state, university, and private aid programs.

Financial aid is provided to supplement what the student and parents can contribute toward the costs of the student's education. The Federal government and NCSA believe the primary responsibility for paying for education rests with the student and their parents, who are expected to meet as much of the cost as possible.

Jane C. Kamiab, Director of Student Financial Aid (1993)

B.A., The University of North Carolina at Wilmington; M.M., The University of North Carolina at Greensboro

Jerry Alan Donna, Assistant Director of Student Financial Aid (1999)

B.F.A., University of Illinois; M.Ed., University of North Florida

Jessica Williams, Information Specialist (1990)

A.A., Forsyth Technical Community College

Andrial M. Cheeks, Scholarship Coordinator/Default Prevention Specialist (1999)

Instructions for Applying for Financial Aid

Both high school and college students may apply for financial assistance. However, high school students are not eligible for Federal and State aid, therefore, the types of possible aid vary.

Out-of-state high school students wishing to be considered for financial aid should complete and submit the Free Application for Federal Student Aid (FAFSA). Although high school students are not eligible for Federal aid, the information provided on the FAFSA will enable the arts dean, in conjunction with the Office of Student Financial Aid, to make some decisions about eligibility for some scholarships, based on a combination of talent and demonstrated need. Other scholarships, based on talent only, are awarded by the arts dean.

College students wishing to be considered for financial aid should complete and submit the Free Application for Federal Student Aid (FAFSA). Priority consideration will be given to new students whose applications (FAFSA) are received at the Central Processing Service (CPS) by March 1. Returning students should submit the FAFSA to the CPS by March 15. Students who submit applications after the priority deadline will be considered as time and funds permit.

Note: Students wishing to be considered for need-based financial aid must submit a FAFSA each year.

North Carolina residents who wish to be considered for the N.C. Student Incentive Grant Program and the UNC Need-Based Grant should have their FAFSA filed no later than March 15. Out-of-state students who are interested in receiving funds through their state grant program should be aware of their state deadline date; these dates are listed in the FAFSA instruction booklet and at <http://www.fafsa.ed.gov> (click on "Check Deadlines").

Types of Financial Aid

The financial aid program at NCSA offers Federal and state grants, loans, employment, and scholarships. Financial aid is awarded on the basis of a student's demonstrated need. Demonstrated need is determined by subtracting the estimated family contribution (based on the FAFSA calculation) from the cost of

attendance (a budget determined by the institution, according to Federal guidelines). A student who demonstrates financial need and applies on time can expect to receive a financial aid award letter from NCSA, which may include funds from one or more of the following sources.

Grants (gift aid)

Federal Pell Grant Program is designed to provide financial assistance to undergraduate college students seeking a first bachelor's degree. For the 2002-03 academic year, the Federal Pell Grant Program at NCSA provides grants ranging from \$400 to \$4,000 per year, depending on your financial circumstances and Federal appropriations.

Federal Supplemental Educational Opportunity Grant (SEOG) awards are reserved for undergraduate students with exceptional financial need. The award amount varies, depending on the student's financial situation.

North Carolina Student Incentive Grant (NCSIG) is from matching Federal and state funds. Eligibility is determined by the FAFSA, and the program is administered by the College Foundation, Inc. (CFI).

UNC Need-based Grants are subject to final appropriations decisions by the North Carolina General Assembly. Need is determined by data supplied on the FAFSA, applied to a special formula. The program is administered by the College Foundation, Inc. (CFI)

Other states award state grants, and some allow students to "take them out of state." In addition to the FAFSA, a separate state application may be necessary to receive this grant. Students should contact their state education department.

Minority Presence Grant (General Program, Part I and Part II) programs have been established by the North Carolina General Assembly to increase the presence of minority students at each constituent institution. Grants are available to North Carolina residents taking at least three hours of degree-credit course work per semester at a UNC constituent institution where their race is in the minority (i.e., black students at predominantly white institutions and white students at predominantly black institutions). All recipients must demonstrate financial need.

Incentive Scholarship and Grant Program for Native Americans (ISGPNA) is a state-funded program whose purpose is to increase the enrollment of Native Americans at constituent institutions of The University of North Carolina. Scholarships are restricted to new freshmen and new transfer students at the undergraduate level only. A recipient must be a Native American; be classified as a North Carolina resident for tuition purposes; be a high school graduate who ranked in the top one-half of his/her graduating class or a graduate of a community college who has been accepted as a new transfer student; and enroll for a minimum of 15 semester hours per term at the constituent institution of The University of North Carolina that awards the scholarship; apply for need-based financial aid that will allow for a reduction in the amount required from ISGPNA; and perform approved public service for at least six hours per week as a freshman and eight hours per week as a sophomore, junior or senior. A recipient must be classified as a North Carolina resident for tuition purposes; have financial need, as demonstrated by the institutional financial aid office; and be a member of an Indian tribe recognized by the State of North Carolina or the Federal government.

Federal Work-Study Employment (self-help)

Federal Work-Study (FWS) is a Federal program through which undergraduate college students are provided with jobs, so that they may earn money to meet expenses. Students participating in this program work an average of four hours-per-week. All students awarded FWS must attend an orientation program during the first week of fall term.

College and high school students who want to work on campus but do not qualify for the FWS program may be interviewed and hired by specific departments. These positions are not administered by the Office of Student Financial Aid; students should contact the specific departments directly regarding openings.

Loans (self-help)

Federal Perkins Loan is a low interest (5%) loan awarded to undergraduate college students. Students must sign a promissory note but do not have to start repayment until nine months after leaving school or dropping below half-time status.

Federal Direct Loan Program provides low interest loans directly from the Department of Education to college students. Students may qualify with at least half-time enrollment. There are a variety of loans available for the student borrower and the parent borrower. Some of these loans are based on demonstrated need, but some are available to any student/parent regardless of need. Grace period, interest rates, deferments and repayment terms differ for each loan. Information regarding the terms of the loan will be provided at the time the student receives their award letter.

Subsidized Federal Direct Loans are Federally-insured loans available to the student borrower. Interest is covered by the Federal government during the in-school period and for a six-month grace period. The interest rate is variable with a cap of 8.25%.

Unsubsidized Federal Direct Loans are loans with the same terms as the Subsidized Federal Direct Loan, except the student is responsible for paying the interest, which begins accruing from the date of the first disbursement. Quarterly interest statements will be sent. Any unpaid interest will be capitalized when the student goes into repayment. This loan can be used to replace expected family contribution or for students who do not demonstrate eligibility for need-based aid (based on the FAFSA), up to the maximum allowed per grade level.

Under the student loans, the maximum annual loan limits are: \$2,625 for freshmen; \$3,500 for sophomores; \$5,500 for juniors and seniors; and \$8,500 for graduate students. Students classified as independent according to FAFSA guidelines may be eligible for additional unsubsidized loan amounts not to exceed \$4,000 for freshmen and sophomores, \$5,000 for juniors and seniors, and \$10,000 for graduate students.

Federal Direct PLUS Loan is a Federal loan available to provide additional funds for educational expenses to parents of dependent college students at a variable low interest rate, with a 9% interest cap. A parent may borrow up to the cost of attendance minus estimated financial aid per academic year. No demonstration of need is necessary to borrow under this program, however the borrower must be credit worthy – a credit check will be performed.

Note: First-time borrowers of Federal Direct Loans at North Carolina School of the Arts are required to attend Entrance Counseling. According to Federal regulations, first-year undergraduate loan borrowers can expect their first loan disbursement to be held for the first 30 days of the program before it can be credited to their account.

Students who borrow under any of the loan programs offered at NCSA are also required to attend Exit Counseling shortly before leaving campus at the time of graduation or withdrawal from the institution. Any student who fails to complete Exit Counseling can expect to have a “hold” placed on their academic record, pending completion of this Federal requirement.

Scholarships (gift aid)

All students who apply for financial aid with the FAFSA are automatically considered for scholarships based solely on demonstrated financial need. Other scholarships may be awarded by the arts dean, based on talent determined at the time of audition or evaluations. Students who want to apply for talent scholarships may wish to complete the FAFSA, since the arts dean may use this information in combination with talent qualifications to make scholarship awards. All scholarships are packaged as part of a student’s financial aid award by the Office of Student Financial Aid.

The following scholarships are provided in conjunction with The University of North Carolina:

The C.M. and M.D. Suther Scholarship is awarded annually to a full-time North Carolina resident undergraduate student on the basis of academic standing and financial need. Recipients are chosen by the Office of Student Financial Aid. Awards are nonrenewable and vary in amount according to income available from the trust.

The A.P. and Frances Dickson Scholarship is awarded annually to a full-time undergraduate student who permanent residence is in Hoke County, N.C. Recipients are chosen by the Office of Student Financial Aid on the basis of academic standing and financial need. Awards are nonrenewable and vary in amount according to income available from the trust.

The James Lee Love Scholarship is awarded annually to a full-time North Carolina resident undergraduate student. Recipients are chosen by the Office of Student Financial Aid on the basis of academic standing and financial need. Awards are nonrenewable and vary in amount according to income available from the trust.

Outside Scholarships

Information about scholarships is available from private foundations, religious organizations, community organizations, and civic groups, as well as professional organizations related to your field of interest. Be sure to explore these opportunities in your local community.

The World Wide Web offers a wide range of free information and resource listings for students and prospective students in all areas of study. In addition, students can also find free information in the reference section of local libraries (usually under “student aid” or “financial aid”). These materials typically include information about Federal, state and institutional resources, as well as private scholarships.

Note: Students receiving need-based financial aid are required to report all outside sources of aid they receive to the Office of Student Financial Aid.

It is important that students understand that all financial aid awards are dependent upon institutional, private, state and/or Federal funding. Although NCSA fully intends to be able to adequately fund offers made and provide accurate information, there is always a possibility that a program may be discontinued, funds may not be appropriated to NCSA, or a computational error may be made. If this happens, we will notify the student immediately regarding any change in an award.

Other Sources

Department of Veterans Affairs

A student who is a veteran or a dependent of a deceased or disabled veteran may be eligible for benefits. Students should contact the Department of Veterans Affairs for more information.

Vocational Rehabilitation

Students with a handicap may wish to contact their state Vocational Rehabilitation Office for more information.

Financial Aid Determination and Award

Awards are made to full-time students who are pursuing high school diplomas, undergraduate degrees or arts diplomas and masters degrees during the academic year. (Special students are not eligible for need-based aid; students needing assistance for Summer Session attendance should contact the arts dean.) Because of limited funding, financial aid will be awarded to part-time students only after full-time student needs have been met. Students wishing to be considered for Federal financial aid must be U.S. citizens or eligible non-citizens (see FAFSA for definition). Financial aid at NCSA is awarded without discrimination against a student’s race, religion, color, national origin, sex, age, sexual orientation, or handicap.

Verification of Student Aid Application Information

The U.S. Department of Education may select a student's application for a process called "verification." This process requires the student to submit certain documents to verify the information supplied on the FAFSA. If selected, the student may be asked to submit copies of his/her Federal income tax return, his/her parent(s)'s federal income tax return(s) and other documents. The Office of Student Financial Aid will contact the student regarding these forms. Respond promptly to assure eligibility.

Failure to provide verification information means the student will not receive aid from the Department of Education and may not receive need-based aid from other sources. Also, any person who intentionally makes false statements or misrepresentations on a Federal aid application is violating the law and is subject to fine or imprisonment or both.

Renewal of Financial Aid

Applicants must file a new financial aid application for each year of enrollment. Students who filed a FAFSA in the prior year will receive a Renewal Application form for the upcoming year. The Renewal Application can be updated and submitted as the FAFSA for the upcoming year. Awards may vary from year to year as family circumstances and availability of funds change. To be eligible for the renewal of aid, a student must continue to have demonstrated need and be maintaining satisfactory academic progress at NCSA. A student is not eligible for financial assistance if he/she owes a refund of Federal grant aid or is in default on a Federal loan.

Applicants can also chose to complete "FAFSA on the Web" at the following Internet address:

<http://www.fafsa.ed.gov>

Student Responsibilities

You have the responsibility to:

- Apply for admission;
- Complete all financial aid forms accurately and submit them in a timely manner;
- Reapply for financial aid each academic year;
- Provide any additional information as requested by the Office of Student Financial Aid or any other NCSA office;
- Inform the Office of Student Financial Aid of any personal changes (increase or decrease in your financial resources, change in name, address and/or Social Security Number, withdrawal or transfer from NCSA);
- Enroll for the necessary number of credit hours;
- Honor the policies and procedures set forth in the *NCSA Bulletin* and the *Campus Life Handbook*;
- Request any information you feel is necessary;
- Perform the work that is agreed upon in accepting work-study; and
- Attend required loan counseling and repay your loans in accordance with your repayment schedule.

Student Rights

You have the right to:

- Obtain information about the student aid programs available at NCSA;
- Apply and be considered for assistance;
- Request an explanation of any phase of the financial aid process;
- Request special consideration if your family's financial circumstances change significantly (you must take the initiative in notifying the Office of Student Financial Aid of these changes);
- Request an appointment with the Director of Student Financial Aid concerning financing your education;
- Request information concerning academic programs, costs and refunds, physical facilities, student retention, etc.; and
- Appeal financial aid awards or denials based upon academic progress or enrollment requirements.

Refunds of Charges and Return of Financial Aid Due to Withdrawal from NCSA

If a student withdraws from NCSA during a term, a refund is calculated according to NCSA refund policies. These policies vary according to whether or not the student is a recipient of Title IV Federal aid such as the Federal Pell Grant, Federal Supplemental Educational Opportunity Grant (SEOG), Federal Perkins Loan, and Federal Direct Loans (Subsidized, Unsubsidized, and PLUS). A determination is then made as to whether any aid must be returned to the Title IV Federal Aid Program, any state program or any institutional funds. Required return of funds to all financial aid programs must be made prior to the refund to the student.

Financial aid funds are to be used for expenses related to attendance at NCSA. Therefore, if you withdraw from or stop attending NCSA after receiving funds from a Federal Pell Grant, Federal Supplemental Educational Opportunity Grant (SEOG), Federal Perkins Loan, and Federal Direct Loans (Subsidized, Unsubsidized, and PLUS), you may be required to repay all or a portion of the financial aid given to you from a credit balance on your student account. The repayment amount will be calculated on the basis of the calendar days remaining in the term at the time of your withdrawal from or failure to attend NCSA. You will be notified of any repayments for which you are responsible.

A copy of the “Withdrawal from NCSA – Refund of Charges and Return of Financial Aid” is available from the Office of Student Financial Aid upon request.

Satisfactory Academic Progress

To be eligible for Federal aid programs, a returning college student must maintain “satisfactory academic progress.” Satisfactory academic progress is determined using the three areas listed below:

Qualitative (grade point average)

To be progressing satisfactorily, a student at NCSA must maintain a specific minimum cumulative grade point average (combined arts and general studies). The grade point average is monitored at the end of each academic year. The acceptable cumulative grade point average (GPA) for each increment is listed below:

<i>Undergraduate</i>		<i>Graduate</i>	
1st year	1.75 GPA	Every Year	2.5 GPA
2nd through 9th year	2.00 GPA		

Quantitative (hours attempted vs. hours completed)

The following graduated scale will be used to monitor the number of hours completed for each academic year:

1st year	65% of hours attempted
2nd year	70% of hours attempted
3rd year	75% of hours attempted
4th through 9th year	80% of hours attempted
Graduate	80% of hours attempted

Maximum Timeframe (to complete a program)

Normal Length:	Maximum Timeframe:	
	Full-time	Part-time
Undergraduate 4-year program	5 years	8 years
Undergraduate 5-year program	6 years	9 years
Graduate program (2 or 3 yrs.)	4 years	6 years

This policy applies only to students who have been asked to return officially by the arts dean and who are applying for Federal financial aid. (Any student who appeals and is reinstated after a notice of “Not Invited to Return” must appeal for reinstatement of financial aid eligibility as well.) A complete copy of the “NCSA Satisfactory Academic Progress Policy — College Only” is available upon request from the Office of Student Financial Aid.

NCSA ADMINISTRATION

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Director, Pittsburgh Ballet Theatre School; Graduate of the North Carolina School of the Arts

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B.S., M.A., Northwestern University

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THE UNIVERSITY OF NORTH CAROLINA HISTORY

In North Carolina, the public educational institutions that grant baccalaureate degrees are part of the University of North Carolina. The North Carolina School of the Arts is one of the 16 constituent institutions of the multi-campus state university.

The University of North Carolina, chartered by the N.C. General Assembly in 1789, was the first public university in the United States to open its doors and the only one to graduate students in the 18th century. The first class was admitted in Chapel Hill in 1795. For the next 136 years, the only campus of the University of North Carolina was at Chapel Hill.

In 1877, the N.C. General Assembly began sponsoring additional institutions of higher education, diverse in origin and purpose. Five were historically black institutions, and another was founded to educate American Indians. Several were created to prepare teachers for the public schools. Others had a technological emphasis. One is a training school for performing artists.

In 1931, the N.C. General Assembly redefined the University of North Carolina to include three state-supported institutions: the campus at Chapel Hill (now the University of North Carolina at Chapel Hill), North Carolina State College (now North Carolina State University at Raleigh), and Woman's College (now the University of North Carolina at Greensboro). The new multi-campus University operated with one board of trustees and one president. By 1969, three additional campuses had joined the University through legislative action: the University of North Carolina at Charlotte, the University of North Carolina at Asheville, and the University of North Carolina at Wilmington.

In 1971, the General Assembly passed legislation bringing into the University of North Carolina the state's 10 remaining public senior institutions, each of which had until then been legally separate: Appalachian State University, East Carolina University, Elizabeth City State University, Fayetteville State University, North Carolina Agricultural and Technical State University, North Carolina Central University, the North Carolina School of the Arts, Pembroke State University, Western Carolina University, and Winston-Salem State University. This action created the current 16-campus University. (In 1985, the North Carolina School of Science and Mathematics, a residential high school for gifted students, was declared an affiliated school of the University; and in 1996, Pembroke State University was renamed the University of North Carolina at Pembroke through legislative action.)

The UNC Board of Governors is the policy-making body legally charged with "the general determination, control, supervision, management, and governance of all affairs of the constituent institutions." It elects the president, who administers the University. The 32 voting members of the Board of Governors are elected by the General Assembly for four-year terms. Former board chairmen and board members who are former governors of North Carolina may continue to serve for limited periods as non-voting members emeriti. The president of the UNC Association of Student Governments, or that student's designee, is also a non-voting member.

Each of the 16 constituent institutions is headed by a chancellor, who is chosen by the Board of Governors on the president's nomination and is responsible to the president. Each institution has a board of trustees, consisting of eight members elected by the Board of Governors, four appointed by the governor, and the president of the student body, who serves as ex-officio. (The North Carolina School of the Arts has two additional ex-officio members.) Each board of trustees holds extensive powers over academic and other operations of its institution on delegation from the Board of Governors.

THE UNIVERSITY OF NORTH CAROLINA

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Charles R. Coble, A.A., A.B., M.A.T., Ed.D. - Vice President - University School Programs (retiring as of 6/30/02)

Bart Corgnati, B.S., M.S. - Secretary of the University (as of July 1, 2002)

Jeffrey R. Davies, B.S., M.S. - Vice President - Finance

Russ Lea, B.S., Ph.D. - Vice President for Research and Sponsored Programs

Alan Mabe, B.A., M.A., Ph. D. - Vice President for Academic Planning

J. B. Milliken, B.A., J.D. - Vice President - Public Affairs and University Advancement

Ronald G. Penny, B.A., J.D. - Vice President For Human Resources

Robyn R. Render, A.S., B.S. - Vice President for Information Resources & Chief Information Officer

Leslie Winner, B.A., M. A., J.D. - Vice President and General Counsel

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POLICIES REGARDING PROBATION, SUSPENSION, EXPULSION, READMISSION

Probation

The faculty evaluate students each term for professional growth in their major. Any student not demonstrating sufficient progress may be placed on probation. Students who, at the end of the probation period, have not improved, may not be invited to continue in the program. College students in a degree program must also meet the standards outlined for progress in their General Studies work. Individual standards for each area are as follows:

Dance

As previously described in the School of Dance section of this Bulletin, students must maintain a “B-” (2.80) average in dance to continue in the program. Students earning an average of 2.79 or below in dance classes for a given term are placed on arts probation for the following term. A student must achieve a 2.80 average by the end of the term to be removed from arts probation.

There are no unexcused absences allowed in the School of Dance. An unexcused absence may result in arts probation.

Students on arts probation are not permitted to perform during that term and are not to be considered for merit scholarship funds. Students on arts probation for two or more terms may not be asked to return to the School.

Design & Production

Students must maintain a 2.0 average through the first year and a 2.5 average for subsequent years. Students who fail to maintain these levels for a given term are placed on arts probation for the following term.

Visual Arts

Students in the high school Visual Arts Program must maintain a 3.0 average in studio art classes each term. Failure to meet this requirement will result in a one-term probation period in which the student must attain a 3.0 average in each studio art class to continue in the program.

Drama

The freshman year is a probationary year, during which students are expected to maintain a 2.5 average each term. Students at subsequent levels must achieve a cumulative average of at least 3.0. After grades have been considered at the end of each term, the faculty determines if a student should be placed on arts probation for the following term based on these criteria:

- Ability to absorb instruction
- Assessment of basic talent
- Ability to work and produce a performance

Filmmaking

Refer to Standards of Achievement and Evaluation in the School of Filmmaking section of this Bulletin.

Music

Students must earn at least a 3.0 (“B”) average in Applied Music and an average of 2.0 (“C”) in their other music courses. Those failing to meet both these requirements will be placed on arts probation. Based on criteria of artistic potential, professional growth and productive attitudes, as judged by the major teacher and subject to the dean’s approval, a student may be placed on arts probation at any time. Although one term of probation may be sufficient for a student not to be invited to continue, in special cases probation may be extended to three terms. In addition to the student’s talent, potential and progress in his or her

major, grades earned in music courses are taken into serious consideration for determination of arts probation, retention and dismissal.

General Studies

College degree students are subject to the following General Studies standards:

- Students who have completed half of the General Studies requirements for their degree must maintain a 2.0 cumulative average and a 2.0 term average each term in General Studies courses. A student who fails to achieve these standards will be placed on General Studies probation for the following term. The student whose cumulative average in General Studies courses falls below 2.0 for two consecutive terms will be dismissed from the degree program.
- Students who have not completed half of the General Studies requirements for their degree must maintain a 1.8 cumulative average and a 1.8 term average each term in General Studies courses. A student who fails to achieve these standards for a given term will be placed on General Studies probation for the following term. The student whose cumulative average in General Studies courses falls below 1.8 for three consecutive terms will be dismissed from the degree program.

Invitations to Return

All students in all arts programs must be invited to continue in their programs periodically. Students who, in the judgment of the faculty, fail to demonstrate sufficient progress toward professional standards in the arts will not be invited to return.

Readmission

Students who have terminated their enrollment at NCSA for any reason, including failure to be invited to continue in a program, must apply for readmission prior to being allowed to reenroll. Such students must meet admission standards outlined for all entering students. A student whose enrollment has been interrupted for two years or more will, upon reentry, be responsible for the program requirements outlined in the Bulletin in effect at the time of reentry.

Suspension

Policy: Administrative Hearing Prior to Suspension

In certain highly sensitive situations and in cases related to disorderly or disruptive conduct by a student(s) which significantly affects the ability of other students, faculty or staff to maintain a campus environment conducive to individual growth and to have a secure campus, the vice chancellor for Student Life may convene an administrative hearing to consider allegations of student misconduct. A few examples of conduct which might result in such a hearing are:

- Disorderly, disruptive or potentially dangerous behavior which disturbs, disrupts or prevents students, faculty, and staff from enjoying an environment which promotes individual and group growth and learning;
- Repeated failure to comply with arts school and/or General Studies attendance policies and/or to complete assignments as assigned; or
- Any other behaviors which indicate that the student(s) is engaging in activities which are preventing the student(s) from being productive in the student's arts or General Studies work.

The purposes of the hearing before the administrative committee shall include (1) to examine the allegation against the student(s), (2) to give the student(s) opportunity to speak in her/his own defense, and (3) to reach a conclusion about penalties or consequence including any recommendations which need to be made to the chancellor (i.e., penalties such as expulsion or suspension). Expulsion means permanent dismissal from the North Carolina School of the Arts.

The hearing of the administrative committee shall be chaired by the vice chancellor for Student Life. The committee members shall be:

- The dean of the school in which the student is enrolled,
- The dean of General Studies (optional if the student is non-degree seeking), and
- Any other individuals deemed appropriate by the vice chancellor whose involvement is germane to the situation under consideration and whose presence would be in the best interest of the student(s) involved as well as the campus community.

The procedures of the administrative committee hearing shall include (1) listening to the charges involving the student(s), (2) hearing from the student(s) about their experience in the situation, (3) deliberating on what actions are called for in the situation, and (4) following through with the conclusions reached through deliberations.

The NCSA Student Code of Conduct procedures for penalty assessment may not apply to administrative hearing recommendations. Committee decisions regarding penalties shall be determined by the information presented in the hearing regardless of whether the student(s) has any Student Code of Conduct violations on his/her social rules record.

If the committee decides that the allegations against the student(s) are unwarranted, that shall be reported to the student(s), to the school staff on a need-to-know basis and, when necessary, to the chancellor. If the committee decides that evidence supports the allegations, then the committee may recommend expulsion or suspension to the chancellor, and/or determine other appropriate action that shall be required of the student(s).

Appeals of Academic/Arts Decisions

A student who wishes to appeal an academic/arts decision should first address his/her concern to the person initially making the decision. In the case of a question concerning a specific course, for example, the concern would be addressed to the course's instructor. If the situation warrants, the student may then carry his/her concern to the head of the school/division (the dean or the dean's delegate), and finally to the vice chancellor for Arts and Academic Programs. The matter should be addressed first within the school/division in which it originated, and then it may be addressed by the appropriate supervisor, who is the vice chancellor for Arts and Academic Programs.

Annual Notification Of Rights Under The Family Educational Rights And Privacy Act

The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. They are:

(1) The right to inspect and review the student's education records within 45 days of the day the University receives a request for access.

Students should submit to the registrar, dean, or other appropriate official, written request that identify the record (s) they wish to inspect. The School official will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.

(2) The right to request the amendment of the student's education records that the student believes are inaccurate or misleading.

Students may ask the School to amend a record that they believe is inaccurate or misleading. They should write the School official responsible for the record, clearly identify the part of the record they want changed, and specify why it is inaccurate or misleading.

If the School decides not to amend the records as requested by the student, the School will notify the student of the decision and advise the student of his her or her right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

(3) The right to consent to disclosure of personally identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent.

One exception which permits disclosure without consent is disclosure to school officials with legitimate educational interests. A school official is a person employed by the School in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personal and health staff); a person or company with whom the School has contracted (such as an attorney, auditor, or collection agent); a person serving on the Board of Trustees; or a student serving on an official committee, such as disciplinary or grievance committee, or assisting another school official in performing his or her tasks.

A School official has legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibility.

[Optional] Upon request, the School discloses education records without consent to officials of another school, upon request, in which a student seeks or intends to enroll. [Note: FERPA requires an institution to make a reasonable attempt to notify the student of the records request unless the institution states in its annual notification that it intends to forward records request.]

(4) The right to file a complaint with the U.S. Department Education concerning alleged failures by State University to comply with the requirements of FERPA. The name and address of the Office that administers FERPA is:

Family Policy Compliance Office
U.S. Department of Education
400 Maryland Avenue, SW.
Washington, DC 20202-4605

Notice of Directory Information

In accordance with the Family Educational Rights & Privacy Act (FERPA), Directory Information at the North Carolina School of the Arts is defined to include: the student's name, parents' names, addresses, telephone listings, date and place of birth, major field of study, class level, participation in officially recognized activities and sports, dates of attendance, degrees and awards received, the most recent previous educational agency or institution attended by the student, e-mail address, class schedule, and full-or part-time status. Some of this information, including name, mailing address, field of study, class level, telephone number and e-mail address may be included on NCSA's website.

Directory information is considered public information and will be released unless the student requests a "privacy hold." All other information is considered private, and will not be released outside the School without the written permission of the student, unless a specific exception under FERPA applies. Students may request a Privacy Hold by submitting a letter or appropriate form to the Registrar by the end of the first week of the school year or initial period of enrollment. Such requests must be filed annually.

Grades will be mailed to the parents of high school students each term. Grades will not be mailed to the parents of college-level students without a signed, written request by the student. Grades will be sent to parents of a college student without the student's permission only if the parents provide written documentation of the fact that the student is listed as a dependent on federal income tax returns.

Questions concerning Student Records and FERPA should be addressed to the Registrar's Office.

GRADUATION RATE

Our data shows that 51.5% of the first-time full-time freshman students who entered the North Carolina School of the Arts in Fall 1995 have received a baccalaureate degree or Arts Diploma from this institution as of Fall 2001. This information is provided pursuant to requirements of the Student-Right-to Know and Campus Security Act.

RESIDENCE STATUS FOR TUITION PURPOSES

Definition of In-State Residency

The North Carolina School of the Arts defines “in-state residency,” when referring to an academic program and/or tuition rate, as outlined and defined in North Carolina General Statute 116-143.1. The term is defined in detail in A Manual to Assist the Public Higher Education Institutions of North Carolina in the Matter of Student Residence Classification for Tuition Purposes. This manual may be found in most North Carolina libraries and/or any admissions or financial aid offices at any of the 16 constituent campuses of the University of North Carolina. The basis for determining the appropriate tuition charge rests upon whether a student is a resident or nonresident for tuition purposes. Each student must make a statement as to the length of his or her residency in North Carolina, with assessment by the institution of that statement to be conditioned by the following.

Residence

To qualify as a resident for tuition purposes, a person must become a legal resident and remain a legal resident for at least 12 months immediately prior to classification. Thus, there is a distinction between legal residence and residence for tuition purposes. Furthermore, 12 months legal residence means more than simple abode in North Carolina. In particular it means “maintaining a domicile (permanent home of indefinite duration) as opposed to maintaining a mere temporary residence or abode incident to enrollment in an institution of higher education.” The burden of establishing facts which justify classification of a student as a resident entitled to in-state tuition rates is on the applicant for such classification, who must show his or her entitlement by the preponderance (the greater part) of the residentiary information.

Initiative

Being classified a resident for tuition purposes is contingent on the students seeking such status and providing all information that the institution may require in making the determination. Admissions office staff members are eager to assist students who desire to discuss and/or initiate action which may allow an applicant to be considered for “in-state status for tuition purposes.”

Parents’ Domicile

If an individual, irrespective of age, has living parent(s) or court-appointed guardian of the person, the domicile of such parent(s) or guardian is, prima facie, the domicile of the individual; but this prima facie evidence of the individual’s domicile may or may not be sustained by other information. Further non-domiciliary status of parents is not deemed prima facie evidence of the applicant child’s status if the applicant has lived (though not necessarily legally resided) in North Carolina for the five years preceding enrollment or re-registration.

Effect of Marriage

Marriage alone does not prevent a person from becoming or continuing to be a resident for tuition purposes, nor does marriage in any circumstance ensure that a person will become or continue to be a resident for tuition purposes. Marriage and the legal residence of one’s spouse are, however, relevant information in determining residentiary intent. Furthermore, if both a husband and his wife are legal residents of North Carolina and if one of them has been a legal resident longer than the other, then the

longer duration may be claimed by either spouse in meeting the 12-month requirement for in-state tuition status.

Military Personnel

A North Carolinian who serves outside the state in the armed forces does not lose North Carolina domicile simply by reason of such service. Students from the military may prove retention or establishment of residence by reference, as in other cases, to residency acts accompanied by residential intent.

In addition, a separate North Carolina statute affords tuition rate benefits to certain military personnel and their dependents even though not qualifying for the in-state tuition rate by reason of 12 months legal residence in North Carolina. Members of the armed services, while stationed in and concurrently living in North Carolina, may be charged a tuition rate lower than the out-of-state tuition rate to the extent that the total of entitlements for applicable tuition costs available from the federal government, plus certain amounts based under a statutory formula upon the in-state tuition rate, is a sum less than the out-of-state tuition rate for the pertinent enrollment. A dependent relative of a service member stationed in North Carolina is eligible to be charged the in-state tuition rate while the dependent relative is living in North Carolina with the service member and if the dependent relative has met any requirement of the Selective Service System applicable to the dependent relative. These tuition benefits may be enjoyed only if the applicable requirements for admission have been met; these benefits alone do not provide the basis for receiving those derivative benefits under the provisions of the residence classification statute reviewed elsewhere in this summary.

Grace Period

If a person (1) has been a bona fide legal resident, (2) has consequently been classified a resident for tuition purposes, and (3) has subsequently lost North Carolina legal residence while enrolled at a public institution of higher education, that person may continue to enjoy the in-state tuition rate for a grace period of 12 months measured from the date on which North Carolina legal residence was lost. If the 12 months ends during an academic term for which the person is enrolled at a state institution of higher education, the grace period extends, in addition, to the end of that term. The fact of marriage to one who continues domiciled outside North Carolina does not by itself cause loss of legal residence, marking the beginning of the grace period.

Minors

Minors (persons under 18 years of age) usually have the domicile of their parents, but certain special cases are recognized by the residence classification statute in determining residence for tuition purposes.

(a) If a minor's parents live apart, the minor's domicile is deemed to be North Carolina for the time period(s) that either parent, as a North Carolina legal resident, may claim and does claim the minor as a tax dependent, even if other law or judicial act assigns the minor's domicile outside North Carolina. A minor thus deemed to be a legal resident will not, upon achieving majority before enrolling at an institution of higher education, lose North Carolina legal residence if that person (1) upon becoming an adult "acts, to the extent that the person's degree of actual emancipation permits, in a manner consistent with bona fide legal residence in North Carolina" and (2) "begins enrollment at an institution of higher education not later than the fall academic term next following completion of education prerequisite to admission at such institution."

(b) If a minor has lived for five or more consecutive years with relatives (other than parents) who are domiciled in North Carolina and if the relatives have functioned during this time as if they were personal guardians, the minor will be deemed a resident for tuition purposes for an enrolled term commencing immediately after at least five years in which these circumstances have existed. If under this consideration a minor is deemed to be a resident for tuition purposes immediately prior to his or her 18th birthday, that person on achieving majority will be deemed a legal resident of North Carolina of at least 12 months duration. This provision acts to confer in-state tuition status even in the face of other provisions of law to the contrary; however, a person deemed a resident of 12 months duration pursuant to this provision

continues to be a legal resident of the state only so long as he or she does not abandon North Carolina domicile.

Lost but Regained Domicile

If a student ceases enrollment at or graduates from an institution of higher education while classified a resident for tuition purposes and then both abandons and reacquires North Carolina domicile within a 12-month period, that person, if he or she continues to maintain the reacquired domicile into reenrollment at an institution of higher education, may reenroll at the in-state tuition rate without having to meet the usual 12-month durational requirement. However, any one person may receive the benefit of this provision only once.

Change Of Status

A student admitted to initial enrollment in an institution (or permitted to reenroll following an absence from the institutional program which involved a formal withdrawal from enrollment) must be classified by the admitting institution either as a resident or as a nonresident for tuition purposes prior to actual enrollment. A residence status classification once assigned (and finalized pursuant to any appeal properly taken) may be changed thereafter (with corresponding change in billing rates) only at intervals corresponding with the established primary divisions of the academic year.

Transfer Students

When a student transfers from one North Carolina public institution of higher education to another, he or she is treated as a new student by the institution to which he or she is transferring and must be assigned an initial residence status classification for tuition purposes.

Additional Information

For additional information contact the offices of Admissions, Registrar or Student Financial Aid at the North Carolina School of the Arts or refer to North Carolina General Statute 116-143.1.

POLICY ON ILLEGAL DRUGS

I. Purpose

The North Carolina School of the Arts is a residential educational community dedicated to the artistic, personal and intellectual growth of students interested in training for careers in the performing arts. The NCSA Board of Trustees is committed to the maintenance and protection of a drug-free workplace in which students and faculty members may responsibly pursue these goals. It is the obligation of all members of the School community – students, faculty, administrators and other employees – to help maintain a drug-free workplace where academic and artistic freedom flourish and in which the rights of each member of the community are respected.

Illegal drugs in American society present a threat to the health and safety of members of the School community and endanger the attainment of its goals. This policy seeks to address the problem of illegal drugs by eliciting the cooperative efforts of all members of the School community.

II. Program Coordination

The vice chancellor for Student Life shall be responsible for coordinating and supervising the various elements of the Drug Abuse Prevention and Education Program including all educational activities and record-keeping.

III. Education, Counseling, Rehabilitation

The School's drug prevention program will emphasize education and rehabilitation. Specifically, these techniques will include information concerning the incompatibility of the use or sale of illegal drugs with

the goal of the School; legal consequences of involvement with illegal drugs; medical implications of the use of illegal drugs; and ways in which illegal drugs jeopardize an individual's present accomplishments and future opportunities.

A. Students

The vice chancellor for Student Life will be responsible for developing the primary education methods designed specifically to prevent substance abuse problems, including the following:

- 1) Statements in the Campus Life Handbook;
- 2) Drug information sessions during the academic year;
- 3) Distribution of drug information literature by the Student Health Services and the counselors;
- 4) Special mini-lectures and discussions by residence hall groups and the counselors;
- 5) Annual training program for Residence Life staff and resident assistants, and others that could profit from such training; and
- 6) Referral to drug counseling services in the Winston-Salem community (for example, Step One).

B. Employees

1. No later than Sept. 1, 1988, this policy was distributed to all faculty and staff along with a letter which communicated the incompatibility of the use or sale of illegal drugs with the goals of the School; the legal consequences of involvement with illegal drugs; the medical implications of the use of illegal drugs; and the ways in which illegal drugs jeopardize an individual's present accomplishments and future opportunities. The letter will be reissued at least once a year.

2. A pamphlet designed to educate the campus about the health hazards associated with drug abuse will be distributed at least once a year to all employees.

3. Supervisors will be encouraged prior to Sept. 1, 1988, and at least once a year thereafter to remind faculty and staff of the School's program. Human resources office will remind supervisors of their responsibilities toward SPA employees; the vice chancellor for Arts and Academic Affairs will remind deans and other supervisors of their responsibilities toward faculty and other EPA employees.

C. Referrals

The community mechanisms mentioned above will include information regarding community counseling medical and rehabilitation resources dealing with substance abuse and information on health insurance benefits associated with substance abuse. Because most supervisors do not have the professional qualifications to judge whether an employee or a student has a drug problem, special training and information will be provided supervisors that will enable them to be alert, in an informed way, to substance abuse at an early stage of development.

Through the referral mechanisms noted, an employee or student with a possible substance abuse problem will be encouraged to seek confidential diagnosis and treatment. The seeking of help in such matters should not, in and of itself, interfere with enrollment or job status or promotional opportunities. Persons who voluntarily seek counseling shall be assured that applicable professional standards of confidentiality will be observed.

IV. Enforcement and Penalties

Students, faculty members, administrators and other employees are responsible, as citizens, for knowing about and complying with the provisions of North Carolina law that make it a crime to possess, sell, deliver, or manufacture those drugs designated collectively as "controlled substances" in Article 5 of Chapter 90 of the North Carolina General Statutes. Any member of the School community who violates that law is subject both to prosecution and punishment by the civil authorities and to disciplinary proceedings by the School. It is not "double jeopardy" for both the civil authorities and the School to proceed and punish a person for the same specified conduct. The School will initiate its own disciplinary proceeding against a student, faculty member, administrator, or other employee when the alleged conduct is deemed to affect the interests of the School.

Penalties will be imposed by the School in accordance with procedural safeguards applicable to disciplinary actions against students as specified in the Campus Life Handbook, and “covered employees” as specified in Section 111-D of “Employment Policies for University Employees Exempt from the State Personnel Act.” Other employees subject to the State Personnel Act will be subject to disciplinary proceedings and procedural safeguards according to regulations of the State Personnel Commission. [Where this policy is in conflict with regulations of the State Personnel Commission for SPA employees, the policies of the commission supersede.]

The penalties to be imposed by the School may range from written warnings with probationary status to expulsion from enrollment and discharge from employment. However, the following minimum penalties shall be imposed within 30 days of the notification of any drug statute conviction for the particular offenses described: Compliance with the drug policy is a condition of employment. Anyone working under a federal grant must report within five working days any conviction.

A. Trafficking in Illegal Drugs

- 1) For the illegal manufacture, sale or delivery or possession with intent to manufacture, sell or deliver, of any controlled substance identified in Schedule I, N.C. General Statutes 90-89, or Schedule 11, N.C. General Statutes 90-90 (including but not limited to, heroin, mescaline, lysergic acid diethylamide, opium, cocaine, amphetamine methaqualine), any student shall be expelled and any faculty member, administrator or other employee shall be discharged.
- 2) For a first offense involving illegal manufacture, sale or delivery, or possession with intent to manufacture, sell or deliver, of any controlled substance identified in Schedules III through VI, N.C. General Statutes 90-91 through 90-94, (including but not limited to, marijuana, Phenobarbital, codeine) the minimum penalty shall be suspension from employment or enrollment for a period of at least one term or its equivalent. For a second offense, any faculty member, administrator, or other employee shall be discharged and any student shall be expelled.

B. Illegal Possession of Drugs

- 1) For a first offense involving the illegal possession of any controlled substance identified in Schedule I, N.C. General Statutes 90-89, or Schedule 11, N.C. General Statutes 90-90, the minimum penalty shall be suspension from employment or enrollment for a period of at least one term or its equivalent, consistent with The University of North Carolina Policy on Illegal Drugs.
- 2) For a first offense involving the illegal possession of any controlled substance identified in Schedules III through VI, N.C. General Statutes 90-91 through 90-94, the minimum penalty shall be probation, for a period to be determined on a case-by-case basis. A person on probation must agree to participate in a drug education and counseling program, consent to regular drug testing, and accept such other conditions and restrictions, including a program of community service, as the chancellor or chancellor’s designee deems appropriate. Refusal or failure to abide by the terms of probation shall result in suspension from enrollment or from employment for any unexpired balance of the prescribed period of probation.
- 3) For second or other subsequent offenses involving the illegal possession of controlled substances, progressively more severe penalties shall be imposed, including expulsion of students and discharge of faculty members, administrators or other employees.
- 4) After completing the prescribed period of suspension from enrollment or employment under sections 4 (a) 2 and 4 (b) 1, students, faculty or other employees who return to enrollment or employment will be subject to probation. All such probationary terms will include drug education and counseling, at a minimum, and may include such other conditions and restrictions as the chancellor or the chancellor’s designee deems appropriate, including community service.

C. Suspension Pending Final Disposition

When a student, faculty member, administrator or other employee has been charged by the School with a violation of policies concerning illegal drugs, he or she may be suspended from enrollment or employment before initiation or completion of regular disciplinary proceedings if, assuming the truth of the charges, the chancellor or the chancellor's designee concludes that the person's continued presence within the School community would constitute a clear and immediate danger to the health or welfare of other members of the School community. If such a suspension is imposed, an appropriate hearing of the charges against the suspended person shall be held as promptly as possible thereafter.

V. Implementation and Reporting

Annually, the chancellor shall submit to the board of trustees a report on campus activities related to illegal drugs for the preceding year. The report shall include:

- 1) A list of the major education activities conducted during the year,
- 2) A report on any illegal drug-related incidents, including any sanctions imposed;
- 3) An assessment by the chancellor of the effectiveness of the campus program; and
- 4) Any proposed changes in the policy on illegal drugs.

VI. Effective Date

This policy, as amended, was adopted by the North Carolina School of the Arts Board of Trustees at its April 10, 1990, meeting.