

# **NORTH CAROLINA SCHOOL OF THE ARTS BULLETIN 2006-07**

**Dance  
Design and Production  
Drama  
Filmmaking  
Music  
Visual Arts  
High School Academic Program  
Undergraduate Academic Program**

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

The Southern Association of Colleges and Schools  
1866 Southern Lane  
Decatur, GA 30022-4097  
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This bulletin is published annually 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 that 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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# NCSA CALENDAR - 2006-2007

## 2006 Fall Term

(Fri)	August 25	New High School Students Arrive
(Mon)	August 28	Returning High School Students Arrive
(Mon)	August 28	<i>CLEARANCE &amp; REGISTRATION FOR HIGH SCHOOL STUDENTS</i>
(Tues)	August 29	High School Academic Classes Begin
(Mon)	September 4	Labor Day - NO CLASSES
(Fri)	September 8	All New College Students Arrive
(Sun)	September 10	Residence Halls Open for Returning College Students
(Wed)	September 13	<i>CLEARANCE &amp; REGISTRATION FOR COLLEGE STUDENTS</i>
(Thurs)	September 14	All Classes Begin; Special Student Registration
(Mon-Wed)	November 20-22	Final Examinations
(Wed)	November 22	All Classes and Exams End - 6:00 P.M.
(Thurs-Sun)	November 23-26	<i>THANKSGIVING BREAK</i>
(Mon)	November 27	Intensive Arts Begins
(Sun)	December 10	Fall Term Ends - 12:00 Noon
(Sun-Tues)	December 10- January 2	WINTER BREAK

## 2007 Winter Term

(Tues)	January 2	Residence Halls Open at 12:00 Noon
(Wed)	January 3	<i>REGISTRATION</i>
(Thurs)	January 4	All Classes Begin; Special Student Registration
(Mon)	January 15	Martin Luther King, Jr.'s Birthday - NO CLASSES
(Wed-Fri)	March 14-16	Final Examinations
(Fri)	March 16	All Classes and Exams End - 6:00 P.M.
(Sat-Sun)	March 17-25	<i>SPRING BREAK</i>

## 2007 Spring Term

(Sun)	March 25	Residence Halls Open at 12:00 Noon
(Mon)	March 26	<i>REGISTRATION</i> ; High School Academic Classes Will Be Held
(Tues)	March 27	Classes Begin; Special Student Registration
(Tues-Thurs)	May 29-31	Final Examinations
(Thurs)	May 31	All Classes and Exams End - 6:00 P.M.
(Sat)	June 2	<i>COMMENCEMENT</i>

## Summer Session 2007

(Sun)	June 24	<i>REGISTRATION</i>
(Mon-Fri)	June 25-July 27	Five-Week Session

\*Fall Term/Intensive Arts ends on December 10, with the following exceptions: those students involved in *Nutcracker* are not free until Monday morning, December 11, 2006 for dancers; Tuesday morning, December 12, 2006 for technical crew.

\*\*Students not involved with graduation must vacate their campus housing within 24 hours of their last exam.

Revised 6/22/06

# **MISSION STATEMENT**

The North Carolina School of the Arts is the University of North Carolina's conservatory for the arts, dedicated entirely to the professional training of students possessing exceptional talents in the performing, visual and moving image arts. Students enter NCSA when they are ready for focused, intense professional development at the baccalaureate level and in select programs at the master's and high school levels in its schools of Dance, Design and Production, Drama, Filmmaking, and Music.

Committed to the idea that art combines craft, imagination, passion and intellect, the faculty work with students in a residential setting to create an educational community that is intimate, demanding and performance-centered. Learning is enriched by access to an academic program responsive to a conservatory curriculum; research and creative opportunities in the arts; student life programs and support; dedicated staff; outstanding facilities; community service activities; guest artists and teachers; and distinguished alumni. Students emerge transformed, poised to become leaders and creators in their chosen fields.

Founded by an act of the North Carolina General Assembly to be both an educational institution and a resource enhancing the cultural life of the State of North Carolina and the region, NCSA offers numerous public performances, both on- and off-campus, community education in the arts, as well as faculty and student lectures and workshops. The School collaborates with educational, cultural, civic, business and other partners to promote the universal importance and innovative impact of the arts to our society.

# **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 200 performances each year in campus facilities and on tour. International programs established in the early years in music and dance have provided 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 the first arts council 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. During his five years at NCSA, he worked to secure passage of \$42.5 million in higher education bonds – approved by N.C. voters in the fall of 2000 – that allowed the School to build a new School of

Music Complex, a new Welcome Center, a new “connector building” between the two high school residence halls, a new School of Filmmaking Archives, an addition to Performance Place, and a new wig and makeup studio and costume shop, as well as renovations to the Stevens Center (including the Community Music School), Workplace Building and Gray Building. Hobgood initiated a proposal to provide free tuition, room and board for North Carolina high school students accepted to NCSA; the initiative was approved by the N.C. Legislature in the fall of 2001. In addition, he spearheaded the creation of the new Center for Design Innovation, a collaborative digital design project originally recommended by the regional AngelouEconomics report, and led the effort secure \$12 million in funding. He also initiated the realignment of the Thomas S. Kenan Institute for the Arts as a privately funded, affiliate program of the North Carolina School of the Arts.

On July 1, 2005, Gretchen M. Bataille, senior vice president for academic affairs of the 16-campus University of North Carolina, was named interim chancellor of the North Carolina School of the Arts. A noted scholar in the field of Native American literature, Bataille has served as UNC’s top academic officer since 2000, with responsibility for the development and implementation of UNC’s academic mission. Bataille began her career at Iowa State University, where she was a member of the English faculty from 1967 to 1986. During her tenure at Iowa State, she initiated and chaired the American Indian Studies Program and directed numerous conferences and symposia on Native Americans and ethnic studies. She is a past chairperson of the Iowa Civil Rights Commission and former president of the Iowa Humanities Board. Moving into academic administration, Bataille joined California State Polytechnic University at Pomona in 1987 as acting associate dean for instruction. The following year, she moved to Arizona State University as chair of the English Department and associate dean in the College of Liberal Arts and Sciences. In 1994 she was named provost of the College of Letters and Science at the University of California at Santa Barbara. Three years later she joined Washington State University as provost and academic vice president, a post she held until being named UNC senior vice president for academic affairs in 2000.

Originally from Indiana, Bataille holds a bachelor’s degree in English and a master’s degree in English education from California Polytechnic State University at San Luis Obispo. She earned a doctorate in English from Drake University and has completed management development programs at Harvard University and the University of California. A tenured professor in the Department of English at UNC-Chapel Hill, Bataille is the author or co-author of 11 books.

The School of the Arts has seen its enrollment grow to more than 1,000 students from more than 40 states and 20 foreign countries. Its faculty numbers more than 170 full- and part-time. 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. For more information, visit [www.ncarts.edu](http://www.ncarts.edu).

On May 12, 2006 UNC President Erskine Bowles and the UNC Board of Governors named John Mauceri as the chancellor of the North Carolina School of the Arts. Mr. Mauceri earned Bachelor of Science and Master of Philosophy in music theory degrees from Yale University, where he was also a member of the faculty for fifteen years. He is internationally known as a

conductor, arranger and music director; he was the first American to hold the post of music director in both British and Italian opera houses. For the last fifteen years he has been the Director of the Hollywood Bowl Orchestra in Los Angeles, California. A distinguished recording artist, he has won Grammy, Tony, Emmy and Drama Desk awards. In addition, he frequently writes articles on opera, musical theater and music for the American cinema.



# THE SCHOOL OF DANCE

Susan McCullough, Dean

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 palette of inspiration.

The faculty supports and assists the divisions of High School Programs, Undergraduate Academic Programs, and Student Life to provide an artistically and culturally diverse environment that nurtures and develops the whole person.

## 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 Course Requirements (MCR) of the University of North Carolina. All new college students enter as first-year students; the NCSA School of Dance does not accept credit for dance courses taken at other institutions.

### **Criteria for Physical Ability**

Dance students must be able to:

- sustain a high level of physically challenging movement sequences for extended periods of time;
- execute a full range of body movements and the basic elements of dance derived from, but not limited to, turning, jumping, balancing, falling, stretching, flexing and running while responding to musical and visual cues;
- view and reproduce sequences of classroom exercises and complicated choreography, which requires specific movements for the head, arms, hands, torso, legs and feet;

- work precisely with live and recorded music; and
- participate in solo, duet and group work that may include lifting and manipulating one's own body or that of another dancer.

### **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.

Substantial progress in dance courses depends heavily on consistent and full participation in classes.

A student must actively participate in at least 75 percent of the classes in a given course to receive a grade. 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 or be permitted to drop the course. If a student receives an "Incomplete," he/she is expected to make up the work for the class during the next semester by working at a "B" or above level in that class and receiving a "B" or above grade for that class at the end of the term. The grade given at the end of the term will also replace the "Incomplete" given the term before. No consideration will be made for students with unexcused absences.

Graduating high school students unable to satisfactorily complete their arts requirements due to "Withdrawals" or "Incompletes" from arts class(es) will receive the high school diploma without a concentration in the arts.

There are no unexcused absences allowed in the School of Dance. An unexcused absence may result in removal from performance, being placed on 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. Students are expected to maintain a grade point average of at least 2.50 (C+) in their arts classes.

A grade of "C" (2.00) is considered a failing grade and does not meet the artistic standards of the School of Dance.

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.

### **Arts Probation**

Students earning less than a 2.50 grade point average in arts classes for a given term do not meet the artistic standards of the School of Dance and 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 2.50 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 divisions of High School Programs and Undergraduate Academic Programs 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 toward technical and artistic excellence is evaluated on a continuing 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 10 calendar days upon receipt of notification.

### **Withdrawal or Termination from School**

At the beginning of the academic year, each student, regardless of age, 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 signature is also required of a parent or guardian of a middle or high school student. 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 period 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 him/her 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 academics. 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 academic 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**

<b>Year One</b>		<b>Credits Per Year</b>
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
<b>Year Two</b>		
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

<b>Year Three</b>		
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

<b>Year Four</b>		
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

***Academic 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
Academic Electives		8

**Total Four Year Academic Credits** 45

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

<b>Year One</b>		<b>Credits Per Year</b>
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

<b>Year Two</b>		
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

<b>Year Three</b>		
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

<b>Year Four</b>		
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.

<b>Academic Requirements (B.F.A. program) Contemporary</b>		
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
Academic Electives		8
<b>Total Four Year Academic Credits</b>		<b>45</b>



## 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 and 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 he/she integrates 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 interdisciplinary or interdisciplinary among the arts areas and/or academics. 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 that 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 AND PRODUCTION**

Joseph P. Tilford, Dean

Recognizing the importance of designers, craftsmen, and managers as collaborators in the performing arts, the School of Design and Production offers a unique and comprehensive program of instruction and practice in 12 different concentrations in theatrical design, production, 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 each year. Design and 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.

## **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
- Scene Design
- Sound
- Wig and Makeup

### **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 96 to 112 credit hours in courses in Design and Production and other related arts areas, and must include 48 credit hours in production.

The B.F.A. also requires 30-36 credit hours in academic 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, Scene Painting, Stage Properties.

### **Arts Diploma Requirements**

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

## **Standards of Achievement and Evaluation**

### **Continuation 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 advisor.

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 continuing growth toward artistic excellence.

### **Minimum Grade Requirements**

To remain in the undergraduate program, the student must maintain a cumulative 2.0 average in Design and Production courses through the first year, and in the following years, a cumulative average of 2.5 in Design and Production courses. The student must also maintain a 2.0 term average in Design and Production courses through the first year and in following years, a term average of 2.5 in Design and Production courses. Students who fail to maintain these levels for a given term are placed on Arts Probation for the following term. Students earning a BFA are expected to adhere to the policies of the Undergraduate Academic Program.

### **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 and 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 & TECHNOLOGY (DESIGN)**

<b>Year One</b>	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 130, 160: Fundamentals	1	1	1
DEP 121, 122, 123: Drawing	1	1	1
DEP 151, 152, 153: Color & Design	2	2	2
GES 101, 102, 103: Critical Perspectives	2	2	2
THH 241, 242, 243: Theatre History	2	2	2
Credit Hours	12	12	12

<b>Year Two</b>	Fall	Winter	Spring
DEP 200: Production	4	4	4
DEP 261, 262, 263: Costume Design I	2	2	2
DEP 264, 265, 266: Costume Technology I	2	2	2
DEP 350: Studio Skills**	1	1	1
DEP 421, 422, 423: Art and Artifacts	1	1	1
GES 211, 212, 213: Western Thought	2	2	2
Credit Hours	12	12	12

**At the end of the 2<sup>nd</sup> year students are reviewed and invited to return in Design or Technology track.**

<b>Year Three</b>	Fall	Winter	Spring
DEP 300: Production	4	4	4
DEP 361, 362, 363: Costume Design II	2	2	2
DEP 364, 365, 366: Costume Technology II	2	2	2
Academic Electives*	2	2	2
Academic Electives*	2	2	2
Credit Hours	12	12	12

<b>Year Four</b>	Fall	Winter	Spring
DEP 400: Production	4	4	4
DEP 461, 462, 463: Costume Design III	2	2	2
Arts Electives**	2	2	2
Credit Hours	8	8	8
Academic Credit Hours			30
Total Credit Hours			132

#### **Notes:**

\* Academic Electives must include one term each of LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature, Humanities or Philosophy course.

\*\* Arts Electives and Studio Skills must have advisors' approval.



## **COSTUME DESIGN & TECHNOLOGY (TECHNOLOGY)**

<b>Year One</b>	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 130, 160: Fundamentals	1	1	1
DEP 121, 122, 123: Drawing	1	1	1
DEP 151, 152, 153: Color & Design	2	2	2
GES 101, 102, 103: Critical Perspectives	2	2	2
THH 241, 242, 243: Theatre History	2	2	2

Credit Hours 12 12 12

### **Year Two**

DEP 200: Production	4	4	4
DEP 261, 262, 263: Costume Design I	2	2	2
DEP 264, 265, 266: Costume Technology I	2	2	2
DEP 350: Studio Skills**	1	1	1
DEP 421, 422, 423: Art and Artifacts	1	1	1
GES 211, 212, 213: Western Thought	2	2	2

Credit Hours 12 12 12

**At the end of the 2<sup>nd</sup> year students are reviewed and invited to return in Design or Technology track.**

### **Year Three**

DEP 300: Production	4	4	4
DEP 394, 395, 396: Theatre Management Survey	1	1	1
DEP 364, 365, 366: Costume Technology II	2	2	2
Academic Electives*	2	2	2
Academic Electives*	2	2	2

Credit Hours 11 11 11

### **Year Four**

DEP 400: Production	4	4	4
DEP 464, 465, 466: Costume Technology III	2	2	2
Arts Electives**	2	2	2

Credit Hours 8 8 8

Academic Credit Hours 30  
Total Credit Hours 129

### **Notes:**

\* Academic Electives must include one term each of LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature, Humanities or Philosophy course.

\*\* Arts Electives and Studio Skills must have advisors' approval.

## UNDERGRADUATE LIGHTING

<b>Year One</b>	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 130, 160: Fundamentals	1	1	1
DEP 121, 122, 123: Drawing	1	1	1
DEP 141, 142: Drafting for the Theatre	2	2	
DEP 151, 152, 153: Color & Design	2	2	2
DEP 341: Introduction to CAD			2
GES 101, 102, 103: Critical Perspectives	2	2	2
Credit Hours	12	12	12
<b>Year Two</b>			
DEP 200: Production	4	4	4
DEP 217, 218, 219: Stagecraft	2	2	2
DEP 231, 232, 233: Lighting Design I	2	2	2
DEP 234, 235, 236: Stage Electrics Technology & Practice	2	2	2
THH 241, 242, 243: Theatre History	2	2	2
GES 211, 212, 213: Western Thought	2	2	2
Credit Hours	14	14	14
<b>Year Three</b>			
DEP 300: Production	4	4	4
DEP 350: Studio Skills** (*)	1	1	
DEP 331, 332, 333: Lighting Design II (*)	2	2	2
DEP 334, 335, 336: Commercial Stage Electrics (*)	(2)	(2)	(2)
Arts Electives**	2	2	2
Academic Electives*	2	2	2
Academic Electives*	2	2	2
Credit Hours	13 (12)	13 (12)	12
<b>Year Four</b>			
DEP 400: Production	4	4	4
Academic Electives*	2	2	2
Arts Electives**	2	2	2
Credit Hours	8	8	8
Academic Credit Hours			36
Total Credit Hours			140 (139)

Notes:

\*Academic Electives must include one term each of LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature, Humanities or Philosophy course.

\*\*Arts Electives and Studio Skills must have advisors' approval.

(\*) Students must receive advisors' approval for second choice when offered.

## UNDERGRADUATE SCENE DESIGN

<b>Year One</b>	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 130, 160: Fundamentals	1	1	1
DEP 141, 142, 143: Drafting for the Theatre	2	2	2
DEP 151, 152, 153: Color & Design	2	2	2
DEP 121, 122, 123: Drawing	1	1	1
GES 101, 102, 103: Critical Perspectives	2	2	2
ARH 101, 102, 103: Art History	2	2	2
Credit Hours	14	14	14
<b>Year Two</b>			
DEP 200: Production	4	4	4
DEP 211, 212, 213: Scene Painting I	1	1	1
DEP 217, 218: Stagecraft	2	2	
DEP 251, 252, 253: Scene Design I	2	2	2
DEP 350: Studio Skills**	1	1	1
THH 241, 242, 243: Theatre History	2	2	2
Credit Hours	12	12	10
<b>Year Three</b>			
DEP 300: Production	4	4	4
DEP 421, 422, 423: Art and Artifacts	1	1	1
DEP 313: Scene Painting II			1
DEP 350: Studio Skills**	1	1	
DEP 351, 352, 353: Scene Design II	2	2	2
GES 211, 212, 213: Western Thought	2	2	2
Academic Electives*	2	2	2
Credit Hours	12	12	12
<b>Year Four</b>			
DEP 400: Production	4	4	4
DEP 451, 452, 453: Scene Design III	2	2	2
Academic Electives*	2	2	2
DEP 350: Studio Skills**	1	1	
Credit Hours	9	9	8
Academic Credit Hours			36
Total Credit Hours			141

Notes:

\*Academic Electives must include one term each of LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature, Humanities or Philosophy course.

\*\*Arts Electives and Studio Skills must have advisors' approval.

## **UNDERGRADUATE SCENE PAINTING**

<b>Year One</b>	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 130, 160: Fundamentals	1	1	1
DEP 141, 142, 143: Drafting for the Theatre	2	2	2
DEP 151, 152, 153: Color & Design	2	2	2
DEP 121, 122, 123: Drawing	1	1	1
GES 101, 102, 103: Critical Perspectives	2	2	2
ARH 101, 102, 103: Art History	2	2	2
Credit Hours	14	14	14
<b>Year Two</b>			
DEP 200: Production	4	4	4
DEP 211, 212, 213: Scene Painting I	1	1	1
DEP 217, 218: Stagecraft	2	2	
DEP 347, 348, 349: Stage Properties	2	2	2
DEP 350: Studio Skills**	1	1	1
THH 241, 242, 243: Theatre History	2	2	2
Academic Elective*	2	2	2
Credit Hours	14	14	12
<b>Year Three</b>			
DEP 300: Production	4	4	4
DEP 251, 252, 253: Scene Design I	2	2	2
DEP 311, 312, 313: Scene Painting II	1	1	1
GES 211, 212, 213: Western Thought	2	2	2
Academic Electives*	2	2	2
Credit Hours	11	11	11
<b>Year Four</b>			
DEP 400: Production	4	4	4
DEP 421, 422, 423: Art and Artifacts	2	2	2
DEP 137: Intro. to Lighting Design	2		
DEP 411, 412, 413: Scene Painting III	1	1	1
DEP 417, 418, 419: Professional Career Development	1	1	1
Credit Hours	10	8	8
Academic Credit Hours			36
Total Credit Hours			138

Notes:

\*Academic Electives must include one term of LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature, Humanities or Philosophy course.

\*\*Arts Electives and Studio Skills must have advisors' approval.

## **UNDERGRADUATE SOUND**

<b>Year One</b>	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 130, 160: Fundamentals	1	1	1
DEP 141, 142: Drafting for the Theatre	2	2	
DEP 341: Introduction to CAD			2
DEP 181, 182, 183: Intro. to Sound	2	2	2
GES 101, 102, 103: Critical Perspectives	2	2	2
Academic Electives*	2	2	2
Credit Hours	13	13	13
 <b>Year Two</b>			
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 342: Intermediate CAD	2		
THH 241, 242, 243: Theatre History	2	2	2
GES 211, 212, 213: Western Thought	2	2	2
Credit Hours	14	12	12
 <b>Year Three</b>			
DEP 300: Production	4	4	4
DEP 381, 382, 383: Sound Design II	2	2	2
DEP 384, 385, 386: Audio Electronics	2	2	2
DEP 414,415: Theatrical Rigging, Advanced Rigging Practice	2	2	
Academic Electives*	2	2	2
Academic Electives*	2	2	2
Credit Hours	14	14	12
 <b>Year Four</b>			
DEP 400: Production	4	4	4
DEP 481, 482, 483: Sound Design III	2	2	2
DEP 394, 395, 396: Theatre Management Survey	1	1	1
Arts Electives**	2	2	2
Credit Hours	9	9	9
Academic Credit Hours			36
Total Credit Hours			144

Notes:

\* Academic electives must include one term each of LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature, Humanities or Philosophy course.

\*\* Arts Electives and Studio Skills must have advisors' approval.

## **UNDERGRADUATE STAGE MANAGEMENT**

### **Year One**

	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 130, 160: Fundamentals	1	1	1
DEP 141, 142: Drafting for the Theatre	2	2	
DEP 151, 152, 153: Color & Design	2	2	2
DEP 121, 122, 123: Drawing	1	1	1
DEP 190: Introduction to Stage Management			2
GES 101, 102, 103: Critical Perspectives	2	2	2
Academic Electives *	2	2	2
Credit Hours	14	14	14

### **Year Two**

DEP 200: Production	4	4	4
DEP 291, 292, 293: Stage Management I	2	2	2
Arts Electives **	2	2	2
THH 241, 242, 243: Theatre History	2	2	2
GES 211, 212, 213: Western Thought	2	2	2
Credit Hours	12	12	12

### **Year Three**

DEP 300: Production	4	4	4
DEP 137, 157, 167: Intro. to Lighting/Scene/Costume Design	2	2	2
DEP 394, 395, 396: Theater Management Survey	1	1	1
DEP 391, 392, 393: Stage Management III	2	2	2
Academic Electives**	2	2	2
Academic Electives **	2	2	2
Credit Hours	13	13	13

### **Year Four**

DEP 400: Production	4	4	4
DEP 498: Stage Management Seminar	2	2	2
Arts Electives **	2	2	2
Arts Electives **	2	2	2
Credit Hours	10	10	10

Academic Credit Hours	36
Total Credit Hours	147

#### Notes:

\* Academic Electives must include one term each of LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature, Humanities or Philosophy course.

\*\* Arts Electives must have advisors' approval.

## **UNDERGRADUATE STAGE PROPERTIES**

<b>Year One</b>	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 130, 160: Fundamentals	1	1	1
DEP 141, 142: Drafting for the Theatre	2	2	
DEP 151, 152, 153: Color & Design	2	2	2
GES 101, 102, 103: Critical Perspectives	2	2	2
ARH 101, 102, 103: Art History	2	2	2
Credit Hours	13	13	11
<b>Year Two</b>			
DEP 200: Production	4	4	4
DEP 121, 122, 123: Drawing	1	1	1
DEP 217, 218, 219: Stagecraft	2	2	2
THH 241, 242, 243: Theatre History	2	2	2
Academic Electives*	2	2	2
Credit Hours	11	11	11
<b>Year Three</b>			
DEP 300: Production	4	4	4
DEP 421, 422, 423: Art and Artifacts	1	1	1
DEP 211, 212, 213: Scene Painting I	1	1	1
DEP 347, 348, 349: Stage Properties	2	2	2
GES 211, 212, 213: Western Thought	2	2	2
Academic Electives*	2	2	2
Credit Hours	12	12	12
<b>Year Four</b>			
DEP 400: Production	4	4	4
DEP 547, 548, 549: Furniture	2	2	2
DEP 417, 418, 419: Professional Career Development	1	1	1
DEP 114, 115, 116: Welding and Metalworking	2	2	2
Credit Hours	9	9	9
Academic Credit Hours			36
Total Credit Hours			133

### Notes:

\* Academic Electives must include one term each of LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature, Humanities or Philosophy course.

\*\* Arts Electives and Studio Skills must have advisors' approval.

## **UNDERGRADUATE TECHNICAL DIRECTION**

<b>Year One</b>	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 130, 160: Fundamentals	1	1	1
DEP 114, 115, 116: Welding and Metalworking I	2	2	2
DEP 141, 142, 143: Drafting for the Theatre	2	2	2
DEP 151, 152, 153: Color & Design	2	2	2
GES 101, 102, 103: Critical Perspectives	2	2	2
Academic Electives*	2	2	2
Credit Hours	15	15	15
<b>Year Two</b>			
DEP 200: Production	4	4	4
DEP 211, 212, 213: Scene Painting I	1	1	1
DEP 217, 218, 219: Stagecraft	2	2	2
DEP 244, 245, 246: Shop Practice and Technique	1	1	1
THH 241, 242, 243: Theatre History	2	2	2
GES 211, 212, 213: Western Thought	2	2	2
Credit Hours	12	12	12
<b>Year Three</b>			
DEP 300: Production	4	4	4
DEP 421, 422, 423: Art and Artifacts	1	1	1
DEP 314, 315, 316: Advanced Theatre Technology	2	2	2
DEP 317, 318, 319: Technical Direction	2	2	2
Academic Electives*	2	2	2
Academic Electives*	2	2	2
Credit Hours	13	13	13
<b>Year Four</b>			
DEP 400: Production	4	4	4
DEP 137, 157, 167: Intro to Lighting/Scene/Costume Design	2	2	2
DEP 394, 395, 396: Theatre Management Survey	1	1	1
DEP 347, 348, 349: Stage Properties	2	2	2
Credit Hours	9	9	9
Academic Credit Hours			36
Total Credit Hours			147

### Notes:

\* Academic Electives must include one term each of LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature, Humanities or Philosophy course.

\*\* Arts Electives and Studio Skills must have advisors' approval.



## **UNDERGRADUATE WIG AND MAKEUP**

<b>Year One</b>	Fall	Winter	Spring
DEP 100: Production	4	4	4
DEP 110, 130, 160: Fundamentals	1	1	1
DEP 151, 152, 153: Color & Design	2	2	2
DEP 121, 122, 123: Drawing	1	1	1
DEP 177, 178, 179: Intro to Makeup, Hair History & Styling	2	2	2
GES 101, 102, 103: Critical Perspectives	2	2	2
Credit Hours	12	12	12
<b>Year Two</b>			
DEP 200: Production	4	4	4
DEP 350: Studio Skills**	1	1	1
DEP 274: Makeup I		2	
DEP 277, 278: Wig Construction I	2		2
GES 211, 212, 213: Western Thought	2	2	2
Academic Electives*	2	2	2
Credit Hours	11	11	11
<b>Year Three</b>			
DEP 300: Production	4	4	4
DEP 421, 422, 423: Art and Artifacts	1	1	1
DEP 275, 276: Makeup I	2		2
DEP 279: Wig Construction I		2	
THH 241, 242, 243: Theatre History	2	2	2
Academic Electives*	2	2	2
Credit Hours	11	11	11
<b>Year Four</b>			
DEP 400: Production	4	4	4
DEP 474, 475, 476: Advanced Makeup	2	2	2
Academic Electives*	2	2	2
Open Electives**	2	2	2
Credit Hours	10	10	10
Academic Credit Hours			36
Total Credit Hours			132

Notes:

\* Academic Electives must include one term each of LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature, Humanities or Philosophy course.

\*\* Arts Electives and Studio Skills must have advisors' approval.

### ***Academic Requirements***

#### Scene Design, Scene Painting, Stage Properties:

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
ARH 101, 102, 103	Art History	6
Social Science Elective		2
Math/Science Elective		2
Literature/Philosophy Elective		2
Academic Electives		4
Total		36

#### Lighting Design, Sound, 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 Literature	2
Social Science Elective		2
Math/Science Elective		2
Literature/Philosophy Elective		2
Academic Electives		10
Total		36

#### Costume Design & Technology

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
Social Science Elective		2
Math/Science Elective		2
Literature/Philosophy Elective		2
Academic Electives		4
Total		30

\*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, one of five production concentrations, or the management concentration.

### **Design Concentrations:**

Costume Design  
Scene Design  
Sound Design  
Wig and Makeup Design

### **Production Concentrations:**

Costume Technology  
Scenic Art  
Stage Automation  
Stage Properties  
Technical Direction

### **Management Concentration:**

Performing Arts Management

## **Design and Production Concentrations**

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.

Classes are small and the 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.

## **Management Concentration**

The M.F.A. is earned in a three-year program consisting of two years in residence and a third-year internship. The two years in residence combine a full range of coursework with appropriate practical experience. The first-year curriculum is intended to give students the basic tools they need for a career in arts management. They will also begin functioning immediately as de facto members of the NCSA staff, through a series of rotating assignments in the “Production” course (DMT500). Second-year coursework focuses on larger issues of planning, leadership and institutional management. Students’ work in “Production” (DMT600) will enable them to work on a more focused, year-long basis in an area of NCSA’s operations that closely parallels their

interests and abilities. The program director, faculty and the appropriate senior managers within NCSA, in close consultation with the students, will determine second-year assignments.

In the third year, students will work in an internship away from NCSA, while creating and compiling their portfolio. The internship assignment is identified by the program director in consultation with each student, based on that student's particular abilities, interests and needs. The internship shall be full-time for three trimesters, though the program director may reduce that to one trimester based on the particular student's professional experience prior to attending NCSA. The academic credits for the internship may be earned over one full-time trimester, or three part-time trimesters, depending on the individual student's need.

## Standards of Achievement and Evaluation

### **Continuation in the Program**

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 advisor.

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 continuing growth toward artistic excellence.

### **Minimum Grade Requirements**

Graduate students are required to maintain a term and cumulative 3.0 or higher average in arts classes. A graduate student may accumulate only a maximum of eight credit hours of the grade of "C" (including "C+" and "C-") and remain enrolled in the graduate program. A graduate student receives a "D" or "F" is subject to probation or dismissal.

### **Arts Probation and Letters of Warning**

A student who fails to maintain a 3.0 in arts classes in any single term 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 may receive a Letter of Warning and be placed on Arts Probation.

### **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.

## **Residency and Placement**

### **Residency**

The residency requirement for the MFA is two years as a full time student. A full time student is one who is enrolled for a minimum of six graduate credits per term. The MFA degree must be completed with five years of the initial enrollment of the program.

### **Placement**

Placement in the program is based on the faculty's assessment of student's prior training, abilities and proficiency.

### **MFA Thesis Requirement**

As a terminal degree, the MFA requires a rigorous thesis. Each MFA program in Design and Production has its own specific thesis. For further information, consult the director of your MFA program. The MFA degree must be completed within five years of the initial enrollment in the program.

### **Supplies and Materials**

Students are personally responsible for obtaining the supplies and equipment required by their MFA program. Items 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. Students in the Performing Arts Management and Sound Design program may be required to purchase a laptop computer. Please see the director of your MFA program for further information.

### **Financial Assistance**

A number of scholarships, grants and assistantships are available to graduate students and are awarded directly by the School of Design and 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**

<b>Year One</b>	Fall	Winter	Spring
DEP 600: Production	4	4	4
DEP 661, 662, 663: Grad. Costume Design I	2	2	2
DEP 664, 665, 666: Grad. Costume Technology I	2	2	2
Credit Hours	8	8	8

**Year Two**

DEP 700: Production	4	4	4
DEP 761, 762, 763: Grad. Costume Design II	2	2	2
DEP 350: Studio Skills**	1	1	1
Credit Hours	7	7	7

**Year Three**

DEP 800: Production	4	4	2
DEP 861, 862, 863: Grad. Costume Design III	3	3	3
DEP 899: Thesis			2
Credit Hours	7	7	7

Total Credit Hours 66

**Notes:**

\*\*Arts Electives and Studio Skills must have advisors' approval.

Students are expected to demonstrate or develop proficiency equivalent to the following courses:

DEP 264, 265, 266: Costume Technology I

DEP 421, 422, 423: Art and Artifacts

**GRADUATE COSTUME TECHNOLOGY****Year One**

	Fall	Winter	Spring
DEP 600: Production	4	4	4
DEP 661, 662, 663: Graduate Costume Design I	2	2	2
DEP 664, 665, 666: Graduate Costume Technology I	2	2	2
Credit Hours	8	8	8

**Year Two**

DEP 700: Production	4	4	4
DEP 667, 668: Costume Shop Management	2	2	
DEP 764, 765, 766: Graduate Costume Technology II	2	2	2
Credit Hours	8	8	6

**Year Three**

DEP 800: Production	4	4	2
DEP 864, 865, 866: Graduate Costume Technology III	3	3	3
DEP 899: Thesis			2
Credit Hours	7	7	7

Total Credit Hours 67

**Notes:**

\*\*Arts Electives and Studio Skills must have advisors' approval.

Students are expected to demonstrate or development proficiency equivalent to the following courses:

DEP 264, 265, 266: Costume Technology I

DEP 421, 422, 423: Art and Artifacts

## **GRADUATE PERFORMING ARTS MANAGEMENT**

<b>Year One</b>	Fall	Winter	Spring
DMT 511, 512, 513: Accounting and Financial Management	2	2	2
DMT 521, 522, 523: Communication for the Arts Manager	2		
Public Relations		2	
Marketing			2
DMT 531, 532, 533: Intro. to Arts Management	2		
Development		2	
Public Policy and Advocacy			2
Production Elective		2	
Production Elective			2
DMT 514: Computer Applications	2		
DMT 598: Issues and Aesthetics	1	1	1
DMT 500: Production	4	4	4
DMT 599: Intensive Arts	2		
Credit Hours	15	13	13
<b>Year Two</b>			
DMT 641, 642, 643: Law and the Arts	2		
Contracts		2	
Labor Relations			2
DMT 651, 652: Managing the Production Process	2		
Human Resources			2
DMT 634, 635, 636: Leadership	2		
Strategic Planning		2	
Entrepreneurship			2
DMT 654, 655, 656: Producing for the Commercial Theatre	2		
Advertising		2	
Artistic Management			2
DMT 598: Issues and Aesthetics	1	1	1
DMT 500: Production	4	4	4
DMT 599: Intensive Arts	2		
Credit Hours	15	11	13
<b>Year Three</b>			
DMT 799-01: Internship		6 (over the course of the year)	
DMT 799-02: Thesis		6 (over the course of the year)	
Credit Hours	12		



## **GRADUATE SCENE DESIGN**

<b>Year One</b>	Fall	Winter	Spring
DEP 600: Production	4	4	4
DEP 350: Studio Skills**	1	1	1
DEP421, 422, 423: Art and Artifacts	1	1	1
DEP 611, 612, 613: Grad. Scenic Art I	1	1	1
DEP 651, 652, 653: Grad. Scene Design I	2	2	2
Credit Hours	9	9	9
<b>Year Two</b>			
DEP 700: Production	4	4	4
DEP 350: Studio Skills**	1	1	1
DEP 713: Grad. Scenic Art II			1
DEP 751, 752, 753: Grad. Scene Design II	2	2	2
Credit Hours	7	7	8
<b>Year Three</b>			
DEP 800: Production	4	4	4
DEP 851, 852, 853: Grad. Scene Design III	2	2	2
DEP 899: Thesis			2
Credit Hours	6	6	8
Total Credit Hours			69

### **Notes:**

\*\* Arts Electives and Studio Skills must have advisors' approval.

Students are expected to demonstrate or develop proficiency equivalent to the following courses:

**DEP 141, 142, 143: Drafting for the Theatre**

**DEP 137: Intro to Lighting Design**

**DEP 217, 218: Stagecraft**

## **GRADUATE SCENIC ART**

### **Year One**

	Fall	Winter	Spring
DEP 600: Production	4	4	4
DEP 611, 612, 613: Grad. Scenic Art I	1	1	1
DEP 350: Studio Skills**	1	1	1
DEP 651, 652, 653: Grad. Scene Design I	2	2	2
Credit Hours	8	8	8

### **Year Two**

DEP 700: Production	4	4	4
DEP 711, 712, 713: Grad. Scenic Art II	1	1	1
DEP 350: Studio Skills**	1	1	1
DEP 421, 422, 423: Art and Artifacts	1	1	1
Credit Hours	7	7	7

### **Year Three**

DEP 800: Production	4	4	4
DEP 811, 812, 813: Grad. Scenic Art III	1	1	1
DEP 320: Computer Graphics	2	2	
DEP 899: Thesis			2
Credit Hours	7	7	7

Total Credit Hours 66

### **Notes:**

\*\* Arts Electives and Studio Skills must have advisors' approval

Students are expected to demonstrate or develop proficiency equivalent to the following courses:

**DEP141, 142, 143: Drafting for the Theatre**

**DEP 137: Intro to Lighting Design**

**DEP 271, 218: Stagecraft**

## **GRADUATE SOUND DESIGN**

<b>Year One</b>	Fall	Winter	Spring
DEP 600: Production	4	4	4
DEP 341: Introduction to CAD	2		
DEP 414, 415: Theatrical Rigging Practice, Advanced Rigging Practice	2	2	
DEP 681, 682, 683: Grad. Sound Design I	2	2	2
Credit Hours	10	8	6
<b>Year Two</b>			
DEP 700: Production	4	4	4
DEP 781, 782, 783: Grad. Sound Design II	2	2	2
DEP 384, 385, 386: Audio Electronics	2	2	2
Credit Hours	8	8	8
<b>Year Three</b>			
DEP 800: Production	4	4	4
DEP 881, 882, 883: Grad. Sound Design III	2	2	2
DEP 899: Thesis			2
Credit Hours	6	6	8
Total Credit Hours			68

### **Notes:**

\***Arts Electives and Studio Skills must have advisors' approval.**

**Students are expected to demonstrate or develop proficiency equivalent to the following courses:**

**DEP 141, 142, 143: Drafting for the Theatre**

## **GRADUATE STAGE AUTOMATION**

<b>Year One</b>	Fall	Winter	Spring
DEP 710: Graduate Automation Production	3	3	3
DEP 540: Adv. Computer Techniques: Topics	1	1	1
DEP 591, 592, 593: Motion Control I	2	2	2
DEP 614, 615, 616: Advanced Theatre Technology	2	2	2
DEP 690: Motion Seminar	1	1	1
Credit Hours	9	9	9
<b>Year Two</b>			
DEP 710: Graduate Automation Production	3	3	3
DEP 691, 692, 693: Motion Control II	2	2	2
DEP 694, 695, 696: Graduate Welding and Metalworking	1	1	1
DEP 617: Graduate Technical Direction	2		
DEP 395: Theatre Management Survey		1	
DEP 416: Adv. Rigging Projects/Practicum			2
DEP 790: Motion Seminar	1	1	1
Credit Hours	9	8	9
<b>Year Three</b>			
DEP 710: Graduate Automation Production	3	3	
DEP 791, 792, 793: Motion Control III	2	2	2
DEP 891, 892, 893: Machining and Fabrication	1	1	1
DEP 890: Motion Seminar	1	1	1
DEP 899: Thesis			2
Credit Hours	7	7	6
Total Credit Hours			73

### **Notes:**

**\*\* Arts Electives and Studio Skills must have advisors' approval.**

**Students are expected to demonstrate or develop proficiency equivalent to the following courses:**

**DEP 141, 142, 143: Drafting for the Theatre**

**DEP 341, 342, 343: CAD**

**DEP 114, 115, 116: Welding and Metalworking**

**An Internship will usually be the third term of the second year and the following summer**

**or**

**the summer between the second and third years and the first term of the third year.**

## **GRADUATE STAGE PROPERTIES**

<b>Year One</b>	Fall	Winter	Spring
DEP 600: Production	4	4	4
DEP 547, 548, 549: Furniture	2	2	2
DEP 611, 612, 613: Grad. Scenic Art I	1	1	1
Credit Hours	7	7	7
<b>Year Two</b>			
DEP 700: Production	4	4	4
DEP 711, 712, 713: Grad. Scenic Art II	1	1	1
DEP 747, 748, 749: Grad. Stage Properties	2	2	2
Credit Hours	7	7	7
<b>Year Three</b>			
DEP 800: Production	4	4	4
DEP 847, 848, 849: Grad. Adv. Stage Properties	2	2	2
DEP 899: Thesis			2
Credit Hours	6	6	8
Total Credit Hours			62

**Notes:**

<sup>\*\*</sup> Arts Electives and Studio Skills must have advisors' approval.

Students are expected to demonstrate or develop proficiency equivalent to the following courses:

**DEP 141, 142, 143: Drafting for the Theatre**

## **GRADUATE TECHNICAL DIRECTION**

<b>Year One</b>	Fall	Winter	Spring
DEP 600: Production	4	4	4
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
Credit Hours	10	10	10
<b>Year Two</b>			
DEP 700: Production	4	4	4
DEP 611, 612, 613: Grad. Scenic Art I	1	1	1
DEP 394, 395, 396: Theatre Management Survey	1	1	1
Credit Hours	6	6	6
<b>Year Three</b>			
DEP 800: Production	4	4	4
DEP 421, 422, 423: Art and Artifacts	1	1	1
DEP 610 Graduate Technical Projects	2	2	
DEP 899: Thesis			2
Credit Hours	7	7	7
Total Credit Hours			69

### **Notes:**

<sup>†</sup>Arts Electives and Studio Skills must have advisors' approval.

**Students are expected to demonstrate or develop proficiency equivalent to the following courses:**

**DEP 141, 142, 143: Drafting for the Theatre**

**DEP 160: Costume Fundamentals**

**DEP 151, 152, 153: Color & Design**

**DEP 231, 232, 233: Lighting Design I**

## **GRADUATE WIG AND MAKEUP DESIGN**

<b>Year One</b>	Fall	Winter	Spring
DEP 600: Production	4	4	4
DEP 350: Studio Skills**	1	1	1
DEP 474, 475, 476: Advanced Makeup	2	2	2
Credit Hours	7	7	7
<b>Year Two</b>			
DEP 700: Production	4	4	4
DEP 774, 775, 776: Graduate Prosthetics	2	2	2
DEP 777, 778, 779: Grad. Wig Construction	2	2	2
Credit Hours	8	8	8
<b>Year Three</b>			
DEP 800: Production	4	4	4
DEP 874, 875, 876: Advanced Character Creation	2	2	2
DEP 871, 872, 873: Grad. Wig and Makeup Design Seminar	1	1	1
DEP 899: Thesis			2
Credit Hours	7	7	9
Total Credit Hours			68

### **Notes:**

\*\* Arts Electives and Studio Skills must have advisors' approval.

Students are expected to demonstrate or develop proficiency equivalent to the following courses:

**DEP 177, 178, 179: Introduction to Makeup**

**DEP 110, 160, 130: Fundamentals of Costume/Lighting/Scenery**

**DEP 121, 122, 123: Drawing**

**DEP 151, 152, 153: Color and Design**

**DEP 274, 275, 276: Makeup I**

**DEP 277, 278, 279: Wig Construction I**

## **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 and 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 a prerequisite to 115. Students may only enter 116 with consent of the instructor and the successful completion of 114 and 115.

DEP 121,122,123: **Drawing** (1 credit each term)

A practical study in developing a solid drawing foundation, including elements of line, gesture, shape, value, texture, space, scale, proportion, composition, human form, and perspective. This course utilizes a variety of media and techniques in the exploration of two-dimensional space as it pertains to drawing as an art form, as well as a means to express and convey ideas relevant to students' course of study.

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 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 160: **Costume Fundamentals** (1 credit)

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

DEP 167: **Introduction to Costume Design** (2 credits)

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

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

Brief overview of basic stage makeup materials, methods, 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 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** (1 credit 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. Projects will include spray technique, wood grain, marble, simple trompe l'oeil and landscape.

**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 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 dialogue of basic stage electric equipment and lighting technology. Course discussions will include conventional instrumentation, power distribution and control systems. The sequence will conclude with exercises in preparing a lighting shop order.

**DEP 244, 245, 246: Shop Practice and Technique** (1 credit each term)

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

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

An examination of the fundamental techniques of costume design through a series of problem-oriented projects. Emphasis will be placed on imagination, problem-solving, and growth in both rendering and presentation of work. DEP 421, 422, 423: Art and Artifacts are required as a prerequisite or concurrent course.

DEP 264, 265, 266: **Costume Technology I** (2 credits each term)

A study of basic flat patterning and construction techniques, with emphasis on practical applications. Possible topics include: men's period shirts, women's pieced bodices, and basic sleeves. Non-costume design or technology majors must have the permission of the instructor to enroll.

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 analog pre-production, communications, and documentation. Prerequisites: DEP 181, 182, 183, 240.

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 311, 312, 313: **Scene Painting II** (1 credit each term)

A review of basic processes and techniques will be the foundation for development of more complex assignments. Specialized applicators, bas-relief carving, dry pigment, dyes and multi-step processes will be introduced. A translucent painting will be the final project.

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 320: **Computer Graphics** (2 credits)

How to capture and manipulate graphics for use on stage, using digital photographs, scanners and clip art. This course may be taken three times for credit.

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 334, 335, 336: **Commercial Stage Electrics** (2 credits each term)

This class is a survey of the electrics department in commercial theatre and an in-depth study of the knowledge and expertise beneficial to lighting technicians in the field. Prerequisites: DEP 234, 235, 236; DEP 341, 342, 343 may be taken concurrently, with instructor approval.

DEP 341: **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 342: **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 341 or instructor's approval.

DEP 343: **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 342 or instructor's approval.

DEP 344: **Drafting with Vectorworks** (2 credits)

A one term study of Vectorworks computer-assisted drafting (CAD) and its use in theatre. The course will focus on both 2D and 3D drawings, including rendering and sketching techniques available in the Vectorworks software application. Prerequisite: DEP 141, 142, 143: Drafting for the Theatre.

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

A study of procedures, techniques, and materials that can be used by the designer and technician in the construction of stage properties. A focus on organization and procurement of stage properties.

DEP 350: **Studio Skills** (1 credit each term)

A series of topics courses that focuses on the art, craft and technical skills necessary to produce theatrical design concepts. Representative areas of study: Dry Media, Wet Media, Model Building, Model Materials and Techniques, Organizational Paperwork, Drafting Style and Content, 3D Manipulation, Figure Drawing, Portraiture, Light and Space, Rendering Technique, Perspective Drawing, Presentation Style and Content, the complete package, or Computer Rendering. Course work will relate directly to design class projects. May be taken up to 9 times for credit.

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 354, 355, 356: **3-Dimensional Design and Sculpture for the Theatrical Designer** (1 credit each term)

The study of three-dimensional design and sculpture for the theatrical designer. Terminology appropriate to the planning, analysis and interpretation of the fine arts and theatrical design will complement the investigation of sculptural problems using a variety of media.

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: **Costume Technology II** (2 credits each term)

Study of theatrical patterning and construction through realized projects made for live models with an emphasis on developing problem-solving skills. Possible topics include: semi-tailored menswear (vests, trousers), women's period undergarments (corsets, petticoats), and sketch interpretation through draping. Prerequisite: DEP 264, 265, 266 or equivalent.

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 384, 385, 386: **Audio Electronics** (2 credits each term)

This course will teach the electronic and electrical skills necessary to troubleshoot, repair, service, design and install electronic equipment and audio systems used for theatre sound. Consideration will also be given to the redesign and remanufacture of equipment for use in theatre sound as well as designing and building "project box" solutions to typical problems. Prerequisites: Sound Major with instructor's approval.

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 394, 395, 396: **Theatre Management Survey** (1 credit each term)

An investigation of how a performing arts organization is created. Among the topics included will be mission statements, choosing artistic properties, a basic understanding of copyrights, theatre personnel, theatre unions, fundraising and budgets.

DEP 411, 412, 413: **Scene Painting III** (1 credit each term)

A series of projects to further develop the scene painter's skill with concentration on brushwork, drawing and product selection. New processes and skills relating to the field of decorative painting and painting for film will be introduced. Projects will be tailored to the student.

DEP 414: **Theatrical Rigging Practice** (2 credits each term)

An intermediate level class. 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 415: **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 414: Theatrical Rigging Practice.

DEP 416: **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 415: Advanced Rigging Practice.

DEP 417, 418, 419: **Professional Career Development** (1 credit 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: **Art and Artifacts** (1 credit each term)

A study of the artifacts of humanity including clothing, architecture, interiors, furniture and art movements including the manner of their presentation in the current media. Methods of independent research will be investigated.

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 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 464, 465, 466: **Costume Technology III** (2 credits each term)

Advanced projects in theatrical costuming with a dual emphasis on flat patterning and draping. Possible topics include: complex women's gowns, male and female period patterning and construction techniques, and the transformation of modern garments for theatrical use. Prerequisite: DEP 364, 365, 366 or equivalent.

DEP 474, 475, 476: **Advanced Makeup** (2 credits each term)

In-depth study of professional makeup skills, including painting techniques and basic prosthetic application and lab techniques.

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 needed to survive in the marketplace.

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 540: **Advanced Computer Techniques** (1 credit each term)

In-depth study of advanced software applications being used in the theatrical field and its associated industries. May be taken up to 3 times for credit.

DEP 547, 548, 549: **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 591, 592, 593: **Motion Control I** (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 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 I** (1 credit 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. Projects will include spray technique, wood grain, marble, simple trompe l'oeil and landscape. Students will be required to complete projects appropriate to a graduate level of study.

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 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 651, 652, 653: **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 661, 662, 663: **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. Prerequisite: DEP 464, 465, 466 or equivalent proficiency.

DEP 664, 665, 666: **Graduate Costume Technology I** (2 credits each term)

Advanced study of theatrical patterning and construction through realized projects made for live models with an emphasis on demonstrating problem-solving and leadership skills. Possible topics include: semi-tailored menswear (vests, trousers), women's period undergarments (corsets, petticoats), and sketch interpretation through draping. Prerequisite: DEP 264, 265, 266 or equivalent proficiency. Students will be required to complete projects appropriate to a graduate level of study.

DEP 667, 668: **Costume Shop Management** (2 credits each term)

A study of the skills needed for successful costume shop management, including personal time management, supervision, leadership, stress management, space management, and health and safety. Non-costume technology majors must have the permission of the instructor to enroll.

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 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 690: **Motion Control Seminar** (1 credit each term)

Weekly meeting of all Stage Automation students for a round table discussion of current and future automation projects. May be taken up to 3 times for credit.

DEP 691, 692, 693: **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 694, 695, 696: **Graduate Welding and Metalworking** (1 credit each term)

A honing of welding and fabrication skills. Basic shop operations will be covered including general tool and shop maintenance. Emphasis will be on different welding techniques and equipment. Prerequisite: Consent of the instructor.

DEP 710: **Graduate Automation Production** (3 credits each term)

This is a practical laboratory class that is required for all Stage Automation students. Students enroll each term they are in residence. Specific assignments vary according to each student's abilities and productions to which they are assigned. This class may be taken up to nine times for credit. Prerequisite: Consent of instructor.

DEP 711, 712, 713: **Graduate Scenic Art II** (1 credit each term)

A review of basic processes and techniques will be the foundation for development of more complex assignments. Specialized applicators, bas-relief carving, dry pigment, dyes and multi-step processes will be introduced. A translucent painting will be the final project. Students will be required to complete projects appropriate to a graduate level of study.

DEP 747, 748, 749: **Graduate Stage Properties** (2 credits each term)

A study of new procedures and materials, combined with advanced techniques for use in the construction of stage properties by the Artisan or Property Master. A demonstrated background in stage properties is a prerequisite.

DEP 751, 752, 753: **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 761, 762, 763: **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. Prerequisite: DEP 661, 662 663 or equivalent.

DEP 764, 765, 766: **Graduate Costume Technology II** (2 credits each term)

Intensive study of patterning and construction techniques, predominantly for periods prior to the twentieth century. Demonstrations and discussion will lead to methods suitable for modern theatrical productions. Possible topics include garments from: early 20th century (hobble skirt, bias cut gown), 19th century (frock coat, tailcoat, Norfolk jacket, bustle gown, Belle Epoch sleeves), 18th century (breeches, robe a la francaise, waistcoat), 16th century (doublet, bodice, neckwear). Prerequisite: DEP 664, 665, 666 or equivalent. Students will be required to complete projects appropriate to a graduate level of study.

DEP 774, 775, 776: **Graduate Prosthetics** (2 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 474, 475, 476 Advanced Makeup and permission of instructor.

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 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 790: **Motion Control Seminar** (1 credit each term)

Weekly meeting of all Stage Automation students for a round table discussion of current and future automation projects. May be taken for up to 3 times for credit.

DEP 791, 792, 793: **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 811, 812, 813: **Graduate Scenic Art III** (1 credit each term)

A series of projects to further develop the scene painter's skill with concentration on brushwork, drawing and product selection. New processes and skills relating to the field of decorative painting and painting for film will be introduced. Projects will be tailored to the student. Students will be required to complete projects appropriate to a graduate level of study.

DEP 847, 848, 849: **Graduate Advanced Stage Properties** (2 credits each term)

An advanced course revolving around student-generated projects on the graduate level. The purpose is to give the Properties specialist the opportunity to discover and execute projects that they may not have covered 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 851, 852, 853: **Graduate Scene Design III** (2 credits each term)

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

DEP 861, 862, 863: **Graduate Costume Design III** (3 credits each term)

Directed study in costume design for theatre, opera, ballet, and musical theatre for the most advanced student. Prerequisite: DEP 761, 762, 763 or equivalent.

DEP 864, 865, 866: **Graduate Costume Technology III** (3 credits each term)

Wide-ranging study of dance costume construction techniques. Possible techniques include: stretch dancewear (leotards, unitards, tights, dyeing spandex), women's bodices and skirts (classical and romantic tutus), men's classical ballet costume (tunics, shirts). Prerequisite: DEP 764, 765, 766 or equivalent. Students will be required to complete projects appropriate to a graduate level of study.

DEP 871, 872, 873: **Graduate Wig and Makeup Design Seminar** (1 credit each term)

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

DEP 874, 875, 876: **Advanced Character Creation** (2 credits each term)

An in-depth study of the techniques and materials used to create a range of complex alterations to the human form. Prerequisites: Successful completion of DEP 774, 775, 776 Graduate Prosthetics & DEP 777, 778, 779 Graduate Wig Construction and permission of the instructor.

DEP 881, 882, 883: **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 890: **Motion Control Seminar** (1 credit each term)

Weekly meeting of all Stage Automation students for a round table discussion of current and future automation projects. May be taken for up to 3 times for credit.

DEP 891, 892, 893: **Machining and Fabricating for the Theatre** (1 credit each term)

Basic machine shop operations will be covered including general tool and shop maintenance. Emphasis will be on different fabricating techniques and equipment for theatrical machinery. Prerequisite: Consent of the instructor.

DEP 899: **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.

### **Performing Arts Management**

**DMT 500: Production** (4 credits each term)

Practical laboratory application of all phases of performing arts management. Students work on a rotating basis in administrative capacities at NCSA, either on productions, or in offices at NCSA or the Stevens Center. Students enroll each term they are in residence.

**DMT 511, 512, 513: Accounting and Financial Management** (2 credits each term)

An introduction to financial accounting concepts and procedures. How to create, use and interpret budgets, financial statements (balance sheets and cash flow statements). Understanding cash versus accrual accounting. Developing accounting controls. Using financial management as a planning tool. Students will learn how to use financial data to identify operating problems and to realize organizational goals.

**DMT 514: Computer Applications** (2 credits)

An overview of the practical tools of business management in the arts, and the basic tools offered by computers to assist arts managers in their work. Topics covered include budgeting and cash flow, preparing payroll, payroll taxes, union compliance, tax compliance, insurance, box office statements and royalties.

**DMT 521: Communication for the Arts Manager**

**DMT 522: Public Relations**

**DMT 523: Marketing**

(2 credits each term)

The first trimester of this course is designed to strengthen students' professional written communication and oral presentation skills in preparation for a career which may involve writing memos, letters and reports; public relations and marketing materials; grant proposals; and speaking to various constituencies (staff, trustees, audiences, funders). The second and third trimesters will focus on the development of public relations and marketing plans and materials. This includes working with the media; writing press releases and promotional copy; pitching feature stories; and managing photo calls, as well as targeting potential audiences; planning subscription, single ticket and group sales campaigns; direct mail techniques; telemarketing; the Internet; customer service; and market research. Prerequisites: DMT 521 is prerequisite for DMT 522; DMT 522 is prerequisite for DMT 523.

**DMT 531: Introduction to Arts Management** (2 credits)

**The history of organizational practice in the arts in America, including the different challenges facing nonprofit arts organizations and commercial entities. Topics include limited partnerships, nonprofit organizational structure, staff organization, and artistic mission.**

**DMT 532: Development** (2 credits)

How to generate contributed income by working with corporations, foundations, government agencies and private individuals. Building volunteer leadership. Trends in arts philanthropy and fund raising. Methods of research into developing donor prospects and finding support, including grant proposals, direct mail appeals, personal solicitation, special events, capital campaigns and corporate sponsorships. Prerequisite: DMT 531.

**DMT 533: Public Policy and Advocacy** (2 credits)

The arts' contribution to the community and the wider society. Creating constructive government cultural policy to strengthen the arts. The role of advocacy in working with public entities – federal, state and local. Developing policies to invigorate corporation art, as well as channels by which to broaden public access. Prerequisite: DMT 532.

**DMT 598: Issues and Aesthetics** (1 credit each term)

A course that will present opportunities for students to learn about dance, music and theatre from an aesthetic point of view (including discussions of the seminal figures in each art form), and to discuss key current issues in arts management. This course will feature frequent guest speakers.

**DMT 599: Intensive Arts** (2 credits each term)

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 academics. Students must enroll in the course each fall term they are in attendance at NCSA.

**DMT 600: Production** (4 credits each term)

Practical laboratory application of all phases of performing arts management. Students work on a rotation basis in administrative capacities at NCSA, either on productions, or in offices at NCSA or the Stevens Center. Students enroll each term they are in residence. Prerequisite: Second-year standing.

**DMT 624: Advertising** (2 credits)

Clear and persuasive communication through paid ads in the print and broadcast media. Topics include choice of outlets, purchasing of space, size, placement, graphics, copy and strategy. Prerequisite: DMT 654.

**DMT 634: Leadership** (2 credits)

This course will examine the following questions: What are the characteristics of an effective leader for an arts organization? How can you shape your own talents and abilities to inspire the strongest interaction with and contributions from those with whom you work – artistic and administrative staff, performers, board members, volunteers, the audience? What are the best approaches to governance and structure for different types of arts organizations? Are there ethical considerations involved? How might your leadership style develop as the organization grows? How can you best make the strongest and most valuable links with the larger community which you serve? How do you create a strategic plan for the responsible development of an institution to enable it to grow creatively and provide organizational stability for the long term? Prerequisite: Second-year standing.

**DMT 635: Strategic Planning** (2 credits)

Strategy is the match between an organization's qualifications and the opportunities afforded by a changing environment. It provides a guide to allocating human and financial capital when times are good, and to seeing opportunities for progress when times are bad. This course shows how to identify the organization's mission, analyze its internal and external environments, identify its strategy, resolve tensions between mission and strategy, analyze organizational culture, and adapt the culture in order to implement robust strategies. Prerequisite: DMT 634.

**DMT 636: Entrepreneurship** (2 credits)

What is involved in setting up a new artistic venture? Creating a concept and a mission; leadership and personnel recruitment; building support in the larger community; defining physical needs for the organization and the search for facilities; developing financial viability on many levels; public relations, marketing, outreach and tourism. This course explores a variety of management theories and the issues facing a new or start-up organization. Prerequisite: DMT 635.

**DMT 641: Law and the Arts** (2 credits)

An examination of the legal rights and responsibilities of artists and artistic institutions. Topics include the law of intellectual property (copyright and trademark), moral rights, personality rights (defamation, publicity, and privacy), and freedom of expression. The course also provides an introduction to basic contract law and to the structure and language of contracts, including commissioning, performance rights, and music licensing agreements. Other legal issues that arise in the management of arts organization may also be discussed. Prerequisite: Second-year standing.

**DMT 642: Contracts** (2 credits)

A seminar on how to read, write, administer and interpret employment contracts. Standard arts union agreements will be studied. Prerequisite: DMT 641.

**DMT 643: Labor Relations** (2 credits)

An investigation of employee relations, with emphasis on the collective bargaining process. Topics discussed include wages, hours, personnel policy, grievances, negotiation of individual contracts, employment discrimination, union negotiations, and contract administration. Prerequisite: DMT 642.

**DMT 651: Managing the Production Process** (2 credits)

An investigation of the relationship between the artistic and managing leaders of arts organizations, with particular attention to the role of a manager in the production process, including season planning, artistic budgeting, contract negotiations, artist relationships, and production partnering. Prerequisite: Second-year standing.

**DMT 652: Human Resources** (2 credits)

Principles and best methods for managing both paid and volunteer personnel in an arts organization. Topics will include hierarchical vs. collegial organizational structures and supervisory skills; orientation and training of the board of directors and committees; managing staff meetings; establishing management teams; recruiting and hiring new employees (job descriptions; interviewing skills); job training and performance evaluation; using MBTI (Meyers Briggs Type Inventory) to indicate particular employee capabilities and to facilitate internal communications; compensation and benefits; advancement and succession; the use of independent contractors vs. regular employees. The implications of the change in the volunteer demographic profile will be addressed, as well as volunteer recruitment, supervision, retention and recognition, and designing alternative volunteer opportunities to accommodate today's professionals. The final part of the course will complement the material taught in other organizational management courses through discussions of cases involving such management challenges as motivation, diversity, discrimination and harassment. Prerequisite: Second-year standing.

**DMT 654: Producing for the Commercial Theatre** (2 credits)

This seminar examines the role of the producer in the commercial theatre, including creative supervision; relationships with the author, director, cast, other personnel, theatre owner, unions and agents; budgeting commercial productions; selected collective bargaining agreements for the New York commercial theatre; and financing, touring and marketing (press relations and advertising). Prerequisite: Second-year standing.

**DMT 660: Artistic Management** (2 credits)

An upper-level seminar designed to integrate skills and judgment through discussion of institutional leadership and production organization. Prerequisite: Second-year standing.

**DMT 698: Issues and Aesthetics** (1 credit each term)

A course that will present opportunities for students to learn about dance, music and theatre from an aesthetic point of view (including discussions of the seminal figures in each art form), and to discuss key current issues in arts management. This course will feature frequent guest speakers.

**DMT 799: Internship** (1-6 credits each term)

A full-time work experience at a professional performing arts organization outside of NCSA. Three trimesters (and a total of six credits) required. Program director may waive this down to one trimester (two credits) based upon a student's professional work prior to entering NCSA. Prerequisite: Third-year standing.

**DMT 799: Thesis** (1-6 credits each term)

Preparation and submission of a thesis portfolio of major work completed throughout the student's three years. Such work might include written plans developed in courses or production or internship assignments, portfolio samples of pieces developed and/or realized, and other materials that demonstrate the student may elect to complete a research thesis, particularly if research is a more appropriate challenge for the candidate. Each student will be required to present his/her portfolio in an appropriate forum at NCSA, for review by the faculty and fellow students.

# VISUAL ARTS PROGRAM

Visual Arts is an exploratory program designed for high school juniors and seniors who have an artistic interest, dedication and enthusiasm they wish to pursue in a structured course of study. The program is a carefully planned arts curriculum that promotes intellectual, aesthetic and emotional growth. Discipline is emphasized as an essential component of a personal work ethic.

Students take studio classes in drawing, graphics, color theory, two-dimensional design, sculpture, and photography, as well as survey classes in art history, tracing visual arts from prehistory to contemporary philosophies. Studio assignments are designed to introduce the student to a variety of media and the nature of the creative process and art objects. The Visual Arts faculty also stresses the importance of the academic program as an integral part of each student's education.

## Standards of Achievement and Evaluation

### **Admission to the Visual Arts 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 incoming high school juniors and seniors. 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 Visual Arts 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 academic 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 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 studio art 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 encourage analysis and self-evaluation.

## **Second-Year Program (2 Units per Year)**

Daily studio art classes will continue on an advanced level. Students also are required to take Art History. Although structure and technique are addressed, greater emphasis is placed on the interpretive style of each individual and the development of a portfolio.

## **Visual Arts Course Descriptions**

The following information is a guide to course numbers and course descriptions for the Visual Arts Program. All courses listed may not be offered each year. A list of courses available in any given year may be obtained from the Visual Arts office.

### **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, 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**

An introduction to the basic elements of design, focusing on the application of these elements in a series of two-dimensional assignments which involve visual problem-solving and graphic decision-making. A variety of black-and-white (and color) media are used with an emphasis on vocabulary and craftsmanship refinement. Critique sessions are a major component of this class, where students verbally articulate visual ideas and concepts.

### **VIA 024, 025, 026: Advanced Design**

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 a variety of media including the introduction of light, sound, and space as they relate to visual imagery. Discussions focus on conceptual issues, materials, and the refinement of artistic intent.

### **VIA 031, 032, 033: Sculpture (Level I)**

The first year is devoted to problems in three-dimensional design (first term), using paper and other materials; leading to an introduction to sculpture (second term), using plaster, wood and other sculpture media. Third term is devoted to a further exploration of sculptural media and the development of conceptual and aesthetic aspects of the work.

### **VIA 034, 035, 036: Advanced Sculpture (Level II)**

A continuation of introductory sculpture with an emphasis on casting. 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 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. The course will be graded 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 599: Intensive Arts Projects (2 credits each term)**

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 be intradisciplinary or interdisciplinary among arts areas and/or academics. Students must enroll in the course each fall term they are in attendance at NCSA. The course will be graded pass/fail.



# **THE SCHOOL OF DRAMA**

Gerald Freedman, Dean

The School of Drama is committed to training talented young men and women to be exciting, experienced and 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 divisions of High School and Undergraduate Academic Programs 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.

## **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 academic 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 parents/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 High School Academic Program 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 that 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.

## 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 20<sup>th</sup> 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 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 program.

After the first two years of training, every student receives a certificate that 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. Students earning a BFA are expected to adhere to the policies of the Undergraduate Academic Program.

### **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**

<b>Studio 1 (Year One)</b>	<b>Credits Per Course</b>	<b>Credits Per Year</b>
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

<b>Studio 2 (Year Two)</b>		
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

<b>Studio 3 (Year Three)</b>		
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

<b>Studio 4 (Year Four)</b>		
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

#### **Academic 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
Academic	electives	10
Total academic required credits		36

#### **Total credits for degree:**

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

\* Transfer students need to complete 36 hours of academics 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 may 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)**

<b>Studio 3 (Year Three)</b>	<b>Credits Per Course</b>	<b>Credits Per Year</b>
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: Fieldwork	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.

<b>Studio 4 (Year Four)</b>		
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 (four to five 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 coursework.

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 that 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 fieldwork 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.

## 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**

David Elkins, Interim Dean

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, and production design. The School expects students to have or to develop a strong base in the liberal arts and humanities, and the physical and social sciences, with additional intensive coursework in film history, film theory and film criticism. The School of Filmmaking works closely with the Schools of Drama, Design and 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.

## **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 animation, art direction, 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 animation and art direction which are declared in the second year.

### **Admission to the School of Filmmaking**

We are first and foremost an arts conservatory program, training our graduates for a professional career in the moving image arts fields and industries, whether those are feature films, television, commercials, music videos, nonfiction and industrial films and the merging of any and all of the above media. We are not a trade school. We are a training ground for artists, giving them the freedom to explore their creative visions in a carefully structured environment that attempts to mirror experiences in the professional world.

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 require 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 sound stages 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.

### **Transfer Students**

Transfer students enrolled in the BFA program in the School of Filmmaking may receive credit for academic course work taken at other universities, subject to the general policies of the School of the Arts. Any permissible transfer credits may be applied only towards their requirements for the Undergraduate Academic Program. The School of Filmmaking does not accept transfer credit in film-related courses; therefore all transfer students must start their course work in the School of Filmmaking with Year One classes.

## **STANDARDS OF ACHIEVEMENT AND EVALUATIONS**

### **Minimum Grade Requirements**

#### ***Year One***

The first year is considered a probationary year. Students are expected to maintain at least a 2.5 cumulative and term average in their Filmmaking courses through the first year, in order to be continued in the undergraduate program.

#### ***Year Two***

Students in Year Two must maintain at least a 2.8 cumulative and term average in their Filmmaking courses in order to be continued.

#### ***Years Three & Four***

Students in Years Three and Four must achieve at least a 3.0 cumulative and term average in their Filmmaking courses in order to be continued.

### **Failing Grades**

A grade of F in required Filmmaking courses is a failing grade and indicates a serious 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 not be permitted to continue in the program.

### **Undergraduate Academic Program Minimum Requirements**

Students earning a BFA are expected to adhere to the policies of the Undergraduate Academic Program.

### **Arts Probation and Letters of Concern**

If a student fails to meet the minimum grade requirements as indicated above, he or she may be placed or continued on Arts Probation. In addition to assessment of a student's grades, 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, 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. A student who is recommended to be continued on Arts Probation for a third consecutive term may not be invited to return.

A student will receive a Letter of Concern if, in the judgment of the faculty, he or she fails to demonstrate sufficient professional development based on the criteria listed above.

### **Undergraduate Academic Program Minimum Requirements Policy**

Students in the School of Filmmaking are required to complete no less than 12 semester hours of academic studies by the end of their first year and 12 additional semester hours of academic studies by the end of their second year of study. As a third- and fourth-year student, six semester hours of academic studies are required per year to complete the Undergraduate Academic Program requirement for the BFA 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.

### **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 coursework and experiences throughout the year.

At the end of a student's first year, he or she may request a portfolio review for admission into the animation and art direction discipline, which is a three-year concentration. During Year Two, those students who are not in animation and art direction select a 1st and 2nd choice of discipline from among the following programs: Cinematography, Directing, Editing & Sound, Producing, or Screenwriting, which are two-year concentrations. 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 assessment of the student's portfolio, and his or her ability to interact appropriately and productively within the School community. Particular emphasis is placed on the "professional" demeanor and creative discipline exhibited by the student, and the demonstration of collaborative skills in both

classroom discussions and on the set of student productions. Also, intentional or negligent violations of our policies and procedures, along with the policies and procedures of the North Carolina School of the Arts and The University of North Carolina, as well as the laws of the state of North Carolina and the United States government, may result in dismissal from our program.

Students who are not measuring up to the School's rigorous and high standard of professionalism and artistic achievement, or exhibit a lack of creativity or collaborative skills, will be notified of those deficiencies before being asked to leave the program. We hold individual portfolio reviews for each student near the conclusion of their first, second, and third years, and must determine their academic and artistic status on an ongoing basis. Faculty will select those students best qualified to maximize their potential in our seven individual disciplines.

The School of Filmmaking 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 production work from proceeding in a creative and productive fashion, or interferes with the training of other students.

### **Attendance**

Attendance is required for all classes, production labs, required screenings, guest artist visits, and all-school and individual class meetings. Failure to attend (see above list) for reasons other than written medical excuses and documented family emergencies may lead to dismissal.

Students in the School of Filmmaking are expected to come to class on time. Anyone arriving following a five-minute grace period after the start of class will be considered tardy. Two tardy appearances will result in an Unsatisfactory Progress Report issued to the student by the class instructor. Each additional tardy appearance after the first two will be considered an unexcused absence. One unexcused absence will lower your course grade by one full letter. Two unexcused absences will result in a meeting with the errant student, the class instructor, the assistant deans and the dean, and may result in dismissal from our program. Three unexcused absences will result in dismissal.

### **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 that 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.

### **Attendance**

Attendance is required for all classes, production labs, required screenings, guest artist visits, and all-school and individual class meetings. Failure to attend (see above list) for reasons other than written medical excuses and documented family emergencies may lead to dismissal.

Students in the School of Filmmaking are expected to come to class on time. Anyone arriving following a five-minute grace period after the start of class will be considered tardy. Two tardy appearances will result in an Unsatisfactory Progress Report issued to the student by the class instructor. Each additional tardy appearance after the first two will be considered an unexcused absence. One unexcused absence will lower your course grade by one full letter. Two unexcused absences will result in a meeting with the errant student, the class instructor, the assistant deans and the dean, and may result in dismissal from our program. Three unexcused absences will result in dismissal.

It is the student's personal responsibility to contact the faculty member **in advance** of the class to notify him or her of an impending absence. Students should not leave messages on the administration voice mail if they are unable to attend class because those messages will not be forwarded. Likewise, messages should not be left on the director of academic programs' voice mail, or that of any other individual in Administration. The message should be left on the faculty member's campus voice mail, or a note in his or her office, or an e-mail explaining the absence **well prior** to the start of class. Only advanced notification will be considered an excused absence. If the faculty member cannot be located and the start of class is imminent, only then should the student attempt to contact the assistant deans with the excuse for non-attendance. Documented medical reasons or other serious family emergencies will also serve as legitimate absences.

### **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 coursework, film production assignments, writing assignments and other work designated by faculty members in order to be recommended for graduation.

# ANIMATION

Note: Course numbers in **BOLD** are required; course numbers and credit hours in brackets indicate available options; all students must be sure to meet their credit-hour minimums per term.

## Year One

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FIM	<b>111</b>	<b>112</b>	[113]	Fundamentals of Screenwriting	2	2	[2]
FIM	<b>121</b>	<b>122</b>		Fundamentals of Directing	2	2	
FIM	<b>147</b>		<b>148</b>	Fund. Producing & Prod. Mgmt.	2		2
FIM			<b>150</b>	Year One Production			2
FIM	<b>151</b>	<b>152</b>		Fund. of Prod. & Cinematography	2	2	
FIM	<b>167</b>	<b>168</b>	<b>169</b>	Fundamentals of Editing & Sound	2	2	2
FIM	<b>177</b>			Fundamentals of Art Direction	2		
FIM			<b>599</b>	Intensive Arts			2
					<b>12</b>	<b>8</b>	<b>8</b>

28 Year 1 Minimum

## Year Two

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FAN	<b>201</b>	<b>202</b>	<b>203</b>	Traditional Animation	2	2	2
FAN	<b>207</b>	<b>208</b>	<b>209</b>	Computer Graphics	2	2	2
FIM	<b>231</b>	<b>232</b>	<b>233</b>	Classics of World Cinema	2	2	2
FAR	<b>251</b>	<b>252</b>	<b>253</b>	Drawing	2	2	2
FIM			<b>299</b>	Professional Internship			2
FIM			<b>599</b>	Intensive Arts			2
					<b>8</b>	<b>8</b>	<b>12</b>

28 Year 2 Minimum

## Year Three\*

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FAN	<b>301</b>			History of Animation	2		
FAN	<b>307</b>	<b>308</b>	<b>309</b>	Computer Animation	2	2	2
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]
FAN	<b>357</b>	<b>357</b>	<b>357</b>	Animation Project	2	2	2
FIM			Electives				2
FIM			<b>599</b>	Intensive Arts			2
					<b>8</b>	<b>8</b>	<b>8</b>

24 Year 3 Minimum

\*Yr 3 students may choose from among FIM 330 or various Film electives to meet their credit-hour minimums per term, but note that students may take no more than two FIM 330 courses in Year 3.

## Year Four\*\*

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FAN	<b>401</b>			History of International Animation	2		
FAN	<b>407</b>	<b>408</b>	<b>409</b>	Computer Animation	2	2	2
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]
FAN	<b>457</b>	<b>457</b>	<b>457</b>	Animation Thesis Project	2	2	2
FIM			Electives		[2]	[2]	[2]
FIM			<b>599</b>	Intensive Arts			2
					<b>8</b>	<b>8</b>	<b>8</b>

24 Year 4 Minimum

\*\*Yr 4 students may choose from among FIM 330 or various Film Electives to meet their credit-hour minimums per term, but note that students must take at least one FIM 330 course in Year 4.

<b>Total Required Credits Hrs SOF</b>	<b>104</b>
<b>Total Required Academic Credits</b>	<b><u>36</u></b>
<b>BFA Animation Total</b>	<b>140</b>

**Academic Program credits must include:**

ARH	101	102	103	Art History	6 cr
GES	101	102	103	Critical Perspective	6 cr
GES	211	212	213	Foundations of Western Thought	6 cr
SCI	221	222	223	Studies in Human Anatomy & Physiology	6 cr
				Humanities Elective	2 cr
				Social Science Electives	4 cr
				Academic Electives	6 cr

**Arts Diploma Requirements – Animation**

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

**ART DIRECTION**

Note: Course numbers in **BOLD** are required; course numbers and credit hours in brackets indicate available options; all students must be sure to meet their credit-hour minimum per term.

**Year One**

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FIM	<b>111</b>	<b>112</b>	[113]	Fundamentals of Screenwriting	2	2	[2]
FIM	<b>121</b>	<b>122</b>		Fundamentals of Directing	2	2	
FIM	<b>147</b>		<b>148</b>	Fund. Producing & Prod. Mgmt.	2		2
FIM			<b>150</b>	Year One Production			2
FIM	<b>151</b>	<b>152</b>		Fund. of Prod. & Cinematography	2	2	
FIM	<b>167</b>	<b>168</b>	<b>169</b>	Fundamentals of Editing & Sound	2	2	2
FIM	<b>177</b>			Fundamentals of Art Direction	2		
FIM			<b>599</b>	Intensive Arts			2
					<b>12</b>	<b>8</b>	<b>8</b>
							<b>28</b> Year 1 minimum

**Year Two**

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FAR	<b>201</b>	<b>202</b>	<b>203</b>	Basic Drafting	2	2	2
FAR	<b>204</b>	<b>205</b>	<b>206</b>	Production Design Workshop	2	2	2
FIM	<b>231</b>	<b>232</b>	<b>233</b>	Classics of World Cinema	2	2	2
FAR	<b>251</b>	<b>252</b>	<b>253</b>	Drawing	2	2	2
FIM			<b>599</b>	Intensive Arts			2
					<b>8</b>	<b>8</b>	<b>10</b>
							<b>26</b> Year 2 minimum

**Year Three\***

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
DEP	<b>421</b>	<b>422</b>	<b>423</b>	Art and Artifacts	1	1	1
FAN	<b>207</b>	<b>208</b>	<b>209</b>	Computer Graphics	2	2	2
FAR	<b>304</b>	<b>305</b>	<b>306</b>	Art Direction	2	2	2
FAR		<b>357</b>		Year Three Art Dept. Applications		2	
FAR	<b>307</b>			Painting	2		
FAR			<b>309</b>	Visual Strategies: Storyboarding			2
FIM	[330]	[330]		Cinema Studies	[2]	[2]	
FIM		Electives			[2]	[2]	
FIM			<b>599</b>	Intensive Arts			2
					<b>9</b>	<b>9</b>	<b>9</b>
							<b>27</b> Year 3 minimum

\*Yr 3 students may choose from among FIM 330 or various Film Electives to meet their credit-hour minimums per term.



**Year Four\*\***

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FAR	<b>401</b>	<b>402</b>	<b>403</b>	Senior Design Project	2	2	2
FAR	<b>404</b>	<b>405</b>	<b>406</b>	Production Design Overview	1	1	1
FAR		<b>407</b>	<b>408</b>	Portfolio Thesis		2	1
FAR	<b>457</b>			Year Four Art Dept. Applications	4		
FIM	[330]	[330]	[330]	Cinema Studies	[2]	2	[2]
FIM		Electives			[2]	2	[2]
FIM		<b>599</b>		Intensive Arts			2
					<b>9</b>	<b>9</b>	<b>8</b>

**26** Year 4 minimum

\*\*Yr 4 students may choose from among FIM 330 or various Film Electives to meet their credit-hour minimums per term.

<b>Total Required Credits Hrs SOF</b>	<b>107</b>
<b>Total Required Academic Credits</b>	<b><u>36</u></b>
<b>BFA Art Direction Total</b>	<b>143</b>

**Academic Program credits must include:**

ARH	101	102	103	Art History	6 cr
GES	101	102	103	Critical Perspective	6 cr
GES	211	212	213	Foundations of Western Thought	6 cr
SCI	221	222	223	Studies in Human Anatomy & Physiology	6 cr
				Humanities Elective	2 cr
				Social Science Electives	4 cr
				Academic Electives	6 cr

**Arts Diploma Requirements – Art Direction**

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

***CINEMATOGRAPHY***

Note: Course number in **Bold** are required; course numbers and credit hours in brackets indicate available options; all students must be sure to meet their credit-hour minimums per term.

**Year One**

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FIM	<b>111</b>	<b>112</b>	[113]	Fundamentals of Screenwriting	2	2	[2]
FIM	<b>121</b>	<b>122</b>		Fundamentals of Directing	2	2	
FIM	<b>147</b>		<b>148</b>	Fund. Producing & Prod. Mgmt.	2		2
FIM			<b>150</b>	Year One Production			2
FIM	<b>151</b>	<b>152</b>		Fund. of Prod. & Cinematography	2	2	
FIM	<b>167</b>	<b>168</b>	<b>169</b>	Fundamentals of Editing & Sound	2	2	2
FIM	<b>177</b>			Fundamentals of Art Direction	2		
FIM			<b>599</b>	Intensive Arts			2
					<b>12</b>	<b>8</b>	<b>8</b>

**28** Year 1 minimum

**Year Two\***

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FIM	[211]	[212]	[213]	Screenwriting Workshop	[2]	[2]	[1]
FIM	[221]	[222]	[223]	Directing Workshop	[2]	[2]	[1]
FIM	<b>231</b>	<b>232</b>	<b>233</b>	Classics of World Cinema	2	2	2
FIM	[241]	[242]	[243]	Producing Workshop	[2]	[2]	[1]
FIM	[261]	[262]	[263]	Editing Workshop	[2]	[2]	[1]
FIM		<b>270</b>		Production Analysis			1
FIM		<b>279</b>		The Art of Film Music Composition			1
FIM	<b>281</b>	<b>282</b>	<b>283</b>	Cinematography Workshop	2	2	1
FIM		<b>299</b>		Professional Internship			2
FIM		<b>599</b>		Intensive Arts			2
					<b>8</b>	<b>8</b>	<b>10</b>

**26** Year 2 minimum

\*Yr 2 Winter & Spring: 1<sup>st</sup>-choice Cinematographers must also take their 2<sup>nd</sup>-choice discipline Workshop

**Year Three\*\***

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FIM	<b>380</b>	<b>380</b>	<b>380</b>	Intermediate Cinematography	4	2	4
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]
FIM		<b>387</b>		Cinematography Production		2	
FIM	Electives				[2]	[2]	[2]
FIM		<b>599</b>		Intensive Arts			2
					<b>8</b>	<b>8</b>	<b>8</b>

**24** Year 3 minimum

\*\*Year 3 students may choose from among FIM 330 or various Film Electives to meet their credit-hour minimums per term, but note that students may take no more than two FIM 330 courses in Year 3.

**Year Four\*\*\***

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FIM	<b>480</b>	<b>480</b>	<b>480</b>	Advanced Cinematography	2	4	4
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]
FIM	<b>487</b>			Cinematography Thesis Production	2		
FIM	Electives				[2]	[2]	[2]
FIM		<b>599</b>		Intensive Arts			2
					<b>8</b>	<b>8</b>	<b>8</b>

**24** Year subtotal

\*\*\*Yr 4 students may choose from among FIM 330 or various Film Electives to meet their credit-hour minimums per term, but note that students must take at least one FIM 330 course in Year 4.

<b>Total Required Credits Hrs SOF</b>	<b>102</b>
<b>Total Required Academic Credits</b>	<b>36</b>
<b>BFA Cinematography Total</b>	<b>138</b>

**Arts Diploma Requirements – Cinematography**

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

## DIRECTING

Note: Course number in **Bold** are required; course numbers and credit hours in brackets indicate available options; all students must be sure to meet their credit-hour minimums per term.

### Year One

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FIM	<b>111</b>	<b>112</b>	[113]	Fundamentals of Screenwriting	2	2	[2]
FIM	<b>121</b>	<b>122</b>		Fundamentals of Directing	2	2	
FIM	<b>147</b>		<b>148</b>	Fund. Producing & Prod. Mgmt.	2		2
FIM			<b>150</b>	Year One Production			2
FIM	<b>151</b>	<b>152</b>		Fund. of Prod. & Cinematography	2	2	
FIM	<b>167</b>	<b>168</b>	<b>169</b>	Fundamentals of Editing & Sound	2	2	2
FIM	<b>177</b>			Fundamentals of Art Direction	2		
FIM			<b>599</b>	Intensive Arts			2
					<b>12</b>	<b>8</b>	<b>8</b>

**28** Year 1 minimum

### Year Two\*

FIM	[211][212][213]			Screenwriting Workshop	[2]	[2]	[1]
FIM	<b>221</b>	<b>222</b>	<b>223</b>	Directing Workshop	2	2	1
FIM	<b>231</b>	<b>232</b>	<b>233</b>	Classics of World Cinema	2	2	2
FIM	[241][242][243]			Producing Workshop	[2]	[2]	[1]
FIM	[261][262][263]			Editing Workshop	[2]	[2]	[1]
FIM		<b>270</b>		Production Analysis			1
FIM		<b>279</b>		The Art of Film Music Composition			1
FIM	[281][282][283]			Cinematography Workshop	[2]	[2]	[1]
FIM		<b>299</b>		Professional Internship			2
FIM		<b>599</b>		Intensive Arts			2
					<b>8</b>	<b>8</b>	<b>10</b>

**26** Year 2 minimum

\*Yr 2 Winter & Spring: 1<sup>st</sup>-choice Directors must also take their 2<sup>nd</sup>-choice discipline Workshop

### Year Three\*\*

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FIM	<b>320</b>	<b>320</b>	<b>320</b>	Intermediate Directing	4	2	4
FIM	[330][330][330]			Cinema Studies	[2]	[2]	[2]
FIM	<b>327</b>	<b>327</b>	<b>327</b>	Intermediate Directing Practicum	1	2	1
FIM	Electives				[2]	[2]	[2]
FIM			<b>599</b>	Intensive Arts			2
					<b>9</b>	<b>8</b>	<b>9</b>

**26** Year 3 minimum

\*\*Yr 3 students may choose from among FIM 330 or various Film Electives to meet their credit-hour minimums per term, but note that students may take no more than two FIM 330 courses in Year 3.

**Year Four\*\*\***

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FIM	<b>420</b>	<b>420</b>	<b>420</b>	Advanced Directing	2	4	2
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]
FIM	<b>427</b>	<b>427</b>	<b>427</b>	Advanced Directing Practicum	2	1	1
FIM	Electives				[2]	[2]	[2]
FIM	<b>599</b>			Intensive Arts			2
					<b>8</b>	<b>9</b>	<b>9</b>

**26** Year 4 minimum

\*\*\* Yr 4 students may choose from among FIM 330 or various Film Electives to meet their credit-hour minimums per term, but note that students must take at least one FIM 330 course in Year 4.

<b>Total Required Credits Hrs SOF</b>	<b>106</b>
<b>Total Required Academic Credits</b>	<b><u>36</u></b>
<b>BFA Directing Total</b>	<b>142</b>

**Arts Diploma Requirements – Directing**

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

***EDITING AND SOUND***

Note: Course number in **Bold** are required; course numbers and credit hours in brackets indicate available options; all students must be sure to meet their credit-hour minimums per term.

**Year One**

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FIM	<b>111</b>	<b>112</b>	[113]	Fundamentals of Screenwriting	2	2	[2]
FIM	<b>121</b>	<b>122</b>		Fundamentals of Directing	2	2	
FIM	<b>147</b>		<b>148</b>	Fund. Producing & Prod. Mgmt.	2		2
FIM			<b>150</b>	Year One Production			2
FIM	<b>151</b>	<b>152</b>		Fund. of Prod. & Cinematography	2	2	
FIM	<b>167</b>	<b>168</b>	<b>169</b>	Fundamentals of Editing & Sound	2	2	2
FIM	<b>177</b>			Fundamentals of Art Direction			2
FIM			<b>599</b>	Intensive Arts			2
					<b>12</b>	<b>8</b>	<b>8</b>

**28** Year 1 minimum

**Year Two\***

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FIM	[211]	[212]	[213]	Screenwriting Workshop	[2]	[2]	[1]
FIM	[221]	[222]	[223]	Directing Workshop	[2]	[2]	[1]
FIM	<b>231</b>	<b>232</b>	<b>233</b>	Classics of World Cinema	2	2	2
FIM	[241]	[242]	[243]	Producing Workshop	[2]	[2]	[1]
FIM	<b>261</b>	<b>262</b>	<b>263</b>	Editing & Sound Workshop	2	2	1
FIM			<b>270</b>	Production Analysis			1
FIM			<b>279</b>	The Art of Film Music Composition			1
FIM	[281]	[282]	[283]	Cinematography Workshop	[2]	[2]	[1]
FIM			<b>299</b>	Professional Internship			2
FIM			<b>599</b>	Intensive Arts			2
					<b>8</b>	<b>8</b>	<b>10</b>

**26** Year 2 minimum

\*Yr 2 Winter & Spring\*\* 1<sup>st</sup>-choice Editors must also take their 2<sup>nd</sup>-choice discipline Workshop

**Year Three\*\***

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FIM	<b>360</b>	<b>360</b>	<b>360</b>	Intermediate Editing & Sound	4	4	2
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]
FIM	<b>367</b>	<b>367</b>	<b>367</b>	Intermediate Editing & Sound Training	1	2	2
FIM	Electives				[2]	[2]	[2]
FIM	<b>599</b>			Intensive Arts			2
					<b>9</b>	<b>8</b>	<b>8</b>

**25** Year 3 minimum

\*\*Yr 3 students may choose from among FIM 330 or various Film Electives to meet their credit-hour minimums per term, but note that students may take no more than two FIM 330 courses in Year 3.

**Year Four\*\*\***

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FIM	<b>460</b>	<b>460</b>	<b>460</b>	Advanced Editing & Sound	3	3	3
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]
FIM	<b>467</b>	<b>467</b>	<b>467</b>	Advanced Editing & Sound Training	1	2	1
FIM	Electives				[2]	[2]	[2]
FIM	<b>599</b>			Intensive Arts			2
					<b>8</b>	<b>9</b>	<b>8</b>

**25** Year 4 minimum

\*\*\*Yr 4 students may choose from among FIM 330 or various Film Electives to meet their credit-hour minimums per term, but note that students must take at least one FIM 330 course in Year 4.

<b>Total Required Credits Hrs SOF</b>	<b>104</b>
<b>Total Required Academic Credits</b>	<b><u>36</u></b>
<b>BFA Editing &amp; Sound Total</b>	<b>140</b>

**Arts Diploma Requirements – Editing & Sound**

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

***PRODUCING***

Note: Course number in **Bold** are required; course numbers and credit hours in brackets indicate available options; all students must be sure to meet their credit-hour minimums per term.

**Year One**

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FIM	<b>111</b>	<b>112</b>	[113]	Fundamentals of Screenwriting	2	2	[2]
FIM	<b>121</b>	<b>122</b>		Fundamentals of Directing	2	2	
FIM	<b>147</b>		<b>148</b>	Fund. Producing & Prod. Mgmt.	2		2
FIM			<b>150</b>	Year One Production			2
FIM	<b>151</b>	<b>152</b>		Fund. of Prod. & Cinematography	2	2	
FIM	<b>167</b>	<b>168</b>	<b>169</b>	Fundamentals of Editing & Sound	2	2	2
FIM	<b>177</b>			Fundamentals of Art Direction	2		
FIM	<b>599</b>			Intensive Arts			2
					<b>12</b>	<b>8</b>	<b>8</b>

**28** Year 1 minimum

**Year Two\***

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>	
FIM [211]	[212]	[213]		Screenwriting Workshop	[2]	[2]	[1]	
FIM [221]	[222]	[223]		Directing Workshop	[2]	[2]	[1]	
FIM <b>231</b>	<b>232</b>	<b>233</b>		Classics of World Cinema	2	2	2	
FIM <b>241</b>	<b>242</b>	<b>243</b>		Producing Workshop	2	2	1	
FIM [261]	[262]	[263]		Editing Workshop	[2]	[2]	[1]	
FIM		<b>270</b>		Production Analysis			1	
FIM		<b>279</b>		The Art of Film Music Composition			1	
FIM [281]	[282]	[283]		Cinematography Workshop	[2]	[2]	[1]	
FIM		<b>299</b>		Professional Internship			2	
FIM		<b>599</b>		Intensive Arts			2	
					<b>8</b>	<b>8</b>	<b>10</b>	
							<b>26</b>	Year 2 minimum

\*Yr 2 Winter & Spring” 1<sup>st</sup>-choice Producers must also take their 2<sup>nd</sup>-choice discipline Workshop

**Year Three\*\***

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>	
FIM <b>340</b>	<b>340</b>	<b>340</b>		Intermediate Producing	2	2	4	
FIM [330]	[330]	[330]		Cinema Studies	[2]	[2]	[2]	
FIM <b>347</b>	<b>347</b>	<b>347</b>		Year Three Producer’s Practicum	1	2	1	
FIM Electives					[2]	[2]	[2]	
FIM		<b>599</b>		Intensive Arts			2	
					<b>9</b>	<b>8</b>	<b>9</b>	
							<b>26</b>	Year 3 minimum

\*\*Yr 3 students may choose from among FIM 330 or various Film Electives to meet their credit-hour minimums per term, but note that students may take no more than two FIM 330 courses in Year 3.

**Year Four\*\*\***

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>	
FIM <b>440</b>	<b>440</b>	<b>440</b>		Advanced Producing	2	4	2	
FIM [330]	[330]	[330]		Cinema Studies	[2]	[2]	[2]	
FIM <b>447</b>	<b>447</b>	<b>447</b>		Year Four Producer’s Practicum	2	1	1	
FIM Electives					[2]	[2]	[2]	
FIM		<b>599</b>		Intensive Arts			2	
					<b>8</b>	<b>9</b>	<b>9</b>	
							<b>26</b>	Year 4 minimum

\*\*\*Yr 4 students may choose from among FIM 330 or various Film Electives to meet their credit-hour minimums per term, but note that students must take at least one FIM 330 course in Year 4.

<b>Total Required Credits Hrs SOF</b>	<b>106</b>
<b>Total Required Academic Credits</b>	<b><u>36</u></b>
<b>BFA Producing Total</b>	<b>142</b>

**Arts Diploma Requirements – Producing**

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

## SCREENWRITING

Note: Course number in **Bold** are required; course numbers and credit hours in brackets indicate available options; all students must be sure to meet their credit-hour minimums per term.

### Year One

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FIM	<b>111</b>	<b>112</b>	[113]	Fundamentals of Screenwriting	2	2	[2]
FIM	<b>121</b>	<b>122</b>		Fundamentals of Directing	2	2	
FIM	<b>147</b>		<b>148</b>	Fund. Producing & Prod. Mgmt.	2		2
FIM			<b>150</b>	Year One Production			2
FIM	<b>151</b>	<b>152</b>		Fund. of Prod. & Cinematography	2	2	
FIM	<b>167</b>	<b>168</b>	<b>169</b>	Fundamentals of Editing & Sound	2	2	2
FIM	<b>177</b>			Fundamentals of Art Direction	2		
FIM			<b>599</b>	Intensive Arts			2
					<b>12</b>	<b>8</b>	<b>8</b>

**28** Year 1 minimum

### Year Two\*

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FIM	<b>211</b>	<b>212</b>	<b>213</b>	Screenwriting Workshop	2	2	1
FIM	[221]	[222]	[223]	Directing Workshop	[2]	[2]	[1]
FIM	<b>231</b>	<b>232</b>	<b>233</b>	Classics of World Cinema	2	2	
FIM	[241]	[242]	[243]	Producing Workshop	[2]	[2]	[1]
FIM	[261]	[262]	[263]	Editing Workshop	[2]	[2]	[1]
FIM			<b>270</b>	Production Analysis			1
FIM			<b>279</b>	The Art of Film Music Composition			1
FIM	[281]	[282]	[283]	Cinematography Workshop	[2]	[2]	[1]
FIM			<b>299</b>	Professional Internship			2
FIM			<b>599</b>	Intensive Arts			2
					<b>8</b>	<b>8</b>	<b>10</b>

**26** Year 2 minimum

\*Yr 2 Winter & Spring: 1<sup>st</sup>-choice Screenwriters must also take their 2<sup>nd</sup>-choice discipline Workshop

### Year Three\*\*

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FIM	<b>310</b>	<b>310</b>	<b>310</b>	Intermediate Screenwriting	2	1	3
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]
FIM	<b>317</b>	<b>317</b>	<b>317</b>	Feature Screenplay Project	1	1	1
FIM	Electives				[2]	[2]	[2]
FIM			<b>599</b>	Intensive Arts			2
					<b>9</b>	<b>8</b>	<b>8</b>

**25** Year 3 minimum

\*\*\*Yr 3 students may choose from among FIM 330 or various Film Electives to meet their credit-hour minimums per term, but note that students may take no more than two FIM 330 courses in Year 3.

**Year Four\*\*\***

	<b>F</b>	<b>W</b>	<b>Sp</b>		<b>F</b>	<b>W</b>	<b>Sp</b>
FIM	<b>410</b>	<b>410</b>	<b>410</b>	Advanced Screenwriting	2	2	3
FIM	[330]	330]	[330]	Cinema Studies	[2]	[2]	[2]
FIM	<b>417</b>	<b>417</b>	<b>417</b>	Advanced Feature Screenplay Project	1	1	1
FIM	Electives				[2]	[2]	[2]
FIM	<b>599</b>			Intensive Arts			2
					<b>9</b>	<b>9</b>	<b>8</b>

**26** Year 4 minimum

\*\*\*Yr 4 students may choose from among FIM 330 or various Film Electives to meet their credit-hour minimums per term, but note that students must take at least one FIM 330 course in Year 4.

<b>Total Required Credits Hrs SOF</b>	<b>105</b>
<b>Total Required Academic Credits</b>	<b><u>36</u></b>
<b>BFA Screenwriting Total</b>	<b>141</b>

**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.

**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 coursework, 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.

FAN 201, 202, 203: **Traditional Animation** (2 credits each term)

This series of courses (three terms) is an introduction to the fundamental principles of animation through exercises utilizing traditional 2D animation techniques and stop-motion animation. Students will develop their drawing, sculpting, and observational skills through these basic exercises. Prerequisite: Admission to the Animation Discipline.

FAN 207, 208, 209: **Computer Graphics** (2 credits each term)

An in-depth series of courses teaching techniques of designing and composing film graphics. These courses will explore the conceptualization and preparation of storyboards, various software applications, and the basic principles of computer graphics, looking at two-dimensional and three-dimensional computer-generated imagery. Prerequisite: Admission to the Animation Discipline.

FAN 301: **History of Animation** (2 credits)

This course will offer a look at the origins of the animation process in the U.S. through to present day. The class will involve weekly screenings of films and videos, both independent and commercial, to get an understanding of this medium's trends and influences.

FAN 307, 308, 309: **Computer Animation** (2 credits each term)

This series of courses emphasizes the principles of designing and producing three-dimensional computer-aided animation through a series of exercises and individual projects, which will concentrate on model building, animation, lighting, and other aspects utilizing available software tools. Prerequisites: FAN 207, 208, 209: Computer Graphics

FAN 357: **Animation Project** (2 credits each term)

This three-term workshop will formalize and support the development, pre-production, production and post-production of the winter term third-year 5-minute animation project. Also, the development and pre-production of fourth year projects for the following year will begin. The goal of the course is to provide hands-on experience in the making of short animated projects on limited budgets and with extensive peer collaboration. Prerequisites: FAN 207, 208, 209: Computer Graphics

FAN 401: **History of International Animation** (2 credits)

This course will offer a look at the origins of animation processes from around the world through to present day. The class will involve weekly screenings of films and videos, both independent and commercial, to get an understanding of international trends and influences.

FAN 407, 408, 409: **Computer Animation** (2 credits each term)

This series of courses is designed to prepare the Animation student for the professional world. Students will continue to study the necessary principles of designing and producing three-dimensional computer-aided animation utilizing available software tools. Students will also prepare an artistic portfolio of their work to present to future employers upon graduation, along with a video reel of their completed projects, character designs, storyboards, and detailed sketches. Resume preparation for the animation field will also be discussed. Prerequisites: FAN 307, 308, 309: Computer Animation

**FAN 457: Animation Thesis Project** (2 credits each term)

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 animation thesis projects that will also be mentored by select faculty. Prerequisite: FAN 357: Animation Project

**Film Art Direction**

**FAR 201, 202, 203: Basic Drafting** (2 credits each term)

A series of foundational classes in architectural and mechanical drafting as they apply to film design. In the fall term, students will concentrate on lettering, line weights, dimensional lines, floor plans, and elevations. In the winter, students will develop their drawings into full architectural drafts. In the spring, the students will concentrate more on architectural graphics and developing personal drafting styles.

**FAR 204, 205, 206: Production Design Workshop** (2 credits each term)

A comprehensive examination of the techniques of Film Production Design, concentrating on creating problem-solving, architectural styles and building structures, and architectural model-building and an introduction to special effects techniques.

**FAR251, 252, 253: Drawing** (2 credits each term)

Students learn basic techniques of drawing, including composition, perspective, shading and contrast. In addition, students study the human form and life drawing.

**FAR 304, 305, 306: Art Direction** (2 credits each term)

A comprehensive survey of art direction history and techniques, with one term focusing on purely design issues and questions; the next term, on set decorating strategies and techniques; and the last term, looking at construction of sets on location and on the stage.

**FAR 307: Painting** (2 credits)

A foundation class in scenic painting. This course will cover color theory, paint applications, distressing applications, wallpapering, and any other surfacing applications, which may include signage and faux-finishes. Prerequisites: Completion of Year Two Art Direction coursework.

**FAR 309: 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.

**FAR 357: Year three Art Department Applications** (2 credits)

This practicum is designed to support the development, pre-production, production and post-production of the winter term third-year 12-minute 16mm film or digital video project. Also, the development and pre-production of fourth-year projects for the following year will begin. The goal of the course is to provide hands-on experience in the making of short narratives on both location and sound stages, on limited budgets and with extensive peer collaboration. The student will learn design, budgeting, management, scheduling, construction, and scenic application, as well as organization skills necessary to run a full art department.

**FAR 401, 402, 403: Senior Design Project** (2 credits each term)

A three-term series of classes designed by the individual Art Direction student in collaboration with the course instructor, which gives the student a chance to focus on one-long-term design project that is personalized in the direction that the student wants his or her career to progress, such as Special Effects Artist, Miniature Builder, Costume Designer, Illustrator, Storyboard Artist, etc.

**FAR 404, 405, 406: Production Design Overview** (1 credit each term)

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.

**FAR 407, 408: Portfolio Thesis** (1-2 credits each term)

The purpose of Portfolio Thesis is to sum up all of the phases of the student art director's work on the Year Four film production. FAR 407 and 408 is a two-course series designed to guide the students through the construction of their fourth year portfolio, which is a written and visual record in book form of all the phases of their work: concept, budget breakdown, script analysis, scheduling, illustrations, drafts, models, miniatures, construction, scenic applications, and post-production wrap-up, as well as any one-sheets and PR-related work for the Year Four film project. The students will come away with a professional portfolio piece suitable for presentation to prospective employers as they begin their careers.

**FAR 457: Year Four Art Department Applications** (4 credits)

The students selected to work on fourth-year productions as Production Designers will be individually mentored as their productions move through prep, shoot, and post. They will further develop the skills they learned during the third year FAR 357 course. Those students not chosen to work as Production Designers on a fourth-year project will be put in supportive roles as Art Directors or other key personnel that make up a full film art department, such as Construction Coordinator, Lead Scenic Painter, Set Decorator, etc.

**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 storytelling, setting, dialogue, emotional tone, stage directions, professional format, the five-minute short film and the workshop process. The course also consists of reading feature-length screenplays, both fictional and nonfictional, 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 147, 148: Fundamentals of Producing and Production Management** (2 credits each term)

An emphasis on managing a short film production. Additionally, an introduction to the role of the producer in short and feature filmmaking. Will include hiring and dealing with directors, above and below the line crew, and dealing with actors and production paperwork. 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** (2 credits)

The students' first real production will take place in the spring term of their first year, as they write, produce, direct, shoot, edit and design a five-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 sound stage 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: Fundamentals of Production and Cinematography** (2 credits each term)

This series of courses will cover in detail the fundamental aspects of production, the tools of the filmmaker, and the basics of cinematography. The emphasis will be on terminology, equipment, safety, and the basic knowledge of the elements of production as they relate to cinematography.

**FIM 167, 168, 169: Fundamentals of Editing and Sound** (2 credits each terms)

A basic introduction to the critical role that 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, and 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, and what the ear perceives. The spring term will concentrate on the aesthetics of editing 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: Fundamentals of Art Direction** (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 211, 212, 213: Screenwriting Workshop** (2 credits each for 211 and 212; 1 credit for 213)

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. Emphasis will be placed on writing the short film, rewriting techniques, and initial explorations of feature screenplay structure. Students will work on scripts for the 10-minute digital video shot in the spring term. FIM 211 is required for students who wish to be considered for the screenwriting discipline.

**FIM 221, 222, 223: Directing Workshop** (1-2 credits each term)

The first two terms of the Directing Workshop will explore the visualization of script material through the directing of scenes and exercises. Each student will direct a five-minute narrative project from his or her original screenplay. 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. In the spring term, students will work on their second major production, this time a 10-minute video, utilizing the techniques they learned in fall and winter. The student director will be responsible for the casting, creative visualization, and direction of the project. Filming can take place either on the stage or on location.

FIM 231, 232, 233: **Classics of World Cinema** (2 credits each term)

An overview of silent and sound-film classics from Hollywood and around the world. 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, 243: **Producing Workshop** (2 credits each for FIM 241 and 242; 1 credit for 243)

The fall and winter courses will concentrate on the requirements of both physical and creative producing. As line producers, students will be taught scheduling and budgeting, and be trained as assistant directors and unit production managers. As creative producers, students will have instruction in finding and optioning material (whether in the form of original screenplays, books, plays or short stories), pitching, as well as negotiating legal contracts and option agreements. Developing raw material into successful screenplays will also be discussed, along with the contrast between studio development and independent filmmaking. In the spring term, student producers will work on their second major production, this time a 10-minute video. Producers will be responsible for scheduling, budgeting, and preparing both on- and off-screen elements necessary for this 10-minute project. Specifically, student producers must assist with casting, securing locations and equipment, and must also be involved in the post process.

FIM 261, 262, 263: **Editing and Sound Workshop** (2 credits each for FIM 261 and 262; 1 credit for 263)

An in-depth and hands-on workshop on the essential elements and processes of picture and sound editing, which in the fall and winter terms continues the study of aesthetics and the essential contribution of editing to the filmmaking process initiated in FIM 169. Students will work with Final Cut Pro. Work will culminate in the spring term with the picture and sound editing of the spring term 10-minute video projects directed by students in FIM 223.

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 279: **The Art of Film Composition** (1 credit)

This survey 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. Also covered will be the relationship between the director and the composer in the process of conceiving and creating the score, as well as the practical aspects of recording.

FIM 281, 282, 283: **Cinematography Workshop** (2 credits each for FIM 281 and 282; 1 credit for 283)

A hands-on series of workshops in which students learn how to use video and film cameras. Students will learn the skills needed for all modern motion-picture productions, whether on film or video, narrative or documentary, including current formats and standards. Emphasis will be placed on the principles and application of motion-picture lighting, framing, composition, exposure, lenses, focusing, color balance, depth of field, and blocking for the camera. The first term concentrates on the use and setup of the video camera, while the second term deals primarily with the proper use and setup of specific film cameras. There will also be discussion on film processing and basic photochemistry. In the spring term, the students will apply what they have learned to an actual production environment, as they will serve as cinematographer on at least one 10-minute video project.

**FIM 299: Professional Internship** (2 credits)

In order to be eligible for graduation, all students are required to have an “on the job” work experience. Students must work for a minimum of three weeks on a professional production in film or television, outside of school, during the summer break, and before their senior year. The validity of these Professional Internships will be decided on a case-by-case basis.

**FIM 310: Intermediate Screenwriting** (1-3 credits each term)

For the student who has declared screenwriting his/her specialization, these topic courses provide in-depth examinations of various genres and writing techniques. These will include 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. Additional focus will be on developing short screenplays as potential scripts for the 15-minute fourth-year productions. Some of these classes will be in the format of screenings and analytical discussion, while others will be more workshop-oriented, requiring students to bring in high volumes of original material each week. This course must be taken for a total of 6 credits.

**FIM 317: Feature Screenplay Project** (1 credit each term)

Student will work with a mentor on an individual basis in writing a feature-length screenplay. Assignments will include developing an initial concept, structuring an outline, and completing a first draft. This course must be taken for a total of 3 credits.

**FIM 320: Intermediate Directing** (2 credits each term)

For the student who has declared directing his/her specialization, these courses offer 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 aesthetic, structural and stylistic aspects of directing, as well as the making of documentaries and experimental films. Special emphasis will be placed on developing material for fourth-year productions. This course must be taken for a total of 10 credits.

**FIM 327: Intermediate Directing Practicum** (1-2 credits each term)

This is a year-long course involving the student director honing his/her practical directing skills in all phases of production leading up to and including the directing of the third year 12-minute 16mm or digital video production. Student directors work closely with their faculty mentor during the entire script development, preproduction, production, and postproduction process. This series of courses builds on all directing theory classes taken up to this time and must be taken for a total of 4 credits.

**FIM 330: Cinema Studies** (2 credits each term)

Various topic courses that explore diverse film genres and areas of film history and aesthetics. Courses may include visual nonfiction, film ethics, comparative directors, the art of adaptation, reflexive cinema, film noir, French New Wave, American New Wave, contemporary Asian cinema, science fiction, and silent film classics. This course must be taken for a total of 6 credits.

**FIM 340: Intermediate Producing** (2 credits each course)

For the student who has declared producing his/her discipline, these courses will explore the many and varied duties of the producer. Courses will include an overview of both the Hollywood studio system and the independent film world. Topics that will be offered include: how to find and solicit material, financing, supervising the budget process, physical production, and marketing and distribution. Special emphasis will be placed on developing, pitching and budgeting the third-year productions. This course must be taken for a total of 8 credits.

**FIM 347: Year Three Producer's Practicum** (1-2 credits each term)

This practicum will formalize and support the development, pre-production, production and post-production processes of the winter term third-year 12-minute super 16mm film projects. This year-long course will provide Year Three student producers with hands-on experience in developing, scheduling, budgeting, casting, securing locations, and arranging for all on-screen elements on their short film. Also, the development and pre-production of fourth-year projects for the following year will begin. This course must be taken for a total of 4 credits.

**FIM 360: Intermediate Editing and Sound** (1-2 credits each course)

For the student who has declared editing his/her specialization, these courses offer a series of topics that will delve into the specifics of film editing and sound recording equipment and techniques. Students will be trained on ProTools and the AVID. The sound editing of dialogue, ADR, music and FX will be explored. Various editing theories will also be explored, along with the mechanics of sound design, which complements this process. In Winter and Spring terms, the Year Three productions will provide the course material for editing, sound editing, and mixing assignments. This course must be taken for a total of 10 credits.

**FIM 367: Intermediate Editing & Sound Training** (1-2 credits each term)

Students in the Editing & Sound discipline will work one-on-one with their Editing & Sound faculty towards the refinement of their individual professional editorial skills and artistry as they apply them to the Year Three productions. This course must be taken for a total of 5 credits.

**FIM 380: Intermediate Cinematography** (2 credits each course)

For the student who has declared cinematography as his/her discipline, these courses offer a series of topics that cover the essential elements and techniques of film photography, such as scene production, rigging and pre-lighting workshops, gripping, gaffing, commercial production, the professional camera department, training on the Arriflex SR3 camera, film testing and lab procedures, digital imaging, the use of filters, and documentary camera techniques. This course must be taken for a total of 10 credits.

**FIM 387: Cinematography Production** (2 credits)

This practicum will formalize and support the development, pre-production, production and post-production of the winter term third-year 12-minute 16mm film or video project. The cinematographers will meet in pre-production with their mentors to discuss lighting style, shot selection, film stock, filters, etc., in preparation to shoot the third year project. Student and mentor will visit locations prior to shooting to discuss various aspects of the production and how they will be handled. Once shooting is complete, mentor and cinematographer will view dailies for discussion and analysis of the students' work. Also, the development and pre-production of fourth-year projects 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 sound stages, on limited budgets and with extensive peer collaboration.

**FIM 410: Advanced Screenwriting** (1-3 credits each term)

As screenwriting discipline students continue to work on their own individual feature-length projects, they will continue to explore various genres, such as the horror film, the dark comedy, and specific instruction in writing the low-budget feature. Other topics may include advanced narrative structure and the business of screenwriting. Some of these classes will be in the format of screenings and analytical discussion, while others will be more workshop-oriented, requiring students to bring in high volumes of original material each week. This course must be taken for a total of 7 credits.

**FIM 417: Advanced Feature Screenplay Project** (1 credit each course)

Students will continue to work with a mentor on an individual basis in writing their second feature-length screenplay, and outlining a third. Assignments will include developing an initial concepts, structuring an outline, completing a first draft, and doing rewrites. This course must be taken for a total of 3 credits.

**FIM 420: Advanced Directing** (2 credits each course)

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, a dogme '95 production, creative expression, and the study of master-directors, such as Alfred Hitchcock. This course must be taken for a total of 8 credits.

**FIM 427: Advanced Directing Practicum** (1-2 credits each term)

This is a year long course involving the student director honing his/her practical directing skills in all phases of production during the process of directing a fourth year 15-minute super 16mm or digital video production. Student directors work closely with their faculty mentor during the entire script development, preproduction, production, and postproduction process. Students not selected to direct a fourth-year production must develop a thesis project in consultation with and under the supervision of their mentor. This series of courses continues to build on all directing theory classes taken up to this time and must be taken for a total of 4 credits.

**FIM 440: Advanced Producing** (2 credits each course)

Producing discipline students will receive detailed instruction in the intricacies of creative producing, physical production and post-production, and the licensing of various elements of a feature film. Students will analyze current film industry feature schedules and budgets. They will also compile their own feature-length film budgets.

Students will be exposed to the legal side of filmmaking as a business, through instruction on financing, distribution, and production contracts. They will also receive special instruction in preparing their resumes and portfolios for their transition to the profession. This course must be taken for a total of 8 credits.

**FIM 447: Year Four Producer's Practicum** (1-2 credits each term)

This practicum will formalize and support the development, pre-production, production and post-production processes of the fall term fourth-year 15-minute super-16mm film projects. This year-long practicum will provide Year Four student producers with further training in developing, scheduling, budgeting, casting, securing locations, and arranging for all on-screen elements on their short film. Fourth Year producers will also serve as mentors to second and third-year producers. Those students not chosen to work on a fourth year film will develop a senior thesis project that will be mentored by the producing faculty. This course must be taken for a total of 4 credits.

**FIM 460: Advanced Editing and Sound** (1-2 credits each course)

Students will continue their training on ProTools, AVID, and Final Cut Pro. The sound editing of dialogue, ADR, music and FX will be further explored. Advanced editing aesthetics will also be examined, along with the mechanics of sound design, which complements this process. Through the editing of the Year Four productions, editing and sound discipline students will delve more deeply into the specifics of film editing and sound recording equipment and techniques. There will also be emphasis on making internship connections in the industry, getting a job, and building a career. This course must be taken for a total of 9 credits.



**FIM 467: Advanced Editing & Sound Training** (1-2 credits each term)

Students in the Editing & Sound discipline will continue to work one-on-one with their Editing & Sound faculty towards the refinement of their individual professional editorial skills and artistry as they apply them to the Year Four productions. This course must be taken for a total of 4 credits.

**FIM 480: Advanced Cinematography** (2 credits each course)

While shooting their fourth-year productions, cinematography students will receive instruction in the final image and color timing of their projects. Topic courses will also be offered in special effects cinematography, including blue-screen and green-screen techniques, and advanced equipment training with special heads, cranes, Steadicam, etc. Time will also be spent looking at the work of cinematography masters, discussing in-depth the development of the art of cinematography and how it has evolved. In order to prepare the student for his/her professional career, students will also be instructed in the development of a cinematography reel, resume, and portfolio. This course must be taken for a total of 10 credits.

**FIM 487: Cinematography Thesis Production** (2 credits)

Students in this practicum will be involved in the development, pre-production, production and post-production of the fall term fourth-year 15-minute 16mm film thesis project. The cinematographer will meet in pre-production with his/her mentor to discuss lighting style, shot selection, film stock, filters, etc., in preparation to shoot the fourth year thesis. Student and mentor will visit locations prior to shooting to discuss various aspects of the production and how they will be handled. Once shooting is complete, mentor and cinematographer will view dailies for discussion and analysis of the student cinematographer's work. This workshop continues to provide hands-on experience in the making of short narrative films on both location and sound stages, on limited budgets and with extensive peer collaboration. Any cinematography student not chosen to work on a fourth-year production will submit an individual Senior Thesis proposal that is designed around a specific aspect of cinematography. Individual thesis projects will not be production-oriented, but rather research-based.

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

Offered at the end of Spring Term, Intensive Arts is a focused series of screenings, workshops and seminars featuring prominent guest artists and their work. Students will have an opportunity to discuss their own work with visiting filmmakers, gaining critical feedback, as well as learning through example from the insights and creative work of the visiting guest artists. Intensive Arts is graded on a Pass/Fail basis; failure to attend all required Intensive Arts activities will result in the student receiving an F on his/her transcript.

## **The Master of Fine Arts in Film Music Composition**

The MFA program in Film Music Composition at the School of Filmmaking offers a unique opportunity for the nascent film composer to fully collaborate in a working production and post-production environment with student filmmakers. Student composers have the opportunity to score numerous student productions over the course of the two-year program, while honing their musical and compositional skills. Film Music Composition students take courses specifically designed to equip the composer with a variety of skills. These include digital and analog recording; orchestrating; conducting; the film music business; scoring for feature film, television and new media; and collaborating with directors, producers, editors and musicians. Students score films of a variety of styles (narrative fiction, animation, documentary and experimental) and various lengths and formats (as short as five minutes and as long as 15 minutes).

The depth and intensity of the training, along with the curricular diversity offered by a specialized faculty, provide the variety of experience necessary to function successfully within the high competitive world of film music composition.

### **Admission to the Graduate Program in Film Music Composition**

Admission to the program is highly selective. Qualified applicants must have earned a Bachelor of Arts or Science degree, preferably with a concentration or major in music, although equivalent experience will be considered. Applicants must demonstrate compositional skills, as well as performance abilities on an instrument. Whether the entering composer is focused on traditional, jazz, rock or hip-hop, performance and compositional/creative skills must be documented.

### **Transfer Credit or Advanced Placement**

Transfer and/or advanced placement credits will be considered on a case-by-case basis.

### **Minimum Grade Requirements**

Graduate students in the MFA program must maintain a grade of 2.8 (B-) or higher in each of their film Music Composition courses. Earning less than a 2.8 is grounds for dismissal from the program.

### **Master of Fine Arts in Film Music Composition Requirements**

		Credits Per Term	Total Hours
<b>Year One</b>			
FIM 611, 612, 613	Film Music Composition Seminar	3,3,3	9
FIM 617, 618, 619	Electronic Technology & Recording Techniques	2,2,2	6
FIM 621, 622	Film Music Analysis	2,2	4
FIM 631, 632, 633	Critical Perspectives: America Cinema	3,3,3	9
FIM 671, 672, 673	Jazz Harmony and Orchestration	2,2,2	6
FIM 679	Film Ethics	2	2
FIM 599	Intensive Arts	2	<u>2</u>
		Total	38
<b>Year Two</b>			
FIM 711, 712	Film Music Composition Seminar	3,3	6
FIM 721, 722	Film Music Analysis	2,2	4
FIM 731, 732, 733	Critical Perspectives: International Cinema	3,3,3	9
FIM 798	Film Music Practicum	2	2
FIM 799	Film Scoring Thesis	3	3
FIM 599	Intensive Arts	2	<u>2</u>
		Total	26
Total Hours Required for M.F.A. in Film Music Composition		64 Credit Hours	

## Course Descriptions – Graduate Film Music Composition

### FMU 599: **Intensive Arts** (2 credits each course)

Offered at the end of Spring Term, Intensive Arts is a focused series of screenings, workshops and seminars featuring prominent guest artists in the motion picture field. Students will have an opportunity to discuss their own compositional work with visiting filmmakers, gaining critical feedback, as well as learning through example from the insights and creative work for the visiting guests. Intensive Arts is graded on a Pass/Fail basis. This course must be taken for a total of 4 credits.

### FMU 611, 612, 613: **Film Music Composition Seminar** (9 credits)

The Film Music Composition Seminar focuses on the creative and technical aspects of composing 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.

### FMU 617, 618, 619: **Electronic Technology & Recording Techniques** (6 credits)

This course is designed to teach the student the skills required to compose with a computer using samples, working with click tracks, streamers, using Quick Time Movie, digital editing as well as the recording of live instruments, and printing parts for players in the recording studio.

### FMU 621, 622, 623: **Film Music Analysis** (2 credits each term)

This series of courses entails analyzing the musical components of a film score. Students will be required to note the film theme, how it was developed, where it enters and exits the film, and how it supports the dramatic intentions of the filmmaker.

### FMU 631, 632, 633: **Classics of World Cinema** (2 credits each term)

An overview of silent and sound-film classics from Hollywood and around the world. 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. In addition to learning and being tested on various aspects of film history and aesthetics, Film Music Composition students will be required, once per term, to present an analysis of the source music and score of one of the feature films screened in class.

### FMU 671, 672, 673: **Jazz Harmony and Orchestration** (6 credits)

This course will introduce the vocabulary of jazz harmony. Students will learn the chord symbols, multiple part writing, transpositions used in writing for various instruments, harmonic substitutions, and conducting big bands. Students will have the opportunity to write music for a live jazz band, conduct, and have their work recorded onto a CD.

### FMU 711, 712: **Film Music Composition Seminar** (6 credits)

This course is an advanced level of the Film Music Composition Seminar, which focuses on the creative and technical aspects of composing 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.

### FMU 721, 722, 723: **Film Music Analysis** (2 credits each term)

This series of courses is a continuation of FMU 621, 622, 623, as the student composer engages in detailed analyses of the musical components of a film score. Students will be required to note the film theme, how it was developed, where it enters and exits the film, and how it supports the dramatic intentions of the filmmaker.

**FMU 731: Cinema Studies** (2 credits each course)

Various topic courses that explore diverse film genres and areas of film history and aesthetics. Courses may include visual nonfiction, film ethics, comparative directors, the art of adaptation, reflexive cinema, film noir, French New Wave, American New Wave, contemporary Asian cinema, science fiction, and silent film classics. Part of the required course work for Film Music Composition students enrolled in FMU 730 will be to present an analysis of the source music and score of one of the feature films screened in class. This course must be taken for a total of 4 credits.

**FMU 798: Film Music Practicum** (1 credit)

This course will focus on the practical aspects of a career in film music composition. Lectures will cover a diverse body of information, including agents, lawyers, managers, performance societies, publishing, demos, music budgets, recording sessions, payroll preparation, royalties and unions.

**FMU 799: Film Scoring Thesis** (3 credits)

During the spring term of the program's second year, composers will be required to spot and score a Year Four Senior Thesis film in collaboration with a student director and producer. In the event a composer is not selected to work on a film in the post process, a previously produced fourth year Senior Thesis film will substitute. The film score will be developed, composed, edited, and mixed into the film with the intention of demonstrating advanced scoring skills in satisfying the requirements of being awarded of Master of Fine Arts in Film Music Composition.

## **SUMMER SESSION**

The School of Filmmaking conducts a Summer Session in Filmmaking for high school students, which stresses the conservatory approach to professional training. Students work closely with professional filmmakers and teaching assistants who are upperclassmen in the School of Filmmaking, 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. For more information go to the [www.ncsa.edu](http://www.ncsa.edu) home page, click on "Summer Session," and then click on "Filmmaking."

# **THE SCHOOL OF MUSIC**

Thomas Clark, Dean

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.

## **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.

## **High School Diploma with a Concentration in Music**

Students enrolled in the high school music program are expected to exhibit exceptional ability or promise in their area of concentration and demonstrate appropriate progress as determined by their major teachers. Students will complement their work in the studio with ensembles, chamber music, and courses in music theory and literature designed to prepare students well for the demands of a typical undergraduate music program. All pre-college students follow the academic curriculum prescribed by the state of North Carolina for its high school diploma.

## **Standards of Achievement and Evaluation**

### **Graduation Requirements**

To receive a high school diploma, 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. Required musical instruction includes weekly lessons and master classes; chamber music and large ensembles may be assigned by the major teacher. Students in 11th and 12th grades are required to enroll in College Preparatory Music Theory, College Preparatory Aural Skills, or College Preparatory Music Literature, as assigned by the theory faculty.

### **Concentration in Music**

Successful completion of the three-term College Preparatory Music Theory sequence (MUS 004, 005, 006), as well as satisfactory progress in individual performance instruction, is required for students to receive the designation “Concentration in Music” on their high school diplomas.

### **Special Students**

The School of Music offers private instruction in performance and composition 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:

Private Instruction

Chamber Music

Large Ensembles

Performance Hour

College Preparatory Music Theory (11<sup>th</sup> & 12<sup>th</sup> grade)

College Preparatory Aural Skills (11<sup>th</sup> & 12<sup>th</sup> grade)

College Preparatory Music Literature (11<sup>th</sup> & 12<sup>th</sup> grade)

### **High School Course Descriptions**

#### **MUS 004, 005, 006: College Preparatory Music Theory**

A college preparatory course intended for high school juniors and seniors, this course is designed to help students achieve fluency in written and aural fundamentals of music, including clef reading, intervals, major and minor scales, triads, seventh chords, and simple melodic and harmonic analysis. Class work is supplemented by required drill work in the music lab.

#### **MUS 011, 012, 013: College Preparatory Aural Skills**

A college preparatory course intended for high school juniors and seniors, this course is designed specifically to prepare students for undergraduate aural skills work. Prerequisite: MUS 006 or equivalent. Instructor’s permission required.

#### **MUS 014, 015, 016: College Preparatory Music Literature**

A college preparatory course intended for high school juniors and seniors, this course focuses on detailed stylistic consideration (both aurally and through score study) of selected representative works from the contrasting styles of Western art music from the Middle Ages to the present. Works are placed in broad historical and cultural context, but the priority of the course is score study. Prerequisite: MUS 006.

#### **MUS 0390: Performance Hour**

Attendance at weekly Performance Hour is required of all high school music students.

#### **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. May be required of any student who fails College Preparatory Music Theory.

### **MUS 0599: 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.”

## **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 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.

### **Arts Diploma in Music (Four-year college program)**

The Arts Diploma program is designed for those students 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 academic courses after consultation with a representative of the Division of Undergraduate Academic Programs and with the approval of the School of Music’s Assistant Dean for Undergraduate Programs.

The School of Music offers the Bachelor of Music and the Arts Diploma in Music 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, and international students must submit a certified English translation for each transcript), a résumé detailing the applicant's artistic experience and educational objectives, a repertoire list, and 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. To qualify for a College Arts Diploma 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.

### **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 for Undergraduate Programs in consultation with the appropriate faculty and approved by the Dean of the School of Music. To receive transfer credit a student must make a formal request by letter to the Assistant Dean for Undergraduate Programs.

### **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 evaluations. Based on the results of these evaluations, students either will be given advanced placement, or they will be placed in honors or regular streams of these courses.

### **Grades**

The following grading scale will be in effect for all undergraduate level courses (a "+" or "-") may be attached to each letter except "F": A = Excellent, B = Good, C = Satisfactory, D = Unsatisfactory, F = Failing. In addition, the grade of "P" may be assigned for such courses designated as evaluated on a Pass/Fail basis. Finally, I = Incomplete and W = Withdrew may be assigned as appropriate.



Each term, a student must earn at least a “B-” (2.8) in his/her major lessons and an average of at least a “C” (2.0) in all other music courses.

Students earning a Bachelor of Music degree are expected to adhere to the policies of the Undergraduate Academic Program.

**Academic Requirements**

The following courses from the Undergraduate Academic Program 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
Academic 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
Academic Elective	2 credits

## **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: 128**

		Credits per Term	Total Credits
<b>Year One</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 101, 102, 103	Foundations of Music I: Aural Skills	2 2 2	6
MUS 104, 105, 106	Foundations of Music I: Theory	2 2 2	6
MUS 107, 108, 109	Foundations of Music I: Keyboard Skills	2 2 2	6
MUS 141	Foundations of Music I: Introduction to Styles	1	1
MUS 390	Performance Hour	1 1	2
MUS 599	Intensive Arts Projects	2	2
<b>Year One Total</b>			<b>32</b>
<b>Year Two</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 201, 202, 203	Foundations of Music II: Aural Skills	2 2 2	6
MUS 204, 205, 206	Foundations of Music II: Theory	2 2 2	6
MUS 207, 208, 209	Foundations of Music II: Keyboard Skills	2 2 2	6
MUS 241, 242, 243	History of Musical Styles I: Antiquity – 1650; 1650 – 1800; 1800 – 1880	2 2 2	6
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Two Total</b>			<b>38</b>
<b>Year Three</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 341, 342, 343	History of Musical Styles II: 1880 – 1918; 1918 – 1950; 1950 – present	2 2 2	6
MUS 493	Career Development Seminar	1	1
MUS 528	Symphonic Repertoire for Brass	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Three Total</b>			<b>24</b>
<b>Year Four</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 314, 315, 316	Orchestration	1 1 1	3
MUS 491, 492	Career Development Seminar	1 1	2
MUS XXX	Music Electives	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Four Total</b>			<b>22</b>

A minimum of 12 credits of ensemble study is required, including no less than one year (three credits) of chamber music.

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Assignments are approved by the major teacher up to and beyond the minimum.

ARTS DIPLOMA TOTAL

128

ACADEMICS

36

B.M. TOTAL

164

## 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** -- Each student develops 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** (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: 132

		Credits per Term	Total Credits
<b>Year One</b>			
MUS 410	Composition Lessons and Seminar	3 3 3	9
MUS 101, 102, 103	Foundations of Music I: Aural Skills	2 2 2	6
MUS 104, 105, 106	Foundations of Music I: Theory	2 2 2	6
MUS 107, 108, 109	Foundations of Music I: Keyboard Skills	2 2 2	6
MUS 141	Foundations of Music I: Introduction to Styles	1	1
MUS 111, 112	Introduction to Music Technology	1 1	2
MUS 300	Secondary Piano Lessons	1 1 1	3
MUS 314, 315, 316	Orchestration	1 1 1	3
MUS 390	Performance Hour	1 1	2
MUS 599	Intensive Arts Projects	2	2
<b>Year One Total</b>			<b>40</b>
<b>Year Two</b>			
MUS 410	Composition Lessons and Seminar	3 3 3	9
MUS 201, 202, 203	Foundations of Music II: Aural Skills	2 2 2	6
MUS 204, 205, 206	Foundations of Music II: Theory	2 2 2	6
MUS 207, 208, 209	Foundations of Music II: Keyboard Skills	2 2 2	6
MUS 241, 242, 243	History of Musical Styles I: Antiquity – 1650; 1650 – 1800; 1800 – 1880	2 2 2	6
MUS 311, 312, 313	Counterpoint	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Two Total</b>			<b>41</b>

<b>Year Three</b>			
MUS 410	Composition Lessons and Seminar	3 3 3	9
MUS 341, 342, 343	History of Musical Styles II: 1880 – 1918; 1918 – 1950; 1950 – present	2 2 2	6
MUS 354, 355, 356	Instrumental Conducting	1 1 1	3
MUS 493	Career Development Seminar		1
MUS 599	Third-Year Project		2
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Three Total</b>			<b>26</b>

<b>Year Four</b>			
MUS 410	Composition Lessons and Seminar	3 3 3	9
MUS 491, 492	Career Development Seminar	1 1	2
MUS 511, 512, 513	Electronic Music Composition	1 1 1	3
MUS 599	Composition Recital		3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Four Total</b>			<b>22</b>

A minimum of three terms of ensemble performance (e.g. Cantata Singers) is required. 3

ARTS DIPLOMA TOTAL	132
ACADEMICS	36
B.M. TOTAL CREDITS	168

## ***GUITAR***

### **Minimum Music Credits: 131**

		Credits per Term	Total Credits
<b>Year One</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 101, 102, 103	Foundations of Music I: Aural Skills	2 2 2	6
MUS 104, 105, 106	Foundations of Music I: Theory	2 2 2	6
MUS 107, 108, 109	Foundations of Music I: Keyboard Skills	2 2 2	6
MUS 141	Foundations of Music I: Introduction to Styles	1	1
MUS 390	Performance Hour		2
MUS 599	Intensive Arts Projects	2	2
<b>Year One Total</b>			<b>32</b>

<b>Year Two</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 201, 202, 203	Foundations of Music II: Aural Skills	2 2 2	6
MUS 204, 205, 206	Foundations of Music II: Theory	2 2 2	6
MUS 207, 208, 209	Foundations of Music II: Keyboard Skills	2 2 2	6
MUS 241, 242, 243	History of Musical Styles I: Antiquity – 1650; 1650 – 1800; 1800 – 1880	2 2 2	6
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Two Total</b>			<b>38</b>

<b>Year Three</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 321, 322, 323	Guitar History and Literature	2 2 2	6
MUS 341, 342, 343	History of Musical Styles II: 1880 – 1918; 1918 – 1950; 1950 – present	2 2 2	6
MUS 493	Career Development Seminar		1
MUS XXX	Music Electives	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Three Total</b>			<b>30</b>

<b>Year Four</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 421, 422, 423	Guitar Pedagogy	2 2 2	6
MUS 491, 492	Career Development Seminar	1 1	2
MUS XXX	Music Electives	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Four Total</b>			<b>25</b>

A minimum of six terms of guitar ensemble or chamber music is required. 6

ARTS DIPLOMA TOTAL	131
ACADEMICS	36
B.M. TOTAL	167

### **HARP**

**Minimum Music Credits: 128**

		Credits per Term	Total Credits
<b>Year One</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 101, 102, 103	Foundations of Music I: Aural Skills	2 2 2	6
MUS 104, 105, 106	Foundations of Music I: Theory	2 2 2	6
MUS 107, 108, 109	Foundations of Music I: Keyboard Skills	2 2 2	6
MUS 141	Foundations of Music I: Introduction to Styles	1	1
MUS 565	Harp Ensemble	1 1 1	3
MUS 390	Performance Hour	1 1	2
MUS 599	Intensive Arts Projects	2	2
<b>Year One Total</b>			<b>35</b>

<b>Year Two</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 201, 202, 203	Foundations of Music II: Aural Skills	2 2 2	6
MUS 204, 205, 206	Foundations of Music II: Theory	2 2 2	6
MUS 207, 208, 209	Foundations of Music II: Keyboard Skills	2 2 2	6
MUS 241, 242, 243	History of Musical Styles I: Antiquity – 1650; 1650 – 1800; 1800 – 1880	2 2 2	6
MUS 300	Secondary Piano	1 1 1	3
MUS 565	Harp Ensemble	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Two Total</b>			<b>44</b>

<b>Year Three</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 341, 342, 343	History of Musical Styles II: 1880 – 1918; 1918 – 1950; 1950 – present	2 2 2	6
MUS 361, 362	Harp Literature	1 1	2
MUS 363	Harp Pedagogy		1
MUS 493	Career Development Seminar		1
MUS 565	Harp Ensemble	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Three Total</b>			<b>27</b>

<b>Year Four</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 491, 492	Career Development Seminar	1 1	2
MUS 565	Harp Ensemble	1 1 1	3
MUS XXX	Music Electives	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Four Total</b>			<b>22</b>

ARTS DIPLOMA TOTAL	128
ACADEMICS	36
B.M. TOTAL	164

## **ORGAN**

**Minimum Music Credits: 129**

		Credits per Term	Total Credits
<b>Year One</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 101, 102, 103	Foundations of Music I: Aural Skills	2 2 2	6
MUS 104, 105, 106	Foundations of Music I: Theory	2 2 2	6
MUS 137, 138, 139	Foundations of Music I: Keyboard Skills for Pianists & Organists	1 1 1	3
MUS 141	Foundations of Music I: Introduction to Styles	1	1
MUS 300	Secondary Piano or Harpsichord	1 1 1	3
MUS 576	Cantata Singers	1 1 1	3
MUS 390	Performance Hour		2
MUS 599	Intensive Arts Projects	2	2
<b>Year One Total</b>			<b>35</b>

<b>Year Two</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 201, 202, 203	Foundations of Music II: Aural Skills	2 2 2	6
MUS 204, 205, 206	Foundations of Music II: Theory	2 2 2	6
MUS 237, 238, 239	Foundations of Music II: Keyboard Skills for Pianists & Organists	1 1 1	3
MUS 241, 242, 243	History of Musical Styles I: Antiquity – 1650; 1650 – 1800; 1800 – 1880	2 2 2	6
MUS 300	Secondary Piano or Harpsichord	1 1 1	3
MUS 576	Cantata Singers	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Two Total</b>			<b>41</b>

<b>Year Three</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 311, 312, 313	Counterpoint	1 1 1	3
MUS 334, 335, 336	Sacred Music Skills	1 1 1	3
MUS 341, 342, 343	History of Musical Styles II: 1880 – 1918; 1918 – 1950; 1950 – present	2 2 2	6
MUS 351, 352, 353 OR	Choral Conducting	1 1 1	3
MUS 354, 355, 356	Instrumental Conducting		
MUS 493	Career Development Seminar		1
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Three Total</b>			<b>30</b>

<b>Year Four</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 434, 435, 436	Organ History and Literature	1 1 1	3
MUS 497	Organ Pedagogy		1
MUS 491, 492	Career Development Seminar	1 1	2
MUS XXX	Advanced Theory/Analysis Music Electives	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Four Total</b>			<b>23</b>

Organ students (both degree and diploma) are required to perform a minimum of three recitals as part of their Applied Lessons requirements.

ARTS DIPLOMA TOTAL	129
ACADEMICS	36
B.M. TOTAL	165

## ***PERCUSSION***

**Minimum Music Credits: 132**

		Credits per Term	Total Credits
<b>Year One</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 101, 102, 103	Foundations of Music I: Aural Skills	2 2 2	6
MUS 104, 105, 106	Foundations of Music I: Theory	2 2 2	6
MUS 107, 108, 109	Foundations of Music I: Keyboard Skills	2 2 2	6
MUS 141	Foundations of Music I: Introduction to Styles	1	1
MUS 560	Ensembles for Percussionists	1 1 1	3
MUS 567	NCSA Percussion Ensemble	1 1 1	3
MUS 390	Performance Hour		2
MUS 599	Intensive Arts Projects	2	2
<b>Year One Total</b>			<b>38</b>



<b>Year Two</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 201, 202, 203	Foundations of Music II: Aural Skills	2 2 2	6
MUS 204, 205, 206	Foundations of Music II: Theory	2 2 2	6
MUS 207, 208, 209	Foundations of Music II: Keyboard Skills	2 2 2	6
MUS 241, 242, 243	History of Musical Styles I: Antiquity – 1650; 1650 – 1800; 1800 – 1880	2 2 2	6
MUS 560	Ensembles for Percussionists	1 1 1	3
MUS 567	NCSA Percussion Ensemble	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Two Total</b>			<b>44</b>

<b>Year Three</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 341, 342, 343	History of Musical Styles II: 1880 – 1918; 1918 – 1950; 1950 – present	2 2 2	6
MUS 493	Career Development Seminar		1
MUS 560	Ensembles for Percussionists	1 1 1	3
MUS 567	NCSA Percussion Ensemble	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Three Total</b>			<b>27</b>

<b>Year Four</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 491, 492	Career Development Seminar	1 1	2
MUS 560	Ensembles for Percussionists		1 1 2
MUS 567	NCSA Percussion Ensemble	1 1 1	3
MUS XXX	Music Electives (Introduction to Music Technology recommended)	1 1	2
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Four Total</b>			<b>23</b>

ARTS DIPLOMA TOTAL	132
ACADEMICS	36
B.M. TOTAL	168

## **PIANO**

### **Minimum Music Credits: 122**

		Credits per Term	Total Credits
<b>Year One</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 101, 102, 103	Foundations of Music I: Aural Skills	2 2 2	6
MUS 104, 105, 106	Foundations of Music I: Theory	2 2 2	6
MUS 137, 138, 139	Foundations of Music I: Keyboard Skills for Pianists & Organists	1 1 1	3
MUS 141	Foundations of Music I: Introduction to Styles	1	1
MUS 131, 132, 133	Collaborative Piano Class	1 1 1	3
MUS 390	Performance Hour		1 1 2
MUS 599	Intensive Arts Projects	2	2
<b>Year One Total</b>			<b>32</b>

<b>Year Two</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 201, 202, 203	Foundations of Music II: Aural Skills	2 2 2	6
MUS 204, 205, 206	Foundations of Music II: Theory	2 2 2	6
MUS 237, 238, 239	Foundations of Music II: Keyboard Skills for Pianists & Organists	1 1 1	3
MUS 241, 242, 243	History of Musical Styles I: Antiquity – 1650; 1650 – 1800; 1800 – 1880	2 2 2	6
MUS 131, 132, 133 OR	Collaborative Piano Class (additional three terms)	1 1 1	3
MUS 509	Chamber Music		
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Two Total</b>			<b>38</b>

<b>Year Three</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 331, 332, 333	Piano Literature: Baroque/Classical; Romantic; Modern/Contemporary	1 1 1	3
MUS 341, 342, 343	History of Musical Styles II: 1880 – 1918; 1918 – 1950; 1950 – present	2 2 2	6
MUS 493	Career Development Seminar		1
MUS 509	Chamber Music	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Three Total</b>			<b>27</b>

<b>Year Four</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 431, 432	Piano Literature: Art Song; Chamber Music	1 1	2
MUS 433	Piano Pedagogy		1
MUS 491, 492	Career Development Seminar	1 1	2
MUS XXX	Music Electives (continuation of collaborative piano or chamber music is strongly recommended for partial fulfillment of this requirement)	2 2 2	6
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Four Total</b>			<b>25</b>

ARTS DIPLOMA TOTAL	122
ACADEMICS	36
B.M. TOTAL	158

## SAXOPHONE

Minimum Music Credits: 128

		Credits per Term	Total Credits
<b>Year One</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 101, 102, 103	Foundations of Music I: Aural Skills	2 2 2	6
MUS 104, 105, 106	Foundations of Music I: Theory	2 2 2	6
MUS 107, 108, 109	Foundations of Music I: Keyboard Skills	2 2 2	6
MUS 141	Foundations of Music I: Introduction to Styles	1	1
MUS 390	Performance Hour	1 1	2
MUS 599	Intensive Arts Projects	2	2
<b>Year One Total</b>			<b>32</b>
<b>Year Two</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 201, 202, 203	Foundations of Music II: Aural Skills	2 2 2	6
MUS 204, 205, 206	Foundations of Music II: Theory	2 2 2	6
MUS 207, 208, 209	Foundations of Music II: Keyboard Skills	2 2 2	6
MUS 241, 242, 243	History of Musical Styles I: Antiquity – 1650; 1650 – 1800; 1800 – 1880	2 2 2	6
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Two Total</b>			<b>38</b>
<b>Year Three</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 314, 315, 316	Orchestration	1 1 1	3
MUS 341, 342, 343	History of Musical Styles II: 1880 – 1918; 1918 – 1950; 1950 – present	2 2 2	6
MUS 493	Career Development Seminar	1	1
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Three Total</b>			<b>24</b>
<b>Year Four</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 324, 325, 326	Saxophone Literature & Pedagogy	1 1 1	3
MUS 491, 492	Career Development Seminar	1 1	2
MUS XXX	Music Electives	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Four Total</b>			<b>22</b>

A minimum of 12 credits of ensemble study is required, including no fewer than three credits of chamber music.

12

Assignments are approved by the major teacher up to and beyond the minimum.

ARTS DIPLOMA TOTAL

128

ACADEMICS

36

B.M. TOTAL

164

## STRINGS

Minimum Music Credits: 128

		Credits per Term	Total Credits
<b>Year One</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 101, 102, 103	Foundations of Music I: Aural Skills	2 2 2	6
MUS 104, 105, 106	Foundations of Music I: Theory	2 2 2	6
MUS 107, 108, 109	Foundations of Music I: Keyboard Skills	2 2 2	6
MUS 141	Foundations of Music I: Introduction to Styles	1	1
MUS 390	Performance Hour	1 1	2
MUS 599	Intensive Arts Projects	2	2
<b>Year One Total</b>			<b>32</b>
<b>Year Two</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 201, 202, 203	Foundations of Music II: Aural Skills	2 2 2	6
MUS 204, 205, 206	Foundations of Music II: Theory	2 2 2	6
MUS 207, 208, 209	Foundations of Music II: Keyboard Skills	2 2 2	6
MUS 241, 242, 243	History of Musical Styles I: Antiquity – 1650; 1650 – 1800; 1800 – 1880	2 2 2	6
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Two Total</b>			<b>38</b>
<b>Year Three</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 341, 342, 343	History of Musical Styles II: 1880 – 1918; 1918 – 1950; 1950 – present	2 2 2	6
MUS 493	Career Development Seminar	1	1
MUS 568	Symphonic Repertoire for Strings	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Three Total</b>			<b>24</b>
<b>Year Four</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 491, 492	Career Development Seminar	1 1	2
MUS 568 OR	Symphonic Repertoire for Strings (three additional terms required for bassists; optional for others)		
MUS 311, 312, 313 OR	Counterpoint	1 1 1	3
MUS XXX	Music Electives		
MUS XXX	Music Electivea	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Four Total</b>			<b>22</b>

A minimum of 12 credits of ensemble study is required, including no fewer than three credits of chamber music.

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Students are required to participate in all school orchestra rehearsals and concerts for which seating is available.

ARTS DIPLOMA TOTAL  
ACADEMICS

128  
36

**VOICE****Minimum Music Credits: 135**

		Credits per Term	Total Credits
<b>Year One</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 101, 102, 103	Foundations of Music I: Aural Skills	2 2 2	6
MUS 104, 105, 106	Foundations of Music I: Theory	2 2 2	6
MUS 107, 108, 109	Foundations of Music I: Keyboard Skills	2 2 2	6
MUS 141	Foundations of Music I: Introduction to Styles	1	1
MUS 173	Stage Makeup for Singers		1
MUS 174, 175, 176	Dance Movement	1 1 1	3
MUS 177, 178, 179	Vocal Diction: Italian; German; French	1 1 1	3
MUS 576	Cantata Singers	1 1 1	3
MUS 390	Performance Hour		2
MUS 599	Intensive Arts Projects	2	2
<b>Year One Total</b>			<b>42</b>
<b>Year Two</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 201, 202, 203	Foundations of Music II: Aural Skills	2 2 2	6
MUS 204, 205, 206	Foundations of Music II: Theory	2 2 2	6
MUS 277, 278, 279	Keyboard Skills for Singers	2 2 2	6
MUS 274, 275, 276	Acting for Singers	1 1 1	3
MUS 576	Cantata Singers	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Two Total</b>			<b>38</b>
<b>Year Three</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 241, 242, 243	History of Musical Styles I: Antiquity – 1650; 1650 – 1800; 1800 – 1880	2 2 2	6
MUS 381, 382, 383	Vocal Literature: Baroque/Classical; Romantic; Modern/Contemporary	1 1 1	3
MUS 493	Career Development Seminar		1
MUS 576	Cantata Singers	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Three Total</b>			<b>27</b>

<b>Year Four</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 341, 342, 343	History of Musical Styles II: 1880 – 1918; 1918 – 1950; 1950 – present	2 2 2	6
MUS 491, 492	Career Development Seminar	1 1	2
MUS 576	Cantata Singers	1 1 1	3
MUS XXX	Music Electives (approved Undergraduate Academic courses may be substituted)	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Four Total</b>			<b>28</b>

Note: One year each of Italian, German, and French language study is required for both the Bachelor of Music degree and the Arts Diploma.

MINIMUM MUSIC CREDITS	135
REQUIRED LANGUAGE STUDY	18
ARTS DIPLOMA TOTAL	153
MINIMUM MUSIC CREDITS	135
ACADEMICS FOR B.M. (including REQUIRED LANGUAGE STUDY)	36
B.M. TOTAL	171

## **WOODWINDS**

### **Minimum Music Credits: 131-134**

		Credits per Term	Total Credits
<b>Year One</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 101, 102, 103	Foundations of Music I: Aural Skills	2 2 2	6
MUS 104, 105, 106	Foundations of Music I: Theory	2 2 2	6
MUS 107, 108, 109	Foundations of Music I: Keyboard Skills	2 2 2	6
MUS 141	Foundations of Music I: Introduction to Styles	1	1
MUS 121, 122, 123	Bassoon Reed-Making, Maintenance, and Repair (required of bassoonists)	(1 1 1)	(3)
MUS 390	Performance Hour	1 1	2
MUS 599	Intensive Arts Projects	2	2
<b>Year One Total</b>			<b>32-35</b>

<b>Year Two</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 201, 202, 203	Foundations of Music II: Aural Skills	2 2 2	6
MUS 204, 205, 206	Foundations of Music II: Theory	2 2 2	6
MUS 207, 208, 209	Foundations of Music II: Keyboard Skills	2 2 2	6
MUS 241, 242, 243	History of Musical Styles I: Antiquity – 1650; 1650 – 1800; 1800 – 1880	2 2 2	6
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Two Total</b>			<b>38</b>

<b>Year Three</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 314, 315, 316	Orchestration	1 1 1	3
MUS 341, 342, 343	History of Musical Styles II: 1880 – 1918; 1918 – 1950; 1950 – present	2 2 2	6
MUS 493	Career Development Seminar		1
MUS 528	Symphonic Repertoire for Winds	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Three Total</b>			<b>27</b>
<b>Year Four</b>			
MUS 400	Applied Lessons and Studio Class	3 3 3	9
MUS 311, 312, 313	Counterpoint		
OR		1 1 1	3
MUS XXX	Music Electives		
MUS 491, 492	Career Development Seminar	1 1	2
MUS XXX	Additional Music Electives	1 1 1	3
MUS 390	Performance Hour	1 1 1	3
MUS 599	Intensive Arts Projects	2	2
<b>Year Four Total</b>			<b>22</b>

A minimum of 12 credits of ensemble study is required, including no fewer than three credits of chamber music.

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Assignments are approved by the major teacher up to and beyond the minimum.

ARTS DIPLOMA TOTAL	131-134
ACADEMICS	36
B.M. TOTAL	164-167

### 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 137, 138, 139: Foundations of Music I: Keyboard Skills for Pianists and Organists** (1 credit per term)

Coordinates with freshman Theory and Aural Skills classes to develop musicianship, improvisation, and score-reading skills in pianists and organists. Prerequisites for MUS 138: MUS 104, 137; prerequisites for MUS 139: MUS 105, 138.

**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. Also provides a brief historic overview of Western art music in preparation for the Styles sequence.

**MUS 161, 162, 163: Rhythm Section Fundamentals** (1 credit per term)

This course is designed for pianists, guitarists, bassists, and drummers who have an interest in performing with the jazz ensemble or in jazz chamber groups, but who need help with chart reading and style differentiation.

**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: Vocal Diction: Italian** (1 credit)

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 178: Vocal Diction: German** (1 credit)

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.

**MUS 179: Vocal Diction: French** (1 credit)

Introduction to French phonetics, mastery of 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 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: Foundations of Music II: Aural Skills** (2 credits per term)

Continuation of MUS 101, 102, 103 on a more advanced level. Coordinates with second-year Theory and Keyboard Skills classes. Prerequisites for MUS 201: MUS 103 & 106, or permission of instructor; prerequisites for MUS 202: MUS 201 & 204, or permission of instructor; prerequisites for MUS 203: MUS 202 & 205, or permission of instructor.

**MUS 204, 205, 206: Foundations of Music II: Theory** (2 credits per term)

Continued study of chromatic harmony, four-part writing and harmonic analysis; basic counterpoint; larger forms; orchestral transposition and score reading. Prerequisites for MUS 204: MUS 104, 105, 205; prerequisites for MUS 205: MUS 201 & 204; prerequisites for MUS 206: MUS 202 & 205.

**MUS 207, 208, 209: Foundations of Music II: Keyboard Skills** (2 credits per term)

Continuation of MUS 107, 108, 109. Prerequisites for MUS 207: MUS 106 & 109; prerequisites for MUS 208: MUS 204 & 207; prerequisites for MUS 209: MUS 205 & 208

**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 237, 238, 239: Foundations of Music II: Keyboard Skills for Pianists and Organists** (1 credit per term)

Continuation of MUS 137, 138, 139. Prerequisites for MUS 237: MUS 106, 109; prerequisites for MUS 238: MUS 204, 207; prerequisites for MUS 239: MUS 205, 208.

**MUS 241: History of Musical Styles I: Antiquity – 1650** (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. Prerequisite: MUS 141 or permission of the instructor.

**MUS 242: History of Musical Styles I: 1650 – 1800** (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: 1800 – 1880** (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 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 from 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: 1880 – 1918** (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: 1918 – 1950** (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: 1950 – Present** (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.

**MUS 351, 352, 353: Choral Conducting** (1 credit per term)

Study of basic conducting techniques, with emphasis on those needed for choral singing. MUS 351 explores basic conducting gestures. MUS 352 explores choral singing and choral sound. MUS 353 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, 242, 243; MUS 341, 342, 343).

**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, 242, 243; MUS 341, 342, 343).

**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)

Attendance at weekly Performance Hour is required of all high school and undergraduate music students.

**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 voicing, 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 19<sup>th</sup> and early 20<sup>th</sup> centuries.

**MUS 432: Piano Literature: Chamber Music** (1 credit)

Overview and analysis of major works for piano in diverse instrumental ensembles, 18<sup>th</sup> 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 résumés, 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: School of the Arts Contemporary Ensemble (SACE)** (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, and computer music programming environments. The course will also include compositional strategies and analysis of recognized classic works in the genre.

**MUS 520: Trombone Choir** (1 credit per term)

Performance in trombone choir.

**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 that 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 and Production. Workshop productions of opera scenes from several operas, with students learning a variety of roles. Prerequisite: by permission of instructor.

**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 also 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.

## **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, voice, 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 and international students must submit a certified English translation for each transcript), a résumé detailing the applicant's artistic experience and educational objectives, a repertoire list, and 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 for Graduate Programs. With their approval, a recommendation to that effect will be signed by the Assistant Dean for Graduate Programs 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 approval by the dean of the School 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 for Graduate Programs 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.



## Grades

The following grading scale will be in effect for all undergraduate level courses (a “+” or “-” may be attached to each letter except “F”): A = Excellent, B = Good, C = Satisfactory, D = Unsatisfactory, F = Failing. In addition, the grade of “P” may be assigned for such courses designated as evaluated on a Pass/Fail basis. Finally, I = Incomplete and W = Withdrew may be assigned as appropriate.

Each term, a student must earn at least a “B-” (2.8) in his/her major lessons and an average of at least a “C” (2.0) in all other music courses.

## Master of Music Curricula

### *COLLABORATIVE PIANO*

<b>Year One</b>	<b>Course</b>	<b>Credits</b>
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
<b>Year Two</b>		
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 179, 271 for German diction, MUS 177, 178 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**

<b>Year One</b>	<b>Course</b>	<b>Credits</b>
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

### **GUITAR**

<b>Year One</b>	<b>Course</b>	<b>Credits</b>
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

<b>Year Two</b>		
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***

<b>Year One</b>	<b>Course</b>	<b>Credits</b>
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

<b>Year Two</b>		
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***

<b>Year One</b>	<b>Course</b>	<b>Credits</b>
MUS 600	Individual Performance Instruction	9
MUS 690	Performance Class	3
MUS 601, 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**

	<b>Course</b>	<b>Credits</b>
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**

	<b>Course</b>	<b>Credits</b>
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***

<b>Year One</b>	<b>Course</b>	<b>Credits</b>
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***

<b>Year One</b>	<b>Course</b>	<b>Credits</b>
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 Italian, German, French Enrichments I	1

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		38

### **Year Two**

MUS 700	Individual Performance Instruction	9
MUS 790	Performance Class	3
MUS 760	Recital	3
MUS 772, 773, 774	Fletcher Institute Italian, German, French Enrichments II	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		76

### **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)***

<b>Year One</b>	<b>Course</b>	<b>Credits</b>
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

## 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: **Fletcher Institute Italian Enrichment I** (1 credit per term)

Enrichment and practical application of Italian through conversation, literature and poetry with emphasis on the historical, cultural and artistic aspects of the language as it relates to opera.



**MUS 673: Fletcher Institute German Enrichment I** (1 credit per term)

Enrichment and practical application of German through conversation, literature and poetry with emphasis on the historical, cultural and artistic aspects of the language as it relates to opera.

**MUS 674: Fletcher Institute French Enrichment I** (1 credit per term)

Enrichment and practical application of French through conversation, literature and poetry with emphasis on the historical, cultural and artistic aspects of the language as it relates to opera.

**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 that 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, résumés 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: Fletcher Institute Italian Enrichment II** (1 credit per term)

Enrichment and practical application of Italian through conversation, literature and poetry with emphasis on the historical, cultural and artistic aspects of the language as it relates to opera. Prerequisite: MUS 672.

**MUS 773: Fletcher Institute German Enrichment II** (1 credit per term)

Enrichment and practical application of German through conversation, literature and poetry with emphasis on the historical, cultural and artistic aspects of the language as it relates to opera. Prerequisite: MUS 673.

**MUS 774: Fletcher Institute French Enrichment II** (1 credit per term)

Enrichment and practical application of French through conversation, literature and poetry with emphasis on the historical, cultural and artistic aspects of the language as it relates to opera. Prerequisite: MUS 674.

**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.

## **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 post-master's 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 and international students must submit a certified English translation for each transcript), a résumé detailing the applicant's artistic experience and educational objectives, a repertoire list, a project proposal (for instrumentalists), and 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 for Graduate Programs. With their approval, a recommendation to that effect will be signed by the Assistant Dean for Graduate Programs 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)***

<b>Year One</b>	<b>Course</b>	<b>Credits</b>
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)***

<b>Year One</b>	<b>Course</b>	<b>Credits</b>
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 his/her professional career.

## Summer Session

The Summer Session in Music offers lessons and master classes with NCSA's artist-faculty; courses in music theory and musicianship; and varied performing opportunities. Admission is open to all interested music students.

### “illuminations” at Manteo

The School of Music maintains a prominent presence in NCSA's summer arts festival at Roanoke Island Festival Park in 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 programs. 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.

## 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. Tours have taken groups such as the Jazz Ensemble, Cantata Singers and NCSA Symphony Orchestra to Charleston, S.C.; California; Philadelphia, Pa.; and New York City.

# **ACADEMIC PROGRAMS**

The primary mission of the North Carolina School of the Arts is to train young artists for professional careers in the arts. However, from its beginning, the School has had a strong commitment to providing a sound, supporting curriculum of academic studies to ensure the broader education of the artist. Vittorio Giannini, NCSA's founding president, put it this way as he spoke of his 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 High School Academic Program and the Undergraduate Academic Program offer young artists, eighth grade through college, the opportunity to broaden their perspective on themselves as individuals and as part of society. The academic curriculum focuses on those areas of the humanities and social and natural sciences that 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 academic programs encourages individualized attention to the academic needs and dreams of students.

## **High School Academic Program**

### **High School Diploma Requirements**

#### **Standards of Achievement and Evaluation**

Students must meet the course and credit requirements of the North Carolina School of the Arts for the high school diploma. These academic requirements are similar to the diploma requirements at traditional public and private high schools. Additionally, the High School Academic Program requires that all 12th-graders be enrolled in at least two academic courses, that all 11th-graders be enrolled in at least three academic courses, and that all 10th-graders, all 9th-graders, and all 8th-graders be enrolled in at least four courses throughout the school year. 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. NCSA high school students may not take academic courses in the High School Academic Program unless they are enrolled full-time in an NCSA arts program, with the exception of students approved by both the High School Academic Program and a student's art school for Non-Resident Status Graduation. Furthermore, no NCSA high school student may be simultaneously enrolled in another academic credit-granting school, including correspondence and on-line programs, without the permission of the High School Academic Program.

### **Admissions and Course Transfers**

The High School Academic Program reviews all high school admissions applications after applicants have been recommended for admission by the Schools of Dance, Drama, and Music and the Visual Arts Program. The High School Academic Program may agree to admit or deny admission to NCSA high school applicants.

The High School Academic Program transfers new students' prior course credits to NCSA transcripts. Once a student has been accepted to NCSA, no course credit may be transferred to NCSA, except for the courses in progress at the time of the student's initial admissions review, without the permission of the High School Academic Program. No coursework taken before the ninth grade may count toward the NCSA high school graduation requirements.

Home-school courses submitted for transfer credit are also subject to a review by subject-area faculty before credit is graded. If transfer credit is denied for one or more home-school courses, the student must take the course(s) in question while enrolled at NCSA. At the discretion of the High School Academic Program, home-school math and foreign language credits may be transferred only after the student has taken an NCSA placement test in those subjects prior to the first day of classes.

### **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 for a grade as his or her own will, at the teacher's discretion, receive no credit (a zero) for that assignment. The teacher may require that the student revise and re-submit the assignment for a grade, but this new grade may not replace the zero received on the earlier attempt. The High School Academic Program may withdraw a student from a course without credit if he or she repeatedly plagiarizes graded work.

### **Academic Probation**

Because a high school student's graduation from NCSA is contingent upon the successful completion of required academic courses, the High School Academic Program may place a newly admitted or currently enrolled student on academic probation if he/she has failed one or more academic courses in a previous term, or if currently enrolled students have acquired excessive absences in one or more academic courses during a previous term. Students placed on academic probation will receive a letter from the High School Academic Program detailing the reasons and expectations for their probationary term(s). Should a student fail to meet the expectations of the probation, the High School Academic Program may recommend that the student be withdrawn from NCSA.

## **Class Attendance**

Regular, prompt class attendance is a student's responsibility and the expectation of the faculty of the High School Academic Program. Each high school student is provided with a copy of the High School Academic Program attendance policy and is responsible for knowing and abiding by its rules and procedures. A student with excessive unexcused absences in a course, as defined by the attendance policy, may be withdrawn from that course without credit. New and currently enrolled high school students who have excessive absences during past terms and/or who have failed one or more courses in a previous term may be placed on academic probation. Failure to meet the expectations of this probation may result in a student's withdrawal from NCSA.

## **Long-Term Absence for Medical Reasons**

A student who must leave school for medical reasons, either by order of the NCSA Wellness Center or by choice (with a physician's written recommendation), may remain enrolled in High School Academic Program courses with excused absences for up to three weeks. During that time, the student's academic teachers will make reasonable efforts to send home the student's academic coursework and assignments. After three weeks, however, a student on medical leave may be withdrawn from academic courses for that term without credit. After four weeks of medical leave, the student may be required by the High School Academic Program to withdraw from NCSA for the rest of the year. A student withdrawn from NCSA after an extended medical leave will be allowed to re-enroll at NCSA for the next academic year following the submission of an admissions application and pending the approval of the student's arts school dean and the NCSA Wellness Center.

## **Total Credits Required for High School Graduation\***

English	4 units
Social Studies	3 units
(1 U.S. History)	
(1 Civics/Economics)	
(1 World History)	
Mathematics	3 units
(Including Algebra I)	
Science	3 units
(1 Physical Science, 1 Biology, 1 additional 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 014: Yearbook**

The yearbook course is a collaborative photojournalism class whose primary goal is to produce an accurate, thorough, consistent, journalistically sound, technically correct record of the lives, emotions, and activities of NCSA high school students. The yearbook course requires students to take all photos used in the yearbook, design and create the cover, end sheets, theme, and layout of the yearbook. Students will be instructed in the use of cameras and encouraged to experiment with different techniques, learn how to manage deadlines, promote, advertise and sell the yearbook, and learn to write using journalistic style. The yearbook course runs all year for interested students in high school. The class is responsible for all aspects of the production of the school annual. This course does not satisfy any of the English requirements for graduation.

**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 027, 028, 029: ESL: Reading/Writing in World Literature**

A one-year high school English course in literature and writing for non-native speakers of English. The course concentrates on analyzing selections from world literature: prose, poetry and drama. Emphasis is also on composition skills and the improvement of English vocabulary, syntax and grammar.

**ENG 031, 032, 033: English III: American Literature**

A course that engages students in the close reading of influential and representative works of fiction and non-fiction American literature. Along with regular reading and discussion, the students will write analytical essays, personal essays and fiction.

**ENG 034, 035, 036: English III: Advanced Placement English Language and Composition**

A course that 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 037, 038, 039: Advanced Literature and Language Arts for Non-native Speakers of English**

An upper level literature and writing course in English for non-native speakers of English. The course builds on skills taught in ENG 027, 028, 029: ESL: Readings and Writings in World Literature for Non-native Speakers and covers in-depth discussion and written analysis of all literary genres, including fiction, non-fiction, drama, and poetry.

**ENG 041, 042, 043: English IV: Masterworks: Prose, Poetry, and Drama**

A seminar style course in which students read and discuss influential and representative works from British, European, and non-Western authors. Students will write analytical papers as well as personal essays, fiction and poetry.

**ENG 044, 045, 046: English IV: Themes in Literature**

A seminar style course in which students will read and discuss influential works from a variety of countries and time periods using a thematic approach. Possible themes include: illusion and reality, questions, family, language and art. Students will write analytical papers as well as personal essays, fiction and poetry.

**ENG 047, 048, 049: English IV: Literature and Film**

This course will explore the intersection of film and literature. In the process, students will be introduced to the history and theory of film by studying some masterworks of cinema. The course will also study how literary texts are translated into film.

**ENG 051, 052, 053: AP English IV: Advanced Placement Literature and Composition**

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 011, 012, 013: Discovering Algebra**

An introductory algebra course designed to prepare students for Algebra I. Topics include: operations with rational numbers, order of operations, and linear equations and functions. Emphasis will be placed on the use of current technology.

**MAT 014, 015, 016: Algebra I**

A one-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 or Discovering Algebra.

**MAT 021, 022, 023: Geometry**

A Euclidean geometry course that 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: Foundations**

A second-year algebra course with extensive review of Algebra I topics. The course includes the study of linear, exponential, quadratic, and logarithmic functions. Emphasis will be placed on the mastery of algebraic techniques and on the use of current technology. Prerequisite: Algebra I or Algebra IA and IB.

**MAT 034, 035, 036: Algebra II: Advanced**

A second-year algebra course that reinforces and extends topics begun in Algebra I. The course includes a study of linear, exponential, quadratic, logarithmic, and polynomial functions. Emphasis will be placed on practical applications and modeling and on the use of current technology. This course is a preparation for pre-calculus. Prerequisite: Algebra I or Algebra IA and IB.

***Topics in Advanced Mathematics is a series of one-term courses that can be taken by the term or for one 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: Advanced Functions and Modeling**

Advanced Functions and Modeling provides students an in-depth study of modeling and applying functions. Home, work, recreation, consumer issues, public policy and scientific investigations are just a few of the areas from which applications will originate. Appropriate technology, from manipulatives to calculators and application software, will be used regularly for instruction and assessment.

**MAT 047, 048, 049: 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 that 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.

**MAT 054, 055, 056: Advanced Placement Calculus AB**

A course in single-variable calculus that includes techniques and applications of the derivative, techniques and applications of the definite integral and the Fundamental Theorem of Calculus. Algebraic, graphical, numerical and narrative descriptions are emphasized throughout the course. Emphasis is placed on problem-solving and the use of current technology. Students can qualify for college credit in many colleges upon satisfactory completion of The College Board Advanced Placement Calculus AB exam.

**MAT 057, 058, 059: Advanced Placement Statistics**

This course introduces students to the major concepts and tools for collecting, analyzing and drawing conclusions from data. Students will observe patterns and departures from patterns, decide what and how to measure, produce models using probability and simulation, and confirm models. Appropriate technology, from manipulatives to calculators and application software, will be used regularly for instruction and assessment. Students can qualify for college credit in many colleges upon satisfactory completion of The College Board Advanced Placement Statistics exam. Prerequisite: Pre-Calculus.

*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: Environmental Science**

The Environmental Science curriculum focuses on the function of the Earth's systems. Emphasis is placed on Earth as a dynamic, ever-changing system. Students will study matter, energy, crustal dynamics, environmental awareness, materials availability, and the cycles that circulate energy and material through the Earth system.

**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, nature, process and history of science; cell biology; molecular basis of heredity; biological evolution; interdependence of organisms; matter, energy, and organization in living systems; behavior of organisms. 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.

**SCI 024, 025, 206: Physical Science**

This course is an introduction to the basic principles of physics and chemistry and provides the foundations necessary to do well in later science courses. Students will learn and refine the following skills in the classroom and in the laboratory: observing; measuring; classifying, gathering, interpreting and displaying data; identifying and controlling variables; problem-solving; and forming conclusions.

**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 041, 042, 043: Advanced Environmental Sciences**

The curriculum focuses on the understanding that science is a process. Students will focus on: (1) Energy conversions underlie all ecological processes; (2) the Earth itself is one interconnected system; (3) humans alter natural systems; (4) environmental problems have cultural and social context; and (5) humans must develop practices that will achieve sustainable systems. Prerequisite: one year of High School Biology.

**SCI 044, 045, 046: Advanced Earth Science**

A year-long, in-depth study, for juniors and seniors, of planet Earth – its materials and processes. The content includes geology, oceanography, meteorology, and astronomy. Attention is paid to how humans interact with the terrestrial environment. Prerequisite: One year of High School Biology or permission of the instructor.

**SCI 051, 052, 053: 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 027, 028, 029: Conceptual Physics**

A conceptual approach to the study of the basic principles of physics through dance, music and visual arts. Conceptual Physics is intended for juniors and seniors. Prerequisite: one unit of High School Biology.

**SCI 037, 038, 039: Topics in the Biological Sciences**

A course designed for juniors and seniors who wish to continue their study of biology or who wish to complete their diploma requirement in science with a focus in biology. 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 genetics, and special topics in environmental science. Assignments will include guided library research, careful reading, writing (analysis and reflection) and class discussion. Prerequisite: one unit of High School Biology.

**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 (11th-12th grades) 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); and human senses and the creative process (spring term). The course may not be repeated for additional credit. Prerequisite: High School Biology. SCI 047, 048, 049 is cross-listed as SST 047, 048, 049.

*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: N.C. History through the 21<sup>st</sup> Century**

A study of N.C. history from the age of European discovery through contemporary times. Using U.S. History as a context, eighth-grade students examine the roles of people, events and issues in North Carolina history.

SST 011, 012, 013: **World History**

An historical approach to the study of human experience throughout the world from ancient to contemporary times will be the core of this survey course. The contributions and patterns of living in civilizations around the world will be examined. This course is offered for students in grade 9.

SST 021, 022, 023: **Civics and Economics**

An introductory course that focuses on the development of economics, legal and political knowledge, and skills needed by all students so that they may become responsible citizens in an interdependent world. This course is offered for students in grade 10.

**SST 031, 032, 033: U.S. History**

A study of U.S. history from the end of the 18<sup>th</sup> 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**

Common themes of human experience throughout the world from ancient to contemporary times will be studied, enabling students to explore cultures historically and establish links across time and across cultures. This course fulfills the North Carolina graduation requirement for World History for 11th- and 12th- grade students who did not complete it in the 9th grade. It may also be taken as a Social Studies Elective for 11th- and 12th-grade students.

**SST 037, 038, 039: Advanced Civics and Economics**

An advanced study of political science and economics, examining basic political, legal and economic institutions and exploring issues facing today's citizens. Students who have completed the 10th-grade course may take this advanced course for elective credit. This course is offered for 11th- and 12th-grade students.

**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, and the artist in cultural context. Open to qualified 11th- and 12th-graders.

**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 (11th-12th grades) 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 Biology. SCI 047, 048, 049 is cross-listed as SST 047, 048, 049.

**SST 051, 052, 053: Advanced Placement United States History**

A challenging study of American history from the 16<sup>th</sup> 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, and 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 High School Programs.

**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 8th-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 courses in the Undergraduate Academic Program; 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 eight 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 Undergraduate Academic Programs 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 Undergraduate Academic Program 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.

# Undergraduate Academic Program

## College Degree Requirements

*“At the heart of a liberal education stands the oldest human paradox” that the more deeply and intimately you understand other human beings—the more you understand their unique predicaments and their idiosyncratic pain—the more clearly you will see yourself. If you would follow the inscription at Delphi—to know thyself—know others first.”*

---Anthropologist Tanya Luhrmann

NCSA is the performing arts conservatory of the University of North Carolina. Central to our ideal of conservatory training is the concept that the traditional liberal arts, with their emphasis on developing competency in reading, writing and oral communication skills, on fostering an awareness of major concepts that have shaped the intellectual tradition in the humanities and the arts, and on developing an informed sense of the connections among areas of knowledge, are necessary for a student’s growth as an artist.

The Undergraduate Academic Program of the North Carolina School of the Arts provides the general education core for the Bachelor of Fine Arts degree and the Bachelor of Music degree. Students in these degree programs must earn approximately 20% of their total degree credits in general education courses. Students who complete the Undergraduate Academic Program requirement should be able to:

- Read for comprehension.
- Write communicatively and expressively, using college-level English skills that reflect understanding of conventional usage.
- Conduct research that supports reading and writing skills.
- Utilize critical thinking skills to evaluate research, reading and writing.
- Compare ethical and social human behavior.
- Reflect upon art and human enterprises across cultures and eras.
- Reason scientifically and demonstrate an understanding of scientific methodology.
- Understand basic mathematical concepts and skills.
- Articulate their own perspective regarding the interrelationship between the liberal arts and sciences and the fine and performing arts.

The academic college curriculum consists of both year-long courses (such as Critical Perspectives and Foundations of Western Thought) to ensure a common set of skills and knowledge complementary to the students’ artistic development and a variety of elective courses to allow students and faculty to explore individual passions. The goal of the Undergraduate Academic program is to give students the tools that will help them become fully responsive members of society and that will enable them to succeed in their art.

Students earning a BFA or a BM degree use the skills learned in the Undergraduate Academic Program in what might be considered “capstone” courses and experiences.

- Students earning a BFA in Dance participate in the Emerging Choreographers workshop (DAN 499/6 credits).
- Students earning a BFA in Design and Production use both their arts and academic skills in their final year production course (DEP 400/4 hours credit) as well as in advanced courses such as Advanced Theatre Technology (DEP 314, 315, 316/6 credits), Advanced Costume Design (DEP 461, 462, 463/6 credits), Advanced Scene Design (DEP 451, 452, 453/6credits) and Advanced Lighting Design (DEP 431, 432, 433/6 credits).
- Students earning a BFA in Drama with a concentration in Acting take DRA 499 (36 credits), in which they present a season of classical and contemporary plays and are presented in New York to management, agents and casting directors for theatre, film and television. Fourth year students with a concentration in Directing will take DRA 499 (36 credits), which is an advanced directing course.
- Students earning a BFA in Filmmaking use both their arts and academic skills in the 4<sup>th</sup> year productions and in their final courses which include Advanced Screenwriting (FIM 410/6 credits); Advanced Directing (FIM 420/10 credits); Advanced Producing (FIM 440/ 10 credits); Production and Thesis Tutorial (FIM 450/10 credits); Advanced Editing and Sound (FIM 460/10 credits); and Advanced Cinematography (FIM 480/10 credits).
- Students earning a BM degree in instrumental music perform solo recitals and participate in ensemble performances (MUS 400/9 credits); vocal music students participate in Opera Workshop (MUS 575/3 credits), Cantata Singers (MUS 576/3 credits or Vocal Ensemble (MUS 578/3 credits); composition students present a composition recital, including manuscript preparation, rehearsal and production (MUS 599/3 credits).

Students are urged to complete most of their academic coursework within the first three years of study at NCSA. As explained by a member of the Undergraduate Academic faculty, “*We ‘front-load’ academic courses early in our students’ training, not because we want them to get the courses out of the way, but because they need to master the skills involved in these courses to excel in their arts.*”

## Standards of Achievement and Evaluation

During each term of the academic year, the usual academic 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 Undergraduate Academic Program Requirements**

Students must maintain a 2.0 cumulative and term average each term in college academic courses. A student who fails to achieve either a 2.0 cumulative or a 2.0 term average will be placed on Academic Probation for the following term. The student whose cumulative average in academic courses fall below 2.0 for two consecutive terms must go to the Office of the NCSA Registrar and apply for a change in status to the Arts Diploma Program.

When the student’s Academic Program cumulative average improves to a 2.0, the student may apply to re-enter the baccalaureate degree program.

A cumulative grade point average of 2.0 in academics coursework is required to graduate with a B.F.A or B.M. degree

### **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.

### **Special Students**

The Undergraduate Academic Program will accept as Special Students only those students who have:

- 1) Finished their Arts Diploma and have returned to NCSA to finish their degree;  
or
- 2) Withdrawn temporarily from their arts program with the special recommendation of their arts dean due to financial, catastrophic, or highly unusual circumstances, and whose GPA in academics is 2.0 or higher. Those students who have withdrawn from their arts program with a cumulative academic GPA less than 2.0 may not choose this option under any circumstance.

Exceptions to this policy may only be made with the written approval of the associate vice chancellor for undergraduate academic and graduate programs.

### ***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 academic 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 thinkers. Students will achieve this goal by engaging with a variety of works, including NCSA productions, and acquiring familiarity with the major literary genres of poetry, drama, fiction, and nonfiction. Course materials are designed to shed light on ways that artists perceive issues in art, their relationships with their communities, and how their works reflect shifting and evolving social concerns. Throughout this yearlong sequence, emphasis is placed on the students' writing of critical, analytical, argumentative and persuasive essays. The students will explore definitions of art and artists, develop the capacity to analyze works of art, and learn to articulate effective arguments about artistic issues.

#### GES 101: **Critical Perspectives: Art Matters (2 credits)**

Students will be introduced to the basic elements of argumentative and persuasive writing and thinking. They will engage with a variety of art works, develop criteria for evaluating an art work, and write argumentative essays by way of responding to and analyzing art. In addition, work in the library and online will include practice with standard research and documentation methods.

#### GES 102: **Critical Perspectives: Art World (2 credits)**

This course will continue to emphasize the skills needed for college-level writing. Material will be chosen according to a theme or group of themes to explore the relationships between art works and how works interact within and across the boundaries of time, geography and culture. Prerequisite: GES 101 or equivalent.

#### GES 103: **Critical Perspectives: Art Now (2 credits)**

Art created right now at NCSA; current fiction, poetry and drama; films coming out of Hollywood and the studios of independent filmmakers; and popular music and TV shows will be the focus of spring term. Drawing on the work of the previous two terms, students will undertake independent and collaborative projects to express their understanding of their connections to their art and their places in a larger community. 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.

#### GES 198: **Technology for the Artist (2 credits)**

Designed to ensure that all undergraduate students can demonstrate the digital and technological tools they need to succeed in both their arts and academic curricula. Upon completion of the course, the student will demonstrate the ability to choose the proper tools to suitably represent information, collect and/or retrieve data in digital environments, apply existing organizational or classification schemes for digital information, interpret digital information, judge the quality of digital information, and generate and communicate information in a digital environment. This course is graded Pass/Fail.

**\* An awareness of major concepts that have shaped the intellectual tradition in the humanities and the arts.**

**GES 198: Technology for the Artist (2 credits)**

Designed to ensure that all undergraduate students can demonstrate the digital and technological tools they need to succeed in both their arts and academic curricula. Upon completion of the course the student will demonstrate the ability to choose the proper tools to suitably represent information, collect and/or retrieve data in digital environments, apply existing organizational or classification schemes for digital information, interpret digital information, judge the quality of digital information, and generate and communicate information in a digital environment. This course is graded Pass/Fail. Prerequisite: Prior to taking this course, students will take ETS ICT Literacy Test.

**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 areas:**

Fine Arts/Humanities

Social/Behavioral Sciences

Mathematics/Natural Sciences

Each arts area, in cooperation with the Undergraduate Academic Program, 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.

## **Academic 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
Academic	electives	8 credit hours
Total academic required credits		45 credit hours

### ***DESIGN AND 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
Academic	electives	4 credit hours
Total academic required credits		36 credit hours

Bachelor of Fine Arts (Lighting Design, Technical Direction, Stage Management, Sound Design)

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
Academic	electives	10 credit hours
Total academic 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
Academic	electives	10 credit hours
Total academic 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
Academic	electives	10 credit hours
Total academic 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
Academic	electives	10 credit hours
Total academic 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
Academic	electives	12 credit hours
Total academic 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
Academic	elective	2 credit hours
Total academic 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 Undergraduate Academic Program 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 that 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)

THH 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.

THH 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.

THH 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; and 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; and 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; and 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; and 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, and 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, and 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 (MCRs).

**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, anti-derivatives, 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: Studies in Human Anatomy and Physiology I, II, III** (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, with an emphasis on aspects that support, produce, and control human movement. Anatomical study and occasional laboratory exercises are an integral part of the course.

**SCI 221: Studies in Human Anatomy and Physiology I**, introduces the basic organization and structure, terminology, physiological concepts and begins study of major organ systems of the body.

**SCI 222: Studies in Human Anatomy and Physiology II**, continues with focused study of organ systems responsible for movement. (Prerequisite: SCI 221)

**SCI 223: Studies in Human Anatomy and Physiology III**, continues study of major organ systems relevant to arts students. (Prerequisites: SCI 221 and SCI 222)

**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, and 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, drama, filmmaking, music, and visual arts. Specialized workshops, seminars and classes are offered for middle 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 the performing and visual arts, 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.

### **Dance**

The School of Dance offers a summer session for students 12 years or older or 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 during the session.

### **Drama**

The Summer Session in Drama will challenge an aspiring actor and introduce him or her to the craft and technique of professional training for theatre, film and television. A blend of full-time and guest faculty from around the world teach classes. Students will be in class at least six hours a day, five days a week in a very diverse curriculum of acting skills for the five-week session. There is also a fast-paced, three-week intensive program for students interested in stage combat. This area of study focuses on familiarizing students with the essential requirements for performing safe, effective stage violence and fight scenes.

### **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 grade 12, have the opportunity to work with professional faculty and experienced School of Filmmaking teaching assistants. In the process, students develop their talents and skills by immersing themselves in the exciting world of filmmaking.

### **Music**

The School of Music offers large ensembles, chamber music, and solo performance along with private instruction from an internationally recognized faculty of artist-teachers. Also offered are chamber music coaching and daily large ensemble rehearsals. Fast-paced, two- and three-week programs are offered for particular instruments in addition to a regular five-week program. It is the ideal environment for artistic and technical growth.

### **Visual Arts**

The Visual Arts Program, which offers a four-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 Office of Admissions and a \$50 application fee. Complete information about the NCSA Summer Session, as well as specific requirements for admission, fees, and tuition to the various programs is published separately. For further information, contact:

Office of Admissions  
North Carolina School of the Arts  
1533 South Main St.  
Winston-Salem, NC 27127-2188  
336-770-3290 or FAX 336-770-3370  
[www.ncarts.edu/ncsaprod/summersession](http://www.ncarts.edu/ncsaprod/summersession)  
[admissions@ncarts.edu](mailto:admissions@ncarts.edu)

# THE OFFICE OF ADMISSIONS

## *Programs of Study*

### **Bachelor of Fine Arts, Bachelor of Music, College Arts Diploma**

The NCSA college division is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools and is one of the 16 constituent campuses of the University of North Carolina system. The undergraduate curriculum includes majors in dance, design and 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 (MCRs) of the University of North Carolina system.

All freshman and sophomore college students **MUST** reside in housing provided by the School for a minimum of two years. All college students are automatically assigned housing and the meal plan unless they are assigned to the Center Stage Apartment complex. A student who is over the age of 22, is married or living with a dependent, domiciled with family who lives within a 25-mile radius of the campus at the time of their enrollment, classified as a college junior or college senior, 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 and mid-August to hear appeals for the subsequent term.

### **Master of Fine Arts and Master of Music**

The School of Design and Production and the School of Filmmaking offer 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 Council on Accreditation and School Improvement of 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 8th-grade students. Students accepted into the 8th-grade program must live at home and within a 40-mile radius of the campus.

### **Academic Requirements**

Minimum Course Requirements (MCRs) of the University of North Carolina system:

The following admission requirements apply only to applicants who apply for admission into the COLLEGE DEGREE PROGRAM (B.F.A. or B.M.). They do not apply to high school applicants or to applicants for the college diploma program.

**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 1, 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; and

FOREIGN LANGUAGE – two (2) course units in the same language other than English.

It is recommended that prospective degree applicants take a mathematics course unit in the 12th grade.

**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; and

**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.

**SPECIAL NOTE:** College freshman applicants and transfer applicants who do not meet the University Minimum Course Requirements (MCRs) 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 system. 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 Master of Fine Arts (M.F.A.) program in Design and Production is a three-year graduate program offering specialization in costume design, costume technology, performing arts management, 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 and Production graduate section of this Bulletin.

The Bachelor of Fine Arts (B.F.A.) program in Design and Production is a four-year program offering specialization in costume design, costume technology, lighting, 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 and Production section of this Bulletin.

The Arts Diploma program in Design and Production is a four-year, college-level program. Students take the same Design and Production 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 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 Master of Fine Arts (M.F.A.) program in Filmmaking is a two-year graduate program in Film Music Composition.

The Bachelor of Fine Arts (B.F.A.) program in Filmmaking is a four-year program offering specialization in cinematography, directing, editing and sound, producing, production design, and screenwriting. 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 offering specialization 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 offering specialization 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 offering specialization 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 concentrations are also offered in voice performance and orchestral conducting.

### *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 12 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.

Credit for academic courses in which the student has earned at least a “C” at another accredited college, and which are equivalent to specific NCSA academic courses, will be transferred to the NCSA record when the student has achieved at least a 2.000 average in academic courses for one term at NCSA.

Required academic courses in grades eight through 12 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 academic courses required for the specific program.

### *International Students*

- International applicants should plan on applying no later than March 1 of the year they intend to enroll in the North Carolina School of the Arts.
- Applicants must submit the application and application fee along with the documentation outlined by each department.
- Applicants must audition and/or interview.
- Transcripts must be received from each high school/secondary and post-secondary schools attended and bear a seal of validation or signature by a school official. Each original transcript must be translated into English by a certified translator and the translation notarized.
- Courses in which the applicant is enrolled at the time of application must accompany the application.
- High school applicants for whom English is not the primary language must supply an official SLEP (Secondary Level English Proficiency) test score before they can be accepted.
- College and graduate applicants for whom English is not the primary language must submit an official TOEFL (Test of English as a Foreign Language) test score.
- College-age applicants currently enrolled in American schools may substitute the SAT or ACT score; however, if the verbal score is insufficient, the Admissions Committee may request that the applicant submit an official TOEFL score.
- Applicants must fill out the Financial Statement Form found on the NCSA website at [www.ncarts.edu/forms/admissions/InternationalFinancialStatement.pdf](http://www.ncarts.edu/forms/admissions/InternationalFinancialStatement.pdf) and supply a bank statement or a certificate of finance proving sufficient funds to cover all educational and personal expenses while studying at the North Carolina School of the Arts. The

statement must be translated into English and detail the amount of U.S. dollars on account. A bank official must notarize the certificate.

- The Office of Admissions completes the I-20 paperwork only after an applicant has been accepted and paid his or her advanced tuition and housing deposit. I-20 paperwork will show the anticipated length of study of the applicant's chosen program of study.
- Applicants who are transferring from a college or university in the United States must supply a copy of his or her current I-20 and visa to the Office of Admissions at the time of application.
- All international applicants must obtain a visa prior to enrollment.
- International applicants are not eligible for state or federal financial aid.
- 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 his or her home country. United States federal law mandates this particular coverage.

### Special Students

A student who does not wish to pursue a degree or diploma may be admitted as a "special student" and take courses in the arts or academic 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 academic curriculum are open to special students with the approval of the associate vice chancellor for undergraduate academic and graduate programs. 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.

*The Undergraduate Academic Program will accept as special students only those students who have:*

*\* finished their Arts Diploma and have returned to NCSA to finish their degree;*

*or*

*\* withdrawn temporarily from their arts program with the special recommendation of their arts dean due to financial, catastrophic, or highly unusual circumstances, and whose GPA in academics is 2.0 or higher. Those students who have withdrawn from their arts program with a cumulative academic GPA of less than 2.0 may not choose this option under any circumstance.*

*Exceptions to this policy may only be made with the written approval of the associate vice chancellor for undergraduate academic and graduate programs.*

### 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 that 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 five 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 graduate, undergraduate and high school program vary. Applicants should follow the guidelines provided with the application. Applicants must submit the following:

- A fully completed application signed by the applicant, and a parent if under the age of 18 at the time of application, along with the nonrefundable application fee.
- Applicants who complete an online application must print the last two pages of the application, complete all required information, sign the application (parent signature is required if the applicant is under the age of 18 at the time of application) and mail the last two pages along with the nonrefundable application fee.
- Applications received without the fee will be returned to the applicant.
- Two letters of recommendation, preferably one from an arts instructor and one from an academic instructor.
- Official transcript(s) and test scores of high school or previous college work. The documents must bear the school seal or signature of a school official. 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 8, 9 and 10 must provide standardized test scores.
- A copy of SAT or ACT score(s). 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.
- A résumé.

### *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 their 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 or graduate program will be notified by letter of their acceptance.

## **Wait List Policies**

### **College (Undergraduates)**

The North Carolina School of the Arts (NCSA) places students recommended for acceptance on a wait list when enrollment capacity has been reached at the art school of the student's choice. Students placed on waiting lists must be processed for admission by Undergraduate Academics and Student Life. If they need financial assistance, students should follow financial aid application procedures as indicated by the Office of Student Financial Aid. Students on the wait list will be notified by individual schools at NCSA when an opening becomes available. NCSA recommends that students on the wait list keep in contact with their arts school to check on the status of their enrollment. When an opening becomes available a student will be notified by the appropriate arts school and have seven days to make a deposit to secure the enrollment. An official letter of acceptance from the Office of Admissions will follow. At the time their admissions status changes, students should contact the Office of Student Financial Aid to discuss their financial aid status. Wait lists will be in effect until the start of classes.

### **High School**

The North Carolina School of the Arts (NCSA) places students recommended for acceptance on a wait list when enrollment capacity has been reached in the arts school of the student's choice. Students on the wait list must be processed for admission academically to be ready to accept a position should one become available when notified by the high school. Out-of-state high school students needing financial assistance should follow financial aid application procedures as indicated by the Office of Student Financial Aid. A student on the wait list who is notified of an opening will have three business days to confirm their acceptance into the program. At the time their admission status changes, out-of-state high school students should contact the Office of Student Financial Aid to discuss their financial aid status. The Wait List for high school students will be in effect until the start of classes.

## 2006-07 TUITION AND FEES

### 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	\$6,902
Educational & Technology Fee	\$ 300
Dance Injury Screening Fee	\$ 100
Drama Course Fee	\$ 175
Music Course Fee	\$ 237
Visual Arts Course Fee	\$ 180
Textbook Rental	\$ 110
Orientation Fee	\$ 75
Health Fee	\$ 465
Health Wellness Fee	\$ 73
Activity Fee	\$ 633
Transportation Fee	\$ 531
Mail Center Fee	\$ 45
Performance Fee	\$ 24
Facility Debt Fee	\$ 200
Administrative Computing Fee	\$ 50
Medical Insurance (unless signed waiver card is returned)	\$ 380
Foreign Medical Insurance (required of all foreign students)	\$ 576
Double Room	\$ 3,915
Meal Plan (required of all on-campus students)	\$ 2,950
Graduation Fee (applicable to seniors)	\$ 50

### Undergraduate/Graduate

Tuition – In-State (Undergrad)	\$ 3,074
Tuition – Out-of-State (Undergrad)	\$14,354
Tuition – In-State (Grad)	\$ 3,486
Tuition – Out-of-State (Grad)	\$14,920
Educational & Technology Fee	\$ 300
Dance Injury Screening Fee	\$ 100
Design and Production Course Fee	\$ 180
Drama Course Fee	\$ 175
Music Course Fee	\$ 237
Film Course Fee	\$ 750
Health Fee	\$ 465
Health Wellness Fee	\$ 73
Activity Fee	\$ 567
Transportation Fee	\$ 92
Mail Center Fee	\$ 45

Performance Fee	\$ 24
Facility Debt Fee	\$ 200
Administrative Computing Fee	\$ 50
Medical Insurance (unless signed waiver card is returned))	\$ 380
Foreign Medical Insurance (unless signed waiver card is returned)	\$ 576
Double Room	\$ 3,189
Single Room	\$ 4,080
Super Single Room	\$ 4,166
Bailey Street Apartment	\$ 4,080
Center Stage Apartment	\$ 5,150
Full Meal Plan	\$ 2,950
10-Meal Plan (available only to college juniors & seniors)	\$ 2,340
Orientation Fee (new students only)	\$ 75
Student Government Association Fee	\$ 1
Graduation Fee (applicable to seniors)	\$ 50
<b>Miscellaneous Fees</b>	
Transcript Fee	\$ 5
ID Replacement	\$ 10
Application Fee	\$ 60
Foreign Application Fee	\$ 110
Returned Check Fee	\$ 20
Parking Decal	\$ 50

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 <sup>st</sup> week	90 percent
Through 2 <sup>nd</sup> week	80 percent
Through 3 <sup>rd</sup> week	60 percent
Through 4 <sup>th</sup> week	40 percent
After 4 <sup>th</sup> 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 or 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.

**In-State High School Students**

In the fall of 2001, the N.C. 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 30 days after the student registers for classes.

The \$300 Refundable Placement Deposit should be received in the Office of Admissions no later than May 30. This date will also serve as the cut off date to request refund of a deposit made prior to May 30.

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. No refunds will be issued to students who notify NCSA of a change of plans after June 30.

Students living within a radius of 25 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 25-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. 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.

Students accepted after May 1 must pay their tuition and housing payment within three weeks of receipt of the letter of acceptance. No refunds are offered after May 1.

#### **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 30 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**

### **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 financial services 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 financial services 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.

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 associate vice chancellor for high school programs.

### **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 that 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 academic 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.)

Credit for academic courses in which the student has earned at least a "C" at another accredited college, and which are equivalent to specific NCSA academic courses, will be transferred to the NCSA record when the student has achieved at least a 2.000 average in academic courses for one term at NCSA.

**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 advisor 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 advisor; in others, members of the faculty are assigned as advisors.

Students meet with their advisors 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 advisor. 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 advisors, 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 academic courses after registration is completed except with the approval of the director of the High School Academic Program 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 advisor, 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 associate vice chancellor for high school programs/associate vice chancellor for undergraduate academic and graduate programs. 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 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 associate vice chancellor for high school programs/associate vice chancellor for undergraduate academic and graduate programs 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 of 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 the High School and Undergraduate Academic Programs 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 or may be downloaded from the website.

High school students, while enrolled at NCSA, will be allowed transcripts free of charge. The charge for all other transcripts is \$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 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, the 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 mission of the Office of Student Financial Aid is to serve prospective students and currently enrolled students by providing information, assistance and guidance on ways to plan for and meet the costs of education at the North Carolina School of the Arts. 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 his or her parents, who are expected to meet as much of the cost as possible.

## **Instructions for Applying for Financial Aid**

Both college students and out-of-state high school students may apply for financial assistance. However, since high school students are not eligible for federal and state aid, the types of possible aid will 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 Office of Student Financial Aid to make decisions about eligibility for limited need-based scholarships. This information may also enable the arts schools to make some decisions about scholarship eligibility based on a combination of talent and demonstrated need. Scholarships, based on talent only, may also be possible if awarded by the arts schools.

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 FAFSA applications 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 provided in the FAFSA instruction booklet and at [www.fafsa.ed.gov](http://www.fafsa.ed.gov) (click on "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 in a

timely manner 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)**

The federal Pell Grant Program is designed to provide financial assistance to needy undergraduate college students seeking a first bachelor's degree. For the 2005-06 academic year, the federal Pell Grant Program provides grants ranging from \$400 to \$4,050 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 and federal appropriations.

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 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 College Foundation, Inc. (CFI).

Other states award grants, and some allow students to use the grants to attend colleges outside their state. In addition to the FAFSA, a separate state application may be necessary to receive the grant. Students should contact their state education department for complete information.

### **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 at NCSA work an average of four to five hours per week. New 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; therefore, students should contact the specific departments directly regarding openings.

### **Loans (self-help)**

The Federal Perkins Loan is a low interest (5 percent) 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.

The Federal Direct Loan Program provides low-interest loans directly from the U.S. 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. Subsidized student loans are based on demonstrated need, but unsubsidized student loans and Parent Loans for Undergraduate Students (PLUS loans) are available 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 his or her 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 percent.

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 from the Federal Direct Loan Program. 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 Federal Direct Loan Program, 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.

The 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 percent 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, and a credit check will be performed.

Note: First-time borrowers of Federal Direct Loans and Federal Perkins Loans at the North Carolina School of the Arts are required to complete Entrance Counseling. Also, first-year undergraduate borrowers of Federal Direct Loans can expect their first loan disbursement to be delayed for 30 days of their first term of enrollment before being credited to their account, according to federal regulations.

Students who borrow under any of the loan programs offered at NCSA are also required to complete Exit Counseling 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 his or her 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. The recipient is chosen by the Office of Student Financial Aid. The award is nonrenewable and varies 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 whose permanent residence is in Hoke County, North Carolina. The recipient is chosen by the Office of Student Financial Aid on the basis of academic standing and financial need. The award is nonrenewable and varies 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. The recipient is chosen by the Office of Student Financial Aid on the basis of academic standing and financial need. The award is nonrenewable and varies in amount according to income available from the trust.

### **Outside Scholarships**

Scholarship information may be 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 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 and amounts of aid they receive to the Office of Student Financial Aid.

### **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 the Vocational Rehabilitation Office in their state for more information.

### **Financial Aid Determination and Award**

Awards are made to full-time students who are pursuing high school diplomas (non-residents), undergraduate degrees or arts diplomas, and master’s 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 instructions for an explanation). Financial aid is awarded without discrimination against a student’s race, color, national origin, religion, sex, age, handicap, or sexual orientation.

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, students will be notified immediately regarding any change in an award.

### **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. Prompt responses are helpful in order to maximize eligibility.

Failure to provide verification information means the student will not receive aid from the U.S. 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 FAFSA each year of enrollment. Applicants can choose to complete and submit a paper FAFSA or complete “FAFSA on the Web” at the following Internet address: <http://www.fafsa.ed.gov>.

Students who submitted a FAFSA on the Web or provided an e-mail address on the FAFSA in the prior year will receive an e-mail link to a Renewal FAFSA on the Web for the upcoming year. Other students who submitted a FAFSA in the prior year will receive a paper Renewal FAFSA form for the upcoming year. The Renewal Applications 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 ongoing assistance, 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.

### **Student Responsibilities**

Students 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**

Students 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 (students/families must take the initiative to notify 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.

### **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 intended 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 provided 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, if you withdraw or leave during a term at NCSA.

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 academics). 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:

##### *Undergraduate*

1st year                      1.75 GPA  
2nd through 9th year   2.00 GPA

##### *Graduate*

Every Year                      2.5 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. A complete copy of the “NCSA Satisfactory Academic Progress Policy — College Title IV Financial Aid Recipients Only” is available upon request from the Office of Student Financial Aid.

# **POLICIES REGARDING PROBATION, SUSPENSION, EXPULSION, READMISSION**

## **Arts Probation**

The faculty evaluates 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 academic work (see *Undergraduate Academic Probation*, below). Individual standards for each area are as follows:

### **SCHOOL of DANCE**

#### **High School and Undergraduate Program**

As previously described in the School of Dance section of this Bulletin, students must maintain a grade point average of at least 2.50 (C+) in their arts classes to continue in the program. Students earning less than a 2.50 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 2.50 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.

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.

### **SCHOOL of DESIGN & PRODUCTION**

#### **High School (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.

#### **Undergraduate Programs**

To remain in the undergraduate program, the student must maintain a 2.0 cumulative average in Design and Production courses through the first year, and in the following years, a cumulative average of 2.5 in Design and Production courses. The student must also maintain a 2.0 term average in Design and Production courses through the first year and in following years, a term average of 2.5 in Design and Production courses. Student who fail to maintain these levels for a given term are placed on Arts Probation for the following term. Students earning a BFA are expected to adhere to the policies of the Undergraduate Academic Program. Students who, in the judgment of the faculty, fail to demonstrate sufficient professional development in the arts may receive a Letter of Warning and be placed on Arts Probation.

## Graduate Programs

Graduate students are required to maintain cumulative 3.0 or higher averages in arts classes. A graduate student may accumulate only a maximum of eight credit hours of the grade of “C” (including “C+” and “C-“) and remain enrolled in the graduate program. A graduate student who receives a “D” or “F” is subject to probation or dismissal. Students who fail to maintain these levels for a given term are 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 may receive a Letter of Warning and be placed on Arts Probation.

## **SCHOOL of DRAMA**

### Undergraduate Program

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

Grades of C+ or C- in required arts courses indicate a serious deficiency and a student is almost always placed on Arts Probation for the following term. Grades of D or F are failing grades.

Depending on the nature 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.

## **SCHOOL of FILMMAKING**

### Undergraduate Program

The first year is considered a probationary year. Students are expected to maintain a 2.5 cumulative and term average in their Filmmaking courses in order to be continued. Student in Year Two must maintain a 2.8 cumulative and term average in their Filmmaking courses in order to be continued. Students in Years Three and Four must achieve and maintain a 3.0 cumulative and term average in their Filmmaking courses in order to be continued.

If a student fails to meet the minimum grade requirements as indicated above, he or she may be placed or continued on Arts Probation. In addition to assessment of a student’s grades, the faculty determines if a student should be placed or continued 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, 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. A student who is recommended to be continued on Arts Probation for a third consecutive term may not be invited to return.

### Graduate Program

There is no allowance of Arts Probation in the MFA program for Film Music Composition. Graduate students in the MFA program must maintain a grade of 2.8 (B-) or higher in each of their Film Music Composition courses. Earning less than a 2.8 is grounds for dismissal from the program.

## **SCHOOL of MUSIC**

### **High School, Undergraduate, and Graduate Programs**

Each term, a student must earn at least a “B-“ (2.8) in his/her major lessons and an average of at least a “C” (2.0) in all other music courses. If a student fails to meet either of these requirements, then he/she will be placed on Arts Probation. In addition, 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. Students remaining on Arts Probation for two terms may be dismissed from the program.

### **Undergraduate Academic Program**

Students must maintain a 2.0 cumulative and term average each term in the college academic courses. A student who fails to achieve either a 2.0 cumulative or a 2.0 term average will be placed on Academic Probation for the following term. The student whose cumulative average in academic courses falls below 2.0 for two consecutive terms must go to the Office of the NCSA Registrar and apply for a change of status to the Arts Diploma Program.

When the student’s Academic Program cumulative average improves to a 2.0, the student may apply to re-enter the baccalaureate degree program.

A cumulative grade point average of 2.000 in academic coursework is required to graduate with a BFA or BM degree.

### **High School Academic Program**

Because a high school student’s graduation from NCSA is contingent upon the successful completion of required academic courses, the High School Academic Program may place a newly admitted or currently enrolled student on academic probation if he/she has failed one or more academic courses in a previous term, or if currently enrolled students have acquired excessive absences in one or more academic courses during a previous term. Students placed on academic probation will receive a letter from the High School Academic Program detailing the reasons and expectations for their probationary term(s). Should a student fail to meet the expectations of the probation, the High School Academic Program may recommend that the student be withdrawn from NCSA.

### **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 Committee*

In certain highly unusual situations and in cases related to disorderly or disruptive conduct that do not fall within the student Code of Conduct, the vice chancellor for student life, associate vice chancellor for undergraduate academic and graduate programs or the dean of an arts school may initiate an administrative committee to convene and hear the allegations. A few examples of conduct which might result in such a hearing are:

1. Repeated failure to comply with arts school and/or academic attendance policies and/or to complete assignment as assigned; or
2. Any other behaviors which indicate that the student is engaging in activities that prevent the student from being productive in the art or academic work.

The administrator initiating the committee meeting shall chair the hearing of the administrative committee. The committee members shall be: (1) the dean of the school in which the student is currently enrolled; (2) the associate vice chancellor for undergraduate academic and graduate programs and; (3) any other individuals whose involvement is germane to the situation under consideration and whose presence would be in the best interest of the student involved as well as the overall campus community, as deemed appropriate by the convener.

The purpose and procedures of the administrative committee shall include (1) listening to the allegations involving the student, (2) hearing from the student about his/her experience in the situation, (3) hearing from any others who may be relevant to the student, (4) deliberating on what actions are called for in the situation, and (5) following through with the conclusions reached through deliberations.

Committee decisions regarding outcomes shall be determined by the information presented in the hearing regardless of whether the student has any College Code of Conduct violations on his/her social rules record. If the committee decides that the allegations against the student are unwarranted, it will be reported to the student and other school staff on a need-to-know basis. If the committee decides that the evidence supports the allegations, then the committee may recommend outcomes to correct the situation, including separating the student from NCSA or determining that the student will not be invited to return to NCSA the next term.

### *Request for Review of Final Course Grade Procedures*

Students at the North Carolina School of the Arts have the right to appeal a final course grade that they contend has been impermissibly or arbitrarily assigned. A final course grade may be changed only if a student can establish, with a preponderance of evidence, that:

1. The course grade was based upon the students' race, color, religion, national origin, disability, sexual orientation, gender, age, creed or some other arbitrary or personal reason unrelated to the faculty member's exercise of his or her professional judgment in the evaluation of academic/artistic performance of the student; or
2. The course grade was assigned in a manner not consistent with the standards and procedures for evaluation established by the faculty member in the course syllabus or in other written or oral measures directed to the class as a whole; or



3. The course grade assigned by the faculty member was the result of a clear and material mistake in the calculation or the recording of the grades. Individual elements (e.g., assignments, tests, activities, projects) that contribute to a course grade are generally NOT subject to appeal or subsequent review during a grade appeals procedure. However, individual elements may be appealed under these procedures provided that all the following conditions are met:
  - a. The student presents compelling evidence that one or more individual elements were graded on arbitrary or impermissible grounds as defined in 1-3 above;
  - b. Grounds can be established for determining an academically sound grade for the appealed element(s); and
  - c. The ensuing grade for each appealed element would have resulted in a different course grade than that assigned by the faculty member.

Allegations that **sexual harassment** was the reason a final course grade was impermissibly or arbitrarily assigned by the faculty member must be addressed according to procedures set forth in the NCSA Bias-Related Sexual Harassment Policy rather than from the following procedures.

### **Procedures**

As soon as possible after the student receives the formal grade report of a final grade that the student believes is incorrect, the student shall first discuss it with the faculty member who assigned the grade. If the student is unable to resolve the grievance over a final course grade through consultation with the faculty member, a written request for review of the course grade shall be submitted to the dean of the relevant arts school or the associate vice chancellor for high school/undergraduate academic or graduate programs who will render the final decision. Written requests to a dean for review of a final course grade must be submitted within the first four weeks of the next regular academic term. Requests for reviews submitted after this deadline will be heard only in exceptional cases as determined by the provost.

Students requesting a grade review assume the burden of proof. Therefore, the written “Request for Review” must include:

- A. A statement of the reasons the student believes the grade was impermissibly or arbitrarily assigned;
- B. The steps the student has taken to resolve the disagreement over the assigned course grade; and
- C. The resolution sought.

The written “Request for Review” should include any evidence the student believes supports his or her contention that the grade was impermissibly or arbitrarily assigned. Such evidence might include projects, papers, tests or other graded work, syllabi, or written documentation from witnesses. The student must demonstrate that the faculty member applied irrelevant or impermissible criteria in evaluation of the student’s academic or artistic performance, that the faculty member failed to follow his or her course evaluation standards, or that the course grade was assigned as the result of a clear material mistake in calculating or recording grades. **That the student simply disagrees with the assigned grade does not constitute a basis for a review.**

**CAUTION: Falsification or fabrication of information by the student in support of a final course grade appeal can cause the student to be subject to disciplinary action under the Student Code of Conduct.**

### *Policy To Appeal Decision Not To Be Invited To Return*

Under the following conditions, students at NCSA have the right to appeal an arts school decision not to be invited to return. To submit an appeal, the student must present compelling evidence that one or more of the following conditions occurred:

1. The policy and procedures of the arts school for such decisions were not followed.
2. The decision was based upon arbitrary or personal reasons unrelated to faculty members' exercise of professional judgment in the evaluation of academic/artistic performance of the student.
3. The decision was based upon discrimination of harassment regarding gender, race, color, religion, national origin, disability or sexual orientation.
4. There was a recent material or substantive change of circumstances that resulted in a change in the student's performance.

### **Procedures**

1. Upon receipt of official notice that a student is not going to be invited to return, the student has 10 calendar days to file a written notice of appeal clearly stating the grounds for the appeal.
2. The appeal is to be signed by the student and delivered to the dean of the arts school.
3. The dean has 30 calendar days to respond to the appeal. The dean will respond in writing, but may, at his or discretion, also meet with the student personally.
4. If the student is not satisfied with the outcome of the appeal to the dean, the student may, within 10 calendar days of the date of the written decision, submit final notice of appeal to the dean requesting that the original appeal and its record be forwarded to the provost/vice chancellor for arts and academics programs or his/her designee.
5. The provost or designee will review the appeal to ensure that proper procedure was followed and respond with a final institutional decision within 10 calendar days of receipt of the appeal.

# **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 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.

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.

(4) The right to file a complaint with the U.S. Department of 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 and 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, 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 57 percent of the first-time, full-time freshman students who entered the North Carolina School of the Arts in fall 1999 have received a baccalaureate degree or Arts Diploma from this institution as of fall 2005. 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 policy is on the web.

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 year 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 a minimum of one year.
- 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.