

# **Undergraduate Bulletin, 2016-2017**

UNIVERSITY OF NORTH CAROLINA  
**SCHOOL OF THE ARTS**

1533 South Main Street | Winston Salem, NC 27127 | 336.770.3399 | [uncsa.edu](http://uncsa.edu)

# University of North Carolina School of the Arts

## Undergraduate Bulletin 2016-2017

*Dance*

*Drama*

*Design & Production*

*Filmmaking*

*Music Liberal Arts*

Undergraduate education for careers in the arts. One of the 17 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; and the Undergraduate Arts Certificate.

The Southern Association of Colleges and Schools  
1866 Southern Lane Decatur, GA 30022-4097 (404) 679-4500

This bulletin is published annually and provides the basic information you will need to know about the University of 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 University of 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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# Academic Calendar - 2016-2017: Fall Semester

Monday, August 8	E-Z Arts opens for late registration and schedule changes
Thursday, August 11	New High School students arrive for orientation
Saturday, August 13	Returning High School students arrive for orientation
Monday, August 15	High School classes begin
Tuesday, August 16	New College students arrive for orientation
Wednesday, August 17	High School academic classes held
Thursday, August 18	Returning College students arrive for orientation
Friday, August 19	Students check in at their Art School
Monday, August 22	College classes begin; Special Student registration
Friday, August 26	Last day to add or drop a class
Friday, September 2	Census
Monday, September 5	Labor Day; classes will be held
Wednesday, September 28	Midterm (HS)
Friday, October 7	Last day to withdraw from a class (with a grade of "W")
Saturday-Tuesday, October 8-11	Fall Break begins at 6:00 p.m.; no classes held; offices remain open Monday and Tuesday <i>High School Residence Halls close at noon on Saturday, October 8, and reopen at noon on Tuesday, October 11</i>
Wednesday, October 12	Classes resume; High School academic classes held
Monday-Friday, October 24-28	Spring semester course planning
Monday-Friday, October 31-November 11	Online registration for Spring classes
Tuesday, November 22	Liberal Arts classes end
Wednesday-Sunday, November 23-27	Thanksgiving Holiday; no classes held; offices remain open Wednesday <i>High School Residence Halls close at noon on Wednesday, November 23, and reopen at noon on Sunday, November 27</i>
Monday-Wednesday, November 28-30	Liberal Arts exam period
Tuesday, November 29	High School classes end
Wednesday-Friday, November 30-December 2	High School exam period
Thursday, December 1	Art School activities, classes and/or exams resume
Monday-Saturday, December 5-17	Intensive Arts <i>High School and College Residence Halls close at noon on Sunday, December 17 (Apartments remain open over break)</i>

# Academic Calendar - 2016-2017: Spring Semester

Monday, January 2	E-Z Arts opens for late registration and schedule changes
Sunday, January 8	High School and College Residence Halls open at noon
Monday, January 9	Classes begin; Special Student registration
Monday-Tuesday, January 9-10	Students check in at their Art Schools
Friday, January 13	Last day to add or drop a class
Monday, January 16	Martin Luther King Jr. Day; no classes held; offices closed
Monday, January 23	Census
Friday, February 24	Last day to withdraw from a class (with a grade of "W")
Wednesday, March 1	Midterm (HS)
Saturday-Sunday, March 4-12	Spring Break; no classes held; offices remain open Monday-Friday <i>High School and College Residence Halls close at noon on Saturday, March 4, and reopen at noon on Sunday, March 12 (Apartments remain open)</i>
Monday, March 13	Classes resume
Monday-Friday, March 27-31	Fall semester course planning
Monday-Friday, April 3-14	Online Registration
Monday, May 1	College classes end
Tuesday-Thursday, May 2-4	Liberal Arts exam period
Wednesday, May 3	High School academic classes held
Friday, May 5	High School academic classes end
Saturday, May 6	Undergraduate and Graduate Commencement at 10:00 a.m. <i>College Residence Halls/Apartments close at 6:00 p.m. on May 6 (non-graduating)</i> <i>College Residence Halls/Apartments close at noon on May 7 (graduating students)</i>
Monday-Wednesday, May 8-10	High School final exam period
Thursday, May 11	High School exam makeup day
Saturday, May 13	High School Commencement at 10:00 a.m. <i>High School Residence Halls close at 6:00 p.m. on Thursday, May 11 for non-graduating students, and close at 4:00 p.m. on Saturday, May 13 for graduating seniors</i>



# Mission Statement

The University of North Carolina School of the Arts provides gifted emerging artists with the experience, knowledge, and skills needed to excel in their disciplines and in their lives, and it serves and enriches the cultural and economic prosperity of the people of North Carolina and the nation. UNCOSA is the state's unique professional school for the performing, visual and moving image arts, training students at the high school, undergraduate and master's levels for professional careers in the arts.

Committed to an idea of art that 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 legislature to be both an educational institution and a resource enhancing the cultural life of the State of North Carolina and the region, UNCOSA offers numerous public performances, both on and off campus, community education in the arts, and 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 above text has been approved by the Board of Governors as a consequence of the review of the University of North Carolina mission statements initiated by the President of the University in 1991. Revised and approved by the UNCOSA Board of Trustees, September 2013, and the UNC Board of Governors, February 2014)

# The History of the University of North Carolina School of the Arts

The University of North Carolina School of the Arts is a free-standing campus within the University of North Carolina, and is quite different from its 16 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 Governor 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 the 16 public colleges and universities 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 Street. 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, NC, 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 NC 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 NC 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 Angelou Economics Report, and led the effort to 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 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. He assumed the position on July 1, 2006, following Dr. Gretchen Bataille, the former Vice President of Academic Affairs at UNC General Administration, who served as Interim Chancellor during the 2005-2006 school year. 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. An internationally known conductor, arranger and music director, Mr. Mauceri was the first American to hold the post of music director in both British and Italian opera houses, and previously served for fifteen years as the Director of the Hollywood Bowl Orchestra in Los Angeles, California. He increased the school's focus on increased alumni giving, resulting in endowment growth of more than \$14 million and secured the largest one-time private gift in the school's history of the School of the Arts - \$6 million from the William R. Kenan Jr. Charitable Trust to endow the William R. Kenan Jr. Excellence Scholarship Awards. Under Chancellor Mauceri's tutelage, the School of the Arts was listed for the first time in Kiplinger's 100 Best Values in

Public Education, and subsequently during his tenure the School's ranking rose from 61st to 41st, based upon academic achievement. Among many improvements, Chancellor Mauceri successfully secured much needed capital funds to upgrade campus facilities, including a library and a new film production design building.

On August 8, 2008, North Carolina Governor Michael Easley signed into law a bill (Senate Bill 2015) that changed the school's name from "North Carolina School of the Arts" to "University of North Carolina School of the Arts." Chancellor Mauceri retired at the end of the 2013 academic year, after serving as Chancellor for seven years.

UNC President Thomas Ross and the UNC Board of Governors announced on April 11, 2014 that M. Lindsay Bierman had been named as the eighth permanent Chancellor of UNC School of the Arts. He assumed the position on July 15, 2014, following Dr. James Moeser, Chancellor Emeritus and Professor of Music at the University of North Carolina at Chapel Hill. Dr. Moeser served as Interim Chancellor for the 2013-2014 academic year, and previously served as chancellor of UNC-Chapel Hill from 2000 until 2008.

Bierman served as editor in chief of *Southern Living* from August 2010 until assuming the position of Chancellor. In that role, he oversaw the editorial vision and content for the eighth-largest monthly paid magazine in the country, with regional and tablet editions reaching 18 million consumers each month. He was also responsible for the strategic development of the iconic *Southern Living* brand, ensuring that a diverse array of special editions, books, digital enterprises, licensed products, and consumer events reflected the brand's core mission and values.

A Michigan native, Bierman graduated from Georgetown University in 1987 with a bachelor's degree in history and French and later earned a master's degree in architecture from the University of Virginia (1993). He also studied abroad at the Institut d'Études Sciences Politiques de Paris and completed internships at Sotheby's, the National Gallery of Art, and on Capitol Hill. Bierman began his career as a designer, researcher, and writer for the renowned New York firm Robert A.M. Stern Architects (1987-90; 1995-96). He also wrote for *Architecture* and *Interior Design* magazines.

In 1997, Bierman moved to Birmingham, Ala., to join Time Inc., as the first design editor of *Coastal Living*. He was soon tapped as design director of Southern Accents and was named executive editor two years later (2000-02). He then became founding executive editor of *Cottage Living* (2002-08), directing all phases of creative development and execution for the launch of a brand-new national lifestyle magazine Adweek named "2005 Startup of the Year." Bierman returned to *Coastal Living* in 2008 as editor in chief, and over the next two years, rebuilt and repositioned the brand, improving reader satisfaction and achieving dramatic improvements in content and design. He joined *Southern Living* as deputy editor in early 2010 and was promoted to editor in chief later that same year.

The School of the Arts has seen its enrollment grow to more than 1,175 students from more than 40 states and 20 foreign countries. The total number of full-time and part-time faculty now exceeds 170. 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 [unca.edu](http://unca.edu).

# The Office of Admissions

*Sheeler Lawson, Director*

## Programs of Study

The UNCSA college division is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools to award the Bachelor of Fine Arts and Bachelor of Music degrees and an Undergraduate Arts Certificate. UNCSA is one of the 17 constituent campuses of the University of North Carolina. 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 an undergraduate arts certificate in dance, drama or music. 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 University of North Carolina School of the Arts' academic requirements, as well as the Minimum Course Requirements (MCRs) and Minimum Admissions Requirements (MARs) of the University of North Carolina.

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 has turned or will turn 21 within the Fall semester of the academic year, 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, a second year college student who graduated from the UNCSA's high school program, a student 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 semester and mid-August to hear appeals for the subsequent semester.

## Academic Requirements for Undergraduate Candidates

All applicants must pass their audition/interview and submit a valid SAT or ACT score. In addition, students must satisfy both the Minimum Course Requirements (MCRs) and Minimum Admissions Requirements (MARs) outlined by the University of North Carolina.

Minimum Course Requirements (MCRs) of the University of North Carolina:

**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.



## Minimum Admissions Requirements (MARs) of the University of North Carolina:

All applicants for first-time admission as freshmen must meet minimum high school GPA and SAT scores. For students entering in the Fall 2013, the minimum combined SAT score (on mathematics and critical reading) for admission is 800 or an ACT composite of 17.

The minimum high school GPA for first-time freshmen beginning in Fall 2013 is 2.5. Please note that these are minimum scores in effect for all constituent institutions of The University of North Carolina, as outlined by the Board of Governors. Individual art schools and programs may set minimums that exceed those listed here. Please consult the individual art schools for additional information.

## **Bachelor of Fine Arts or Bachelor of Music Degrees**

*The BFA 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 BFA program in Design and Production* is a four-year program offering specialization in costume design and technology, lighting, scene design, scene painting, sound design, stage properties, stage management, scenic technology or wig and makeup. For specific course information, please refer to the Design and Production section of this Bulletin.

*The BFA 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 BFA program in Filmmaking* is a four-year program offering specialization in animation, cinematography, directing, picture editing & sound design, producing, art direction, screenwriting, and interdisciplinary production. For specific course information, please refer to the Filmmaking section of this Bulletin. The School of Filmmaking does not offer an undergraduate arts certificate to any student who does not already possess a BA, BM, BS, or BFA degree.

*The BM program* is a four-year program offering specialization in bassoon, violoncello, 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.

## **Undergraduate Arts Certificate**

*The Undergraduate Arts Certificate 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 BFA program, but have no liberal arts coursework requirements.

*The Undergraduate Arts Certificate 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 BFA program, but have no liberal arts coursework requirements.

*The Undergraduate Arts Certificate program in Music* is a two-year, college-level program offering specialization in bassoon, violoncello, 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. No liberal arts coursework is required.

## Transfer Students

Undergraduate students who wish to transfer from other institutions of higher education must comply with the School's audition and entrance requirements. College courses may be considered for transfer credit by the Division of Liberal Arts for academic courses in which the student has earned at least a "C" from an accredited college, and which are equivalent to specific UNCSA academic courses.

Upon enrollment in the University of North Carolina School of the Arts, an undergraduate transfer student is placed at the appropriate arts instruction level by the relevant arts school. 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.

## International Students

International applicants should plan on applying no later than March 1 of the year they intend to enroll in the University of 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.
- College applicants for whom English is not the primary language must submit an official TOEFL (Test of English as a Foreign Language) test score.
- Undergraduate 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 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.
- Applicants must fill out the Financial Statement Form and supply a bank statement or a certificate of finance proving sufficient funds to cover all educational and personal expenses while studying at the University of 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.
- All international applicants must obtain an F-1 visa prior to enrollment.
- International applicants are not eligible for state or federal financial aid.
- Health insurance is required of every student.

## English Language Proficiency Requirement

The ability to read, write, speak, and understand the English language is vital for success at UNCSA. In order to ensure this success, the institution requires **all students whose first language is not English**, regardless of the applicant's citizenship status or permanent residency in the United States, to satisfy the English Language Proficiency Requirement. UNCSA does not accept non-native English speakers below a certain level of proficiency.

Undergraduate program applicants to UNCOSA can fulfill the English language proficiency requirement in one of three ways:

1. Submit official TOEFL or IELTS scores at or above the following minimum scores

Test	Minimum score
TOEFL: Test of English as a Foreign Language (internet-based)	79
TOEFL (paper-based)	550
TOEFL (computer-based)	213
International English Language Testing System (IELTS - academic only)	6.5

*The TOEFL institution code for the University of North Carolina School of the Arts is 5512.*

2. Students who have completed 3 years of education in a US secondary school, and have an anticipated graduation date from that school, may submit official SAT or ACT scores at or above the minimums listed below. A minimum GPA of 2.75 is required. In addition to domestic schools, US schools located throughout the world and either assisted or officially endorsed by the US Department of State will also satisfy this requirement. A list of these schools may be found at [www.state.gov/m/a/os/c1684.htm](http://www.state.gov/m/a/os/c1684.htm).

Test	Minimum score
SAT I: Critical Reading (SAT CR) or Writing (SAT W)	500/500
ACT: Combined English/Writing (ACT E/W) score	21

*The UNCOSA code for submitting SAT scores electronically is 5512.*

3. Transfer students can fulfill the English language proficiency requirement by submitting evidence of coursework at a US institution if ALL of the following apply:
  - Enter with an associate's degree, or at least 60 semester credits from another U.S. higher education institution;
  - Earned a 2.75 or higher overall grade point average (GPA);
  - Completed 6 semester credits in core Liberal Arts courses such as Humanities, English, Writing, or Composition with a combined GPA of 3.0 or higher.

The university reserves the right to request TOEFL or IELTS scores in cases where the admissions office determines that more information regarding an applicant's English language proficiency is needed.

UNCOSA provides ESL assistance for undergraduate students whose first language is not English. The mission of the ESL Program is to assist non-native English speakers in their transition to the college classroom and to provide the tools and support necessary for success. In order for the ESL Program to make placement decisions all students whose first language is not English are required to take the Comprehensive English Language Test (CELT).

## **Special Students**

The applicant who wishes to enter as a special student should follow the regular admissions process.



## **Students Returning to UNCSA to Complete a BFA or BM**

A student with a UNCSA GPA of 2.0 or higher in Liberal Arts courses who is seeking to complete a BFA or BM within seven years of his or her last enrollment may transfer in the remaining required credits, provided that he or she received a grade of C or higher in each transferable course from a regionally accredited college or university.

A student who has completed the Arts Diploma or Arts Certificate and satisfactorily completed all general education requirements with a GPA of 2.0 or higher, but was unable to graduate with a BFA or BM due to low SAT or ACT test scores, outstanding high school minimum course requirements, or unreported test scores may apply for readmission once she or he reaches the age of 24. In these cases, the student must enroll at UNCSA for a minimum of 6 credit hours of coursework in Liberal Arts courses and maintain a minimum 2.0 GPA in these courses from the date of readmission.

## **Forgiveness Policy**

The UNCSA Forgiveness Policy is a mechanism through which a student who has completed all arts course requirements was awarded the Arts Diploma or Arts Certificate but has not satisfactorily completed the general education requirements toward a BFA or BM with a GPA of 2.0 or higher can return to UNCSA to complete the degree. The Forgiveness Policy defines pertinent parameters and procedures, including the situations in which such completion can be undertaken, the work that must be accomplished, and the minimum standards of achievement.

In order to use the forgiveness policy a returning student must meet the following criteria:

- The student may not have been enrolled at UNCSA within the last 24 consecutive months.
- The student must contact the Dean of the Division of Liberal Arts to discuss the terms of his or her return. As part of this discussion, the student must present a “course enrollment plan” that details how the remaining degree requirements will be realistically fulfilled. This course enrollment plan will become part of the Application for Readmission submitted through the Office of Admissions.
- A student who has been enrolled at another regionally accredited college or university since his or her last enrollment at UNCSA must submit official transcripts to the Office of Admissions along with the Application for Readmission indicating that a minimum cumulative 2.0 average has been earned in all courses attempted.
- The student will re-enter UNCSA as degree- seeking, but will be placed on probation with continuation in the program conditional on maintaining a minimum 2.5 cumulative GPA in Liberal Arts courses taken after the date of readmission.
- The student will follow the Liberal Arts course requirements for the degree that are in place at the time of readmission and not when the student was last enrolled.
- A student who returns to UNCSA under the Forgiveness Policy will not be permitted to take Arts courses.
- The student must complete a minimum of 12 credit hours at UNCSA, which may be taken over a maximum period of two semesters. The student must take a minimum of 6 credit hours each semester and maintain a 2.5 average over the 12 credits to be eligible to graduate.
- In some cases, the student may have more than 12 credit hours remaining to complete the general education requirements for the degree. In these cases the student may take the remaining required credit hours at UNCSA, and must maintain a 2.5 GPA to graduate. Alternately, the student may request the Dean of Liberal Arts review credits in which a C or better was earned at a regionally accredited college or university for possible transfer toward the UNCSA degree requirements. Applicable transfer credit will be applied only after the student has reached a cumulative GPA of 2.5 in required Liberal Arts courses upon his or her return to UNCSA.

- Upon establishing the requisite cumulative 2.5 GPA over the minimum 12 credits, any Liberal Arts courses taken at UNCOSA prior to readmission in which the student earned below a C- will be excluded from the UNCOSA cumulative GPA calculation (the GPA that includes all arts and liberal arts classes taken at UNCOSA). While these courses will be excluded for GPA calculation purposes, they will nonetheless remain on the student's transcript, as they are part of the calculation of attempted hours. The student will retain credit for those courses in which a passing grade was earned. Finally, before the degree can be granted, the student's UNCOSA cumulative GPA must meet the current graduation minimum for the appropriate Art School as published in the Bulletin under which the student re-enrolls at UNCOSA.
- A student may only use the Forgiveness Policy to reapply once. Failure to achieve and maintain a minimum cumulative GPA of 2.5 GPA in Liberal Arts courses completed after the date of return will result in dismissal.

A student who returns to UNCOSA under the Forgiveness Policy may be eligible for financial aid if his or her prior coursework at UNCOSA meets the Satisfactory Academic Progress (SAP) Policy currently in force. A student interested in pursuing financial aid should provide the Financial Aid Office with a "course enrollment plan" showing that she or he can complete his or her program within the maximum time-frame allowed by SAP.

### **Advanced Standing for Undergraduate Students Through Placement Tests**

A student who participated in the Advanced Placement® (AP) Program of the College Board may have his/her record considered for credit in the college program when a score of three (3) or above has been achieved on an Advanced Placement exam.

College Level Examination Program® (CLEP) test scores in areas that correspond to courses in the UNCOSA curriculum also may be presented for evaluation for possible credit. Credit for CLEP tests is available only to students with freshman or sophomore standing and is considered inappropriate for more advanced students. UNCOSA will only consider credit for such tests that have been completed prior to the beginning of the junior year. International Baccalaureate® Diploma students may have their records considered for advanced standing or credit in the college program with a minimum score of five (5) or higher on the official IB exam for each subject. Credit awarded will vary for higher-level or standard-level subjects.

### **Application and Admissions Procedures**

Guidelines for applying to the undergraduate 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 application agreement statement, complete all required information, sign the application agreement statement (parent signature is

required if the applicant is under the age of 18 at the time of application) and upload the documentation to the Office of Admissions.

- 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).
- SAT or ACT score(s).
- A resumé.
- Mandatory Information Form.
- Artistic Statement.

## **Auditions/Interviews**

Admission to the University of 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 University of 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 BFA, BM programs or Undergraduate Arts Certificate will be notified by letter of their acceptance.

## **Wait List Policies**

The University of North Carolina School of the Arts (UNCSA) 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 UNCSA when an opening becomes available. UNCSA 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.

# Office of the Registrar

*Erin Morin, Registrar*

## Academic Calendar

The academic calendar is divided into two semesters, Fall and Spring. Prior to Fall 2011, the academic year was divided into three terms. Summer session dates are established in early October.

## Advising

Each student is assigned an advisor in their major area of study 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 are also assigned an advisor from the Division of Liberal Arts for guidance with the general education requirements of their program.

## Degree Requirements

It is the responsibility of the student to know the requirements for his or her particular program and, where specific liberal arts courses are required, to include these courses in the program. Credit requirements for UNCSA baccalaureate degrees range from 123-134 credits. The normal time to degree completion is eight semesters, provided a student registers for an average of 16 credits per semester. Factors that can delay graduation include failure to maintain required GPA minimums in the major area of study and in required liberal arts courses; withdrawing from courses; registering for courses out of sequence; or changing to another major or concentration.

## Registration

Students register for classes online through E-Z arts. All undergraduate 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. Through the registration process, students assume responsibility for the courses in which they enroll. New students will receive instructions regarding registration, orientation and placement testing during the summer before their arrival at the School.

## Class Designation

A student's classification is officially determined on the basis of progress in the major arts area. Class 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. Undergraduate designations are C1 for first-year, C2 for second-year, C3 for third-year, and C4 for fourth-year and beyond.

## Credit Definitions

College credit is awarded in semester hours.

## **Course Numbering**

UNCSA changed to a 4-digit numbering system in Fall 2011. At that time, 3-digit courses were renumbered using a 4-digit number. In most instances, courses are numbered by level:

0000-0999 – High School Courses

1000-1999 – Intended primarily for first-year undergraduates

2000-2999 – Intended primarily for second-year undergraduates

3000-3999 – Intended primarily for third-year undergraduates

4000-4999 – Intended primarily for fourth-year undergraduates

5000-5999 – Courses for which it is likely that undergraduate and graduate students would enroll

6000-6999 – Graduate level course work in a degree program

7000-8999 – Advanced graduate-level course work

## **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. Prior approval from the appropriate dean is required if a student finds it necessary to arrive to campus after the first class day.

## **Residency Requirements**

To qualify for an Undergraduate Arts Certificate, Bachelor of Fine Arts or Bachelor of Music from the University of North Carolina School of the Arts, a 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. Undergraduates who wish to be exempted from attending in their last semester must receive permission from the dean of their Art School.

An undergraduate college student must be registered for a minimum of 12 credit hours per semester to be classified as a full-time student. Unless a degree model states otherwise in a specific semester, undergraduates who wish to register for more than 18 credits in a semester will need permission from the dean of their Art School.

## **Part-Time Degree Students**

Under certain circumstances, a matriculated college student may enroll as a part-time degree or arts certificate student for a given semester. This status generally is reserved for college seniors in their last semester and is only granted by special permission of the appropriate dean. Part-time degree or arts certificate students may carry fewer than twelve credits and are charged by the credit, according to the schedule of fees for special and part-time students. Students who have been granted part-time status must submit the appropriate form to the Registrar.

## **Transfer Students**

Undergraduate 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 institutional credit is awarded. A transfer student must be enrolled for a minimum of two years at UNCSA to qualify for the Bachelor of Fine Arts, Bachelor of Music or Undergraduate Arts Certificate.

Credit for liberal arts courses in which the student has earned at least a “C” at another accredited college, and which are equivalent to specific UNCOSA courses, will be transferred to the UNCOSA record during the first semester of enrollment. Students must be in good standing to transfer additional coursework. Pre-approval from the appropriate dean is required to register for courses at another campus.

## **Course Audit**

A regularly registered student may, with the consent of the appropriate dean and the instructor, audit one or more courses outside the major area in addition to his or her regular program. Attendance must be regular. Students may not audit a class without first registering at the appropriate Art School. No credit is given. Fees apply.

## **Independent Study**

Only full-time faculty members may offer independent study courses. Each faculty member may supervise up to three (3) students per semester or summer session. The dean of the appropriate Art School or Division of Liberal Arts may approve an exception to the limit for a compelling reason.

## **Add/Drop**

Students may add or drop courses during the first week of classes without penalty. Changes during this week do not appear on the student's permanent record and are not included in attempted hours. Students who have cleared all holds and wish to add or drop courses during this period shall do so through online registration.

## **Course Withdrawals**

Students are expected to complete all the courses for which they are registered at the close of add/drop. These courses are recorded on the student's transcript, count as attempted hours, and will be used in tuition surcharge and financial aid calculations. Beginning with the second week of classes to the conclusion of the withdrawal period, students must officially withdraw from a course through the following process.

- Student must meet with the instructor of record to discuss progress in the course and the nature of the withdrawal request.
- Student must obtain a course withdrawal form from the Division of Liberal Arts if withdrawing from a liberal arts class, or from the appropriate Art School if withdrawing from an art class.
- The course withdrawal form must be signed by the student, instructor of record for the course for which the withdrawal request has been made, and the appropriate arts advisor or art school designee.
- The signed form must be returned to the office of origin either the Division of Liberal Arts or the appropriate Art School office.
- Completed forms will be sent to the Office of the Registrar.
- A course withdrawal form without the proper signatures cannot be processed and will result, if the student has stopped attending class or doing the coursework, in a grade of “F” for the course.

## **Limit on Course Withdrawals**

Students are permitted to withdraw from a maximum of 16 credit hours over the course of their degree or degrees. W grades earned prior to Fall 2014 do not count in the 16 credit hours. Students can track how many credits they've withdrawn from in **E-Z Arts**. Once the student has reached that maximum number, no additional withdrawal requests will be granted, with the exception of withdrawals with extenuating circumstances.



Consequences of a course withdrawal include:

- A “W” will be recorded on the student’s transcript.
- The credit hours of all courses for which a student was granted a withdrawal are counted as attempted hours towards the degree.
- Courses for which a student was granted a withdrawal count in tuition surcharge calculations.
- All registered courses are subject to financial aid and satisfactory academic progress calculations.

### **Course Withdrawals with Extenuating Circumstances**

Withdrawal with extenuating circumstances refers to the process resulting in a student terminating his/her enrollment in classes during a semester or summer session because of medical or other documented reasons, and may be requested after the end of the withdrawal period, but no later than the last day of classes for the semester. If approved, all courses are assigned a grade of “WE,” and will not count toward the 16 credit withdrawal limit.

#### **Procedure**

Students who wish to petition for a withdrawal with extenuating circumstances must begin the process by contacting the case manager in the Office of Student Affairs. If the student is unable to contact the case manager a suitable representative (i.e. parent or legal guardian) may be appointed to do so.

### **Course Withdrawals with Extenuating Circumstances for Medical Reasons**

The student requesting a withdrawal with extenuating circumstances for medical reasons must be evaluated by a health care provider licensed to make medical diagnoses. If the patient has been followed by an off-campus health care provider, he/she will need a letter from that provider to the Director of Health Services indicating the diagnosis and recommended course of care. This letter must also indicate that the health care provider supports the decision of a medical withdrawal. The student must then contact Health Services and request a medical withdrawal. If deemed appropriate by the Health Services Director, a letter will be issued to the student and a copy forwarded to the Registrar’s Office.

### **Course Withdrawals with Extenuating Circumstances for Psychological Reasons**

Withdrawals for issues of a psychological nature are handled by Counseling and Testing Services. If the patient has been followed by an off-campus health care provider, he/she will need a letter from that provider indicating the diagnosis and/or treatment and that a withdrawal for psychological reasons is appropriate. These requests should be addressed to the Director of Counseling and Testing Services. If withdrawal is deemed appropriate by the Director of Counseling and Testing Services, a letter will be issued to the student to forward to the Office of the Registrar.

### **Course Withdrawals with Extenuating Circumstances for Military Deployment**

Withdrawals for military deployment are processed through the Office of the Registrar and require appropriate documentation.

Students granted a withdrawal with extenuating circumstances should understand that:

- The credit-hours of all courses for which a student was granted a withdrawal with extenuating circumstances are counted as attempted hours towards the degree.
- Courses for which a student was granted a withdrawal with extenuating circumstances do not count in tuition surcharge calculations.
- Courses for which a student was granted a withdrawal with extenuating circumstances do not count in GPA calculation.
- All registered courses are subject to Financial Aid and Satisfactory Academic
- Progress rules and calculations.

## **Considerations When Petitioning for a Withdrawal with Extenuating Circumstances:**

If a student cannot produce sufficient proof that he/she has been medically or psychologically unable to attend classes for a significant part of the semester, a medical withdrawal will be unlikely.

Students obtaining a withdrawal with extenuating circumstances from all courses effectively stop their matriculation record and must reapply to the institution through the Office of Admissions. Students returning to UNCSA within one year of withdrawal will have the application fee waived.

After obtaining a withdrawal with extenuating circumstances, the student will not be permitted to reenroll in the institution until sufficient proof has been provided to Student Health Services or Counseling and Testing Services that he/she is essentially qualified to return to school. At that time, a letter will be issued by the appropriate office for the student to forward to the Office of Admissions. Health Services and Counseling and Testing Services have no authority to determine reimbursement of fees. Withdrawals with extenuating circumstances may affect the student's housing status. Therefore the student will need to contact the Housing Office as soon as possible to determine what effect, if any, withdrawal will have on his or her housing status.

Withdrawals with extenuating circumstances may affect a student's health insurance coverage. This is determined by the student's insurance company. Health Services and Counseling and Testing Services have no authority in this matter.

In rare cases, students may be granted a withdrawal with extenuating circumstances for individual courses rather than a semester course load. Documentation for this type of withdrawal must specify why the student is essentially qualified to continue certain courses but not others.

Students denied a withdrawal for extenuating circumstances may appeal this decision to a committee composed of the student's Art School dean, an additional dean, and the Vice Provost and Dean of Student Affairs.

## **Withdrawal from the University**

**Withdrawal without completion of the semester-** Students who wish to fully withdraw from UNCSA without completing the semester must begin the process with the case manager located in Student Affairs. A withdrawal form with all appropriate signatures must be submitted to the Registrar. Students who withdraw from school during a given semester receive no credit for courses taken during that semester, and may not carry incomplete grades on their record. Students who leave school without officially withdrawing will receive grades of "F" for all courses in 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 semester. Students who withdraw from the institution without extenuating circumstances will receive "W" grades for all attempted credit hours. Should a student decide to re-enroll, these hours will count toward the maximum withdrawal credit limit. A student who intends to withdraw from the institution should do so by the published withdrawal date for the semester. No student will be allowed to withdraw from a semester once classes have ended.

**Withdrawal after completion of the semester-** Students who decide to leave UNCSA after completing the semester should submit a withdrawal form to the Registrar. All coursework must be completed prior to the withdrawal. Students who have terminated their enrollment for any reason must apply for readmission before registering for another semester.

## **Good Academic Standing**

Good academic standing is determined by:

- meeting GPA requirements; successful completion of at least 67% of all attempted hours; and
- continued improvement in the artistic area of study.



## Probation and Continuance

Students should consult the Bulletin section for Institutional Policies where probation and continuation are concerned, and to learn the specific grade and quality point requirements for continuance in their programs and for graduation. (*See the policy on probation located in the institutional policies section of the Bulletin.*)

## Early Warning

In order to assist students in rectifying poor academic performance, information on the cumulative GPA is available for students and advisors through E-Z Arts on the student academic transcript screen.

Students who are not meeting program requirements will be issued a warning letter specifying the area(s) of concern and a list of what skills, tasks, or objectives the student must accomplish in order to improve. A student who fails to remedy the concerns within the timeframe articulated in the letter may be placed on Probationary Status. The warning letter will be generated by the Art School dean or designated representative, and copies will be sent to the Dean of Liberal Arts and the Office of the Registrar.

Students who exhibit behavior that is likely to lead to poor academic performance are referred to the clinical case manager in the Office of Student Affairs.

## Final Examinations

Final examinations are given during a four-day period at the end of each semester. 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

While early departure before the end of the semester is discouraged, UNCOSA recognizes that, from time to time, extenuating circumstances will necessitate approval of such early departure. Students seeking permission to leave school early should meet with the Assistant Dean of the Division of Liberal Arts and with their arts dean to obtain a permission form and to discuss early departure. (**NOTE:** Travel or vacation plans are NOT acceptable reasons for early departure. Students should carefully consult the academic calendar and plan accordingly.)

For approval of early departure from liberal arts classes, an Early Departure Form must be signed by the appropriate liberal arts and/or arts instructor, and arts advisor (if appropriate), and returned to the Assistant Dean of the Division of Liberal Arts and the arts dean no less than three weeks prior to the end of the semester.

Students who leave campus before the end of the semester without having been granted the appropriate permission will be considered to have unexcused absences.

## Grade Replacement Policy

Students currently enrolled may repeat a required core general education course in which a D or F was earned. Core General Education courses are defined by major and area of concentration (*please see the Division of Liberal Arts section for details*). The student may request to have only the higher of the two grades count in their Grade Point Average (GPA) calculation. The academic transcript will reflect all course grades; however the replaced grade will not be used in calculating the cumulative grade point average. Grades cannot be replaced for courses offered within the art schools.

There are a number of restrictions to this policy; students are advised to consult with their liberal arts advisor prior to making any decision.

- a grade can only be replaced for a course once;
- grades can be replaced for up to twelve credit hours;
- courses must be taken at UNCSA;
- credit hours will be counted only once;
- the policy cannot be used in instances when the original grade was the result of plagiarism or some other academic integrity violation;
- students who have graduated with the arts diploma or undergraduate arts certificate are no longer eligible;
- all grades are included in attempted hours.

Students who decide to take advantage of the grade replacement policy are required to submit the Grade Replacement Form (obtained from the Office of the Registrar) to the Dean or Assistant Dean of the Division of Liberal Arts prior to the last day of exams during the semester in which the course is being repeated.

### **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 UNCSA. Students who delay graduation may be assessed a tuition surcharge (please see Tuition Surcharge Policy, located in the institutional policies section below.)

### **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 case manager's office, located in student affairs. 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 semester during which a leave of absence has been granted and no application fee for readmission is required if the student reenrolls for the semester immediately following the leave period.

## Reenrollment

Former students who reenroll at UNCSCA after an interruption of two years or more will follow the new curriculum in place upon returning. Students who enroll within two years of their last enrollment will take a prescribed transition plan of courses. Students will be asked to sign a memo of understanding so that both advisor and student are aware of the appropriate curricular changes.

## Students Returning to UNCSCA to Complete a BFA or BM

A student with a UNCSCA GPA of 2.0 or higher in Liberal Arts courses who is seeking to complete a BFA or BM within seven years of his or her last enrollment may transfer in the remaining required credits, provided that he or she received a grade of C or higher in each transferable course from a regionally accredited college or university.

A student who has completed the Arts Diploma or Arts Certificate and satisfactorily completed all general education requirements with a GPA of 2.0 or higher, but was unable to graduate with a BFA or BM due to low SAT or ACT test scores, outstanding high school minimum course requirements, or unreported test scores may apply for readmission once she or he reaches the age of 24. In these cases, the student must enroll at UNCSCA for a minimum of six credit hours of coursework in Liberal Arts courses and maintain a minimum 2.0 GPA in these courses from the date of readmission.

## Forgiveness Policy

The UNCSCA Forgiveness Policy is a mechanism through which a student who has completed the Arts Diploma or Arts Certificate but has not satisfactorily completed the general education requirements toward a BFA or BM with a GPA of 2.0 or higher can return to UNCSCA to complete the degree. The Forgiveness Policy defines pertinent parameters and procedures, including the situations in which such completion can be undertaken, the work that must be accomplished, and the minimum standards of achievement. In order to use the forgiveness policy a returning student must meet certain criteria. *Please contact the Division of Liberal Arts for more information.*

## Grading System

UNCSCA's grading scale is based on a 4.0 scale. The highest grade awarded for course work at UNCSCA is the grade of "A" with a quality point award of 4.0. Quality point average is determined by dividing the sum of quality points by the sum of semester hours. Prior to Fall 2011, a grade of "A+" could be given, carrying 4.5 quality points. Final grades for courses are available at the end of each semester on E-Z Arts. The current grading scale is as follows: (Quality points are awarded per semester hour).

A = 4.0	A- = 3.7	
B+ = 3.3	B = 3.0	B- = 2.7
C+ = 2.3	C = 2.0	C- = 1.7
D+ = 1.3	D = 1.0	D- = 0.7
F = 0	P = Pass	I = Incomplete

W = Withdrew S=Satisfactory U=Unsatisfactory

## **Incomplete Coursework**

Occasionally, because of personal, medical or other emergencies that may arise, a student may be unable to take final examinations or quizzes or complete the final assignments for a course. In such cases, a grade of “Incomplete” may be requested for one semester 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 semester immediately following the semester 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 semester will result in a grade of “F” for the course.

## **Academic Integrity Policy**

UNCSA is committed to fostering an intellectual, artistic, and ethical environment based on the principles of academic integrity as a critical part of educating artists and citizens. Academic integrity is essential to the success of the University’s mission and violations of academic integrity constitute offenses against the entire UNCSA community.

Students who violate University rules on academic integrity are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such academic integrity violations harm the individual, all students, and the integrity of the University, policies on academic integrity will be strictly enforced. For further information please visit the College Handbook Web site.

## **Student Records**

All educational records for students are maintained in the Office of the Registrar 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 by logging onto E-ZArts. Students having questions about their progress are encouraged to address these questions to the registrar.

## **Transcripts**

Transcripts are released only at the written request of the student, except in cases as outlined by the Family Educational Rights and Privacy Act. Requests should be sent directly to the Office of the Registrar. Students can also obtain information on how to order transcripts online at [www.getmytranscript.com](http://www.getmytranscript.com).

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 E-Z Arts.

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 borrowers of Federal Student Loans. The charge for transcripts is \$7 each.

## **Definition of In-State Residency**

The University of 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 17 constituent campuses of the University of North Carolina. Staff from the admissions or registrar’s offices can answer basic questions. *(please see full policy in the institutional policies section of the Bulletin).*

## Tuition Surcharge

The North Carolina General Assembly (Statute Section 9.10.(b) § 116-143.7 (Session law 2009-451) has mandated that a 50% tuition surcharge will be imposed on students earning a first baccalaureate degree, and will be applied to all hours in excess of 140 attempted hours.

For students earning a second baccalaureate degree, or students with double majors, the surcharge will be applied to all hours that exceed 110 percent of the minimum hours required to earn the second degree or double major. Attempted hours include all transfer hours as well as withdrawals, repeated courses and failed courses. (*Please see the Tuition Surcharge Policy, located in the institutional section of the Bulletin.*)

## UNC Online

**UNC Online** lets you register for online courses across the UNC system. In order to register for a UNC Online course, you must:

- be registered as a full-time BFA or BM degree-seeking student
- receive prior approval from both your Arts Advisor and the Assistant Dean of the Division of Liberal Arts
- not exceed 18 credits hours without prior approval from your Arts Dean.

## Course Substitution

Students may need to seek course substitutions on the basis of a documented disability which inhibits the ability to learn certain subjects. For example, students with certain types of learning disabilities may find it next to impossible to learn foreign languages or mathematics. While tutoring and accommodations may help some students succeed in these courses, others may be unable to succeed even with the use of academic adjustments and accommodations. In such situations, students may request a substitution for the course in question. *If the course in question is considered to be an essential part of the student's program, a substitution cannot be granted.*

The process established by the UNCSA for requesting a substitution is as follows:

- Student *must* have a diagnosed disability that would prohibit his/her ability to learn the subject matter in question. Only those students who are registered with a disability may make a request for a course substitution.
- The student writes a letter to the Coordinator of Disability Resources requesting the substitution. This letter should contain details of past attempts to take the course (or related courses), information about the disability, and a specific request to substitute the course.
- Coordinator of Disability Resources will review the disability documentation, transcripts and the student's letter. If documentation verifies the presence of a disability that would warrant a course substitution, the director will contact the appropriate art school or academic program and ask a dean to recommend a logical course for substitution best suited for the student's major.

Coordinator of Disability Resources will rely solely on the respective faculty to determine if the course in question is "essential" to the program. The Coordinator of Disability Resources will submit findings, including the recommendation of the dean (or designate) from the appropriate art school or academic program, to the Provost, who either approves or rejects the request for substitution. The Registrar and the respective Dean are informed if the substitution is approved so that the student's records can be credited with the substitution. The student will be notified of the decision either by phone, e-mail, letter, or in person.

### DISABILITY RESOURCES

TELEPHONE (336) 726-6963

FAX (336) 726-6964

[www.uncsa.edu](http://www.uncsa.edu)

# Office of Student Financial Aid

*Jane Caropreso Kamiab, Director*

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 University of North Carolina School of the Arts. The office administers a full range of federal, state, university, and private aid programs.

Financial aid is provided to supplement the amount the student and parents can contribute toward the costs of the student's education. The federal government and UNCSA 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

Undergraduate 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 students whose FAFSA applications are received at the Central Processing Service (CPS) by March 1. Students who submit applications after the priority deadline will be considered as 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 UNC Need-Based Grant and the NC Education Lottery Scholarship should have their FAFSA filed no later than March 1. Out- of-state students who are interested in receiving funds through their state grant program should be aware of their state aid deadlines; these dates are provided at <http://www.fafsa.ed.gov/deadlines.htm>.

## Types of Financial Aid

The financial aid program at UNCSA offers federal and state grants, loans, employment (Federal Work Study), and scholarships. Financial aid is awarded on the basis of a student's "Expected Family Contribution" (from the FAFSA calculation) and demonstrated need. Demonstrated need is determined by subtracting the Expected Family Contribution or "EFC" from the "Cost of Attendance" or Financial Aid Budget (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 from UNCSA, 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 pursuing their first Bachelor's degree, based on their Expected Family Contribution, determined by the Free Application for Federal Student Aid (FAFSA). Pell Grants for the 2016-17 academic year range from \$598 to \$5,815 for full-time attendance. Awards for each academic year depend on federal funding. Federal Supplemental Educational Opportunity Grant (SEOG) awards are reserved for undergraduate students with exceptional financial need who are eligible for the Federal Pell Grant. The award amount varies, depending on the student's financial situation and federal appropriations.

North Carolina state grants may include the UNC Need-based Grant and the NC Education Lottery Scholarship. Eligibility is determined by information provided by the FAFSA. The programs are administered through the College Foundation of North Carolina (CFNC). Final appropriation decisions depend on the North Carolina General Assembly.

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 money can be earned to meet expenses. Students participating in this program at UNCSA work an average of four to five hours per week. New students awarded FWS must attend a FWS orientation meeting during orientation.

Undergraduate students who want to work on campus but do not qualify for the FWS program may be hired directly by specific departments. These positions are not administered by the Office of Student Financial Aid; students should contact 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 to college students, directly from the U.S. Department of Education. Students may qualify with at least half-time enrollment. Loans are available for the student borrower and the parent borrower. Federal Direct Subsidized Student Loans are based on demonstrated need, but Federal Direct Unsubsidized Student Loans and PLUS loans for parents are available regardless of need. Information about grace periods and interest rates will be provided at the time the student receives his or her award notification.

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 fixed on an annual basis. For loans disbursed between July 1, 2016 and June 30, 2017, the interest rate is 3.76%.

Unsubsidized Federal Direct Loans require the student to be 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. For loans disbursed between July 1, 2016 and June 30, 2017, the interest rate is 3.76%. This loan can be used to replace EFC 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 Subsidized annual loan limits are \$3,500 for freshmen, \$4,500 for sophomores, and \$5,500 for juniors and seniors; undergraduates may borrow an additional \$2000 in Unsubsidized loans. 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 and \$5,000 for juniors and seniors.

The Federal Direct PLUS Loan is another federal loan available to provide funds for educational expenses, borrowed by parents of dependent undergraduate students. For loans disbursed between July 1, 2016 and June 30, 2017, the interest rate is 6.31%. A parent of a dependent undergraduate may borrow up to the Cost of Attendance Budget minus estimated financial aid per academic year. No demonstration of need is necessary to borrow under this program. However, a credit check will be performed, and the borrower must be creditworthy.

First-time student-loan borrowers of Federal Direct Loans and Federal Perkins Loans at the University of North Carolina School of the Arts are required to complete Entrance Counseling.

Students who borrow under any of the loan programs offered at UNCSA 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 undergraduate students who apply for financial aid by completing the FAFSA each academic year are 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 be considered for talent scholarships may wish to complete the FAFSA, since the arts dean may use need information in combination with talent qualifications to determine 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

Information about scholarships from private foundations, professional organizations, religious organizations, community organizations, and civic groups may be available in your community or over the Internet. The Internet offers a wide range of free information and resource listings for students and prospective students in all areas of study. In addition, students can find free information in the reference section of local libraries (usually under "student aid" or "financial aid") which may include information about private scholarships.

NOTE: Students awarded any scholarships from sources outside of UNCSCA are required to report the amount and source to the Office of Student Financial Aid. If your financial aid package includes need-based aid and/or aid up to your Cost of Attendance Budget, it is possible that a reduction in previously-awarded aid may be necessary.

## Other Resources

- **Department of Veterans Affairs**

A student who is a veteran or a dependent of a deceased or 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 students who are enrolled or accepted for enrollment, for the purpose of obtaining a degree during the regular academic year. (Special students and Undergraduate Arts Certificate students are not eligible for need-based aid. Degree students taking academic course(s) in the summer session at UNCSCA will only be eligible for need-based aid if they have remaining 2016-17 academic year eligibility for Federal Pell Grant or Federal Direct Loans.)



In general, students enrolled in courses that do not count toward the specific program to which they have been admitted, cannot use enrollment in those courses toward their enrollment status for financial aid purposes. (Examples of various enrollment statuses include full time, three-quarter time, half time and less-than-half time.) The financial aid award must be based on a student's enrollment in required courses only, and this enrollment status will be the basis of determining the cost of attendance budget for financial aid purposes, as well to determine eligibility for awards including student loans, Pell Grants or any aid based on a specific enrollment status. A student's school bill, however, will be based on their actual course enrollment, rather than their enrollment status for financial aid purposes.

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.

Financial aid awards are dependent upon institutional, private, state and/or federal funding. Although UNCSA 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 UNCSA, or a computational error may be made. 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 information reported on the FAFSA. If selected, the student may be asked to submit copies of federal income tax transcripts, W-2 forms and other documents. The Office of Student Financial Aid or the School Servicing Center 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.

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 for each year of enrollment. Applicants can complete the FAFSA online at the following Internet address: <http://fafsa.ed.gov>.

Awards may vary from year to year based on changes in family circumstances and availability of funds. To be eligible for ongoing assistance, a student must continue to have demonstrated need and be maintaining satisfactory academic progress at UNCSA. 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.

## **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)**

Students must meet UNCSA's Minimum Grade Point Average (GPA) Requirements consistent with the academic standard for graduation in the program in which they are enrolled. The achievement of acceptable GPAs will be monitored and administered by the arts schools and the Division of Liberal Arts, in conjunction with the University Registrar. GPAs include all course work at UNCSA.

**Note:** If students are continued in their program but temporarily placed in a probationary status for reasons that may include GPA, they may retain financial aid eligibility if their cumulative GPA is at least 2.0, and they meet both of the Quantitative Measures outlined below, when SAP is reviewed. The UNCSA Office of Student Financial Aid will monitor for this GPA “floor” of 2.0.

## **Quantitative**

To be progressing satisfactorily, a student must meet two types of quantitative measures.

### **Completion Ratio**

Students must achieve and maintain a cumulative Completion Ratio of at least **67%** to remain eligible for financial aid.

The Completion Ratio will be calculated by dividing the cumulative number of total credit hours **completed** by the cumulative number of total credit hours **attempted**. Credit hours successfully **completed** at UNCSA are for all courses in which a student receives a non-failing letter grade (A – D), S (Satisfactory), or P (Passing). Credit hours attempted at UNCSA include credit hours for all courses in which a student was enrolled on the tenth day of class each semester (or the second day of class each summer session). Credit hours from other institution(s) accepted toward a student’s program at UNCSA are added to both **attempted** and **completed** hours.

A student who does not maintain the minimum Completion Ratio of 67% will be placed on Satisfactory Academic Progress Suspension for the next academic year. The student will not be reinstated for aid until satisfactory academic progress is established. A student has the right to appeal Satisfactory Academic Progress Suspension using the appeal process discussed later in this policy.

### **Maximum Timeframe**

Students must complete their program within the maximum timeframes outlined below. A student who does not complete his/her program within the maximum timeframes stated below will be placed on Satisfactory Academic Progress Suspension for the next academic year. The student has the right to appeal using the appeal process discussed later in this policy.

### **Normal Length of Undergraduate Program:**

120 credit hours or more

### **Maximum Timeframe to Complete Undergraduate Program:**

180 credit hours (or 150% of the credit hours required to complete the program, if the published length of the program is more than 120 credit hours)

For undergraduate students, Maximum Timeframe will include credit hours accepted as transfer credit and credit hours earned at UNCSA.

A complete copy of the “UNCSA Satisfactory Academic Progress Policy — College Title IV Financial Aid Recipients Only” is available at the following link: <http://www.uncsa.edu/financialaid/pdf/satisfactory-academic-progress-policy.pdf> or from the Office of Student Financial Aid upon request.

Students dismissed, suspended, expelled or otherwise not continued in their program will not be eligible to receive financial aid.

## **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 UNCSA 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 UNCSA);
- Enroll for the necessary number of credit hours;
- Maintain satisfactory academic progress;
- Honor the policies and procedures set forth in the UNCSA Undergraduate Bulletin and the College Student Handbook;
- Request any information you feel is necessary;
- Perform the work that is agreed upon in accepting Federal 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 UNCSA;
- 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 UNCSA**

If a student withdraws from UNCSA during a term, a refund is calculated according to UNCSA 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 fund. Required return of funds to all financial aid programs must be made prior to the refund to the student.

Therefore, if a student withdraws or stops attending UNCSA 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), or any state grant such as the UNC Need-based Grant or the NC Education Lottery Scholarship, the student may be required to repay all or a portion of the financial aid provided to the student from a credit balance on the student's account. The repayment amount will be calculated on the basis of the calendar days remaining in the semester at the time of the student's withdrawal from or failure to attend UNCSA. The student will be notified of any repayments for which the student is responsible, if the student withdraws or leaves during a semester at UNCSA.

A copy of the "Withdrawal from UNCSA – Refund of Charges and Return of Financial Aid" is available at the following link: [www.uncsa.edu/financialaid/policies-disclosures/withdraw-policy-on-financial-aid.aspx](http://www.uncsa.edu/financialaid/policies-disclosures/withdraw-policy-on-financial-aid.aspx) or from the Office of Student Financial Aid upon request.

# Office of Student Accounts, Loan Collections, and Cashiering

*LaToya Wiley, Assistant Controller and Bursar*

## Tuition and Fees

Tuition and fees must be paid before the beginning of each semester for which the student is enrolled. The University of 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/ Financial Services located in the Welcome Center/second floor.

View 2016-2017 tuition and fees (subject to change): [www.uncsa.edu/mysa/docs/2016-17-tuition-fees.pdf](http://www.uncsa.edu/mysa/docs/2016-17-tuition-fees.pdf)

## Withdrawal and Refund Policy

Students who officially withdraw from UNCSA 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 1st week	90 percent
Through 2nd week	80 percent
Through 3rd week	60 percent
Through 4th week	40 percent
After 4th week	0 percent

Attendance is counted from the first day of required attendance in a semester. 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 \$10 will not be issued. 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.

UNCSA will prorate institutional charges for Federal Title IV aid recipients based on the percentage of the semester completed, calculated by dividing the number of calendar days the student attended in the semester by the total number of calendar days in the semester. Title IV financial aid recipients will be charged for a percentage of the semester equal to the percentage of aid they “earned.” After completing more than 60 percent of the semester 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 is not eligible for a refund of tuition, fees, room, or meal plan.

## **Advance Tuition Deposit - New Students**

New students accepted for admission to UNCSCA are required to submit an advance tuition deposit of \$200, which is applied as a partial payment of the student's tuition and fees for the academic semester for which the student is accepted. This advance tuition deposit must be paid within three weeks of the student's letter of acceptance. If the advance tuition deposit is not paid within this period, UNCSCA 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 deposit is not paid within the specified period of time.

If an applicant for the fall semester pays the required advance tuition deposit 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 deposit and decides not to enroll and fails to notify the admissions office by the specified deadline, the student shall forfeit any advance tuition deposit paid.

Students accepted after May 1 must pay their tuition and housing deposit within three weeks of receipt of the letter of acceptance. No refunds are offered after May 1.

## **Advance Housing Deposit - New Students**

New students are required to pay a \$300 advance housing deposit to reserve a space in an on-campus residence hall. New students are required to pay the \$300 advance housing deposit at the same time the advance tuition deposit is paid. When a new student is fully accepted for admission to UNCSCA, he or she is notified by the Office of Admissions that the tuition and housing deposits are due and payable. The advance housing deposit shall be applied against the student's housing fee. Procedures for refund are the same as for the advance tuition deposit.

# Division of Liberal Arts

Dean Wilcox, Dean

## I. Overview

*“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

Central to UNCSA’s ideal of conservatory training is the concept that the traditional liberal arts are necessary for a student’s growth as an artist. The liberal arts emphasize developing competency in reading, writing and oral communication skills, fostering an awareness of major concepts that have shaped the intellectual tradition in the humanities and the arts, and developing an informed sense of the connections among areas of knowledge. Vittorio Giannini, UNCSA’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.”*

## II. Specific Standards of Achievement, Evaluation, and Degree Requirements

### A. General Education Requirements

The Division of Liberal Arts provides the general education core for the Bachelor of Fine Arts degree and the Bachelor of Music degree. Students must earn approximately 25% to 30% of their total degree credits in general education courses. Students who complete the Division of Liberal Arts requirements should be able to:

- Read analytically and critically;
- Write clearly and persuasively at the college level, using the skills of critical thinking;
- Interpret and produce content and communications in a variety of digital media;
- Make informed comparisons of different cultures, worldviews, and social practices;
- Critically appreciate different concepts of art from a variety of world traditions;
- Understand scientific concepts and methodology and/or the principles of quantitative reasoning;
- Articulate their own perspective regarding the interrelationship between the liberal arts and sciences and the fine and performing arts.

College-level training in reading, writing, and oral communication is provided in Composition I and II (ENG 1101 and 1102).

Students are urged to complete most of their academic coursework within the first three years of study at UNCSA. During each semester of the academic year, the usual academic program of the college student consists of two courses, each course usually carrying three 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 three semester hours of credit depending upon the nature of the course.

### B. Continuation Requirements

Students are expected to maintain a 2.0 cumulative GPA in their General Education requirements to graduate with a B.F.A. or B.M. degree. Students who fail to achieve this average by the end of their fourth semester may be placed on probation. Please view the Institutional Policies on Student Probation & Continuation for more information.



### C. Core General Education Courses Required for all BFA and BM Students

Course Number	Course Name	Credit Hours
ENG 1101	Composition I	3 credit hours
ENG 1102	Composition II	3 credit hours
MAT or SCI	Math or Science	3 credit hours
HUM 2101	Self, Society, and Cosmos	3 credit hours
HUM 2102-2112	Paths to the Present (select one course)	3 credit hours
PHI or PSY	Philosophy or Psychology*	3 credit hours
HUM or HIS	Humanities or History course*	3 credit hours
LIT or WRI	Literature or Writing course*	3 credit hours
DLA Elective	Choice of Elective	3 credit hours

Each arts area and concentration, in cooperation with the Division of Liberal Arts, sets more specific, sometimes additional non-applied requirements appropriate to the particular field of study. These additional requirements can total between 9 to 15 credit hours. See the descriptions of degree requirements in each arts area for further information. \*Voice students check program requirements.

### Total of 36-42 General Education Credit Hours

#### D. Academic Grade Replacement Policy

Students currently enrolled may repeat certain required Core General Education courses in which a D or F was earned. Core General Education courses are defined by major and area of concentration, as listed in the following chart:

School of Dance	ENG 1101 and 1102 HUM 2101 & 2102-2112 SCI 1110, 2101, 2102, 3200
School of Drama	ENG 1101 and 1102 HUM 2101 & 2102-2112 THH 2101 & 2102
School of Design & Production	ENG 1101 and 1102 HUM 2101 & 2102-2112 THH 2101 & 2102 ARH 1101 ( <i>eligible for grade replacement only for Costume Design &amp; Technology, Scene Design, Scene Painting, Stage Properties</i> ) ARH 1102 ( <i>eligible for grade replacement only for Costume Design &amp; Technology, Scene Design, Scene Painting</i> )
School of Filmmaking	ENG 1101 and 1102 HUM 2101 & 2102-2112 ARH Elective – 1000 level
School of Music	ENG 1101 and 1102 HUM 2101 & 2102-2112 ITA 1101 & 1102 ( <i>Voice only</i> ) GER 1101 & 1102 ( <i>Voice only</i> ) FRE 1101 & 1102 ( <i>Voice only</i> )



The student may request to have only the higher of the two grades count in their Grade Point Average (GPA) calculation. The academic transcript will reflect all course grades; however the replaced grade will not be used in calculating the cumulative grade point average. Grades cannot be replaced for courses offered within the art schools.

There are a number of restrictions to this policy; students are advised to consult with their academic advisor prior to making any decision.

- a grade can only be replaced for a course once;
- grades can be replaced for up to twelve credit hours;
- courses must be taken at UNCSA;
- student will only earn the credit hours once;
- the policy cannot be used in instances prohibited by the UNCSA Academic Integrity Policy;
- students who have graduated with the arts diploma or undergraduate arts certificate prior to AY2011 are no longer eligible.

Students who decide to take advantage of the grade replacement policy are required to submit the Grade Replacement Form (obtained from the Office of the Registrar) to the Dean or Assistant Dean of the Division of Liberal Arts prior to the last day of exams during the semester in which the course is being repeated. This policy was made effective as of Fall 2010 term.

#### **E. Students Returning to UNCSA to Complete a BFA or BM:**

A student with a UNCSA GPA of 2.0 or higher in Liberal Arts courses who is seeking to complete a BFA or BM within seven years of his or her last enrollment may transfer in the remaining required credits, provided that he or she received a grade of C or higher in each transferable course from a regionally accredited college or university.

A student who has completed the Arts Diploma or Arts Certificate and satisfactorily completed all general education requirements with a GPA of 2.0 or higher, but was unable to graduate with a BFA or BM due to low SAT or ACT test scores, outstanding high school minimum course requirements, or unreported test scores may apply for readmission once she or he reaches the age of 24. In these cases, the student must enroll at UNCSA for a minimum of 6 credit hours of coursework in Liberal Arts courses and maintain a minimum 2.0 GPA in these courses from the date of readmission.

### **Forgiveness Policy**

The UNCSA Forgiveness Policy is a mechanism through which a student who has completed all arts course requirements was awarded the Arts Diploma or Arts Certificate but has not satisfactorily completed the general education requirements toward a BFA or BM with a GPA of 2.0 or higher can return to UNCSA to complete the degree. The Forgiveness Policy defines pertinent parameters and procedures, including the situations in which such completion can be undertaken, the work that must be accomplished, and the minimum standards of achievement. In order to use the forgiveness policy a returning student must meet the following criteria:

- The student may not have been enrolled at UNCSA within the last 24 consecutive months.
- The student must contact the Dean of the Division of Liberal Arts to discuss the terms of his or her return. As part of this discussion, the student must present a “course enrollment plan” that details how the remaining degree requirements will be realistically fulfilled. This course enrollment plan will become part of the Application for Readmission submitted through the Office of Admissions.
- A student who has been enrolled at another regionally accredited college or university since his or her last enrollment at UNCSA must submit official transcripts to the Office of Admissions along with the Application for Readmission indicating that a minimum cumulative 2.0 average has been earned in all courses attempted.

- The student will re-enter UNCSCA as degree-seeking, but will be placed on probation with continuation in the program conditional on maintaining a minimum 2.5 cumulative GPA in Liberal Arts courses taken after the date of readmission.
- The student will follow the Liberal Arts course requirements for the degree that are in place at the time of readmission and not when the student was last enrolled.
- A student who returns to UNCSCA under the Forgiveness Policy will not be permitted to take Arts courses.
- The student must complete a *minimum* of 12 credit hours at UNCSCA, which may be taken over a maximum period of two semesters. The student must take a minimum of 6 credit hours each semester and maintain a 2.5 average over the 12 credits to be eligible to graduate.
- In some cases, the student may have more than 12 credit hours remaining to complete the general education requirements for the degree. In these cases the student may take the remaining required credit hours at UNCSCA, and must maintain a 2.5 GPA to graduate. Alternately, the student may request the Dean of Liberal Arts review credits in which a C or better was earned at a regionally accredited college or university for possible transfer toward the
- UNCSCA degree requirements. Applicable transfer credit will be applied only after the student has reached a cumulative GPA of 2.5 in required Liberal Arts courses upon his or her return to UNCSCA.
- Upon establishing the requisite cumulative 2.5 GPA over the minimum 12 credits, any Liberal Arts courses taken at UNCSCA prior to readmission in which the student earned below a C- will be excluded from the UNCSCA cumulative GPA calculation (the GPA that includes all arts and liberal arts classes taken at UNCSCA). While these courses will be excluded for GPA calculation purposes, they will nonetheless remain on the student's transcript, as they are part of the calculation of attempted hours. The student will retain credit for those courses in which a passing grade was earned.
- Finally, before the degree can be granted, the student's UNCSCA cumulative GPA must meet the current graduation minimum for the appropriate Art School as published in the Bulletin under which the student re-enrolls at UNCSCA.
- *A student may only use the Forgiveness Policy to reapply once.* Failure to achieve and maintain a minimum cumulative GPA of 2.5 GPA in Liberal Arts courses completed after the date of return will result in dismissal.
- A student who returns to UNCSCA under the Forgiveness Policy may be eligible for financial aid if his or her prior coursework at UNCSCA meets the Satisfactory Academic Progress (SAP) Policy currently in force. A student interested in pursuing financial aid should provide the Financial Aid Office with a "course enrollment plan" showing that she or he can complete his or her program within the maximum time-frame allowed by SAP.

### III. Transfer Information

#### Community College Credit

As a constituent institution of the University of North Carolina, UNCSCA fully supports and adheres to the provisions of the North Carolina Comprehensive Articulation Agreement (CAA). Students that successfully complete one of the outlined CAA provisions will have their UNCSCA general education requirements satisfied, and will be required to take one course in order to establish a Liberal Arts GPA. Students may be required to take additional coursework in the undergraduate academic program required by the major for graduation. For more information regarding the CAA and its provisions, please access the CAA manual: [www.nccommunitycolleges.edu/Programs/comprehensive\\_a\\_a.htm](http://www.nccommunitycolleges.edu/Programs/comprehensive_a_a.htm)

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.

## B. Advanced Placement Tests, CLEP Tests and I.B.

Undergraduate students may qualify for credit through placement tests.

A student who participated in the Advanced Placement® (AP) Program of the College Board may have his/her record considered for credit in the college program when a score of three (3) or above has been achieved on an Advanced Placement exam. UNCSA accepts scores and awards transfer credit for the following courses:

<b>AP Exam</b>	<b>Score of 3 Course Equivalent</b>	<b>Score of 4 Course Equivalent</b>	<b>Score of 5 Course Equivalent</b>
Art History	6 credits: ARH 1101 and ARH 1102	6 credits: ARH 1101 and ARH 1102	6 credits: ARH 1101 and ARH 1102
Biology	6 credits: SCI 1198	6 credits: SCI 1198	6 credits: SCI 1198
Calculus AB	3 credits: MAT 2300	3 credits: MAT 2300	3 credits: MAT 2300
Calculus BC	6 credits: MAT 2300 and MAT 1198	6 credits: MAT 2300 and MAT 1198	6 credits: MAT 2300 and MAT 1198
Chemistry	6 credits: SCI 1198	6 credits: SCI 1198	6 credits: SCI 1198
Macroeconomics	3 credits: HUM 1198	3 credits: HUM 1198	3 credits: HUM 1198
Microeconomics	3 credits: HUM 1198	3 credits: HUM 1198	3 credits: HUM 1198
English Language	3 credits: ENG 1101	3 credits: ENG 1101	3 credits: ENG 1101
English Literature	3 credits: ENG 1101	3 credits: ENG 1101	3 credits: ENG 1101
Environmental Science	3 credits: SCI 1500	3 credits: SCI 1500	3 credits: SCI 1500
European History	6 credits: HIS 1198	6 credits: HIS 1198	6 credits: HIS 1198
French Language & Culture	6 credits: FRE 1101 and FRE 1102	6 credits: FRE 1101 and FRE 1102	6 credits: FRE 1101 and FRE 1102
German Language & Culture	6 credits: GER 1101 and GER 1102	6 credits: GER 1101 and GER 1102	6 credits: GER 1101 and GER 1102
Comp Government & Politics	3 credits: HIS 1198	3 credits: HIS 1198	3 credits: HIS 1198
US Government & Politics	3 credits: HIS 1198	3 credits: HIS 1198	3 credits: HIS 1198
Italian Language & Culture	6 credits: ITA 1101 and ITA 1102	6 credits: ITA 1101 and ITA 1102	6 credits: ITA 1101 and ITA 1102
Physics B	6 credits: SCI 1100 and SCI 1300	6 credits: SCI 1100 and SCI 1300	6 credits: SCI 1100 and SCI 1300
Physics C	3 credits: SCI 1100	3 credits: SCI 1100	3 credits: SCI 1100
Psychology	3 credits: PSY 1100	3 credits: PSY 1100	3 credits: PSY 1100
Statistics	3 credits: MAT 1300	3 credits: MAT 1300	3 credits: MAT 1300
US History	6 credits: HIS 1300 and HIS 1400	6 credits: HIS 1300 and HIS 1400	6 credits: HIS 1300 and HIS 1400
World History	6 credits: HIS 1198	6 credits: HIS 1198	6 credits: HIS 1198

College Level Examination Program® (CLEP) test scores in areas that correspond to courses in the UNCSA curriculum also may be presented for evaluation for possible credit. Credit for CLEP tests is available only to students with freshman or sophomore standing and is considered inappropriate for more advanced students. UNCSA will only consider credit for such tests that have been completed prior to the beginning of the junior year.

International Baccalaureate® Diploma students may have their records considered for credit in the college program with a minimum score of five (5) or higher on the official IB exam for each subject. Credit awarded will vary for higher-level or standard-level subjects. UNCSA accepts scores and awards transfer credit for the following IB Courses:

Subject	Minimum Score	Course Equivalent
Anthropology HL	5	6 credits: HUM 1198
Biology SL	5	3 credits: SCI 1198
Biology HL	5	6 credits: SCI 1198
Chemistry SL	5	3 credits: SCI 1198
Chemistry HL	5	6 credits: SCI 1198
Economics SL	5	3 credits: HUM 1198
Economics HL	5	6 credits: HUM 1198
English HL	5	3 credits: ENG 1101
French HL	5	6 credits: FRE 1101 and FRE 1102
Geography HL	5	6 credits: HUM 1198
German HL	5	6 credits: GER 1101 and GER 1102
History Africa HL	5	6 credits: HIS 1198
History Americas HL	5	6 credits: HIS 1198
History Europe HL	5	6 credits: HIS 1198
Math Studies SL	5	3 credits: MAT 1198
Math Studies HL	5	6 credits: MAT 1198
Philosophy HL	5	6 credits: PHI 1100 and PHI 1198
Psychology	5	6 credits: PSY 1100 and PSY 1198
World Religion SL	5	3 credits: PHI 2200

#### IV. Independent Study Program

The Division of Liberal Arts offers students the opportunity to take Independent Study courses for credit apart from the regular curriculum under the direction of a Division of Liberal Arts faculty member. **Independent Study is not available for multi-section required courses, nor for any course part of a year-long sequence.** The only exception is an advanced Foreign Language class.

##### Independent Study: 2088-level (1-3 credits)

Independent Study is available in the following areas: ARH, COM, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, THH, WRI. An Independent Study is a contract between a highly motivated student and a Liberal Arts faculty member available. *It is entirely at the discretion of the faculty member whether or not to accept an Independent Study.* Independent Study at the 2088-level is intended for second-year students with special academic interests not served by the regular schedule of classes. Independent Studies are not offered for courses already listed in the Bulletin. Students may earn a maximum of 6 semester hours in Independent Studies toward the degree. Independent Study forms can be obtained from the office of the Division of Liberal Arts. **Prerequisite:** ENG 1102.

## **Independent Study: 3088-level** (1-3 credits)

Independent Study is available in the following areas: ARH, COM, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, THH, WRI. An Independent Study is a contract between a highly motivated student and a Liberal Arts faculty member. *It is entirely at the discretion of the faculty member whether or not to accept an Independent Study.* Independent Study at the 3088-level is intended for third and fourth-year students with special academic interests not served by the regular schedule of classes. Independent Studies are not offered for courses already listed in the Bulletin. Students may earn a maximum of 6 semester hours in Independent Studies toward the degree. Independent Study forms can be obtained from the office of the Division of Liberal Arts. **Prerequisite:** HUM 2101.

To be eligible for an I.S., the student must:

- have earned a minimum of 12 semester hours in Division of Liberal Arts;
- have completed ENG 1101 and 1102 (or the equivalent), with minimum grades of C;
- have a minimum cumulative GPA in Division of Liberal Arts of 2.5;
- have never failed a Division of Liberal Arts course;
- have no outstanding Incompletes in Division of Liberal Arts courses.

The I.S. is offered for 1, 2, or 3 credits. Students may enroll in no more than one I.S. per semester, and may earn a maximum of 6 semester hours in I.S. toward the degree.

To plan an I.S., the student should:

- obtain an agreement from the Division of Liberal Arts faculty member who teaches in the field of the special interest;
- obtain approval of eligibility from the Assistant Dean of the Division of Liberal Arts;
- fill out the Independent Study Approval Form with the instructor;
- complete all of the above before the I.S. deadline before the end of the Drop/Add period of each semester.

I.S. forms and additional information may be obtained from the University Administrative Manager of the Division of Liberal Arts at 1903 Sunnyside Avenue.

## **V. Courses**

### **General Education Components:**

#### **The First Year Requirements: Fundamentals of Communication and Composition**

The fundamental components of a liberal arts education include the ability to think clearly, read closely, write persuasively, speak articulately, and listen openly. In the first year core, the composition sequence (ENG 1101 and 1102) will emphasize the development of these skills. Although the content may vary, depending on the year's production schedule, assignments will include both the analysis and generation of text media (such as essays, literature, proposals and cover letters, liner notes, blogs), speechmedia (presentations, interviews, radio drama, podcasts), image media (diagrams, sketches, drawings, assemblages), mixedmedia (multimedia pieces, digital stories, websites, online studio, videos), and collaborativemedia (productions, plays, performances).

#### **ENG 1101, 1102: Composition I & II** (3 credits each semester)

The fundamental components of a liberal arts education include the ability to think clearly, read closely, write persuasively, speak articulately and listen openly. The composition sequence will emphasize the development of these skills as students engage with a variety of works, including UNCSA productions.



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. Although the content may vary, depending on the year's production schedule, assignments will include both the analysis and generation of text-media (such as essays, literature, proposals and cover letters, liner notes, blogs), speech-media (presentations, interviews, radio drama, podcasts) image- media (diagrams, sketches, drawings, assemblages), mixed-media (multimedia pieces, digital stories, websites, online studio, videos), and collaborative-media (productions, plays, performances). **Prerequisite(s):** Passing ENG 1101 required for admission to ENG 1102.

### **ENG 1200: Writing About...** (3 credits)

"Writing About..." is a topics course that is offered as an alternative to the Composition II (ENG 1102) requirement for those first year students with outstanding Composition I (ENG 1101) achievement or AP English credit. These courses emphasize college-level thinking and writing, while focusing on particular subjects drawn from faculty members' areas of expertise. **Prerequisite:** ENG 1101, AP or transfer credit, or instructor permission.

### **Second Year Requirements: Self, Society and Cosmos and Paths to the Present**

The aim with the Second Year Requirement is to foster a multivalent engagement with the modern world's origins, impacts, and aftermath. Although dealing with different periods, topics, geographical areas, and methods of inquiry, these courses will be unified by the common goal of illuminating a salient and significant path to the present.

Students are required to take HUM 2101: Self, Society and Cosmos in the fall semester of their second year. This course offers an in-depth examination of some of the fundamental texts that contribute to the conversation about the essentials of the human condition. Readings will include, but not be limited to, Plato's *Republic*, selections from the Hebrew Bible and the New Testament, at least one important example of nonWestern thought, and a challenging contemporary work, and can be drawn from a variety of disciplines. Once students have completed HUM 2101 they must select from the following Paths to the Present courses listed on the following pages (HUM 21022112) to fulfill the remaining 3 credits of the Second Year Requirements. These courses are designed to provide a historical perspective on the events and trends that have helped shape the modern world. Students may also take additional Paths to the Present courses as academic electives.

### **HUM 2101: Self, Society, and Cosmos** (3 credits)

An in-depth examination of some of the fundamental texts that contribute to the conversation about the essentials of the human condition. Readings will include, but not be limited to, Plato's *Republic*, selections from the Hebrew Bible and the New Testament, at least one important example of non-Western thought, and a challenging contemporary work, and can be drawn from a variety of disciplines, including philosophy, literature, the social sciences, the natural sciences, and the arts.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **HUM 2102: Paths to the Present: Birth of the Modern World** (3 credits)

This course explores the processes by which nations moved into the modern age. Key to this exploration will be our investigation of the transformations that occurred in the wake of the great revolutions: scientific, industrial, political (1688, American, French and Russian), cultural and technological. How did they transform societies? What were, and continue to be, the consequences and legacies of these revolutions? **Prerequisite(s):** HUM 2101.



### **HUM 2103: Paths to the Present: Making Modern Art** (3 credits)

This course looks at the emergence of Modernity as pictured in art. Most signposts along this path announce -isms: Mannerism, Caravaggism, Romanticism, Realism, Impressionism, Expressionism... and those just lay out the first steps of the game of defining Modernism. We will examine what this flurry of artistic doctrines and schools indicates about the Artist in Modernity and about Modernity itself, seeking understanding of the role of artistic production in evaluating history and the role of artists in understanding the contemporary moment. Readings come from the artists themselves, their critics, and theorists from our own time. **Prerequisite(s):** HUM 2101.

### **HUM 2104: Paths to the Present: The Aesthetics of Dissonance** (3 credits)

Should artists knowingly create works of art that are abrasive, demanding, confusing, offensive, or just plain annoying? This is one of the central aesthetic questions posed at the dawn of the modern era. The work of the Romantics, Symbolists, Futurists, Dadaists, and Surrealists set the tone for artistic exploration for much of the 20th century by challenging traditional aesthetic models and focusing on process over product. In doing so they established methodologies, strategies, and criteria that contributed to the development of the modern world. Taught with an eye toward theoretical positions as well as practical examples, we will explore, examine, contemplate, criticize, and theorize about works of art that define an aesthetics of dissonance. **Prerequisite(s):** HUM 2101.

### **HUM 2105: Paths to the Present: Literature and the Modern World** (3 credits)

This course is designed to explore revolutionary and evolutionary epistemological shifts in thought and literary practice from the nineteenth century forward. In an increasingly global literature that provides a multiplicity of models while rejecting traditional authority and community consensus, new work challenges, arises out of and depicts mental and emotional isolation, alienation, social discord and skepticism. We will trace literary shifts as well as changes in systems of knowledge. Through examinations of oral, written and/or dramatic literary genres and the writers and thinkers who create and practice them, we aim to examine the ideas that shape structure, conventions, subject matter and critical theory in response to the literatures. **Prerequisite(s):** HUM 2101.

### **HUM 2106: Paths to the Present: The History and Philosophy of Science** (3 credits)

The purpose of this course is to use the “lens of science” to explore concepts such as evidence, fact, scientific worldview, and falsifiability. During the first half of the course, we will study contributions made by Ptolemy, Aristotle, Copernicus, Galileo, Newton, Darwin, and Einstein in order to trace the progression of scientific thought. In the second half of the course, we will investigate new developments in science, such as relativity, quantum mechanics, and genetics, and discuss how these theories impact our current worldview. **Prerequisite(s):** HUM 2101.

### **HUM 2107: Paths to the Present: History of Psychology** (3 credits)

Discussion of prescientific thinking on psychological problems, origin of systems of psychology, and ways systems are reflected in contemporary psychology. Beginning with ancient Greek science, the course will cover the scientific revolution, and Newtonian Psychologists. This would lead to the rise of physiology and the birth of psychology. The course will include the biological psychology of Wundt, Psychoanalysis and Freud, Behaviorism, Humanistic psychology, culminating with the cognitive revolution and the push toward a sociocultural perspective. The course will move from the philosophical beginnings of psychology to the modern day version that is largely tied to the medical model of disease and disorder. Further, the Darwinian influence on present day psychology is large, and will be discussed at length. **Prerequisite(s):** HUM 2101. The online version of this course is currently available only during Summer School sessions.

### **HUM 2108: Paths to the Present: American Ideas** (3 credits)

This course will examine the key intellectual currents in American thought from the post-Civil War era of Reconstruction into contemporary times. Students will explore developments in the areas of philosophy, science, political and social criticism, the arts and culture, and in conceptions of race, gender, and sexuality in order to better understand how American thinkers have made sense of and commented upon the modern condition. Special attention will be given to how developments in these areas have both drawn upon and found expression in the work of major American artists during the past century, as well as in the work of a variety of contemporary intellectuals who are writing and blogging today. **Prerequisite(s):** HUM 2101.

### **HUM 2109: Paths to the Present: Postmodernity** (3 credits)

The idea of “post” indicates the development of a hybridity that suggests both past and future simultaneously. It is a periodizing concept used to identify and reflect upon the development of modernity and its consequences. This course is designed to explore the world created in the wake of modernism by focusing on the idea of “post” in all its many and varied forms: structuralism, modernism, semiotics, dramatic, digital, racial, punk, rock, human. Each of these terms suggests a pathway from one idea to the next that would not be possible without the initial modernist ideal. Each term listed above is a category while also beyond category, indicative of artworks and methods of analysis that are not funneled into a solitary meaning but exceed the boundaries of a stable and well-ordered system. **Prerequisite(s):** HUM 2101.

### **HUM 2110: Paths to the Present: The Urban Experience** (3 credits)

Modernity is a fundamentally urban phenomenon. During modernity, humans increasingly migrated into cities that grew ever bigger and more complex. Modern cities, moreover, offered new types of everyday experience and resulted in an “urbanization” of basic patterns of living and of human consciousness itself. In this course, students will study the evolution of cities in the 18th, 19th and 20th centuries, focusing on the connection between urban growth and other primary forces of modernization—secularism, political revolution, industrialization, market capitalism, and technology. Particular attention will be paid to the social and cultural reorganizations produced by these historical forces, as well as to the physical urban landscapes where various modernisms—*aesthetic* and intellectual responses to modernization—found material expression. Course participants will engage with a variety of theoretical and historical literatures that have considered how urbanization altered the experience of space and time, work and leisure, and the line between private and public life, and even reached into the intimate confines of bodily and psychological subjectivity. **Prerequisite(s):** HUM 2101.

### **HUM 2111: Paths to the Present: History of Suburbia** (3 credits)

Many of us grew up in a suburban neighborhood and have been shaped by its ideals and concerns. It is at once a demographic, a physical and a cultural terrain. This course examines the historical foundations for the suburb, its development in Europe and America during the 19th and 20th centuries, the suburban ideal and its representation in popular culture including advertisements, novels, movies and television. The critical questions driving our inquiry: How have suburbs shaped American culture? How have cultural values shaped the suburb? What has been, and continues to be, the role of technology as a key component of suburban life? **Prerequisite(s):** HUM 2101.

### **HUM 2112: Paths to the Present: Various Topics** (3 credits)

Team-taught on a rotation model, this option takes 3 or 4 separate sections of Paths to the Present, all taught at the same time, and links them together. Each instructor will meet with each section of students in a rotation, with students returning to the original instructor for midterm exams and the end of term. The sections are interconnected by a common theme or topic. The common theme could be as simple as the question, “What defines the modern world?”, with each 2-3 week rotation to a new faculty member introducing students to a different approach, or argument. Or, alternatively, a team of instructors could

construct a team-taught rotation around a narrower theme—e.g. “The Real,” “Sound,” “Monsters/ Monstrosity,” “Creativity,” “Mind/Body,” “Order/Disorder,” “Paradigm Shifts,” “Zero,” or “Chaos,” etc. with each instructor illuminating the significance of the topic through a different lens.

**Prerequisite(s):** HUM 2101.

## ART HISTORY

### **ARH 1000: Introduction to Visual Art** (3 credits)

A one-semester introduction to the language of art, visual analysis, and art history, providing the foundation for the study of visual art and visual culture. The class will begin with an overview of visual art language, including the elements, principles, and techniques of visual art and design. Next, the course covers the basics of art theory and methods of art history through close looking at and analysis of art in different media. Third, the course offers a brief survey of the history of art from prehistory to the present. Lectures, discussions, readings, writings and projects introduce a framework of the historical, cultural and environmental forces that affect art, artists and audience. Designed for students who have not had introductory classes in visual art or art history.

### **ARH 1101, 1102: History of Art I & II** (3 credits each semester)

A two-semester historical and analytical introduction to representative monuments in their context that offers myriad ways of understanding visual information. This course will acquaint the student with art history, the critical process, and the production of art in order to achieve a well-balanced appreciation for art and how it relates to the development of culture.

### **AHR 2198: Topics in Modern Art** (3 credits)

A one semester course that focuses on the work of an individual artist or group of artists, or on a concept that allows insight into ways of seeing modern art. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **ARH 2298: Topics in Contemporary Art** (3 credits)

A one semester course that focuses on the work of an individual artist or group of artists, or on concepts in the contemporary world that reveal new ways of seeing art, artists, and artmaking.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **Independent Study ARH 2088 and ARH 3088** (1-3 credits)

For information about Independent Study in this discipline, see Section IV of DLA portion of this Bulletin.

## COMMUNICATION

### **COM 1100: Public Speaking** (3 credits)

The aim of this course is to develop speaking and listening skills appropriate to the demands of modern life. The one-semester course is an exercise in forms of communication, voice, and diction based on the student's experience. Using rhetorical principles, the focus will be on the practice of techniques of speech construction and delivery through readings, lectures and class exercises aimed at aiding students' abilities to understand and critique arguments. Additionally, students will develop their own arguments in speeches, presentations, workshops, debates and mock interviews.

## **Independent Study COM 2088 and COM 3088** (1-3 credits)

For information about Independent Study in this discipline, see Section IV of DLA portion of this Bulletin.

## **ENGLISH**

### **ESL 1000: Academic English for Non-Native Speakers** (No credit)

A college class in advanced academic skills for non-native speakers of English. Open to undergraduate and graduate students. Enrollment is by placement test and permission of instructor. The course curriculum is determined by the ESL level and the academic needs of currently enrolled students.

UNCSA provides ESL assistance for undergraduate and graduate students whose first language is not English. The mission of the ESL Program is to assist non-native English speakers in their transition to the college classroom and to provide the tools and support necessary for success. In order for the ESL Program to make placement decisions all students whose first language is not English are required to take the Comprehensive English Language Test (CELT). The results help provide information on whether enrollment in **ESL 1000: Academic English for Non-Native Speakers** should be required as a condition of study at UNCSA. For more information, see the English Language Proficiency portion of the bulletin.

### **ENG 1198: Topics in English** (3 credits)

A one-semester special topics course focused on a specific issue or issues in English.

## **FRENCH**

### **FRE 1101, 1102: Elementary French I & II** (3 credits each semester)

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 the 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(s)**: Passing FRE 1101 required for FRE 1102.

### **FRE 2101, FRE 2102: Intermediate French I & II** (3 credits each semester)

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 francophone people feel, think and act. **Prerequisite(s)**: FRE 2101 requires passing FRE 1102, or placement test, or instructor permission; FRE 2102 requires passing FRE 2101, or placement test, or instructor permission.

### **FRE 3198: Topics in French Language** (3 credits)

A one-semester special topics course taught in French that focuses on a specific issue or issues in the study of French and/or French-language culture. **Prerequisite(s)**: A minimum of two years of college-level French or permission of instructor.

## **Independent Study FRE 2088 and FRE 3088** (1-3 credits)

For information about Independent Study in this discipline, see Section IV of DLA portion of this Bulletin.

## GERMAN

### **GER 1101, 1102: Elementary German I & II** (3 credits each semester)

An introduction to the German language with emphasis on reading, writing, and above all listening and speaking German. Basic grammar and vocabulary building and the basic aspects of German-language culture will provide the student with necessary skills to function on a basic level in a German-speaking country. **Prerequisite(s)**: GER 1102 requires passing GER 1101.

### **GER 2101, 2102: Intermediate German I & II** (3 credits each semester)

Continued study and practice of German reading, writing, speaking and comprehension for expanded understanding and production of the German language. Students will also study contemporary and historical German-language cultural artifacts such as Lieder, operas, film, plays, etc.

**Prerequisite(s)**: GER 1102; GER 2102 requires passing 2101, placement test or permission of instructor.

### **GER 3198: Topics in German Language** (3 credits)

A one-semester special topics course taught in German that focuses on a specific issue or issues in the study of German and/or German-language culture. **Prerequisite(s)**: A minimum of two years of college-level German or permission of instructor.

### **Independent Study GER 2088 and GER 3088** (1-3 credits)

For information about Independent Study in this discipline, see Section IV of DLA portion of this Bulletin.

## HISTORY

### **HIS 1200: America Between the Wars** (3 credits)

This course examines United States history between the close of the Great War (WWI) and the start of World War II, approximately 1920 to 1940. During this period, Americans engaged in a period of intense self-reflection and reorganization in economic, social, political, and cultural terms. Through primary and secondary readings, lecture, and discussion, this course aims to advance students' understanding of specific ways in which the United States changed during this period. Topics of study will include: the relationship between business and organized labor, the cultural life of the 1920s, immigration policy and anti-immigrant sentiment, debates over the meaning of "Americanism" and citizenship, the rise of mass consumer culture, the Great Depression and its myriad consequences, New Deal politics and culture, and the approach of another global war. Thoughtful examination of these issues will lead toward engagement with an even broader question about the historical legacy of this era.

### **HIS 1300: US History: Colonial to the Present** (3 credits)

This course offers a sweeping, fast-paced, one-semester survey of American history from the age of Anglo-European settlement to the beginning of the 21st century. Through primary sources and secondary readings, lecture, and discussion, students will gain a better understanding of the most important social, political, and cultural narratives with which historians organize and make sense of the American past.

### **HIS 1400: The Rise of the Modern United States, 1890-1920** (3 credits)

This course studies the period during which the United States became modern. Through close reading of primary historical documents, secondary readings, lecture, and discussion, students will better understand the major processes of modernization underway in this period, and the various political,



social, and cultural responses those changes provoked. Topics will include industrialization and urbanization, Populist politics, immigration, the growth of corporations, the rise of commercial culture, new patterns of consumption and urban leisure, the growth of the bureaucratic state, the nation's embrace of an imperial foreign policy, nationalism, World War I and its broader consequences, and the emergence, in the Progressive Era, of new approaches to the problems experienced by workers, women, children, immigrants, and African-Americans.

### **HIS 2200: Education and Democratic Ideals in American History** (3 credits)

The history of American education—of schooling, teaching, and learning—tells the story of how Americans have both debated the meaning of “democracy” and attempted to put its core principles into action. Through lectures, discussion, secondary readings, and primary texts, this course will engage the key issues in American public education from the early Republic through the post-WWII period, paying special attention to the founding principles of the common school movement, the belief that an informed citizenry was essential to a democratic polity, and the unfinished struggle to realize that ideal in practice. Among the course's central issues will be how the categories of race, gender, and religion have shaped the history of learning and educational opportunity, how notions of citizenship and selfhood have evolved in close relationship with strategies of pedagogical reform, the history of arts education, debates over educational testing, and the various “crises” of public education in the post-WWII era. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **HIS 2300: England in the Time of Shakespeare** (3 credits)

Shakespeare lived and wrote during a dynamic time in England's history – born 6 years into the reign of Elizabeth, he lived long enough to see a new dynasty, the Stuarts, ascend the throne. The focus of this course is English daily life, its material culture. How did town life differ from that in the country? What was the relationship between social status or rank and the kind of fabric and lace that made up a gown? What about food, music and dances? These are just a few of the themes to be explored.

**Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **HIS 2400: The Nation's Nature: Environmentalism in American History** (3 credits)

The natural world has always held a central place in the American moral and political imagination. The vast American wilderness—alternately identified as a place of darkness and evil, the earthly expression of divine order, a provider of unending economic opportunity, a source of moral regeneration, and the seedbed of the nation's democratic character—has long served as a screen upon which Americans have projected their own anxieties, hopes, and self-definitions. The ideological and symbolic uses of the environment, combined with the gradual recognition of its limits, are both central to the history of the environmentalist movement. Through course readings, discussion, and individual research projects, this course will introduce students to the history of the environment as a philosophical object, as an idea put to myriad uses in American history, and as the focus of one of the most significant reform movements of the 20th century United States. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **HIS 2500: The Atlantic World** (3 credits)

This course examines the formation and development of the Atlantic world between the 15th and early 19th centuries. We will explore the political, social, religious and cultural issues that shaped institutions on both sides of the Atlantic and how those issues affected the formation of a cultural identity. Topics to be addressed include the origins of this world; the interactions between Amerindians, Africans and Europeans; the nature of trade and population movement; ecological & biological impacts; and the revolutions that transform the colonial world in the late 18th and early 19th centuries. One important theme that cuts across all these topics concerns the effect of cultural expectations in a colonial context.

**Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.



### **HIS 2510: Colonial British America** (3 credits)

This course explores the history of Britain's American colonies from the initial unsuccessful settlement at Roanoke through the establishment of an independent American state. Within this almost 200-year period, we will examine some of the social, economic, cultural and political developments that have continued to define American culture. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **HIS 2520: The American Presidency** (3 credits)

This course examines the history of the presidency, cultural perceptions and expectations of the office. Beginning with the history and evolution of the office of the President, we explore the process by which an individual runs for the office, especially the role of the presidential primary; the evolution of various types of presidents, including the "unitary presidency" and questions regarding the office of the Vice President, and its evolution to the current 'fourth branch' of government. What is the image of the president in popular culture and how has it evolved over time? **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **HIS 2540: America in the 1950s** (3 credits)

The 1950's in America were poised between the end of World War II and the turbulent 1960's. A poll taken in 1942 revealed that 37% of adult Americans did not expect their children's opportunities to be any better than their own. By the end of the next decade Americans' lives had changed dramatically: people had much more income and were ready to spend it. In other words, it was a decade of prosperity and optimism. At the same time, there was an undercurrent of socio-economic, political and cultural problems that would erupt, sometimes violently, in the 1960's. Many of those issues are still with us today. This course will explore the political, cultural and socio-economic landscape of the 1950's, paying special attention to those undercurrents that will erupt in the next decade. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **HIS 2550: Dissent & Transform: America in the 1960s** (3 credits)

This course will examine the 1960s as a transformative decade in United States history. Through primary documents, secondary readings, lecture, and discussion, students will study the main social, political, and cultural developments of the era. Topics are likely to include: the Civil Rights Movement, feminism, the war in Vietnam, the crisis of American cities, the New Left and countercultural critiques of modern American society, the Kennedy and Johnson presidencies, the Great Society, the erosion of New Deal liberal "consensus," and the emergence of the "New Right" in American politics.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **HIS 2560: The Me Decade: America in the 1970s** (3 credits)

The 1970s is an interesting decade in American history and culture. Politically it shifts from Richard Nixon to the dawn of Ronald Reagan's 'Morning in America'. Economically the country experienced 'stagflation', long lines for gasoline and cities like New York facing bankruptcy. Culturally we travel from Woodstock and Altamont to punk with a detour through the excesses of disco. This course will examine the decade through the prism of politics, economics and culture to answer the question: What were the '70s? **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **HIS 2580: The Civil Rights Movement in America** (3 credits)

This course is an overview of the civil rights movement and the people, ideas and circumstances that led it, characterized it and influenced it. The central focus is on the years from 1954-1968, but some time will be spent looking at both the antecedents of "the movement" and at more recent events. We will also examine how the struggle for equality by African-Americans becomes a template for other civil rights groups in the United States as well as internationally. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

## **HIS 2600: American Gender: Manhood & Womanhood in U.S. History** (3 credits)

This is a course in the history of gender that will address “manhood” and “womanhood” as historically constituted categories of experience, identity, and historical study. Students will explore how manhood and womanhood, and the associated qualities of “masculinity” and “femininity,” have been defined over the course of United States history in close reference to a variety of historical periods, contexts and issues. Close attention will be paid to the complicated intersection of gender ideals with factors of race, class, and sexuality, as well as to the important role American artists have played in reflecting, interrogating, and shaping American concepts of gender ideals and norms. **Prerequisite(s):** HUM 2101, ENG 1200 or equivalent.

## **HIS 2700: Survey of American Architectural History** (3 credits)

This course will examine the built environment in America from its earliest colonial roots to the present. Our explorations will take into account the cultural influence of colonial powers, the importance of regional variations, the impact of international styles from the classical to modernist, the relationship between political ideas and public architecture, and the urban/suburban dynamic.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

## **HIS 2800: The ‘Arts and Democracy’ in 20th Century America** (3 credits)

Artists and arts advocates often argue that a thriving artistic culture is indispensable to democracy. But why? When did the “arts and democracy” argument crystallize? Ultimately, is the argument persuasive? This course will look to key episodes in the 20th century that harnessed the arts to the stated values and goals of democracy: the movement to include arts education in public schools, the New Deal’s Federal Art Project, the arts as a tool of Cold War cultural diplomacy, the creation of the National Endowment for the Arts, and the revived debates about public support for the arts during the “culture wars” period of the 1980s and 1990s. Students will also grapple with related questions such as: What is “democracy” and what are “democratic values”? What role should art play in the formation of citizens? Does the artist, *as an artist*, have a particular type of political responsibility or civic obligation? **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

## **HIS 2900: Talkin’ Freedom: The 1st Amendment and Censorship in US History**

(3 credits)

One could argue that the edges of any artist’s creative “palette,” at least in the United States, are defined by the 1st Amendment. But where does an American’s freedom of expression begin and end? How have the boundaries of expressive freedom changed over time? Why, and by what means? When, and why, has it been deemed proper to limit or censor that freedom to curb ‘indecentcy’ or to serve the interests of public safety, child protection, or national security? The 1st Amendment’s place in the US Constitution was secured in 1791, but its legal reach and its real meaning continues to occupy a central and contested place in our political culture. This course will study the historical precedents and origins of the 1st Amendment and various episodes in which it has taken center stage with regard to political speech, the arts, the press, and new “speech” arenas opened up by contemporary technology.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

## **HIS 3100: War, Resistance & American Culture** (3 credits)

Resistance to war is sometimes thought of as a recent phenomenon as witnessed during the Vietnam War and the current war in Iraq. Yet American colonial records show conscientious objectors as early as 1658. In 1815, the Massachusetts Peace Society was established, and by the early 1820s there were over a dozen local peace societies in the United States. This course will examine the nature of peace and anti-war movements in the 19th and 20th centuries. We will consider theological and philosophical underpinnings of these movements and how the rhetoric and action of these movements affected American culture. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent and HUM 2101.

### **HIS 3200: The U.S. and Vietnam** (3 credits)

This course seeks to understand the complex origins and background of the still controversial war in Vietnam, to examine how the United States became involved in and conducted the war. The divisions produced or exacerbated by that war are still rippling through American society in the 21st century and influence our military engagements abroad. How is it that more than 30 years later Americans are still trying to come to grips with the war and its political and cultural legacy?

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent and HUM 2101.

### **HIS 3300: Politics & Culture of the Cold War** (3 credits)

Between 1945 and the dissolution of the Soviet Union in 1991 the United States and the U.S.S.R. squared off against each other in a 'Cold War'. Whether through so-called proxy wars on Third World continents, athletic competitions and cultural exchanges internationally, or the McCarthy hearings and civil preparedness drills domestically, the Cold War served as an undercurrent in the U.S. during this period. This course examines the political issues surrounding the Cold War and how those issues influenced/affected American culture after World War II. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent and HUM 2101.

### **HIS 3400: Culture and Terrorism** (3 credits)

Until the Oklahoma City bombing and the attacks on September 11, 2001, terrorism was a phenomena that, in the opinion of many Americans, occurred elsewhere. Beginning with a history of terrorism, this course will explore the culture of terrorism and the relationships between terrorism and culture, as well as the underlying political issues by examining a variety of cultural media. How have artists, in the broadest sense of the word, responded to it, used it as a theme and been used by it? We also seek to understand how the ideals and martyrs for a cause are kept in the public consciousness through literature, film, popular and contemporary music and music videos. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent and HUM 2101.

### **HIS 1198: Topics in History** (3 credits)

An examination of a major historical issue or a specific historical period.

### **HIS 2198: Topics in History** (3 credits)

An examination of a major historical issue or a specific historical period. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **Independent Study HIS 2088 and HIS 3088** (1-3 credits)

For information about Independent Study in this discipline, see Section IV of DLA portion of this Bulletin.

## **HUMANITIES**

### **HUM 1200: Avant-Garde Performance** (3 credits)

This course is designed to explore the historical Avant-Garde by examining such topics as: Modern dance and Expressionism, dada, the Situationists and Punk, Surrealism and film, Futurism and experimental music, Constructivism, and the Theatre of the Bauhaus.

### **HUM 1210: Performance Art** (3 credits)

This course is designed to explore developments in the field of Performance Art. We will examine the impact that John Cage, Gertrude Stein, "Happenings," Modern and Postmodern Dance and postmodernism had on the contemporary performance of Laurie Anderson, Chris Burden, Karen Finley, and others.

### **HUM 1240: The American Cowboy** (3 credits)

The course traces the emergence and evolution of the American cowboy in literature and film over the past century and a half and further explores the impact of changing cultural and media contexts on that icon.

### **HUM 1270: German-Language Cinema** (3 credits)

Aimed at freshman students, this course is a survey of German-language cinema, from its beginnings at the start of the 20th century to the present. Emphasis will be placed on films and directors that have achieved international acclaim and / or influence. Specific films will vary, but will be determined in consultation with Film School faculty so that they dovetail rather than overlap with German-language films treated in the Classics of World Cinema survey. The course, however, is meant for film students and non-film students alike, and will offer all students the chance to see the development of film aesthetics and develop their own aesthetic sense, critical understanding, and written and oral expression with regard to artistic representation.

### **HUM 1320: Chaos Theory and the Arts** (3 credits)

James Gleick's book *Chaos: Making a New Science* made the mathematically dense world of chaos accessible to lay-people producing everything from *Jurassic Park* to fractal art to Tom Stoppard's *Arcadia*. This course is designed to explore the basic ideas behind chaos theory and how they can generate artistic criticism and expression.

### **HUM 1840: The American Girl** (3 credits)

The course explores the representation of the American girl through a variety of representative texts, popular cultural materials, psychology and film. It explores both changing and persistent cultural issues in the context of the American scene.

### **HUM 2250: Rebels and Reactionaries** (3 credits)

The course focuses on the radical and conservative politics of a range of international writers and artists in English and in translation. It explores questions related to the personal and social responsibility of the artist. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **HUM 2260: German Expressionist Literature and Film** (3 credits)

This course introduces students to representative examples of Expressionism from German-language literature, drama and film from around the turn of the last century until roughly 1930. Some attention will also be given to essays and to painting and architecture from this same period. Based primarily on close critical reading, viewing, and active discussion of the works in question, students should gain a good basic understanding of the major concerns of Expressionism, a familiarity with its preferred themes and stylistic characteristics and an awareness of the contributions of this movement to the arts in general. In addition, the different forms should enhance students' appreciation of the potential and actual interrelation of the visual, literary and dramatic arts. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **HUM 2280: Cooking with Class** (3 credits)

A treat for literature lovers, movie lovers and food lovers. This course emphasizes not only the importance of food in societies' pleasure or survival but also shows that food can fashion people's behavior, which could ultimately lead to disasters or crimes, such as one final orgiastic weekend filled with gourmet dishes, call girls, and a lusty schoolteacher as represented in a French drama, which scandalized world cinema when it won the Cannes Film Festival's International Critic Award in 1973: *La Grande Bouffe* by Italian filmmaker Marco Ferreri. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **HUM 2290: Studies in Popular Culture** (3 credits)

In this course we will consider an aspect of popular culture, for example popular music, rock and roll, comic books, or archetypes such as "lost boys." The course focus will vary each term that it is offered, but, regardless of the material, we will consider issues of race, gender, authenticity, technology, politics, narrative, sound, and the nature of genre. We also will consider how popular forms and works reflect particular cultural moments, and, in turn, whether they exert any cultural influence.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **HUM 2340: Creativity and the Artist** (3 credits)

Combining psychology, biography and the aesthetics of the arts, this course looks at the best current theoretical literature exploring the seminal elements of creativity. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **HUM 2410: The American Twenties** (3 credits)

Jazz. Flappers. Suffragettes. The Harlem Renaissance. Car culture. Airplane travel. The rise of skyscrapers. The rise of the film industry. The rise of the Klan. Monkey Trials. Modernism. Much of what we consider to be "modern" in art, literature, and living developed in the 1920s. It was a decade of astounding technological advances and social change. In this course we will examine some of the works, attitudes and movements. We will look at a variety of materials including novels, plays, music, art, and movies.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **HUM 2420: The American Thirties** (3 credits)

From the novels of John Steinbeck to the photographs of Dorothea Lange, the 1930s was a decade of remarkable art. In dance, there were the joyous cinematic explosions of Astaire and Rogers, the spectacles of Busby Berkeley, and the grueling rise in "dances of dance," marathons of desperation and endurance. Film developed from early talkies to some of film's greatest achievements. In this course, we will look at these as well as other aspects of the Great Depression. We will examine some of the works, attitudes and movements. We will look at a variety of materials including novels, plays, music, visual art, and movies.

**Prerequisite:** ENG 1102, ENG 1200 or equivalent.

### **HUM 2430: Reading the Sixties** (3 credits)

This course is devoted to a study of the arts and issues of The Sixties. It examines a sampling of works of this time period and assesses the legacy of the era. The course will be run as an undergraduate seminar, and students will participate by leading at least one class session each from a list of topics and materials provided at the beginning of the term. **Prerequisite(s):** HUM 1102, ENG 1200 or equivalent; HUM 2101 recommended.



### **HUM 2440: Studies in American Humor** (3 credits)

In this course, we will focus on one artist or group of artists, such as Woody Allen or the Marx Brothers, and explore the development and significance of their work. In doing so, the course also will explore issues of humor, including parody, ethnic stereotypes, the distinction between high and low culture, and the flexibility of language. Additional topics may include the significance of Vaudeville and the way comedy differs from page to stage to screen. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **HUM 2700: German Romanticism** (3 credits)

This course presents students with some of the major literary, artistic and philosophical works of German-language Romanticism. In examining and discussing these works, students will gain a better understanding and appreciation of the artistic richness of the period, of the major aesthetic concerns that underlie this production, and of the debt that works of various subsequent epochs and various artistic forms owe to German-language Romanticism. Students will also practice and hone their critical thinking skills and their written and oral expression. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **HUM 2710: Murder as a Fine Art** (3 credits)

The intention of this course is to explore the aesthetics of the murder mystery genre. We'll discuss such issues as the rhetorical patterns within the genre, the criminal as artist, the detective persona, and the cultural significance of the murder mystery's popularity. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **HUM 2720: The Monster As Metaphor** (3 credits)

This course will explore how we use monsters as metaphors in literature and film to explore the relationships between the human and non-human, male and female, "normal" and "abnormal", healthy and sick. We will apply the psychological and literary theories of Freud, Lacan, and others to give perspective on the concept of the monstrous. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **HUM 2740: Variations** (3 credits)

In this course, we will look at the "variations" of a particular work or narrative or variations on a theme. For example, one term might be devoted to "Hamlet Variations," such as John Updike's novel, *Gertrude and Claudius* and Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*. Or, we might consider the multiple retellings of the Faust myth and the selling of one's soul. Or, we might consider either *The Odyssey* or "Ulysses in America." We will look at a variety of materials including novels, plays, music, visual art, and movies. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **HUM 2800: The Cosmogonic Cycle: Creation and End-Time Mythologies** (3 credits)

This course concerns world myths about the creation and destruction (and re-creation) of the universe: the "cosmogonic cycle." We'll be defining myth, recognizing and interpreting mythic motifs, and identifying the ways in which the cosmogonic cycle may be read as archetypes of creativity.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **HUM 2810: Spiders and Spinsters: The Female Archetype in Mythology** (3 credits)

Spiders: predators. Spinsters: prudes. Both are powerful symbols in dreams, myths, popular culture, and folklore—yet both are also perceived as dangerous or negative. We will be re-envisioning old myths from a feminine perspective in order to understand these symbols, their relevance, and how they ratify our existing social order. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.



### **HUM 2820: Is Barbie Really Aphrodite? Or, Myth in the Modern World** (3 credits)

According to Mircea Eliade, myth never disappears; it only changes its aspect and disguises its operations. Leslie Fiedler commented that pop art is always religious. We will explore these comments, and others, through readings in mythology, modern literature, film, art, and popular culture. What ancient gods and religious archetypes lurk in our everyday lives? **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **HUM 2830: Blondes and Bad Girls: Images of Women in Western Culture** (3 credits)

We will “unpack” archetypal images of women in art, literature, and popular culture by means of close reading and critical/symbolic analysis. While hair and blondness is a part of this system of symbols, they are really only a part of the whole package of this course. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **HUM 2850: The Wicked Woman** (3 credits)

Drawing from touchstones of drama and literature, this course explores the fictional constructs of the ‘wicked’ woman in our theater and literary traditions. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **HUM 2900: Angels of Anarchy: The Art and Literature of Leonora Carrington and Remedios Varo** (3 credits)

Refugees in Mexico during World War Two, Carrington and Varo lived passionate, chaotic, even catastrophic lives. Understanding their work is critical to understanding how Surrealism developed. We will be reading their fiction, analyzing their visual art, and studying their biographies to understand the historical, philosophical, and artistic forces that shaped both women. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **HUM 3100: Critical Theory and Performance** (3 credits)

This is designed as a survey course to explore the connections between critical theory (formalism, structuralism, semiotics, phenomenology and deconstruction) and various performance media (theatre, performance art, dance, video and film). This course is designed to expose students to a wide range of intellectual thought, while also utilizing these ideas to analyze the structure and process of performance. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent and HUM 2101

### **HUM 1198: Topics in Humanities** (3 credits)

One-semester intensive studies in which the instructor and students are challenged to examine some facet of the Western humanistic tradition. **Prerequisite(s)**: Permission of instructor.

### **HUM 2198: Topics in Humanities** (3 credits)

One-semester intensive studies in which the instructor and students are challenged to examine some facet of the Western humanistic tradition. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **Independent Study HUM 2088 and HUM 3088** (1-3 credits)

For information about Independent Study in this discipline, see Section IV of DLA portion of this Bulletin.

## ITALIAN

### **ITA 1101, 1102: Elementary Italian I & II** (3 credits each semester)

An introduction to the Italian language with emphasis on reading, writing, and above all listening and speaking Italian. Basic grammar and vocabulary building, and the basic aspects of Italian-language culture will provide the student with necessary skills to function on a basic level in an Italian-speaking country. **Prerequisite(s)**: Passing ITA 1101 required for ITA 1102

### **ITA 2101, 2102: Intermediate Italian I & II** (3 credits each semester)

Continued study and practice of Italian reading, writing, speaking and comprehension for expanded understanding and production of the Italian language. Students will also study contemporary and historical Italian-language cultural artifacts such as operas, film, plays, etc. **Prerequisite(s)**: ITA 2101 requires passing ITA 1102, or placement test, or instructor permission; ITA 2102 requires passing ITA 2101, or placement test, or instructor permission.

### **ITA 3198: Topics in Italian Language** (3 credits)

A one-semester special topics course taught in Italian that focuses on a specific issue or issues in the study of Italian and/or Italian-language culture. **Prerequisite(s)**: A minimum of two years of college-level Italian or permission of instructor.

### **Independent Study ITA 2088 and ITA 3088** (1-3 credits)

For information about Independent Study in this discipline, see Section IV of DLA portion of this Bulletin.

## LITERATURE

The elective literature courses extend the critical thinking, reading and writing skills developed in the prerequisite English Composition courses. The literature courses also extend students' familiarity with the topics, themes and ideas that emerge from the required Second Year Academic Core. 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:

### **LIT 2100: Narrative Structure** (3 credits)

This course examines fundamentals of storytelling structure in theory and praxis, and in important original work and adaptations of it into other media and other historical and cultural contexts. Readings include narrative theory and aesthetic philosophy, as well as literature in English or in English translation. Other media formats will also be considered. **Prerequisite(s)**: ENG 1102 or ENG 1200 or equivalent.

### **LIT 2101: American Literature I** (3 credits)

This course surveys a range of work produced in the United States of America from the time of the European immigrations of the 1600s through the post-Civil War era. Representative literary works from diverse ethnic, racial, and social groups are studied in their historical, social, political, and economic context for what they both reflect and reveal about the evolving American experience. Genres may include fiction, nonfiction, and writings from the American Revolution. **Prerequisite(s)**: ENG 1102 or ENG 1200 or equivalent.

### **LIT 2102: American Literature II** (3 credits)

This course studies literature written in the United States of America from the mid-nineteenth century to recent times. Works are chosen to represent diverse ethnic, racial, and social groups in historical, political, and economic contexts for what they reflect and reveal about the evolving American experience and character. Representative works may include Realist and Naturalist literature, immigrant and Native American experience, classic works from the WWI and WWII eras, and feminist expression, among others. **Prerequisite(s):** ENG 1102 or ENG 1200 or equivalent.

### **LIT 2110: Writing America** (3 credits)

This course will examine the work of one American writer, such as Benjamin Franklin, Mark Twain, Margaret Mitchell, Ralph Ellison, Jack Kerouac, Dawn Powell, etc. We will explore his or her writings, life, and significance. In doing so, we will consider a variety of literary and cultural issues.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **LIT 2200: African-American Literature** (3 credits)

This course surveys pivotal moments and texts in the history of African-American prose. This course places emphasis on literary discourse as a means of defining African-American consciousness, identity and community, understanding representations of African-Americans' notion of community and investigating how the communities that African-Americans inhabit have shaped their discursive experiences. We will examine the oral tradition, both canonical and non-canonical texts, and a variety of genres—spiritual autobiographies, speeches, essays, short stories, music, poetry and novels.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **LIT 2290: Naturalism in Jules Verne's Paris in the Twentieth Century** (3 credits)

In classic Jules Verne adventures, the environment is there to be mastered; in twentieth century Paris it can only be suffered, and the narrative offers less entertainment description than cultural criticism. In this course, we will study this early rejected/unpublished piece of science fiction written by young Jules Verne (Text written in 1863, story about life in 1960, manuscript discovered in 1993) before the publication of his most famous narratives, such as *Around the World in Eighty Days*, *Twenty Thousand Leagues beneath the Sea* and *Journey to the Center of the Earth*. (In English) **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **LIT 2298: Topics in Literature - English** (3 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. **The online version of this course is currently available only during Summer School sessions.**

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **LIT 2310: Balzac and The Power of The Word** (3 credits)

This course focuses on the structuralist study of *Séraphîta* by Honoré de Balzac, a novel inspired by the philosophy of Emmanuel Swedenborg; of the metamorphosis of the protagonist Séraphîta/Séraphîtüs, which is both physical and spiritual in nature, and is associated by Balzac to the concept of androgyny.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **LIT 2320: Classics of European Realism** (3 credits)

Students will read famous works by the household names of 19th-century prose fiction from France, England, Russia and (German-speaking) central Europe (Balzac, Dickens, Turgenev, Flaubert, Tolstoy, Dostoevsky, etc.) in order to uncover some of the structure and technique, but also some of the artistic and social/political ideology, behind a “realistic” mode of writing that by now is generally accepted as a “normal” or “natural” way to tell a tale or present a character. Students will also examine various theories of narrative. Doing so will yield a better appreciation of their work and its historical context as well as a better sense of what is going on today in more “traditional” artistic narratives (in, for example, film, drama, etc.) and in so-called “post-modern” or non-linear character and plot development. In doing so, students will also practice and hone their critical thinking skills and their written and oral expression.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **LIT 2330: Bonjour Tristesse: A Tradition with Existential Undertones** (3 credits)

Study of Françoise Sagan’s 1954 novel about the life of pleasure-driven 17-year-old Cécile and her relationship with her boyfriend and her adulterous playboy father, for an understanding of a tradition with existential undertones, and of the inappropriate match. Sagan’s characters became an icon for disillusioned teenagers. When passion knew no boundaries... **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **LIT 2340: Zola, Maupassant, Verne and Naturalism** (3 credits)

Study of Naturalism with Émile Zola, Guy de Maupassant and Jules Verne; study of men and women, their morals, their passions, their marginality, their afflictions, their misery, their dirt, in the words of Zola: the literature of our scientific age. He adds: *We are looking for the origin of failure and madness.* (In English) **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **LIT 2351: The Narrated Self I: Portraits of the Artist in Society** (3 credits)

This course has as its structuring focus the image of the artist and his/her role in society as seen through the lens of German-language literature and film of the nineteenth and twentieth centuries. The different aesthetic perspectives from which the artists are presented and an introduction to narrative theory will allow students to examine and appreciate the historical development of modes of narrative (self-) representation. This activity will, in turn, encourage students to reflect on their own (self-)image as artists and on their own relationship to their art and to society. Students will also practice and hone their critical thinking skills and their written and oral expression. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **LIT 2352: The Narrated Self II: Representations of Madness** (3 credits)

This course examines the particular fascination/predilection in modern German-language literature for insanity as a topic of representation. Special attention will be given to the progression from madness as a function of artistic genius to madness as a function of social pressure/oppression. Students will then be asked to consider representations of madness from other genres, linguistic traditions and/or media and compare/contrast the possibilities, strengths, etc. of different representational forms, and also to examine various theories of narrative. Doing so will allow students to practice and hone their critical thinking skills and their written and oral expression. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **LIT 2398: Literature in Translation** (3 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. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **LIT 2498: Topics in Literature - Comparative Literature** (3 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. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **LIT 2500: Noir Fiction: Tough, Explicit and Dark Crime Novels** (3 credits)

The code of the “hardboiled” crime novel is the subject of this course. These are stories about bottom feeders, obsessives, and psychopaths—be warned. “There is nothing escapist about the black novel whatever,” says Derek Raymond, so you should have a strong stomach and a balanced mind when considering this class. We’ll look at the historical roots of the noir genre, analyze its literary conventions, consider issues of landscape, technology, war, American myths, gender, urban culture, the abyss, the femme fatale, and moral relativism. Discussion of film noir will be minimal and parenthetical. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **LIT 2700: Story Telling, Story Turning, Story Tearing** (3 credits)

This course will consider issues of narrative. How are stories told? What happens when they are re-told? What happens when they are torn apart? Course materials may range from Homer to Hemingway and *Wicked to Watchmen*. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **LIT 2900: 17th Century French Theatre: Molière** (3 credits)

This course emphasizes people's search for order through the study of the *juste milieu* in the works of Molière, who teaches that any sense of freedom, any drastic changes and disobedience, any sense of lie and violence are a threat to society, which claims to be established on reason to the service of the Prince. It also takes into consideration the two other giants of 17th-century French theatre: Corneille and Racine, through the study of their tragedies. (In English) **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **LIT 2905: Shakespeare Masterworks** (3 credits)

This course uses an array of critical approaches to explore the plays of William Shakespeare on page, stage, and sometimes on screen. The course will vary each semester in its focus on play, genre or period, while reflecting the continuing interest in the dynamism and rich interpretability of Shakespeare's masterworks. Students will have the opportunity to examine the plays through a range of such lenses as literary, dramatic, philosophical, political, and via such trajectories as themes appropriate to the different texts; dramatic structure; aesthetics; dramaturgy, biography; cultural context; or intertextual dialectic. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **LIT 2910: Nietzsche and the Rebirth of Tragedy** (3 credits)

Nietzsche's *Birth of Tragedy* will serve as a framework for an understanding of how the Aristotelian conception of tragedy is adopted and adapted in 19th- and 20th-century German-language theater. Readings selected from among the 19th- and 20th-century theatrical classics of Germany, Austria and Switzerland will allow students to practice and develop informal and formal written and oral expression, practice and develop critical analysis/interpretation with regard to an artwork's particular aesthetic/artistic style and its historical, social and political context, and become familiar with some of the central themes of the modern German-language theater and of modern theater and art generally. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.



### **LIT 2920: The Development of Realistic Theatre** (3 credits)

By focusing on changes in form and content, playwriting, acting, design, and direction, this course is designed to trace the development of “realism” in the theatre from the writings of Aristotle and Horace through melodrama to today. Texts will vary, but may include such authors as Pixerecourt, Boucicault, Ibsen, Strindberg, and Chekhov. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **LIT 2930: Jewish American Theater** (3 credits)

This course traces the rise of Jewish theater in Eastern Europe to its transference to America, focusing on Yiddish theater, assimilation, and the changing shape and influences of Jewish American drama. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **LIT 2935: American Theater Women** (3 credits)

This course explores the efflorescence of the woman playwright on the American theater scene from the 1960’s to the present. It examines key issues and theater practices from vocabulary to characterization, from ideology to staging, and women’s impact on the American stage. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **LIT 2940: From Symbolism to the Theatre of the Absurd** (3 credits)

By the dawn of the twentieth century the symbolist movement had developed a focus on subjectivity, spirituality, and mysticism to represent a higher truth than mere external observation. This laid the groundwork for the development of the Theatre of the Absurd. By focusing on text, audience reception, and performance style, this course is designed to trace the development of experimental theatre from symbolism to the absurd. Texts will vary, but may include such authors as Maeterlinck, Strindberg, Beckett, Ionesco, and Genet. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **LIT 2950: Epic Theatre** (3 credits)

Tracing its development from expressionism through docudrama this course, is designed to explore the creation and affects of “Epic Theatre” on contemporary drama. Using the work of Bertolt Brecht and Erwin Piscator, we will examine the theory and practice of Epic theatre in a variety of texts.

**Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **LIT 2960: Brecht and Beyond: 20th-Century German-language Drama** (3 credits)

Readings selected from among the classics of the 20th-century theater of Germany, Austria and Switzerland will allow students to practice and develop informal and formal written and oral expression, practice and develop critical analysis/interpretation with regard to an artwork’s particular aesthetic/artistic style and its historical, social and political context, and become familiar with some of the central themes of the modern German-language theater and of modern theater and art generally. Internationally renowned plays by playwrights such as Brecht, Horvath, Handke, Duerrenmatt, Weiss and others will allow students to appreciate their influence on, reflection of and relevance for contemporary art and life. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **LIT 2970: Gender Studies and Performance** (3 credits)

Focusing on such topics as gender roles, sexuality, AIDS, questions of identity, and homosexuality, this course is designed to provide an overview of gender studies and feminist thought as they relate to contemporary drama and performance. Texts will vary but may include such authors as Aphra Behn, Cixous, Churchill, Chambers, Crowley, Ludlam, Shange. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.



### **LIT 2980: A Brief History of Musical Theatre** (3 credits)

This course is designed to offer a broad historical overview of the genre of musical theatre. Included will be an examination of the work of Rodgers and Hammerstein and Stephen Sondheim to more recent developments. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **LIT 2990: Postmodern Drama/Postdramatic Theatre** (3 credits)

This course is designed to use critical writings on postmodern thought as a means of examining the history of postmodernism with special attention to the theatre. Moving from the postmodern to the postdramatic, the idea of theatre is eventually confronted with the question of possibilities beyond drama. Texts will vary but may include such authors as Handke, Kennedy, Müller, Mee, Parks, and Kane. Theory will be provided by Lyotard, Baudrillard, Jameson, Artaud, Brecht, and Derrida.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **LIT 2998: Topics in Dramatic Literature** (3 credits)

A one-semester special topics course taught that focuses on the work of individual playwrights or groups of playwrights, or on dramatic works representing various periods, nations, styles or themes.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **Independent Study LIT 2088 and LIT 3088** (1-3 credits)

For information about Independent Study in this discipline, see Section IV of DLA portion of this Bulletin.

## **MATHEMATICS**

### **MAT 1100: College Algebra** (3 credits)

This course is a study of linear, rational, absolute value, quadratic, exponential, and radical equations. It will include formulas and applications, related functions, algebra of functions, and the two-dimensional coordinate system.

### **MAT 1200: Foundations of Finance** (3 credits)

Among the topics studied are uses and abuses of percentages, simple and compound interest, compound interest for interest paid  $n$  times per year, continuous compounding, savings plans, total and annual returns, types of investments, loan basics, credit card debt and fixed rate options, and mortgages.

### **MAT 1300: Statistical Reasoning** (3 credits)

This course will cover the fundamentals of statistics, statistical tables and graphs, graphics in the media, correlations and causality, characterizing a data distribution, measures of variation, the normal distribution, and statistical inference.

### **MAT 1400: College Geometry** (3 credits)

A study of geometric terms and patterns. We will use geometric techniques to solve problems applying ratios, proportions, and geometric means. We will study similar polygons, Pythagorean Theorem, special right triangles, sine ratios, cosine ratios, tangent ratios, Law of Sines, and Law of Cosines.

### **MAT 1500: Applied Mathematics** (3 credits)

This course covers the real number system, basic properties of real numbers, and operations with fractional expressions, powers, roots and radicals. It also covers applications of mathematics from algebra, geometry, and trigonometry. Geometrical ideas and notions presented in this course are used to reinforce or enrich algebraic concepts, providing the background for trigonometry (the study of angles), which is especially useful for applied mathematics.

### **MAT 2200: College Trigonometry** (3 credits)

A study of the six trigonometric functions; the Unit Circle; radians and degrees; graphing trigonometric functions; data analysis using the TI-83 or TI-84 calculator; scatter plots; curve-fitting; solving right triangles; oblique triangles; and applications. Using the results from the CBR (Calculator Based Ranger), the students will be able to formulate the trigonometric functions for sound waves and for motion of a pendulum. **Prerequisite(s)**: completion of a 1000 level MAT or SCI course or equivalent

### **MAT 2300: Calculus** (3 credits)

Among the topics studied are limits, rates of change, the derivative, relative and absolute extrema, concavity, related rates, antiderivatives, area under a curve, and the definite integral.

**Prerequisite(s)**: completion of a 1000 level MAT or SCI course or equivalent

### **MAT 1198: Topics in Mathematics** (3 credits)

A one-semester special topics course focused on a specific issue or issues in mathematics.

### **MAT 2198: Advanced Topics in Mathematics** (3 credits)

A one-semester special topics course focused on a specific issue or issues in mathematics.

**Prerequisite(s)**: completion of a 1000 level MAT or SCI course or equivalent

### **Independent Study MAT 2088 and MAT 3088** (1-3 credits)

For information about Independent Study in this discipline, see Section IV of DLA portion of this Bulletin.

## **MEDIA STUDIES**

### **MST 1100: Digital Media for the Artist** (3 credits)

This course actively investigates what it means for us to be media-literate in the 21st century. Using a project-based instructional format, students explore and extend their abilities to *read* (and interpret and evaluate) and *write* (or produce) content and communications in a variety of digital media including text, audio, image, moving-image, interactive database, and combinations thereof. Ready-or-not, young people in the 21st century are gathering their own information and assembling and sharing their own meanings. This course seeks to acknowledge and inform this new and powerful role for young people by providing an environment in which to learn design skills, information skills, and media skills in a holistic, project-based fashion. At the discretion of the instructor, this course may be taught on the UNCSCA campus or as an online course.

### **MST 2100: Creative Programming** (3 credits)

This is an advanced-level liberal arts course in the field of Media Studies. Participants will investigate creative programming by learning how to write programs in *Processing*, an open source language designed specifically for artists. **Prerequisite(s)**: MST 1100

### **MST 2200: Theory and Practice of New-Media Art** (3 credits)

This is an advanced level liberal arts course in the field of Media Studies. Participants will investigate new-media art as a genre in its own right, from a theoretical perspective (using Lev Manovich's text *The Language of New Media* and other texts) and from an art-making perspective (using selected software). **Prerequisite(s)**: MST 1100.

### **MST 2300: Orality and Literacy: The Technologizing of the Word** (3 credits)

This is an advanced-level liberal arts course in the field of Media Studies. Participants will explore Walter Ong's classic text *Orality and Literacy: The Technologizing of the Word* via close reading, discussion, and art making. **Prerequisite(s)**: MST 1100.

### **MST 2400: Understanding Media: The Extensions of Man** (3 credits)

This is an advanced-level liberal arts course in the field of Media Studies. Participants will explore Marshall McLuhan's classic text *Understanding Media: The Extensions of Man* via close reading, discussion, and art making. **Prerequisite(s)**: MST 1100.

### **MST 2500: Impact of New Media** (3 credits)

Is new media making us stupid? Less creative? Socially inept? Insensitive? Unable to pay attention? Narrow-minded? Or the opposite of all—or some—of the above? Take this class if you want to talk about, research, read about, and take part in in class debates on issues swirling around new media in the contemporary moment. **Prerequisite(s)**: ENG 1102 or ENG 1200 or permission of instructor.

### **MST 2198: Topics in Media Studies** (3 credits)

A one term course that that focus on the work of an individual artist or group of artists, or on specific issues in media studies. **Prerequisite(s)**: MST 1100.

### **Independent Study MST 2088 and MST 3088** (1-3 credits)

For information about Independent Study in this discipline, see Section IV of DLA portion of this Bulletin.

## **PHILOSOPHY**

The single-term elective Philosophy courses utilize the reading, writing and analytic skills developed in English Composition to begin further exploration of ideas examined in the Second Year Academic Core 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.

### **PHI 1100: Introduction to Philosophy** (3 credits)

An exploration of philosophical inquiry concerning such topics as the nature of knowledge, the mind, free will, God, value, liberty, and the meaning of life. Technical requirements for online sections: Functional Internet connection and Web browsing software; Microsoft Word, Apple Pages, or equivalent word processing software.

### **PHI 1198: Topics in Philosophy** (3 credits)

This is a one-semester, in-depth examination of particular thinkers, movements or philosophical problems.

### **PHI 2200: Philosophy of Religion** (3 credits)

The course explores the concept of God and the sacred, the grounds for and challenges to religious belief, the credentials of mystical experience, the implications of religious pluralism, and the idea of a religiously ambiguous world. Readings will be drawn from classical and contemporary thinkers.

**Prerequisite(s):** ENG 1102, ENG 1200 or the equivalent.

### **PHI 2250: Metaphysics: Some Riddles of Existence** (3 credits)

An in-depth examination of metaphysical ideas and problems as they appear in both the history of thought and contemporary discussion. Readings will be drawn from a variety of philosophical traditions.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **PHI 2300: Philosophy of Art** (3 credits)

An examination of some fundamental questions about the nature and function of art, the idea of aesthetic value, the definition of creativity, and the justification of interpretation and evaluation. Ideas will be culled from classic and contemporary philosophers and artists. **Prerequisite(s):** ENG 1102, ENG 1200 or the equivalent.

### **PHI 2400: Moral Philosophy** (3 credits)

An inquiry into the origin and nature of morality and its central ideas, with some attention given to political thought. Readings will be drawn from classical and contemporary thinkers.

**Prerequisite(s):** ENG 1102, ENG 1200 or the equivalent.

### **PHI 2500: Existentialism** (3 credits)

An examination of the major figures and ideas in the existentialist tradition. Readings will be drawn from the work of Kierkegaard, Nietzsche, Heidegger, Sartre, and Camus, among others.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **PHI 3200: Masterworks of Philosophy** (3 credits)

Intensive study of an important work or set of works by a major figure in the history of philosophy, from ancient times to the present—e.g., Spinoza's *Ethics*, Kant's critiques, Emerson's *Essays*, and influential examples of contemporary thought. The course may be retaken for credit as the subject matter changes.

**Prerequisite(s):** ENG 1102 or ENG 1200 and HUM 2101 or permission of instructor.

### **PHI 2198: Topics in Philosophy** (3 credits)

In-depth examinations of particular thinkers, movements or philosophical problems.

**Prerequisite(s):** ENG 1102, ENG 1200 or permission of instructor.

### **PHI 3198: Topics in Philosophy** (3 credits)

Examinations of particular thinkers, movements or philosophical problems at an advanced level.

**Prerequisite(s):** ENG 1102 or ENG 1200 and HUM 2101 or permission of instructor.

### **Independent Study PHI 2088 and PHI 3088** (1-3 credits)

For information about Independent Study in this discipline, see Section IV of DLA portion of this Bulletin.

# PSYCHOLOGY

## **PSY 1100: General Psychology** (3 credits)

This is a broad survey of psychology. Topics to be addressed include psychology as science, nervous system, growth and development, sensory and perceptual processes, motivation, emotion, learning, social behavior, personality (normal and pathological), statistics, testing, intelligence, aptitudes, and achievement. **The online version of this course is currently available only during Summer School sessions.**

## **PSY 1200: Developmental Psychology** (3 credits)

This course offers a survey of scientific theories and research findings in human psychological development, including its biological, behavioral, cognitive, social, and emotional aspects.

## **PSY 1300: Introduction to Human Sexuality** (3 credits)

Study of human sexuality emphasizing methods of sexuality research, relationships, gender issues, intimacy, sexual response, reproduction, exploitation, and dysfunctions. This course will introduce students to a variety of topics and issues related to human sexuality, primarily by focusing on human sexual behavior of individuals, within groups, and within the environments that support these behaviors. Students will learn and process ideas and information through reading, class discussion, lectures and guest lecturers; topic research, active participation in group and individual exercises, project work and other forms of assignments.

## **PSY 2100: Social Psychology** (3 credits)

Survey of scientific theories and research on the nature, causes, and consequences of individual behavior in social context. Topics include relationships, groups, attitudes, persuasion, aggression, altruism, and prejudice. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

## **PSY 2200: Abnormal Psychology** (3 credits)

A description of the various psychological disorders and the methods used to study them. Each disorder is approached from a number of perspectives: biological, psychosocial (psychodynamic, interpersonal, behavioral, cognitive, and humanistic) and sociocultural. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

## **PSY 2300: Biological Psychology** (3 credits)

An introduction to the contributions of molecular, genetic, cellular, developmental, physiological, and evolutionary biology to the scientific understanding of psychological processes. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

## **PSY 2400: Cognitive Psychology** (3 credits)

This course presents a survey of scientific theories and research in cognitive psychology. Topics include human learning, attention, memory, and problem solving. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

## **PSY 2500: Cognition of Music & Sound** (3 credits)

As part of human cognition, our perception, production, and understanding of music have elicited many questions: What is music in relation to “sound”? What is the relationship of music and emotions, or memory? Can music influence perception in other modalities? What is the meaning of music? Can music make us smarter? Is music a language? What is biological and what is cultural in the esthetics of music? What are the origins of music? Is music an evolutionary adaptation? This course will reframe



many of these questions from the interdisciplinary standpoint of cognitive science, acoustics, music theory, and semiotics to explore music as a cognitive process. Topics will include the perception of pitch, timbre, rhythm, and localization; music and the brain; cognitive aspects of the esthetics of music; the relationship between music and language; music and memory; music and emotions; music and meaning. We will also discuss the role music plays in cross-modal interactions, either in the real world, or in cinema, theater, dance, and multimedia art works. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **PSY 3100: Psychology of Creativity** (3 credits)

Scientific research on psychological aspects of art, the creative process, and the nature of genius and expertise, with examples from fine art, music, literature, architecture, and industrial design.

**Prerequisite(s):** ENG 1102 or ENG 1200 and HUM 2101 or equivalent.

### **PSY 3200: Evolutionary Psychology** (3 credits)

This course will be about "Human Nature." The primary assumption of the course is that the human mind and human behavioral predispositions have been shaped by the process of natural selection throughout our evolutionary past. This seminar is intended to acquaint students with the field of evolutionary psychology. **Prerequisite(s):** ENG 1102 or ENG 1200 and HUM 2101 or equivalent.

### **PSY 3300: Psychology of Human Sexuality** (3 credits)

Study of the psychosocial, biological, cultural, and developmental research aspects of human sexuality emphasizing methods of sexuality research, relationships, gender issues, intimacy, sexual response, reproduction, exploitation, and dysfunctions. This course will introduce students to a variety of topics and issues related to human sexuality, primarily by focusing on human sexual behavior of individuals, within groups, and within the environments that support these behaviors. Students will learn and process ideas and information through reading, class discussion, lectures and guest lecturers; topic research, active participation in group and individual exercises, project work and other forms of assignments. **Prerequisite(s):** ENG 1102 or ENG 1200 and HUM 2101 or equivalent.

### **PSY 3400: IQ and Intelligence** (3 credits)

This course will examine psychological research on intelligence and intelligence testing. Topics to be addressed include questions about single versus multiple intelligences, genetic versus environmental influences, sex and race biases, development and aging, social and emotional intelligence, and learning disabilities. **Prerequisite(s):** ENG 1102 or ENG 1200 and HUM 2101 or equivalent.

### **PSY 3500: Philosophy of Psychology** (3 credits)

This course will be a survey of core topics in the philosophy of psychology. Psychology is the scientific study of mental states and processes. Thus the philosophy of psychology is concerned with areas at the intersection of the philosophy of mind and the philosophy of science. Like the philosophy of mind, the philosophy of psychology is concerned with the nature of the mental, but it focuses less on questions concerning the relation between mind and body and more on questions concerning whether and how the mind can be an object of scientific study. We will examine the ideas of specific philosophers and schools of thought focusing on how they provided the foundation for later psychological thinking. We will try to uncover some of the historical events and colorful personalities that have affected the trajectory of psychology as a science and profession. **Prerequisite(s):** ENG 1102 or ENG 1200 and HUM 2101 or equivalent.



### **PSY 3600: Psychology of Human Belief** (3 credits)

We will focus on two related themes in this course: (1) Beliefs, including those about “weird” things, arise from the normal workings of the human mind. Our cognitive processing systems normally serve us extremely well, but under some circumstances, the way our mind works allows illusions and errors in reasoning, remembering, and perceiving. Furthermore, these illusions and errors play a powerful role in what and how we believe – even when contradicted by objective evidence. (2) A rational, skeptical, and scientific approach is useful for evaluating truth claims of all sorts in everyday life, including those about “weird” things. Prerequisite(s): ENG 1102 or ENG 1200 and HUM 2101 or equivalent. **The online version of this course is currently available only during Summer School sessions.**

### **PSY 1198: Topics In Psychology** (3 credits)

A one-semester course with flexible content exploring specialized studies in psychology.

### **PSY 2198: Advanced Topics in Psychology** (3 credits)

A one-semester course with flexible content exploring specialized studies in psychology.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent. **The online version of this course is currently available only during Summer School sessions.**

### **PSY 3198: Topics in Psychology** (3 credits)

A one-term course with flexible content exploring specialized studies in psychology.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **Independent Study PSY 2088 and PSY 3088** (1-3 credits)

For information about Independent Study in this discipline, see Section IV of DLA portion of this Bulletin.

## **SCIENCE**

### **SCI 1100: General Physics** (3 credits)

This survey course covers fundamental concepts in physics. Broad topics include kinematics, mechanics, fluids, and thermodynamics. This course is geared toward beginning students in physics.

### **SCI 1110: Nutrition and Personal Health** (3 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. **The online version of this course is currently available only during Summer School sessions.**

### **SCI 1120: The Science of Food and Cooking** (3 credits)

Cooking is an experimental science and, as any chef knows, some recipes work well while others fail. Why is this so? What happens when you heat up a sugar solution to make a batch of candy? Why do egg whites change color when you heat them? In this course, we will use the kitchen as our lab. Our goal will be to understand the physical and chemical processes involved in the cooking that we do.

### **SCI 1200: Physics of Light and Sound** (3 credits)

Can light and sound travel through a vacuum? How do optical fibers work? How can an opera singer be heard over an orchestra? In this course, we will examine the nature, behavior, and principles of light and sound. We will cover resonance and mechanical waves, electromagnetic waves, light, and optics. This course is geared toward beginning students in physics.

### **SCI 1300: Modern Physics** (3 credits)

The field of modern physics includes all discoveries made since the year 1900. This course provides an introduction to the theory, experiments, and applications of modern physics. We will focus on topics including physics at the turn of the twentieth century, special relativity, waves and particles, and quantum mechanics.

### **SCI 1400: Stories of Women in Science** (3 credits)

Why is it that, since 1901, only 2% of recipients of the Nobel Prize in the sciences have been women? And, who are these women who have earned this distinction? What are their stories and how did they achieve success? In this course, we will examine stories of women in science and the science behind their discoveries.

### **SCI 1500: Environmental Issues: The Atmosphere** (3 credits)

This course focuses on the atmosphere, climate, the ozone layer, and air pollution.

### **SCI 1550: Environmental Issues: The Science of Energy** (3 credits)

This course focuses on the science of energy and energy supplies, fossil fuels, alternative energy sources, and energy utilization.

### **SCI 1560: Environmental Issues: The Hydrosphere** (3 credits)

This course focuses on the economic, scientific, social, ethical, and political issues associated with our use of fresh water and the oceans.

### **SCI 1600: Science and the Arts** (3 credits)

This course focuses on the interplay between art and science. We will use artistic expressions to explore and reflect upon the creative process in science and art. We will discuss the relationship between science and art in dance, music, sculpture and the visual arts. Our discussions will lead us to scientific topics ranging from energy to natural history.

### **SCI 1700: Science and Society** (3 credits)

How easy would it be for terrorists to develop and distribute biochemical and nuclear weapons? Are there viable alternatives to fossil fuels? Is climate change a reality and, if so, can it be stopped? As responsible citizens, we must understand the answers to these questions. Part of developing an understanding is learning about the science behind these topics. We will explore energy, stem-cell research and genetic engineering, nuclear weapons, space exploration, and climate change with the goal of learning about science in the headlines.

### **SCI 1800: Anatomy of Human Movement** (3 credits)

A one-semester introduction to the anatomy and functional concepts (kinesiology) involved in human movement with an emphasis on bones, joints and the muscles and tendons that can be identified in the examination of “surface anatomy.” This course is designed for anyone interested in drawing the human body, or curious about its movement.

### **SCI 1810: Your Body, Your Art** (3 credits)

This course explores topics in human anatomy and physiology with a special emphasis on issues relevant to the performing arts. The study of particular structures and functions, such as those in the hand, face, larynx or sensory system is designed to provide insight into the whole of the human body and provide a basis for further study.

### **SCI 1820: How Admirable in Form and Moving; A Study of the Human Body for the Dramatic Artist** (3 credits)

This one-semester course explores topics in human anatomy and physiology selected for their relevance to the dramatic arts. Study will emphasize musculoskeletal anatomy, introducing the anatomy and functional concepts involved in human movement, breathing and voice production.

### **SCI 2101, 2102: Studies in Human Anatomy and Physiology I & II** (3 credits each semester)

This two-semester sequence is an exploration of the structure and function of the human body and begins with basic terminology, fundamental body chemistry, cells and tissues, and progresses through major organ systems. Emphasis is placed on body structure and function that is particularly relevant to the arts such as support and movement, sensation, and neural control. Occasional in-class exercises and anatomical study are an integral part of the course. **Prerequisite(s)**: ENG 1102 or ENG 1200; SCI 2102 requires passing SCI 2101 or equivalent.

### **SCI 2200: The Sensational Brain** (3 credits)

A one-semester study of the human brain intended to provide the student with a survey of current understanding of the structure and function of the human brain and related nervous system structures such as the sensory organs. Wherever appropriate, special references will be made to the way the brain functions in tasks related to performance in the various arts. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

### **SCI 3200: The Biology of Movement** (3 credits)

This is an opportunity for students to apply a knowledge of human anatomy and physiology to a more detailed study of the musculoskeletal and nervous systems and their function in producing human movement. Causes of injury and prevention will also be considered. Other activities are designed to help develop students’ self-awareness of individual structure and movement potential.

**Prerequisite(s)**: ENG 1102 or ENG 1200 and SCI 2102 or equivalents.

### **SCI 1198: Topics in Science** (3 credits)

A one-semester course with flexible content, exploring each year a limited number of physical and biological topics/issues of current interest.

### **SCI 2198: Topics in Science** (3 credits)

A one-semester course with flexible content, exploring each year a limited number of physical and biological topics/issues of current interest. **Prerequisite(s)**: completion of a 1000 level SCI course.

## **Independent Study SCI 2088 and SCI 3088** (1-3 credits)

For information about Independent Study in this discipline, see Section IV of DLA portion of this Bulletin.

## **THEATER HISTORY**

### **THH 2101, 2102: Theater History I & II** (3 credits each semester)

This year-long course is designed to provide a cross-sectional view of theatre practice by exploring key ideas in dramatic genre, theory and criticism; design, performance and stagecraft from the Greeks to the present. Developments in non-Western theater will also be addressed. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent, THH 2101, or permission of instructor; THH 2101 and 2102 may be taken concurrently ONLY with permission of instructor.

### **Independent Study THH 2088 and TTH 3088** (1-3 credits)

For information about Independent Study in this discipline, see Section IV of DLA portion of this Bulletin.

## **WRITING**

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.

### **WRI 1200: Introduction to Creative Writing** (3 credits)

In this course, we will consider the various genres of poetry, fiction, drama, and non-fiction. We will write pieces in each one and, in doing so, examine the differences between treating a subject in a poem, short story, etc. This is a creative writing survey course. There will be a great deal of reading and writing. Operating on a workshop model, the core of the course will be peer critiques.

### **WRI 2500: The Interview** (3 credits)

In this course, we will focus on the interview, which is the foundation of journalism, the American legal system, and much artistic and academic inquiry. As we read, watch, and listen to a variety of examples, we will try to determine what makes a good or poor interview. We will consider which types of questions reveal information and character and how questions can expand rather than limit a conversation. You will be required to conduct several interviews and write them up in various formats.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **WRI 2510: The Letter** (3 credits)

In 2008, the composer Brett Dean won the Grawemeyer Award for Music Composition for his work “The Lost Art of Letter Writing.” His four-part concerto is based on excerpts from nineteenth century letters. In this course, we will consider how letters have been used as a foundation for artistic works ranging from epistolary novels, such as Alice Walker’s *The Color Purple*, to dances like Martha Graham’s *Letters to the World* based on the writing of Emily Dickinson. As we explore the form of letters, we also will create our own works using them. There will be a great deal of reading and writing.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **WRI 2520: Writing for Your Profession** (3 credits)

Every profession requires some type of writing. These may include cover letters, resumes, interview packets, grant proposals, fellowship applications, design proposals, production memos, artist's statements, or even letters-to-the-editor. In this course, we will determine what type of writing occurs in your field, and you will then produce several examples. Course material will be generated by the students. Active participation is required. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **WRI 2630: Writing for the Stage** (3 credits)

This workshop introduces the fundamentals of contemporary stage writing. It teaches students to analyze stage writing and develop dramatic form through readings, discussion and original writing exercises. Student revision is required and based upon peer and instructor feedback.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **WRI 2640: Writing the Solo Performance** (3 credits)

This creative writing workshop draws from student-generated material. It focuses on researching, writing and getting ready to perform a one-person show. Students examine successful examples and develop original material geared for public presentation. Weekly texts and critiques, revisions and mandatory conferences with teacher lead to a final solo performance project.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **WRI 2650: Poetry Workshop** (3 credits)

The workshop introduces basics of prosodic scansion and figurative language; analyzes published work of established poets, experiments with voice, point-of-view, style, subject and structure. Students generate material for peer and instructor reading and critique. Conferences monitor student progress. Students acquire a basic grasp of the seminal forms and evolution of poetry. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **WRI 2660: P4 Poetry Performance/Performance Poetry** (3 credits)

The course is a hybrid between a formal introduction to the elements of poetry and an informal workshop. It offers instruction in the basics of prosody, figurative language, poetry forms and analysis, and in elements of individual and choral performance. Performance draws from published work by established poets and original poems written by students in this workshop. Final is a performance project. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **WRI 2698: Topics in Creative Writing** (3 credits)

Representative course topics include: fiction writing, poetry writing, dramatic writing, writing adaptations, and writing for solo performance. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **WRI 2710: Fiction Writing Workshop** (3 credits)

This creative writing workshop examines story, plot, point-of-view, characterization, voice and description and narrative strategies. Students share work with the instructor and one another, getting feedback, guidance and support for writing, and learning to critique and revise. Sketches, character pieces, diverse narrative forms and other exercises lead to at least one final short story.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**WRI 2730: Creative Nonfiction** (3 credits)

This writing workshop builds nonfictional texts such as the personal essay, historical or current reportage, and science writing, by means of fictional and dramatic strategies. Students must have proficiency in expository writing and are required to have had success in English Composition or its equivalent. Subject matter may come from areas of students' interest, and exploration of new material is welcome. We conduct this workshop by providing one another with weekly texts and weekly critiques and revisions. Mandatory conferences. **Prerequisite(s)**: ENG 1102, ENG 1200 or equivalent.

**WRI 3600: Advanced Creative Writing Workshop** (3 credits)

Building on basic mastery, this workshop supports greater student initiative and investment as it focuses on the writing of advanced projects in a particular genre. Writing exercises, class sharing, critique, revision, and conferencing. **Prerequisite(s)**: ENG 1102 or ENG 1200, WRI 2600 or permission of instructor.

**Independent Study WRI 2088 and WRI 3088** (1-3 credits)

For information about Independent Study in this discipline, see Section IV of DLA portion of this Bulletin.



# The School of Dance

*Susan Jaffe, Dean*

## I. Overview

The purpose of the School of Dance is to identify and prepare young, talented dancers for professional performing careers. Our rigorous and nurturing conservatory approach develops technically sound, artistically sensitive and stylistically versatile dancer-artists. Distinguished full-time faculty work closely with students and share their professional expertise through a unique and comprehensive curriculum. Visiting guest artists, choreographers and company residencies bring fresh perspectives on current trends in the field. Recognizing that performing is an integral component of dance training, the School of Dance offers regular performance opportunities and is committed to presenting world-class repertory in our concerts.

The School of Dance awards the Bachelor of Fine Arts and the Undergraduate Arts Certificate with concentrations in Ballet or Contemporary Dance. Both concentrations emphasize the strong fundamentals particular to each, while looking to the other discipline for cross training, collaboration and inspiration.

### A. Bachelor of Fine Arts

The Bachelor of Fine Arts program offers students a thorough dance foundation with the added perspective and benefit of a liberal arts education. This mixture of arts and academic classes creates a well-rounded artist and citizen. Concentrations are offered in Ballet or Contemporary Dance.

### B. Undergraduate Arts Certificate in Dance (Four-year program)

The Undergraduate Arts Certificate is designed for those students who wish to concentrate entirely on dance studies. It includes all components of the dance curriculum for the Bachelor of Fine Arts, but requires no courses outside the School of Dance. Concentrations are offered in Ballet or Contemporary Dance.

## II. Specific Admissions and Transfer Requirements

### A. Admission

Admission to the School is based on talent and potential (as assessed in an audition before the arts faculty), academic transcripts, test scores and personal references. All new college students enter as first-year students; the School of Dance does not accept credit for dance courses taken at other institutions. Transfer credit for academic courses will be considered by the Division of Liberal Arts (DLA). Please see the DLA section of the bulletin.

### B. Required Physical and Mental Abilities

A student must demonstrate adherence to professional ethics and integrity necessary to work in a collaborative environment. Emotional stability, responsibility, and ethical performance of all assigned duties are necessary to succeed in the program. A successful dance student must be able to recognize when the support of professionals is necessary to maintain psychological and physical health.

Equally important, the student must be able to sustain a high level of physically challenging movement sequences for extended periods of time and execute a full range of body movements and elements of

dance (including but not limited to, turning, jumping, balancing, falling, stretching, lifting, flexing and running) while responding to musical and visual cues. In addition, a student must be able to:

- View and reproduce sequences of classroom exercises and complicated choreography, which requires specific movements for the head, arms, hands, torso, legs and feet.
- Demonstrate the ability to work precisely with live and recorded music.
- Respond appropriately to verbal instructions and warnings to ensure the safety of the student and his/her fellow dancers.
- Physically participate in solo, duet and group work that may include lifting and manipulating his or her own body, or that of another dancer, many times above the top of one's head.
- Maintain a healthy, toned and energized physique, one conducive to achieving the aesthetics necessary to express the art form through his/her body.

### **C. Class Placement**

Ballet students are placed by the faculty at the beginning of each academic year into one of eight levels:

- BL1 through BL6 – (BL stands for “Ballet Ladies”)
- BG1 or BG2 – (BG stands for “Ballet Gentlemen”)
- Levels are determined by age and technical proficiency.

All new Contemporary Dance students upon entering the program are placed into the M1 level (M stands for “Modern”) and normally advance each year through four levels (M1 through M4). Special consideration for entry-level placement may be given to students transferring from the Ballet Concentration.

To receive the Bachelor of Fine Arts or Undergraduate Arts Certificate, students must be enrolled and actively participate in the program for a minimum of three years. Upon petition, consideration may be given on an individual basis for advanced standing in select dance courses for:

- UNCSCA high school graduates who enroll in the UNCSCA college program

Students entering their Fourth year of college at UNCSCA who present evidence of contracted, professional employment as a dance performer with a reputable organization.

The contract must show that the employment will deliver an experience equal to the coursework for which advanced placement would be given.

The School of Dance Faculty and the Dean will consider the petition relative to said experience and coursework.

## **III. Standards of Achievement, Evaluation and Continuation**

### **A. Attendance and Participation Requirements**

Punctual and regular attendance in all classes is expected. There are no unexcused absences allowed in the School of Dance. An unexcused absence may result in removal from performance, end of term grade of “F” for the course(s), reconsideration of eligibility for scholarship assistance, and ultimately, dismissal from the School. Substantial progress in dance courses depends heavily on consistent and full participation in classes. If the student's absences are excused due to injury or illness, the student may either be given an "Incomplete" for the course or be permitted to withdraw from the course. If a student receives an “Incomplete,” he/she is expected to make up the work for the class during the next term by receiving a “B” grade or above for that class. The grade given at the end of that semester will also replace the “Incomplete” given the semester before. Students who cannot be present on the scheduled registration date must, in advance, notify the Dance Office, the Assistant Dean of DLA, and the Registrar in writing.

## IV. Courses, Concentrations, and Curriculum Models

### BALLET BFA

BFA Degree Total 133 credits

Dance Course Total

97 credits

Liberal Arts Course Total

36 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DAN 1011, 1012	Ballet Technique (Ballet Concentration) IA & IB	3	3	6
DAN 1051, 1052 IA & IB	Contemporary Technique (BC)	3	3	6
DAN 1111, 1112 or DAN 1141, 1142	Pointe/Variations/Repertory IA & IB or Men's Class IA & IB	2	2	4
DAN 1311, 1312	Ballet Partnering IA & IB	1	1	2
DAN 1512	Music Perspectives I	-	2	2
DAN 1611	Dance Perspectives I	1	-	1
DAN 5599	Intensive Arts Projects	2	-	2
DAN 5772	Theatrical Concepts	-	1	1
ENG 1101, 1102	Composition I & II	3	3	6
	Liberal Arts Elective	3	-	3
MAT/SCI	Math or Science Elective*	-	3	3
<b>Year One Total</b>		<b>18</b>	<b>18</b>	<b>36</b>
<b>Year Two</b>				
DAN 2011, 2012	Ballet Technique (Ballet Concentration) IIA & IIB	3	3	6
DAN 2051, 2052	Contemporary Technique (BC) IIA & IIB	3	3	6
DAN 2111, 2112 or DAN 2141, 2142	Pointe/Variations/Repertory IIA & IIB or Men's Class IIA & IIB	2	2	4
DAN 2311, 2312	Ballet Partnering IIA & IIB	1	1	2
DAN 2511	Music Perspectives II	2	-	2
DAN 2612	Dance Perspectives II	-	1	1
DAN 2662	Costuming	-	1	1
DAN 5599	Intensive Arts Projects	2	-	2
DAN 5772	Theatrical Concepts	-	1	1
HUM 2101	Self, Society, and Cosmos	3	-	3
PSY/PHI	Psychology or Philosophy Elective	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
WRI/LIT	Writing or Literature Elective	-	3	3
<b>Year Two Total</b>		<b>19</b>	<b>18</b>	<b>37</b>
<b>Year Three</b>				
DAN 3011, 3012	Ballet Technique (Ballet Concentration) IIIA & IIIB	3	3	6
DAN 3051, 3052	Contemporary Technique (BC) IIIA & IIIB	3	3	6
DAN 3111, 3112 or DAN 3141, 3142	Pointe/Variations/Repertory IIIA & IIIB or Men's Class IIIA & IIIB	2	2	4
DAN 3311, 3312	Ballet Partnering IIIA & IIIB	1	1	2
DAN 3652	Business Perspectives	-	1	1
DAN 3611	Dance Perspectives III	1	-	1
DAN 3682	Concepts of Dance Instruction: Ballet	-	1	1
DAN 5599	Intensive Arts Projects	2	-	2
DAN 5772	Theatrical Concepts	-	1	1
SCI 2101, 2102	Anatomy I & II	3	3	6
HUM/HIS	Humanities or History Elective	3	-	3
<b>Year Three Total</b>		<b>18</b>	<b>15</b>	<b>33</b>
<b>Year Four</b>				
DAN 4011, 4012	Ballet Technique (Ballet Concentration) IVA & IVB	3	3	6
DAN 4051, 4052	Contemporary Technique (BC) IVA & IVB	3	3	6
DAN 4111, 4112 or DAN 4141, 4142	Pointe/Variations/Repertory IVA & IVB or Men's Class IVA & IVB	2	2	4
DAN 4311, 4312	Ballet Partnering IVA & IVB	1	1	2
DAN 4681	Advanced Concepts of Dance Instruction: Ballet	1	-	1
DAN 4672	Ballet Emerging Choreographers	-	2	2
DAN 5599	Intensive Arts Projects	2	-	2
DAN 5772	Theatrical Concepts	-	1	1
SCI 3200	Biology of Movement	3	-	3
<b>Year Four Total</b>		<b>15</b>	<b>12</b>	<b>27</b>

\* SCI 1110: Nutrition is recommended for all School of Dance students.

**B. Minimum Grade Point Averages, Probation, and Non-Continuation Grades** are based on technical proficiency, artistic development, comprehension, progress, attitude and attendance. Students are expected to achieve and maintain certain minimum Grade Point Averages (GPAs). Failure to achieve and/or maintain these minimum GPAs results in placement on probation and ultimately in non-continuation in the program. Specific information about minimum GPA requirements, probation and non-continuation is available in the Institutional Policies Section of the Bulletin.

Dance students pursuing the BFA must complete 36 credit hours of DLA courses in order to graduate.

**C. Other Policies**

At the beginning of the academic year, each student must sign a form indicating that they have read the School of Dance policies and that the student agrees to abide by them.

# BALLET ARTS CERTIFICATE

Arts Certificate Total 97 credits

Dance Course Total

97 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DAN 1011, 1012	Ballet Technique (Ballet Concentration) IA & IB	3	3	6
DAN 1051, 1052	Contemporary Technique (BC) IA & IB	3	3	6
DAN 1111, 1112	Pointe/Variations/Repertory IA & IB or	2	2	4
DAN 1141, 1142	Men's Class IA & IB			
DAN 1311, 1312	Ballet Partnering IA & IB	1	1	2
DAN 1512	Music Perspectives I	-	2	2
DAN 1611	Dance Perspectives I	1	-	1
DAN 5599	Intensive Arts Projects	2	-	2
DAN 5772	Theatrical Concepts	-	1	1
<b>Year One Total</b>		<b>12</b>	<b>12</b>	<b>24</b>
<b>Year Two</b>				
DAN 2011, 2012	Ballet Technique (Ballet Concentration) IIA & IIB	3	3	6
DAN 2051, 2052	Contemporary Technique (BC) IIA & IIB	3	3	6
DAN 2111, 2112	Pointe/Variations/Repertory IIA & IIB or	2	2	4
DAN 2141, 2142	Men's Class IIA & IIB			
DAN 2311, 2312	Ballet Partnering IIA & IIB	1	1	2
DAN 2511	Music Perspectives II	2	-	2
DAN 2612	Dance Perspectives II	-	1	1
DAN 2662	Costuming	-	1	1
DAN 5599	Intensive Arts Projects	2	-	2
DAN 5772	Theatrical Concepts	-	1	1
<b>Year Two Total</b>		<b>13</b>	<b>12</b>	<b>25</b>
<b>Year Three</b>				
DAN 3011, 3012	Ballet Technique (Ballet Concentration) IIIA & IIIB	3	3	6
DAN 3051, 3052	Contemporary Technique (BC) IIIA & IIIB	3	3	6
DAN 3111, 3112	Pointe/Variations/Repertory IIIA & IIIB or	2	2	4
DAN 3141, 3142	Men's Class IIIA & IIIB			
DAN 3311, 3312	Ballet Partnering IIIA & IIIB	1	1	2
DAN 3652	Business Perspectives	-	1	1
DAN 3611	Dance Perspectives III	1	-	1
DAN 3682	Concepts of Dance Instruction: Ballet	-	1	1
DAN 5599	Intensive Arts Projects	2	-	2
DAN 5772	Theatrical Concepts	-	1	1
<b>Year Three Total</b>		<b>12</b>	<b>12</b>	<b>24</b>
<b>Year Four</b>				
DAN 4011, 4012	Ballet Technique (Ballet Concentration) IVA & IVB	3	3	6
DAN 4051, 4052	Contemporary Technique (BC) IVA & IVB	3	3	6
DAN 4111, 4112	Pointe/Variations/Repertory IVA & IVB or	2	2	4
DAN 4141, 4142	Men's Class IVA & IVB			
DAN 4311, 4312	Ballet Partnering IVA & IVB	1	1	2
DAN 4681	Advanced Concepts of Dance Instruction: Ballet	1	-	1
DAN 4672	Ballet Emerging Choreographers	-	2	2
DAN 5599	Intensive Arts Projects	2	-	2
DAN 5772	Theatrical Concepts	-	1	1
<b>Year Four Total</b>		<b>12</b>	<b>12</b>	<b>24</b>

# CONTEMPORARY BFA

BFA Degree Total

134 credits

Dance Course Total

98 credits

Liberal Arts Course Total

36 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DAN 1021, 1022	Contemporary Technique (Contemporary Concentration) IA & IB	3	3	6
DAN 1041, 1042	Ballet Technique (CC) IA & IB	3	3	6
DAN 1341	Fundamentals of Contemporary Partnering	1	-	1
DAN 1711, 1712	Dance Composition and Improvisation IA & IB	2	2	4
DAN 1512	Music Perspectives I	-	2	2
DAN 1611	Dance Perspectives I	1	-	1
DAN 1811, 1812	Contemporary Repertory IA & IB	1	1	2
DAN 5599	Intensive Arts Projects	2	-	2
DAN 5772	Theatrical Concepts	-	1	1
ENG 1101, 1102	Composition I & II	3	3	6
	Liberal Arts Elective	3	-	3
MAT/SCI	Math or Science Elective*	-	3	3
<b>Year One Total</b>		<b>19</b>	<b>18</b>	<b>37</b>
<b>Year Two</b>				
DAN 2021, 2022	Contemporary Technique (CC) IIA & IIB	3	3	6
DAN 2041, 2042	Ballet Technique (CC) IIA & IIB	3	3	6
DAN 2342	Intermediate Contemporary Partnering	-	1	1
DAN 2721, 2722	Dance Composition IIA & IIB	2	2	4
DAN 2511	Music Perspectives II	2	-	2
DAN 2612	Dance Perspectives II	-	1	1
DAN 2811, 2812	Contemporary Repertory IIA & IIB	1	1	2
DAN 5599	Intensive Arts Projects	2	-	2
DAN 5772	Theatrical Concepts	-	1	1
HUM 2101	Self, Society, and Cosmos	3	-	3
PSY/PHI	Psychology or Philosophy Elective	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
WRI/LIT	Writing or Literature Elective	-	3	3
<b>Year Two Total</b>		<b>19</b>	<b>18</b>	<b>37</b>
<b>Year Three</b>				
DAN 3021, 3022	Contemporary Technique (CC) IIIA & IIIB	3	3	6
DAN 3041, 3042	Ballet Technique (CC) IIIA & IIIB	3	3	6
DAN 3731, 3732	Dance Composition and Improvisation IIIA & IIIB	2	2	4
DAN 3811, 3812	Contemporary Repertory IIIA & IIIB	1	1	2
DAN 3652	Business Perspectives	-	1	1
DAN 3611	Dance Perspectives III	1	-	1
DAN 3692	Concepts of Dance Instruction: Contemporary	-	1	1
DAN 5599	Intensive Arts Projects	2	-	2
DAN 5772	Theatrical Concepts	-	1	1
SCI 2101, 2102	Anatomy I & II	3	3	6
HUM/HIS	Humanities or History Elective	3	-	3
<b>Year Three Total</b>		<b>18</b>	<b>15</b>	<b>33</b>
<b>Year Four</b>				
DAN 4021, 4022	Contemporary Technique (CC) IVA & IVB	3	3	6
DAN 4041, 4042	Ballet Technique (CC) IVA & IVB	3	3	6
DAN 4741, 4742	Dance Composition and Improvisation IVA & IVB	1	1	2
DAN 4811, 4812	Contemporary Repertory IVA & IVB	1	1	2
DAN 4692	Advanced Concepts of Dance Instruction: Contemporary	-	1	1
DAN 4991, 4992	Contemporary Emerging Choreographers I & II	2	2	4
DAN 5599	Intensive Arts Projects	2	-	2
DAN 5772	Theatrical Concepts	-	1	1
SCI 3200	Biology of Movement	3	-	3
<b>Year Four Total</b>		<b>15</b>	<b>12</b>	<b>27</b>

\* SCI 1110: Nutrition is recommended for all School of Dance students.



# CONTEMPORARY ARTS CERTIFICATE

Arts Certificate Total 98 credits

Dance Course Total

98 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DAN 1021, 1022	Contemporary Technique (Contemporary Concentration) IA & IB	3	3	6
DAN 1041, 1042	Ballet Technique (CC) IA & IB	3	3	6
DAN 1341	Fundamentals of Contemporary Partnering	1	-	1
DAN 1711, 1712	Dance Composition and Improvisation IA & IB	2	2	4
DAN 1512	Music Perspectives I	-	2	2
DAN 1611	Dance Perspectives I	1	-	1
DAN 1811, 1812	Contemporary Repertory IA & IB	1	1	2
DAN 5599	Intensive Arts Projects	2	-	2
DAN 5772	Theatrical Concepts	-	1	1
<b>Year One Total</b>		<b>13</b>	<b>12</b>	<b>25</b>
<b>Year Two</b>				
DAN 2021, 2022	Contemporary Technique (CC) IIA & IIB	3	3	6
DAN 2041, 2042	Ballet Technique (CC) IIA & IIB	3	3	6
DAN 2342	Intermediate Contemporary Partnering	-	1	1
DAN 2721, 2722	Dance Composition IIA & IIB	2	2	4
DAN 2511	Music Perspectives II	2	-	2
DAN 2612	Dance Perspectives II	-	1	1
DAN 2811, 2812	Contemporary Repertory IIA & IIB	1	1	2
DAN 5599	Intensive Arts Projects	2	-	2
DAN 5772	Theatrical Concepts	-	1	1
<b>Year Two Total</b>		<b>13</b>	<b>12</b>	<b>25</b>
<b>Year Three</b>				
DAN 3021, 3022	Contemporary Technique (CC) IIIA & IIIB	3	3	6
DAN 3041, 3042	Ballet Technique (CC) IIIA & IIIB	3	3	6
DAN 3731, 3732	Dance Composition and Improvisation IIIA & IIIB	2	2	4
DAN 3811, 3812	Contemporary Repertory IIIA & IIIB	1	1	2
DAN 3652	Business Perspectives	-	1	1
DAN 3611	Dance Perspectives III	1	-	1
DAN 3692	Concepts of Dance Instruction: Contemporary	-	1	1
DAN 5599	Intensive Arts Projects	2	-	2
DAN 5772	Theatrical Concepts	-	1	1
<b>Year Three Total</b>		<b>12</b>	<b>12</b>	<b>24</b>
<b>Year Four</b>				
DAN 4021, 4022	Contemporary Technique (CC) IVA & IVB	3	3	6
DAN 4041, 4042	Ballet Technique (CC) IVA & IVB	3	3	6
DAN 4741, 4742	Dance Composition and Improvisation IVA & IVB	1	1	2
DAN 4811, 4812	Contemporary Repertory IVA & IVB	1	1	2
DAN 4692	Advanced Concepts of Dance Instruction: Contemporary	-	1	1
DAN 4991, 4992	Contemporary Emerging Choreographers I & II	2	2	4
DAN 5599	Intensive Arts Projects	2	-	2
DAN 5772	Theatrical Concepts	-	1	1
<b>Year Four Total</b>		<b>12</b>	<b>12</b>	<b>24</b>

## Courses

### **DAN 1011, 1012: Ballet Technique (Ballet Concentration) IA & IB** (3 credits per semester)

A daily technique class. Classical ballet training with an emphasis on establishing a strong, artistically expressive and technically facile dancer/performer, a performer who is well versed in the traditional forms of Classical ballet, while being able to function in a pure and flexible way relevant to today's standards and repertoire. Course requirements may also consist of successful completion of Pilates/Conditioning/General Wellness. **Prerequisite(s):** audition/assignment.

### **DAN 1021, 1022: Contemporary Technique (Contemporary Concentration) IA & IB** (3 credits per semester)

Daily technique class with an emphasis placed on building a strong, pure and versatile technical foundation in order to facilitate a dancer capable of meeting the demands of current standards and repertory. Course requirements may also consist of successful completion of Pilates/Conditioning/General Wellness. **Prerequisite(s):** Audition/assignment.

### **DAN 1041, 1042: Ballet Technique (Contemporary Concentration) IA & IB** (3 credits per semester)

A daily technique class. 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. **Prerequisite(s):** Audition/assignment.

### **DAN 1051, 1052: Contemporary Technique and Composition (Ballet Concentration) IA & IB** (3 credits per semester)

Study of various contemporary technique styles and compositional approaches with special emphasis placed on preparing versatile and creative dancers for the demands of the profession. **Prerequisite(s):** Audition/assignment.

### **DAN 1111, 1112: Pointe/Variations/Repertory IA & IB** (2 credits per semester)

A class in which the ballet student is taught technique of ballet on pointe as well as diverse repertory and variations. **Prerequisite(s):** Audition/assignment.

### **DAN 1141, 1142: Men's Class I A & IB** (2 credits per semester)

A class in which special attention is given to the technical and physical requirements of dance as it pertains to the role of the male dancer. Men's ballet vocabulary, repertory, variations, conditioning and athletic enhancement will be taught to the student. **Prerequisite(s):** Audition/assignment.

### **DAN 1311, 1312: Ballet Partnering IA & IB** (1 credit per semester)

A class in which the student is taught the techniques of ballet partnering. **Prerequisite(s):** Audition/assignment.

### **DAN 1341: Fundamentals of Contemporary Partnering** (1 credit)

An introduction to the elements of partnering such as manipulation, lifts, supports and the development of a kinetic relationship. Traditional as well as improvisational material will be presented. The possibilities of interaction in contemporary partnering are not limited by gender.

### **DAN 1512: Music Perspectives I** (2 credits)

Music Perspectives I provides the dancer with a rigorous training in the fundamentals of rhythmic theory and practice, as well as an introduction to musicianship as it relates to movement. Musical notation and performance are explored through Eurhythmics, percussion, and vocalization, as well as analytical study of Classical repertoire. The students will develop the skills necessary to broaden their horizons as dancing artists.

### **DAN 1611: Dance Perspectives I** (1 credit)

Dance Perspectives offers insight and understanding in connection to the history and advancement of the artform. The course provides information and fosters discussion and discovery about choreographers, performers, teachers, educational and professional institutions, directors, impresarios, designers and trends – past, present and future. The student will acquire an educated grasp of the overall progression of dance and the important figures and events that have shaped its continual evolution. Dance Perspective I will focus primarily on a general overview and methods of viewing, writing, researching, reading and speaking.

### **DAN 1711, 1712: Dance Composition and Improvisation IA & IB** (2 credits per semester)

An introduction to the basics of the creative process, emphasizing the development of students' own unique movement vocabulary.

### **DAN 1811, 1812: Contemporary Repertory IA & IB** (1 credit per semester)

Developing both technical and practical skills, students work with faculty or guest artists to learn and perform a range of choreography. **Prerequisite(s)**: Audition/assignment.

### **DAN 2011, 2012: Ballet Technique (Ballet Concentration) IIA & IIB** (3 credits per semester)

A daily technique class. Classical ballet training with an emphasis on establishing a strong, artistically expressive and technically facile dancer/performer, a performer who is well versed in the traditional forms of Classical ballet, while being able to function in a pure and flexible way relevant to today's standards and repertoire. Course requirements may also consist of successful completion of Pilates/Conditioning/General Wellness. **Prerequisite(s)**: Audition/assignment; DAN 1012 or permission of instructor.

### **DAN 2021, 2022: Contemporary Technique (Contemporary Concentration) IIA & IIB** (3 credits per semester)

Daily technique class with an emphasis placed on building a strong, pure and versatile technical foundation in order to facilitate a dancer capable of meeting the demands of current standards and repertoire. Course requirements may also consist of successful completion of Pilates/Conditioning/General Wellness. **Prerequisite(s)**: Audition/assignment; DAN 1022 or permission of instructor.

### **DAN 2041, 2042: Ballet Technique (Contemporary Concentration) IIA & IIB** (3 credits per semester)

A daily technique class. 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. **Prerequisite(s)**: Audition/assignment; DAN 1042 or permission of instructor.

**DAN 2051, 2052: Contemporary Technique and Composition (Ballet Concentration) IIA & IIB** (3 credits per semester)

Study of various contemporary technique styles and compositional approaches with special emphasis placed on preparing versatile and creative dancers for the demands of the profession.

**Prerequisite(s):** Audition/assignment; DAN 1052 or permission of instructor.

**DAN 2111, 2112: Pointe/Variations/Repertory IIA & IIB** (2 credits per semester)

A class in which the ballet student is taught technique of ballet on pointe as well as diverse repertory and variations. **Prerequisite(s):** Audition/assignment; DAN 1112 or permission of instructor.

**DAN 2141, 2142: Men's Class IIA & IIB** (2 credits per semester)

A class in which special attention is given to the technical and physical requirements of dance as it pertains to the role of the male dancer. Men's ballet vocabulary, repertory, variations, conditioning and athletic enhancement will be taught to the student. This course builds upon and refines skills learned in DAN 1141, 1142. **Prerequisite(s):** audition/assignment; DAN 1142 or permission of instructor.

**DAN 2311, 2312: Ballet Partnering IIA & IIB** (1 credit per semester)

A class in which the student is taught the techniques of ballet partnering. **Prerequisite(s):** Audition/assignment; DAN 1312 or permission of instructor.

**DAN 2342: Intermediate Contemporary Partnering** (1 credit)

Continued exploration, practice and refinement of skills learned in Fundamentals of Contemporary Partnering. **Prerequisite(s):** DAN 1341 or permission of instructor.

**DAN 2511: Music Perspectives II** (2 credits)

Music Perspectives II focuses on the history and evolution of dance music. Critical listening, musical analysis, and an in-depth study of musical style and genre from the Middle Ages to the present day will be explored. The course culminates in a dance/music research project. **Prerequisite(s):** DAN 1512 or permission of instructor.

**DAN 2612: Dance Perspectives II** (1 credit)

A continuation of the approaches and investigations begun in Dance Perspectives I. Dance Perspectives II will focus primarily on the history of ballet. **Prerequisite(s):** DAN 1611 or permission of instructor.

**DAN 2662: Costuming for Dancers** (1 credit)

An introductory course designed to give dancers both historical context and practical skills in the art of costuming for dance. Students will learn about the history of dance costuming, the evolution of materials used in dance costume construction, and the special demands of dance costuming compared to opera and drama. Hands-on lab projects will be assigned, such as costume picture boards, sewing samplers, and the creation of a small stretch-wear item.

**DAN 2721, 2722: Dance Composition and Improvisation IIA & IIB** (2 credits per semester)

Continued study of the principles of dance composition and improvisation; introducing the added elements of phrasing, musicality, structure and collaborative work. **Prerequisite(s):** DAN 1712 or permission of instructor.

### **DAN 2811, 2812: Contemporary Repertory IIA & IIB** (1 credit per semester)

Developing both technical and practical skills, students work with faculty or guest artists to learn and perform a range of choreography. **Prerequisite(s)**: Audition/assignment; DAN 1812 or permission of instructor.

### **DAN 3011, 3012: Ballet Technique (Ballet Concentration) IIIA & IIIB**

(3 credits per semester)

A daily technique class. Classical ballet training with an emphasis on establishing a strong, artistically expressive and technically facile dancer/performer, a performer who is well versed in the traditional forms of Classical ballet, while being able to function in a pure and flexible way relevant to today's standards and repertoire. Course requirements may also consist of successful completion of Pilates/Conditioning/General Wellness. **Prerequisite(s)**: Audition/assignment; DAN 2012 or permission of instructor.

### **DAN 3021, 3022: Contemporary Technique (Contemporary Concentration) IIIA & IIIB** (3 credits per semester)

Daily technique class with an emphasis placed on building a strong, pure and versatile technical foundation in order to facilitate a dancer capable of meeting the demands of current standards and repertoire. Course requirements may also consist of successful completion of Pilates/Conditioning/General Wellness. **Prerequisite(s)**: Audition/assignment; DAN 2022 or permission of instructor.

### **DAN 3041, 3042: Ballet Technique (Contemporary Concentration) IIIA & IIIB** (3 credits per semester)

A daily technique class. 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. **Prerequisite(s)**: Audition/assignment; DAN 2042 or permission of instructor.

### **DAN 3051, 3052: Contemporary Technique and Composition (Ballet Concentration) IIIA & IIIB** (3 credits per semester)

Study of various contemporary technique styles and compositional approaches with special emphasis placed on preparing versatile and creative dancers for the demands of the profession. **Prerequisite(s)**: Audition/assignment; DAN 2052 or permission of instructor.

### **DAN 3111, 3112: Pointe/Variations/Repertory IIIA & IIIB** (2 credits per semester)

A class in which the ballet student is taught technique of ballet on pointe as well as diverse repertory and variations. **Prerequisite(s)**: Audition/assignment; DAN 2112 or permission of instructor.

### **DAN 3141, 3142: Men's Class IIIA & IIIB** (2 credits per semester)

A class in which special attention is given to the technical and physical requirements of dance as it pertains to the role of the male dancer. Men's ballet vocabulary, repertory, variations, conditioning and athletic enhancement will be taught to the student. This course builds upon and refines skills learned in DAN 2141, 2142. **Prerequisite(s)**: Audition/assignment; DAN 2142 or permission of instructor.

### **DAN 3311, 3312: Ballet Partnering IIIA & IIIB** (1 credit per semester)

A class in which the student is taught the techniques of ballet partnering. **Prerequisite(s)**: Audition/assignment; DAN 2312 or permission of instructor.

### **DAN 3611: Dance Perspectives III** (1 credit)

Builds on information and insight gained in Dance Perspectives I & II. Dance Perspectives III will focus primarily on the history of modern dance. **Prerequisite(s)**: DAN 2612 or permission of instructor.

### **DAN 3652: Business Perspectives** (1 credit)

A course designed to assist students with practical career and business issues. Topics will vary, and may include career planning, union awareness, agents and managers, audition strategies, companies and directors, contract negotiations, and digital portfolios. Information will also be provided in personal accounting, credit preparedness and digital media.

### **DAN 3682: Concepts in Dance Instruction: Ballet** (1 credit)

This course will cover the basics of ballet dance pedagogy. Through readings, observations and discussions, students will come to understand various teaching styles and approaches. Elements of teaching ballet technique such as class structure, pacing, tone, musicality and delivery of corrections will be investigated.

### **DAN 3692: Concepts in Dance Instruction: Contemporary** (1 credit)

This course will cover the basics of contemporary dance pedagogy. Through readings, observations and discussions, students will come to understand various teaching styles and approaches. Elements of teaching contemporary dance technique such as class structure, pacing, tone, musicality and delivery of corrections will be investigated.

### **DAN 3731, 3732: Dance Composition and Improvisation IIIA & IIIB** (2 credits per semester)

Building more advanced skills in composition and improvisation, students work on the construction of small group pieces. **Prerequisite(s)**: DAN 2722 or permission of instructor.

### **DAN 3811, 3812: Contemporary Repertory IIIA & IIIB** (1 credit per semester)

Developing both technical and practical skills, students work with faculty or guest artists to learn and perform a range of choreography. **Prerequisite(s)**: Audition/assignment; DAN 2812 or permission of instructor.

### **DAN 4011, 4012: Ballet Technique (Ballet Concentration) IVA & IVB**

(3 credits per semester)

A daily technique class. Classical ballet training with an emphasis on establishing a strong, artistically expressive and technically facile dancer/performer, a performer who is well versed in the traditional forms of Classical ballet, while being able to function in a pure and flexible way relevant to today's standards and repertoire. Course requirements may also consist of successful completion of Pilates/Conditioning/General Wellness. **Prerequisite(s)**: Audition/assignment; DAN 3012 or permission of instructor.

### **DAN 4021, 4022: Contemporary Technique (Contemporary Concentration) IVA & IVB** (3 credits per semester)

Daily technique class with an emphasis placed on building a strong, pure and versatile technical foundation in order to facilitate a dancer capable of meeting the demands of current standards and repertoire. Course requirements may also consist of successful completion of Pilates/Conditioning/General Wellness. **Prerequisite(s)**: Audition/assignment; DAN 3022 or permission of instructor.



## **DAN 4041, 4042: Ballet Technique (Contemporary Concentration)**

**IVA & IVB** (3 credits per semester)

A daily technique class. 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. **Prerequisite(s)**: Audition/assignment; DAN 3042 or permission of instructor.

## **DAN 4051, 4052: Contemporary Technique and Composition (Ballet Concentration) IVA & IVB** (3 credits per semester)

Study of various contemporary technique styles and compositional approaches with special emphasis placed on preparing versatile and creative dancers for the demands of the profession.

**Prerequisite(s)**: Audition/assignment; DAN 3052 or permission of instructor.

## **DAN 4111, 4112: Pointe/Variations/Repertory IVA & IVB** (2 credits per semester)

A class in which the ballet student is taught technique of ballet on pointe as well as diverse repertory and variations. **Prerequisite(s)**: Audition/assignment; DAN 3112 or permission of instructor.

## **DAN 4141, 4142: Men's Class IVA & IVB** (2 credits per semester)

A class in which special attention is given to the technical and physical requirements of dance as it pertains to the role of the male dancer. Men's ballet vocabulary, repertory, variations, conditioning and athletic enhancement will be taught to the student. This course builds upon and refines skills learned in DAN 3141, 3142. **Prerequisite(s)**: Audition/assignment; DAN 3142 or permission of instructor.

## **DAN 4311, 4312: Ballet Partnering IVA & IVB** (1 credit per semester)

A class in which the student is taught the techniques of ballet partnering. **Prerequisite(s)**: Audition/assignment; DAN 3312 or permission of instructor.

## **DAN 4672: Ballet Emerging Choreographers** (2 credits)

Students will choreograph a short work, using skills gained in their cumulative study of composition, improvisation and music. Students will be responsible for the conceptualization of the dance, selection of music and dancers, scheduling of rehearsals, and the choreographing of the piece. Through faculty advising, observation and feedback, students will revise and refine their work over the course of the semester, culminating in an open showing. **Prerequisite(s)**: DAN 4052 or permission of instructor.

## **DAN 4681: Advanced Concepts in Dance Instruction: Ballet** (1 credit)

This course will build and expand upon material covered in DAN 3682. Students will begin to construct and teach their own exercises and combinations. Utilizing faculty and peer feedback, students will revise, refine and improve their teaching skills. **Prerequisite(s)**: DAN 3682 or permission of instructor.

## **DAN 4692: Advanced Concepts in Dance Instruction: Contemporary** (1 credit)

This course will build and expand upon material covered in DAN 3692. Students will begin to construct and teach their own exercises and combinations. Utilizing faculty and peer feedback, students will revise, refine and improve their teaching skills. **Prerequisite(s)**: DAN 3692 or permission of instructor.

**DAN 4741, 4742: Dance Composition and Improvisation IVA & IVB** (1 credit per semester)

A yearlong capstone course building and expanding upon acquired compositional and improvisational skills. Students will work on assignments and exercises to hone and sharpen their ability to think creatively, explore their own unique movement vocabulary, and generate sophisticated studies and pieces. **Prerequisite(s)**: DAN 3732 or permission of instructor.

**DAN 4811, 4812: Contemporary Repertory IVA & IVB** (1 credit per semester)

Developing both technical and practical skills, students work with faculty or guest artists to learn and perform a range of choreography. **Prerequisite(s)**: Audition/assignment; DAN 3812 or permission of instructor.

**DAN 4991, 4992: Contemporary Emerging Choreographers I & II**

(2 credits per semester)

Students utilize cumulative compositional, technical, and musical skills to choreograph a solo and a small group dance in this capstone course. Faculty advisors guide the process from concept through performance. **Prerequisite(s)**: DAN 3712 or permission of instructor.

**DAN 5088: Directed Studies** (2 credits)

Special projects, performances or work outside of the regular curriculum. A faculty advisor will be assigned. Graded Pass/Fail.

**DAN 5599: Intensive Arts Projects** (2 credits)

Special projects, programs, classes, seminars and performances during the period following Fall Semester exams. These may be either intradisciplinary or interdisciplinary among the arts areas and/or academics. Students must enroll in this course each Fall Semester they are in attendance at UNCSCA. The course will be graded Pass/Fail.

**DAN 5772: Theatrical Concepts** (1 credit)

The Theatrical Concepts course is a versatile and diverse education in the various approaches falling outside of our more traditional Ballet and Contemporary dance instruction, providing for a well-rounded and theatrical understanding of the dance and entertainment industry. The course provides instruction in musical theatre elements, current dance and entertainment developments, and explores newly existing performance skills and methods, all aimed at enhancing the abilities acquired in the students' Ballet or Contemporary training as they continue to mature artistically. Students must enroll in this course every Spring semester they are in attendance at UNCSCA.

# The School of Design & Production

*Michael J. Kelley, Dean*

## I. Overview of School

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 ten different concentrations in theatrical design, production, 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.

Essential to the development of young artists is both an exposure to the performing arts and a strong background in the liberal arts. Our students benefit greatly from living and working in a closely-knit community of artists from the Schools of Dance, Drama, Filmmaking and Music; our students' education is enriched by a liberal arts curriculum that is fully integrated in the School of Design and Production BFA program.

### BFA Concentrations

Costume Design & Technology (Design Studio) Costume Design & Technology (Technology)  
Lighting  
Scene Design  
Sound Design  
Wig and Makeup  
Scene Painting  
Stage Management  
Stage Properties  
Scenic Technology

## II. Specific Admissions and Transfer Requirements

### A. Admission Requirements

Admission to the BFA Programs in the School of Design and Production is by application, interview and portfolio assessment.

### B. Bachelor of Fine Arts Requirements

The BFA requires 86 to 98 credit hours of coursework in Design and Production and other related arts areas, and must include 42 credit hours in production. The BFA also requires 36 to 39 credit hours in Liberal Arts courses. See DEP curriculum models for the outline of Liberal Arts courses required for each concentration.

All students in the School of Design and Production must be able to artistically, intellectually and physically participate in all phases and activities of the concentration in which they are enrolled. In general, students in the School of Design and Production must possess the ability to communicate clearly with the faculty and other students in classes and production activities, and they must be able to watch and hear theatrical productions and possess the ability to analyze and discuss them. The various professional fields of design and production have specific physical demands. The School of Design and Production embraces inclusiveness and will make reasonable accommodations for students showing professional promise and the ability to handle the rigorous work of the program and of the field. It is important to note that not all disabilities can be accommodated.

## **C. Transfer Credit and Advanced Placement**

The School of Design and Production will consider transfer credit for arts classes taken at an accredited college or university on a case-by-case basis. Only courses that have received a grade of C or better will be considered. Advanced placement for professional work will be considered on a case-by-case basis by the faculty of the student's concentration. Transfer credit for Liberal Arts courses will be considered by the Division of Liberal Arts (DLA). See the DLA section of the bulletin.

## **III. Specific Standards of Achievement, Evaluation and Continuation**

### **A. Minimum GPA**

Students in the School of Design and Production are expected to achieve and maintain a mandated minimum Grade Point Average (GPA) in liberal arts and arts courses. Failure to achieve and/or maintain these minimum GPAs will result in placement on probation and are subject to non-continuation in the program. Specific information about minimum GPA requirements, probation and non-continuation is available in the Institutional Policies Section of the Bulletin

### **B. Production Evaluations**

Students enrolled in Production must participate in the Production Evaluation process at the end of each semester of enrollment. More specific information concerning the Production Evaluation process is available from the faculty of each concentration. All work covered in the course entitled Production will be graded and evaluated at the end of each semester by the entire D&P faculty.

### **C. Portfolio Review Requirement**

All students are required to present their work to the entire faculty at Portfolio Review at the end of the Spring Semester each year. The faculty uses this presentation to further develop an understanding of the student's progress and to direct the student's future in the program.

### **D. Continuation**

Continuation from one academic year to the next in all programs in the School of Design and Production is based on several factors. Among these are: faculty assessment of professional potential, class grades, production assignment evaluations, growth in artistic and/or technical abilities as applicable, academic growth, professional demeanor and creative discipline. If a student is found to have interacted inappropriately with the UNCSCA or School of Design and Production community, or to have failed to follow UNCSCA or School of Design and Production policies and procedures, he or she will be subject to dismissal from the program. Please see Undergraduate Policy on Student Probation and Continuation.

### **E. Division of Liberal Arts (DLA) Requirements**

Design and Production students pursuing the BFA must complete 36 to 39 credit hours of UAP courses in order to graduate. It is recommended that students complete at least 12 semester hours in each of their first three years of the program in order to be on track to graduate at the end of their fourth year.

### **F. Additional School of Design and Production Policies**

Students must read and comply with all policies and procedures in the School of Design and Production Student Handbook. Students must sign a Student Agreement at the beginning of each school year verifying that they have read the Design and Production Student Handbook and yearly affirm they accept the policies and procedures contained therein.

## **IV. Additional Costs, Materials, and Equipment**

### **Supplies and Equipment**

Students are personally responsible for obtaining their own supplies and equipment for all classes including Production (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 in equipment that they will use for the rest of their professional careers. Students not already owning some of the necessary equipment and supplies needed should be prepared to spend \$500 to \$750 or more during the early part of their first year.

### **Computer Requirement**

All Design and Production students are required to have a working computer and printer. The choice of Mac or PC, as well as hardware and software specifications is specific to the student's area of concentration. Please review the most current requirements by concentration.

## **V. Optional Internships, Apprenticeships, etc.**

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

## VI. Courses, Concentrations, and Curriculum Models

### Curriculum Models

#### Costume Design and Technology (Design Program)

BFA Degree Total 134 credits | DEP Course Total 98 credits  
 Liberal Arts Course Total 36 credits

<b>Year One</b>		Credits per Semester		Total Credits
DEP 1000	Production	4	4	8
DEP 1001,1002	Introduction to Theatrical Production I & II	1	1	2
DEP 1111, 1112	Drawing I & II	2	2	4
DEP 1121, 1123	Color and Design I & II	2	2	4
DEP 1651	Costume Technology Practicum	1	-	1
DEP 1652	Costume Technology I	-	3	3
DEP 5599	Intensive Arts	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
ARH 1101, 1102	Art History I & II	3	3	6
<b>Year One Total</b>		<b>17</b>	<b>18</b>	<b>35</b>
<b>Year Two</b>		Credits per Semester		Total Credits
DEP 2000	Production	5	5	10
DEP 2601, 2602	Costume Design IA & IB	3	3	6
DEP 2651, 2652	Costume Technology IIA & IIB	3	3	6
DEP 3113	Costume Rendering	-	1	1
DEP 3126	Life Drawing	3	-	3
DEP 5599	Intensive Arts	1	-	1
HUM 2101	Self, Society and Cosmos	3	-	3
HUM 21XX	Paths to the Present	-	3	3
	Liberal Arts Elective	-	3	3
<b>Year Two Total</b>		<b>18</b>	<b>18</b>	<b>36</b>
<b>Year Three</b>		Credits per Semester		Total Credits
DEP 3000	Production	6	6	12
DEP 3115	Digital Rendering	-	2	2
DEP 3143	Wet Media	1	-	1
DEP 3601, 3602	Costume Design IIA & IIB	3	3	6
DEP 5599	Intensive Arts	1	-	1
TTH 2101, 2102	Theater History I & II	3	3	6
MAT/SCI XXXX	Math/Science	3	-	3
LIT 29XX	Dramatic Literature	-	3	3
<b>Year Three Total</b>		<b>17</b>	<b>17</b>	<b>34</b>
<b>Year Four</b>		Credits per Semester		Total Credits
DEP 4000	Production	6	6	12
DEP 2371	Introduction to Lighting Design	-	3	3
DEP 3024	3D Design for the Theatrical Designer	2	-	2
DEP 31XX	Studio Skills Elective	1	-	1
DEP 3133	Portraiture	-	1	1
DEP 4601, 4602	Costume Design IIIA & IIIB	3	3	6
DEP 5599	Intensive Arts	1	-	1
PSY/PHI XXXX	Psychology/ Philosophy Elective	-	3	3
<b>Year Four Total</b>		<b>13</b>	<b>16</b>	<b>29</b>



## Costume Design and Technology (Technology)

BFA Degree Total

133 credits

DEP Course Total

97 credits

Liberal Arts Course Total

36 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 1000	Production	4	4	8
DEP 1001,1002	Introduction to Theatrical Production I & II	1	1	2
DEP 1111, 1112	Drawing I & II	2	2	4
DEP 1121, 1123	Color and Design I & II	2	2	4
DEP 1651	Costume Technology Practicum	1	-	1
DEP 1652	Costume Technology I	-	3	3
DEP 5599	Intensive Arts	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
ARH 1101, 1102	Art History I & II	3	3	6
<b>Year One Total</b>		<b>17</b>	<b>18</b>	<b>35</b>
<b>Year Two</b>				
DEP 2000	Production	5	5	10
DEP 2601, 2602	Costume Design IA & IB	3	3	6
DEP 2651, 2652	Costume Technology II A & II B	3	3	6
DEP 3113	Costume Rendering	-	1	1
DEP 3126	Life Drawing	3	-	3
DEP 5599	Intensive Arts	1	-	1
	Liberal Arts Elective	-	3	3
HUM 2101	Self, Society and Cosmos	3	-	3
HUM 21XX	Paths to the Present	-	3	3
<b>Year Two Total</b>		<b>18</b>	<b>18</b>	<b>36</b>
<b>Year Three</b>				
DEP 3000	Production	6	6	12
DEP 3651, 3652	Costume Technology IIIA & IIIB	3	3	6
DEP 5599	Intensive Arts	1	-	1
TTH 2101, 2102	Theater History I & II	3	3	6
LIT 29XX	Dramatic Literature	3	-	3
MAT/SCI XXXX	Math/ Science	-	3	3
PSY/PHI XXXX	Psychology/Philosophy Elective	-	3	3
<b>Year Three Total</b>		<b>16</b>	<b>18</b>	<b>34</b>
<b>Year Four</b>				
DEP 4000	Production	6	6	12
DEP 3024	3D Design for the Theatrical Designer	-	2	2
DEP 3193	Digital Graphics	1	-	1
DEP 4651	Costume Technology IVA	3	-	3
DEP 4653	Costume Technology Portfolio Capstone	-	3	3
DEP 5599	Intensive Arts	1	-	1
	Arts Elective <sup>1</sup>	3	3	6
<b>Year Four Total</b>		<b>14</b>	<b>14</b>	<b>28</b>

<sup>1</sup> Arts elective credits may be fulfilled using any course offered through the School of Design and Production or School of Filmmaking.

# Lighting

BFA Degree Total  
credits

129/131

DEP Course Total  
Liberal Arts Course Total

96/98 credits  
33 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 1000	Production	4	4	8
DEP 1001, 1002	Introduction to Theatrical Production I & II	1	1	2
DEP 1111, 1112	Drawing I & II	2	2	4
DEP 1121, 1123	Color and Design I & II	2	2	4
DEP 1131, 1132	Drafting for the Theatre I & II	2	2	4
DEP 5599	Intensive Arts	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
MAT/SCI XXXX	Math/Science	3	-	3
<b>Year One Total</b>		<b>18</b>	<b>14</b>	<b>32</b>
<b>Year Two</b>				
DEP 2000	Production	5	5	10
DEP 1143	CAD Drafting for Design	3	-	3
DEP 2311, 2312	Lighting Design IA & IB	3	3	6
DEP 2341, 2342	Stage Electrics IA & IB	3	3	6
DEP 5599	Intensive Arts	1	-	1
THH 2101, 2102	Theater History I & II	3	3	6
HUM 2101	Self, Society and Cosmos	3	-	3
HUM 21XX	Paths to the Present	-	3	3
<b>Year Two Total</b>		<b>21</b>	<b>17</b>	<b>38</b>
<b>Year Three</b>				
DEP 3000	Production	6	6	12
DEP 3103	Scenic Rendering <sup>2</sup>	-	1	1
OR				OR
DEP 3431	Theatrical Rigging <sup>2</sup>	3	-	3
DEP 3311, 3312	Lighting Design IIA & IIB <sup>2</sup>	3	3	
OR				OR
DEP 3341, 3342	Stage Electrics IIA & IIB <sup>2</sup>	3	3	6
	Arts Elective <sup>1</sup>	3	-	3
DEP 5599	Intensive Arts	1	-	1
PSY/PHI OR HUM/HIS XXXX	Liberal Arts Elective	3	3	6
<b>Year Three Total</b>		<b>16/19</b>	<b>13/12</b>	<b>29/31</b>
<b>Year Four</b>				
DEP 4000	Production	6	6	12
DEP XXXX	Arts Elective <sup>2</sup>	3	3	
OR				OR
DEP 4341, 4342	Stage Electrics IIIA & IIIB <sup>2</sup>	3	3	6
DEP 4361, 4362	Senior Lighting Seminar I & II	1	1	1
DEP 5599	Intensive Arts	1	-	1
	Arts Elective <sup>1</sup>	-	3	3
LIT 29XX	Dramatic Literature	3	3	6
<b>Year Four Total</b>		<b>14</b>	<b>16</b>	<b>30</b>

<sup>1</sup> Arts elective credits may be fulfilled using any course offered through the School of Design and Production or School of Filmmaking.

<sup>2</sup> Students must consult with advisor for course selection.

# Scene Design

BFA Degree Total  
credits

128/129

DEP Course Total  
Liberal Arts Course Total

95/96 credits  
33 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 1000	Production	4	4	8
DEP 1001, 1002	Introduction to Theatrical Production I & II	1	1	2
DEP 1111, 1112	Drawing I & II	2	2	4
DEP 1121, 1123	Color and Design I & II	2	2	4
DEP 1131, 1132	Drafting for the Theatre I & II	2	2	4
DEP 5599	Intensive Arts	1	-	1
MAT/SCI XXXX	Math/Science	3	-	3
ENG 1101, 1102	Composition I & II	3	3	6
<b>Year One Total</b>		<b>18</b>	<b>14</b>	<b>32</b>
<b>Year Two</b>				
DEP 2000	Production	5	5	10
DEP 2211	Foundations of Scene Painting I	3	-	3
DEP 2412	Stagecraft	-	3	3
DEP 2511,2512	Scene Design IA & IB	3	3	6
DEP 3103	Scenic Rendering	-	1	1
DEP 3153	Model Building	1	-	1
DEP 5599	Intensive Arts	1	-	1
HUM 2101	Self, Society and Cosmos	3	-	3
HUM 21XX	Paths to Present	-	3	3
ARH 1101,1102	Art History I & II	3	3	6
<b>Year Two Total</b>		<b>19</b>	<b>18</b>	<b>37</b>
<b>Year Three</b>				
DEP 3000	Production	6	6	12
DEP 1143	CAD Drafting for Design	3	-	3
DEP 31XX	Studio Skills Series <sup>1</sup>	-	1	1
DEP 3511, 3512	Scene Design IIA & IIB	3	3	6
DEP 5599	Intensive Arts	1	-	1
TTH 2101, 2102	Theater History I & II	3	3	6
HUM/HIS XXXX	Humanities/History Elective <sup>2</sup>	-	3	3
<b>Year Three Total</b>		<b>16</b>	<b>16</b>	<b>32</b>
<b>Year Four</b>				
DEP 4000	Production	6	6	12
DEP 2371	Introduction to Lighting Design	-	3	3
	or		OR	
DEP 2613	Introduction to Costume Design	-	2	2
DEP 4511,4512	Scene Design IIIA & IIIB	3	3	6
DEP 5599	Intensive Arts	1	-	1
LIT 29XX	Dramatic Literature Elective	3	-	3
PSY/PHI XXXX	Psychology/ Philosophy Elective	-	3	3
<b>Year Four Total</b>		<b>13</b>	<b>14/15</b>	<b>27/28</b>

<sup>1</sup> DEP 3XXX Studio Skills Series requirement can be fulfilled with any of the following courses:

FALL SEMESTER		SPRING SEMESTER	
DEP 3104	Studio (Figure)	DEP 3103	Scenic Rendering
DEP 3114	Studio (Architecture)	DEP 3115	Digital Rendering
DEP 3163	Advanced Model Building	DEP 3133	Portraiture
DEP 3193	Digital Graphics	DEP 3173	Advanced Drafting
		DEP 3183	Adv. Mechanical/Perspective Drawing
		DEP 3024	3D Design for the Theatrical Designer

<sup>2</sup> HIS 2700: Survey of American Architecture suggested for the History Elective.

# Scene Painting

BFA Degree Total

130 credits

DEP Course Total

94 credits

Liberal Arts Course Total

36 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 1000	Production	4	4	8
DEP 1001, 1002	Introduction to Theatrical Production I & II	1	1	2
DEP 1111, 1112	Drawing I & II	2	2	4
DEP 1121, 1123	Color and Design I & II	2	2	4
DEP 1131, 1132	Drafting for the Theatre I & II	2	2	4
DEP 5599	Intensive Arts	1	-	1
MAT/SCI XXXX	Math/Science	-	3	3
ENG 1101, 1102	Composition I & II	3	3	6
<b>Year One Total</b>		<b>15</b>	<b>17</b>	<b>32</b>
<b>Year Two</b>				
DEP 2000	Production	5	5	10
DEP 2371	Introduction to Lighting Design	-	3	3
DEP 2211, 2212	Foundations of Scene Painting I & II	3	3	6
DEP 3103	Scenic Rendering	-	1	1
DEP 3XXX	Studio Skills Series <sup>1</sup>	1	-	1
DEP 5599	Intensive Arts	1	-	1
HUM 2101	Self, Society and Cosmos	3	-	3
HUM 21XX	Paths to the Present	-	3	3
ARH 1101, 1102	Art History I & II	3	3	6
<b>Year Two Total</b>		<b>16</b>	<b>18</b>	<b>34</b>
<b>Year Three</b>				
DEP 3000	Production	6	6	12
DEP 2412	Stagecraft	-	3	3
DEP 2513	Introduction to Scene Design	2	-	2
DEP 3XXX	Studio Skills Series <sup>1</sup>	1	-	1
DEP 3211	Trompe l'oeil and Scenic Sculpture	3	-	3
DEP 3212	Translucency: Interaction of Light and Paint	-	3	3
DEP 5599	Intensive Arts	1	-	1
TTH 2101, 2102	Theater History I & II	3	3	6
HUM/HIS XXXX	Humanities/History Elective <sup>2</sup>	-	3	3
<b>Year Three Total</b>		<b>16</b>	<b>18</b>	<b>34</b>
<b>Year Four</b>				
DEP 4000	Production	6	6	12
DEP 3XXX	Studio Skills Series <sup>1</sup>	1	2	3
DEP 4111, 4112	Professional Career Development I & II	1	1	2
DEP 4211	Advanced Trompe l'oeil	3	-	3
DEP 4212	Scene Painting Studio	-	3	3
DEP 5599	Intensive Arts	1	-	1
LIT 29XX	Dramatic Literature Elective	3	-	3
PSY/PHI XXXX	Psychology/Philosophy Elective	-	3	3
<b>Year Four Total</b>		<b>15</b>	<b>15</b>	<b>30</b>

<sup>1</sup> DEP 3XXX Studio Skills Series requirement can be fulfilled with any of the following courses:

FALL SEMESTER		SPRING SEMESTER	
DEP 3104	Studio (Figure)	DEP 3024	3D Design for the Theatrical Designer
DEP 3114	Studio (Architecture)	DEP 3113	Costume Rendering
DEP 3115	Digital Rendering	DEP 3133	Portraiture
DEP 3126	Life Drawing	DEP 3163	Advanced Model Building
DEP 3143	Wet Media	DEP 3173	Advanced Drafting
DEP 3153	Model Building	DEP 3183	Adv. Mechanical/Perspective Drawing
DEP 3193	Digital Graphics		

<sup>2</sup> HIS 2700: Survey of American Architecture suggested for the History Elective.

# Scenic Technology

BFA Degree Total

129 credits

DEP Course Total

96 credits

Liberal Arts Course Total

33 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 1000	Production	4	4	8
DEP 1001, 1002	Introduction to Theatrical Production I & II	1	1	2
DEP 1153	Technical Graphics I	3	-	3
DEP 1422	Welding and Metalworking I	2	-	2
DEP 2412	Stagecraft	-	3	3
DEP 3111	Technical Graphics II	-	3	3
DEP 5599	Intensive Arts	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
MAT/SCI XXXX	Math/Science Elective	3	-	3
<b>Year One Total</b>		<b>17</b>	<b>14</b>	<b>31</b>
<b>Year Two</b>				
DEP 2000	Production	5	5	10
DEP 2413	Advanced Stagecraft	3	-	3
DEP 2421	Welding and Metalworking II	2	-	2
DEP 2422	Shop Practice and Technique	-	2	2
DEP 3431	Theatrical Rigging	-	3	3
DEP 5599	Intensive Arts	1	-	1
HUM 2101	Self, Society and Cosmos	3	-	3
HUM 21XX	Paths to Present	-	3	3
LIT 29XX	Dramatic Literature Elective	3	-	3
PSY/PHI XXXX	Dramatic Literature Elective	-	3	3
<b>Year Two Total</b>		<b>17</b>	<b>16</b>	<b>33</b>
<b>Year Three</b>				
DEP 3000	Production	6	6	12
DEP 2211	Foundations of Scene Painting I	3	-	3
DEP 3411, 3412	Technical Direction I & II	3	3	6
DEP 3421, 3422	Theatrical Structures and Stage Dynamics I & II	3	3	6
	Arts Elective <sup>2</sup>		2	
DEP 5599	Intensive Arts	1	-	1
TTH 2101, 2102	Theater History I & II	3	3	6
<b>Year Three Total</b>		<b>19</b>	<b>17</b>	<b>36</b>
<b>Year Four</b>				
DEP 4000	Production	6	6	12
DEP 5451,5452	Motion Control IA & IB	3	3	6
	Arts Elective <sup>2</sup>	2	2	6
DEP 5599	Intensive Arts	1	-	1
HUM/HIS XXXX	Humanities/History Elective	3	-	3
	Liberal Arts Elective <sup>1</sup>	-	3	3
<b>Year Four Total</b>		<b>15</b>	<b>14</b>	<b>29</b>

<sup>1</sup> Liberal Arts elective credits may be fulfilled using any course offered through the Division of Liberal Arts.

<sup>2</sup> Arts elective credits may be fulfilled using any course offered through the School of Design and Production or School of Filmmaking.

# Sound Design

BFA Degree Total

120 credits

DEP Course Total

87 credits

Liberal Arts Course Total

33 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 1000	Production	4	4	8
DEP 1001, 1002	Introduction to Theatrical Production I & II	1	1	2
DEP 1153	Technical Graphics I	3	-	3
DEP 5599	Intensive Arts	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
HUM/HIS XXXX	Humanities/History	3	-	3
MAT/SCI XXXX	Math/ Science	-	3	3
PSY/PHI	Psychology/Philosophy	-	3	3
<b>Year One Total</b>		<b>15</b>	<b>14</b>	<b>29</b>
<b>Year Two</b>				
DEP 2000	Production	5	5	10
DEP 1812	Sound System Operation	3	-	3
DEP 2811	Theatre Sound Design I	3	-	3
DEP 2812	Sound System Design	-	3	3
DEP 3431	Theatrical Rigging	-	3	3
DEP 2822	Theatre Audio Electronics	-	2	2
DEP 5599	Intensive Arts	1	-	1
HUM 2101	Self, Society and Cosmos	3	-	3
HUM 21XX	Paths to Present	-	3	3
<b>Year Two Total</b>		<b>15</b>	<b>16</b>	<b>31</b>
<b>Year Three</b>				
DEP 3000	Production	6	6	12
DEP 3811	Theatre Sound Design II	3	-	3
DEP 3812	Sound Design Technology	-	3	3
DEP 3821	Sound System Engineering	3	-	3
DEP 5599	Intensive Arts	1	-	1
TTH 2101, 2102	Theater History I & II	3	3	6
LIT 29XX	Dramatic Literature Elective	-	3	3
<b>Year Three Total</b>		<b>16</b>	<b>15</b>	<b>31</b>
<b>Year Four</b>				
DEP 4000	Production	6	6	12
DEP 4811	Sound Design Seminar	2	-	2
DEP 4014	Innovation & Creativity	-	3	3
	Arts Elective <sup>2</sup>	5	3	6
	Liberal Arts Elective <sup>1</sup>	3	-	3
DEP 5599	Intensive Arts	1	-	1
<b>Year Four Total</b>		<b>17</b>	<b>12</b>	<b>29</b>

<sup>1</sup> Liberal Arts elective credit may be fulfilled using any course offered through the Division of Liberal Arts.

<sup>2</sup> Arts elective credits may be fulfilled using any course offered through the School of Design and Production or School of Filmmaking.

<sup>3</sup> It is suggested that the PYS/PHI elective be fulfilled with PSY 2198: Cognition of Music and Sound.



# Stage Management

BFA Degree Total

132 credits

DEP Course Total

99 credits

Liberal Arts Course Total

33 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 1000	Production	4	4	8
DEP 1001, 1002	Introduction to Theatrical Production I & II	1	1	2
DEP 1111, 1112	Drawing I & II	2	2	4
			OR	
DEP 1121, 1123	Color and Design I & II	2	2	2
DEP 1131	Drafting for the Theatre I	2	-	2
DEP 1912	Introduction to Stage Management	-	2	2
DEP 3024	3D Design for the Theatrical Designer	-	2	2
DEP 5599	Intensive Arts	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
MAT/SCI XXXX	Math/ Science Elective	-	3	3
<b>Year One Total</b>		<b>15</b>	<b>17</b>	<b>32</b>
<b>Year Two</b>				
DEP 2000	Production	5	5	10
DEP 2371	Introduction to Lighting Design	-	3	3
DEP 2921, 2922	Stage Management IA & IB	3	3	6
DEP 2513	Introduction to Scene Design	2	-	2
DEP 2613	Introduction to Costume Design	2	-	2
DEP 5599	Intensive Arts	1	-	1
HUM 2101	Self, Society and Cosmos	3	-	3
HUM 21XX	Paths to Present	-	3	3
PSY/PHI XXXX	Psychology/Philosophy Elective	-	3	3
<b>Year Two Total</b>		<b>16</b>	<b>17</b>	<b>33</b>
<b>Year Three</b>				
DEP 3000	Production	6	6	12
DEP 3931, 3932	Stage Management IIA & IIB	3	3	6
DEP 3942	Theatre Management Survey	2	-	2
	Arts Elective <sup>1</sup>	-	3	3
DEP 5599	Intensive Arts	1	-	1
TTH 2101, 2102	Theater History I & II	3	3	6
LIT 29XX	Dramatic Literature Elective	3	3	6
<b>Year Three Total</b>		<b>18</b>	<b>18</b>	<b>36</b>
<b>Year Four</b>				
DEP 4000	Production	6	6	12
DEP 3952	Directing	3	-	3
DEP 4941, 4942	Senior Stage Management Seminar I & II	3	3	6
	Arts Elective <sup>1</sup>	3	3	6
DEP 5599	Intensive Arts	1	-	1
HUM/HIS XXXX	Humanities/History Elective	-	3	3
<b>Year Four Total</b>		<b>16</b>	<b>15</b>	<b>31</b>

<sup>1</sup> Arts elective credits may be fulfilled using any course offered through any Arts School.

## Stage Properties

BFA Degree Total

128 credits

DEP Course Total

95 credits

Liberal Arts Course Total

33 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 1000	Production	4	4	8
DEP 1001, 1002	Introduction to Theatrical Production I & II	1	1	2
DEP 1111, 1112	Drawing I & II	2	2	4
DEP 1121, 1123	Color and Design I & II	2	2	4
DEP 1131, 1132	Drafting for the Theatre I & II	2	2	4
DEP 5599	Intensive Arts	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
MAT/SCI XXXX	Math/Science Elective	-	3	3
<b>Year One Total</b>		<b>15</b>	<b>17</b>	<b>32</b>
<b>Year Two</b>				
DEP 2000	Production	5	5	10
DEP 2261	Properties Management	3	-	3
DEP 2272	Furniture History and Design	-	3	3
DEP 2412	Stagecraft	-	3	3
DEP 5599	Intensive Arts	1	-	1
HUM 2101	Self, Society and Cosmos	3	-	3
HUM 21XX	Paths to the Present	-	3	3
ARH 1101	Art History I	3	-	3
LIT 29XX	Dramatic Literature	-	-	3
<b>Year Two Total</b>		<b>15</b>	<b>17</b>	<b>32</b>
<b>Year Three</b>				
DEP 3000	Production	6	6	12
DEP 2211, 2212	Foundations of Scene Painting I & II	3	3	6
DEP 3262	Stage Properties	-	3	3
DEP 3271	Furniture Construction and Upholstery	3	-	3
DEP 5599	Intensive Arts	1	-	1
TTH 2101, 2102	Theater History I & II	3	3	6
HUM/HIS XXXX	Humanities/History Elective	-	3	3
PSY/PHI XXXX	Psychology/Philosophy Elective	3	-	3
<b>Year Three Total</b>		<b>19</b>	<b>18</b>	<b>37</b>
<b>Year Four</b>				
DEP 4000	Production	6	6	12
	Arts Elective <sup>1</sup>	3	3	6
	Arts Elective <sup>1</sup>	3	3	6
DEP 4111, 4112	Professional Career Development I & II	1	1	2
DEP 5599	Intensive Arts	1	-	1
<b>Year Four Total</b>		<b>14</b>	<b>13</b>	<b>27</b>

<sup>1</sup> Arts elective credits may be fulfilled using any course offered through the School of Design and Production or School of Filmmaking.

# Wig and Make-up

BFA Degree Total

124 credits

DEP Course Total

91 credits

Liberal Arts Course Total

33 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 1000	Production	4	4	8
DEP 1001, 1002	Introduction to Theatrical Production I & II	1	1	2
DEP 1111, 1112	Drawing I & II	2	2	4
DEP 1121, 1123	Color and Design I & II	2	2	4
DEP 1711, 1712	Introduction to Make-up, Hair History and Styling I & II	2	2	4
DEP 5599	Intensive Arts	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
MAT/SCI XXXX	Math/Science	-	3	3
<b>Year One Total</b>		<b>15</b>	<b>17</b>	<b>32</b>
<b>Year Two</b>				
DEP 2000	Production	5	5	10
DEP 2711, 2712	Wig and Make-up Technology IA & IB	3	3	6
DEP 2713, 2714	Introduction to Prosthetics I & II	2	2	4
DEP 3126	Life Drawing	3	-	3
DEP 5599	Intensive Arts	1	-	1
HUM 2101	Self, Society and Cosmos	3	-	3
HUM 21XX	Paths to the Present	-	3	3
PSY/PHI XXX	Psychology/Philosophy	-	3	3
<b>Year Two Total</b>		<b>17</b>	<b>16</b>	<b>33</b>
<b>Year Three</b>				
DEP 3000	Production	6	6	12
DEP 3133	Portraiture	-	1	1
DEP 3711, 3712	Wig and Make-up Technology IIA & IIB	3	3	6
DEP 5599	Intensive Arts	1	-	1
TTH 2101, 2102	Theater History I & II	3	3	6
HUM/HIS XXXX	Humanities/History	3	-	3
LIT 29XX	Dramatic Literature	-	3	3
<b>Year Three Total</b>		<b>16</b>	<b>16</b>	<b>32</b>
<b>Year Four</b>				
DEP 4000	Production	6	6	12
DEP 4711, 4712	Wig and Make-up Technology IIIA & IIIB	3	3	6
	Liberal Arts Elective <sup>1</sup>	3	-	
	Arts Elective <sup>2</sup>	-	3	6
DEP 5599	Intensive Arts	1	-	1
<b>Year Four Total</b>		<b>13</b>	<b>12</b>	<b>25</b>

<sup>1</sup> Liberal Arts elective credit may be fulfilled using any course offered through the Division of Liberal Arts.

<sup>2</sup> Arts elective credits may be fulfilled using any course offered through the School of Design and Production or School of Filmmaking.

## Courses

Not all courses listed may be offered each year. Courses that are listed with (AY) will be offered alternate years. Lists of courses offered in a given semester may be obtained from the School of Design and Production office.

### **DEP 1000: Production** (4 credits per semester)

This is a practical laboratory class that is required for all Design and Production undergraduate students. Specific assignments vary according to each student's abilities and the production to which they are assigned. It is intended to serve as an opportunity to practice skills learned in the studio or laboratory classes. By applying these skills to actual productions that are performed for the public, students will experience a variety of situations that will prepare them for the professional workplace.

### **DEP 1001, 1002: Introduction to Theatrical Production I & II** (1 credit per semester)

A yearlong introduction to Theatrical Production which will familiarize the student with the various shops, shop procedures and shop safety to prepare them for DEP 1000: Production. In addition the class will cover a wide variety of subjects to orient the student to the various disciplines in Design and Production, the hierarchy, the vocabulary, the operations and the paperwork involved in modern theatrical production.

### **DEP 1011: Technical Theatre for Drama** (1 credit)

A series of introductory lectures on the professions of theatrical production for Drama School students. Students learn the use of equipment and basic requirements for technically launching a theatrical production. Students then work as a member of a stage crew on School of Drama productions in DEP 1020: Technical Theatre Practicum.

### **DEP 1020: Technical Theatre Practicum** (1 credit)

Students work as stage crew on School of Drama productions in various capacities. Graded Pass/Fail.

### **DEP 1111, 1112: Drawing I & II** (2 credits per semester)

A two semester practical study in developing a solid drawing foundation, including elements of line, gesture, shape, value, texture, space, scale, proportion, composition, 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 1121, 1123: Color and Design I & II** (2 credits per semester)

An introduction to the basic elements of design and color, focusing on the application of these elements in a series of projects which involve visual problem solving and graphic decision making. A variety of media are used with an emphasis on vocabulary and refinement of craft. Critique sessions are a major component of this class, during which students verbally articulate visual ideas and concepts.

**Prerequisite(s):** DEP 1121 for DEP 1123.

### **DEP 1122: Color Theory & Painting** (1 credit)

This course will cover basic color theory, color-mixing, and color systems in painting. Acrylic paints will be used to explore these principles in a series of exercises and designs. Visual image presentations (slides, films, etc.) will be shown to prompt discussion on the use of color in theatrical contexts.

### **DEP 1124, 1125: Drawing for the Visual Artist I & II** (3 credits per semester)

Through the exploration of both traditional and nontraditional media, surfaces, and approaches in mark making, this two semester course will emphasize the development of individual modes of expression and expand the conventional parameters of what defines a “drawing” in contemporary culture. Alternative processes, concepts, and influences that have changed how we view drawing as a medium will be explored. Research, critique sessions, and classroom discussions focusing on aesthetic issues and contemporary artists will also be vital components of this course.

### **DEP 1131, 1132: Drafting for the Theatre I & II** (2 credits per semester)

This class will provide intensive training in the various elements of technical theatre and stage design graphics using traditional drafting technique. Skills will be developed in producing lettering, geometric constructions, ground plans, elevation, section, orthographic and isometric views with accepted industry standard practices and presentation. **Prerequisite(s)**: DEP 1131 for DEP 1132.

### **DEP 1143: CAD Drafting for Design** (3 credits)

This class will teach the techniques and standard practices of theatrical graphic communication for design, through exercises produced with computer aided design software. The course will focus on both 2D and 3D drawings, including rendering and sketching techniques possible with such software as Vectorworks, Sketch-up, etc. **Prerequisite(s)**: Demonstrated skill in objectives and outcomes for DEP 1111: Drafting for the Theatre or permission of instructor.

### **DEP 1153: Technical Graphics I** (3 credits)

This class will teach the techniques and standard practices of technical graphic communication for entertainment technology and engineering, through exercises produced by sketches, traditional drafting as well as AutoCAD techniques. Projects generated will include emphasis in geometric constructions, plans, sections, elevations, orthographic and isometric projections and lettering.

### **DEP 1411: Introduction to Stagecraft** (2 credits)

An exploration of the basics of stagecraft, including tool selection and use, material and hardware selection and customary building practices as related to scenery.

### **DEP 1422: Welding and Metalworking I** (2 credits)

A laboratory exploration of the use of metal as a scenic material. Concentration is on safety, tools, and the various welding and metalworking processes.

### **DEP 1651: Costume Technology Practicum** (1 credit)

A one semester exploration of theatrical costume shop organization, industry standard construction techniques, commonly used tools, and machinery operation. A series of small projects may focus on: organization of a professional costume shop and an understanding of the skills required of those who work there; customary stitching techniques for the assembly and finishing of costumes; use of various patterning, cutting and marking tools; safe operation of domestic and industrial sewing machines, sergers, and steam irons.

### **DEP 1652: Costume Technology I** (3 credits)

A study of basic flat patterning and construction techniques, with an emphasis on practical applications. Possible topics include: male and female basic bodices, simple sleeves, and a man’s period shirt.

**Prerequisite(s)**: DEP 1651 or permission of instructor.

## **DEP 1711, 1712: Introduction to Makeup, Hair History and Styling I & II**

(2 credits per semester)

A two-semester overview of basic stage makeup materials, methods, history of hairstyles and styling techniques with an emphasis on applications for theatre and film. **Prerequisite(s)**: DEP 1711 for DEP 1712.

## **DEP 1812: Sound System Operation** (3 credits)

This course focuses on using sound systems to acquire audio sources and mix them for delivery to the audience. Topics include, microphone types, playback sources, and mixing consoles.

## **DEP 1912: Introduction to Stage Management** (2 credits)

Students will gain an understanding of the industry protocols by learning about the qualities and role of a successful stage manager. Through guest lectures and class discussion students will learn to respect the differences in the stage manager's working relationship between the different disciplines and become aware of industry standards and practices and what skills are required of a professional stage manager.

## **DEP 2000: Production 2000** (5 credits per semester)

This is a practical laboratory class that is required for all Design and Production undergraduate students. Specific assignments vary according to each student's abilities and the production to which they are assigned. It is intended to serve as an opportunity to practice skills learned in the studio or laboratory classes. By applying these skills to actual productions that are performed for the public, students will experience a variety of situations that will prepare them for the professional workplace. Advanced students will be assigned to the areas of their concentration.

## **DEP 2099, 3099, 4099: Tutorials and Contracts** (3 to 16 credits)

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 2211: Foundations of Scene Painting I** (3 credits)

A study of basic techniques employed by the scenic artist. Emphasis is placed on equipment, procedure and practical application to framed scenery and flat painted drops. Projects will include wood grain, simple trompe l'oeil techniques and a textural landscape.

## **DEP 2212: Foundation of Scene Painting II** (3 credits)

A continuing study of the basic techniques employed by the scenic artist. Emphasis is placed on equipment, procedure and practical application to framed scenery and flat painted drops. Projects will include architectural moldings, columns and spray techniques. **Prerequisite(s)**: DEP 2211.

## **DEP 2261: Properties Management** (3 credits)

A study of the management, organization and procurement of stage properties. Emphasis is placed on safety procedures, researching and problem solving for the Property Director.

## **DEP 2272: Furniture History and Design** (3 credits)

A study of furniture design principles, construction techniques and materials. A comprehensive look at furniture history, style recognition and chief characteristics.



### **DEP 2311, 2312: Lighting Design IA & IB** (3 credits per semester)

This two-semester course begins with a concise survey of the history of theatrical lighting design. As the term progresses a study of the photo metrics of the current fixtures available to the designer, and an in depth study of physical principles of light and human perception will be covered. The Spring Semester of Lighting Design I is an in depth study of script analysis for the designer. Following the work on script analysis application of the process will then be applied to creating a complete design package and a thorough look at all paperwork required of the Lighting Designer. **Prerequisite(s)**: DEP 2311 for DEP 2312.

### **DEP 2341, 2342: Stage Electrics IA & IB** (3 credits per semester)

A two-semester dialogue of basic stage electric equipment and lighting technology. Course discussions will include conventional instrumentation, lighting control consoles, power distribution and network/control systems. Some content of the course will be based on subjects in the ETCP Electrician Certification Exam. **Prerequisite(s)**: DEP 2341 for DEP 2342.

### **DEP 2371: Introduction to Lighting Design** (3 credits)

This course is an introduction for students outside the lighting concentration to the design principles and aesthetics of lighting design for live performance. Areas of investigation will include analysis, collaboration, color, fixtures, pre-production and production from the lighting design perspective.

### **DEP 2412: Stagecraft** (3 credits)

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

### **DEP 2413: Advanced Stagecraft** (3 credits)

This is an continuation and advanced exploration and study of modern scenery construction techniques and processes. Primarily intended for the Scenic Technology students but may be taken by exceptional students from other concentrations.

### **DEP 2421: Welding and Metalworking II** (2 credits)

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. **Prerequisite(s)**: DEP 1422 or consent of the instructor.

### **DEP 2422: Shop Practice and Technique** (2 credits)

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

### **DEP 2511, 2512: Scene Design IA & IB** (3 credits per semester)

A two semester 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. **Prerequisite(s)**: DEP 2511 for DEP 2512.

**DEP 2513: Introduction to Scene Design** (2 credits)

An introduction to and survey of the principles of scene design for the non-designer, focusing on understanding the process of theatrical design.

**DEP 2601, 2602: Costume Design IA & IB** (3 credits per semester)

A two-semester 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 2613: Introduction to Costume Design** (2 credits)

An introduction to and survey of the principles of costume design for the non-designer, focusing on understanding the process of theatrical design.

**DEP 2651: Costume Technology IIA** (3 credits)

A study of flat patterning and construction techniques for fitted garments, some made for live models, with emphasis on practical applications. Possible topics include: women's period bodices, two piece sleeve variations, and gored skirts. **Prerequisite(s)**: DEP 1652 or permission of instructor.

**DEP 2652: Costume Technology IIB** (3 credits)

A 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). **Prerequisite(s)**: DEP 2651 or permission of instructor.

**DEP 2711, 2712: Wig and Make- up Technology IA & IB** (3 credits per semester)

A two-semester course in basic two dimensional make-up application, wig making and styling techniques, including creating full characters. **Prerequisite(s)**: DEP 1712 for DEP 2711 and DEP2711 for DEP 2712 or permission of instructor.

**DEP 2713, 2714: Introduction to Prosthetics I & II** (2 credits per semester)

In this two semester sequence of courses students will learn about basic prosthetic materials, methods, and techniques with an emphasis on applications for theatre and film.

**DEP 2811: Theatre Sound Design I** (3 credits)

This course will introduce sophomore students to the process of developing a sound design starting with the text. Students will learn to analyze a script. Building on that analysis, students will learn a process to help them develop valid sound effects and music choices. Finally students will learn how to refine their choices into a unified sound design that helps tell the story. At each stage students will be expected to present their work in front of the whole class for discussion and critique.

**DEP 2812: Sound System Design** (3 credits)

This course is an in-depth study for sophomore students of the science of sound as it relates to live theatre, and its behavior in acoustic space and electronic systems. Mathematical calculations, software, and tools used to predict and manipulate this behavior will be taught and used to influence the process of designing sound systems. **Prerequisite(s)**: DEP 2811 or permission of instructor.

### **DEP 2822: Theatre Audio Electronics** (2 Credits)

This course will introduce students to a practical knowledge of power, grounding, shielding, signal interconnection, troubleshooting and noise elimination. This course will take an in-depth practical look at what is happening in powering and interconnection systems on an electrical and electronic scale. Students will build the useful adapters and devices to test, measure and help them control these aspects and optimize their sound systems.

### **DEP 2921, 2922: Stage Management IA & IB** (3 credits per semester)

A two-semester 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. **Prerequisite(s):** DEP 1912 for DEP 2921, DEP 2921 for DEP 2922.

### **DEP 3000: Production** (6 credits per semester)

This is a practical laboratory class that is required for all Design and Production undergraduate students. Specific assignments vary according to each student's abilities and the production to which they are assigned. It is intended to serve as an opportunity to practice skills learned in the studio or laboratory classes. By applying these skills to actual productions that are performed for the public, students will experience a variety of situations that will prepare them for the professional workplace. Advanced students will be assigned to the areas of their concentration.

### **DEP 3024: 3-Dimensional Design and Sculpture for the Theatrical Designer** (2 credits)

This course will focus on 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 3103: Scenic Rendering** (1 credit)

An exploration of techniques and media used in rendering scenic elements for theatre and film. Projects in a variety of media include grid perspective, furniture, décor, columns, architectural detail and a variety of landscapes.

### **DEP 3104: Studio: Figure** (1 credit)

This course builds on the foundation laid in Life Drawing with the student continuing to drawing from a live model in a variety of mediums. This course may be taken twice for credit.

### **DEP 3111: Technical Graphics II** (3 credits)

A continuation of DEP 1153: Technical Graphics I. The student will continue to build upon 2D and 3D graphics skills with AutoCAD by producing more complex projects and will begin to focus on specific applications. **Prerequisite(s):** DEP 1153 or permission of instructor.

### **DEP 3113: Costume Rendering** (1 credit)

This fast paced course focuses on creating effective, refined and versatile costume renderings. Emphasizing the selection of rendering "style" which best suits the mood and intentions of the character and the play, the student will work in many mediums, including watercolor, gouache, acrylic, markers and colored pencils. The course includes projects specifically designed to focus on color, texture, weight and pattern as well as projects that involve working in the style of "the masters."

**DEP 3114: Studio: Architecture** (1 credit)

This course focuses on developing skilled perspective and architectural sketch techniques for the design and painting student. Both “in class” and “on site” projects will be included. This course may be taken twice for credit.

**DEP 3115: Digital Rendering** (1 credit)

This one-semester course will introduce the student to rendering in a digital environment. The use of cutting-edge hardware and software for illustration will be employed.

**DEP 3126: Life Drawing** (3 credits)

The class is structured in the classical format, and includes a basic study of anatomy. Working from nude artists’ models, the course focuses on developing graphic abilities in many mediums, including graphite, charcoal, conté, chalk/pastel, colored pencil, watercolor and ink. Through exercises and skill building techniques the artist will learn to draw the human form. By focusing on eye-hand coordination, the student will learn to draw what they see while reinforcing issues of line, form, proportion, highlight and shadow, composition and gesture.

**DEP 3133: Portraiture** (1 credit)

The course is an in-depth study of the human head and face, focusing on expression and character. The artist will work in several mediums including graphite, charcoal, conté, and color mediums. Course content will include: Anatomy, Plasticity, Form, Value, Understanding Planes, and Drawing sculpturally.

**DEP 3143: Wet Media** (1 credit)

This course explores traditional and contemporary painting techniques and aesthetics. The study focuses on but is not limited to watercolor and acrylic. By exploring the possibilities of wet mediums the student will gain an understanding of the inherent qualities and capabilities of the mediums potentially as a means of personal expression.

**DEP 3153: Model Building** (1 credit)

This course explores model building techniques in paper, wood and brass. For the students to effectively progress in the design classes, the course focuses on precision and speed.

**DEP 3163: Advanced Model Building** (1 credit)

This course continues to introduce more sophisticated methods of model building techniques in paper, wood and brass. The course focuses on completely finished and painted model pieces with precision.  
**Prerequisite(s):** Permission of instructor.

**DEP 3173: Advanced Drafting** (1 credit)

This course reinforces a student’s speed and accuracy in design drafting. Page layout, lettering, labeling and package content are addressed.

**DEP 3183: Advanced Mechanical/ Perspective Drawing** (1 credit)

This course covers full-scale layout of architecture detail, the basic principles of perspective and the relationship of plan geometry to perspective layout. Drop point and trompe l’oeil perspective techniques will be thoroughly explored.

**DEP 3193: Digital Graphics** (1 credit)

This course explores digital graphics for the designer using the computer rendering and mixed media skills. Focus will be on producing quick skillful works of art to illustrate a design.

**DEP 3211: Trompe l'oeil and Scenic Sculpture** (3 credits)

A review of basic processes and techniques will be the foundation for development of more complex assignments in trompe l'oeil. Specialized applicators, bas-relief carving, assemblage and complex multi-step processes will be introduced.

**DEP 3212: Translucency: The Interaction of Light and Paint** (3 credits)

Projects in translucent, transparent and opaque media will be explored on a variety of surfaces. Issues of interaction of color in paint and color in light will be a focus of the final project.

**DEP 3262: Stage Properties** (3 credits)

A study of construction techniques and materials that can be used by the designer and technician in the construction of stage properties.

**DEP 3271: Furniture Construction and Upholstery** (3 credits)

A practical study of the construction, upholstery, repair and refinishing of furniture, and the art of fine woodworking.

**DEP 3273: Blacksmithing** (2 credits)

An exploration of Blacksmithing through lecture, demonstrations and practical application with a gas forge and its use in Theatrical Stage, Film and Television Properties.

**DEP 3311, 3312: Lighting Design IIA & IIB** (3 credits per semester)

A two semester in depth look at designing and analyzing Dance and Opera. Part of one semester will be devoted to working with the Choreography students in a realized production. The opera portion of the semester will include survey of opera and a paper design project. Spring Semester of LDII is devoted to the application of the processes studied in previous classes. Lighting designs will be executed for each of the major venue and performance types with a focus on refining the design process while learning the requirements and individual characteristics of each venue. **Prerequisite(s)**: DEP 2312 for DEP 3311 and DEP 3311 for DEP 3312.

**DEP 3338: Light Project** (3 credits)

Special projects in lighting design will be covered this term, including but not limited to public art projects, architectural lighting and event lighting. This may include the execution of a public art project, including the design, logistics, budgeting, and grant writing. **Prerequisite(s)**: DEP 2312.

**DEP 3341, 3342: Stage Electrics IIA & IIB** (3 credits per semester)

The two-semester course will engage in critique and discussion of electrics work at UNCSA and outside venues in the area. Trips will likely be required to visit commercial theater productions. In addition, topics such as consulting, manufacturing and advanced entertainment electrics will be discussed. Students will be exposed to a variety of aspects of Entertainment Electrics and Lighting Production through research and practical assignments as well as readings. **Prerequisite(s)**: DEP 2342 for DEP 3341 and DEP 3341 for DEP 3342.

### **DEP 3411, 3412: Technical Direction I & II** (3 credits per semester)

This two-semester class will explore the role of the Technical Director as a problem solver, manager, leader, and collaborator in the production process. Development of skills in critical thinking, communication, leadership, collaboration and practical applications will be emphasized. **Prerequisite(s)**: DEP 3411 for DEP 3412.

### **DEP 3421, 3422: Theatrical Structures and Stage Dynamics I & II** (3 credits per semester)

An advanced two-semester 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. **Prerequisite(s)**: DEP 3421 for DEP 3422.

### **DEP 3431: Theatrical Rigging** (3 credits)

This class will explore the design and use of theatre rigging systems, hardware selection and limitations, and rigging techniques. Emphasis will be placed on proper selection and use of rigging hardware and equipment, safety factors and industry best practice.

### **DEP 3511, 3512: Scene Design IIA & IIB** (3 credits per semester)

An intermediate two-semester 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. **Prerequisite(s)**: DEP 2512 for DEP 3511 and DEP 3511 for DEP 3512

### **DEP 3601, 3602: Costume Design IIA & IIB** (3 credits per semester)

A continuation of the study of costume design intended to give the student the opportunity to explore non-traditional materials and concepts as well as organizational techniques such as budgeting and the appropriate use of resources. All projects are geared toward a strong portfolio. **Prerequisite(s)**: DEP 2602 or permission of instructor.

### **DEP 3651, 3652: Costume Technology IIIA & IIIB** (3 credits per semester)

An advanced study of theatrical patterning and construction through realized projects tailored for the individual student made for live models with an emphasis on developing problem-solving skills. Possible topics include: pattern development and construction techniques for fluid draped garments and stretch wear; finishing techniques, specialty fabric treatment, couture principles, and fabric manipulation. **Prerequisite(s)**: DEP 2652 for DEP 3651 and DEP 3651 for DEP 3652

### **DEP 3653: Millinery** (3 credits)

This course is to develop competent skills in the craft, creativity, and techniques necessary to produce basic theatrical millinery. The student will produce hats in a variety of styles and techniques and a polished, well-organized binder that documents each millinery project. The final project will showcase the student's knowledge of millinery techniques and aesthetics.

### **DEP 3654: Fabric Modification** (3 credits)

This course is to develop competent skills in the craft, creativity, techniques, and safety protocols necessary to produce multiple processes in fabric modification. Topics may include: types of dyes and specificity to fiber usage; fabric painting mediums and applications; fabric printing techniques; aging and distressing. **Prerequisite(s)**: DEP 2652 or Permission of instructor



**DEP 3655: Costume Crafts** (3 credits)

Assorted projects in theatrical costume crafts emphasizing focused problem solving skills. Possible topics include: mask-making, thermoplastics, theatrical armor, jewelry, cobblery, crowns and tiaras. **Prerequisite(s)**: DEP 3652 or permission of instructor.

**DEP 3711, 3712: Wig and Make-up Technology IIA & IIB** (3 credits per semester)

Continued exploration in make-up, wig making and styling technique. This two semester course introduces students to a wider variety of materials and techniques including commonly used 3-dimensional applications to create complete characters. **Prerequisite(s)**: DEP 2712 for DEP 3711 and DEP 3711 for DEP 3712 or permission of instructor.

**DEP 3811: Theatre Sound Design II** (3 credits)

This course will introduce junior sound design students to the advanced skills necessary to better tailor prerecorded music cues to fit the transitional needs of a production. It will also introduce sound design students to composing their own music cues for theatre. **Prerequisite(s)**: DEP 2812 or permission of instructor.

**DEP 3812: Sound Design Technology** (3 credits)

This course is a study of the technology used by sound designers to create the sound content for theatrical productions. In this course juniors will learn to record and edit sound digitally on a computer, create MIDI sequences, prepare audio files for digital sound playback systems, and program digital sound playback systems. **Prerequisite(s)**: DEP 3811 or permission of instructor.

**DEP 3821: Sound System Engineering** (3 credits)

This course is an in-depth study of the technology and engineering of sound systems for theatre. Junior students will learn how to install, troubleshoot, analyze, and operate sound systems and their various components. **Prerequisite(s)**: DEP 2812 or permission of instructor.

**DEP 3931, 3932: Stage Management IIA & IIB** (3 credits per semester)

A two-semester 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. **Prerequisite(s)**: DEP 2922 for DEP 3931, DEP 3931 for DEP 3932.

**DEP 3942: Theatre Management Survey** (2 credits)

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. Offered alternate years in the fall.

**DEP 3952: Directing** (3 credits)

Review and analysis of the principles of directing for the theatre, with emphasis on the use of various directing techniques, interpreting the playwright's intentions from a director's point of view, and understanding the director's role as it relates to the Stage Manager, Designers and Technical Director. Offered alternate years in the fall.

### **DEP 4000: Production** (6 credits per semester)

This is a practical laboratory class that is required for all Design and Production undergraduate students. Specific assignments vary according to each student's abilities and the production to which they are assigned. It is intended to serve as an opportunity to practice skills learned in the studio or laboratory classes. By applying these skills to actual productions that are performed for the public, students will experience a variety of situations that will prepare them for the professional workplace. Advanced students will be assigned to the areas of their concentration.

### **DEP 4014: Innovation & Creativity** (3 credits)

In this course we will introduce students to some of the diverse processes of innovation and creativity that are practiced in other fields and art forms. A few core texts will be chosen that explain the design process as practiced by different industries and different individuals. To this will be added additional materials, concepts and practices from other artists and designers in the form of papers, DVDs and individual presentations to further expand the student's understanding of the different fields of design/innovation/creativity around them and the different methods and processes they employ. Students will then select some of these design processes and methods to integrate into their own process so as to increase their own individual design abilities.

### **DEP 4088: Independent Study** (1 to 3 credits)

This course is a rigorous independent study by one student in a topic, skill, or process within the areas covered by the School of Design and Production, under the supervision of an appropriate faculty member. An Independent Study Contract detailing the readings, study materials, projects and/or activities and the methods of evaluation is required. This course can be repeated for credit. **Prerequisite(s):** Permission of instructor and the Assistant Dean of Academics for the School of Design and Production.

### **DEP 4111, 4112: Professional Career Development I & II** (1 credit per semester)

Group discussions on resumes, portfolio formats, cover letters, personal budgets, establishing credit, taxes, health insurance, retirement, unions and the interview process. This course is designed for students in their final year, preparing for the job market and life after UNCOSA. Graded Pass/Fail.

### **DEP 4123: Digital Portfolio** (2 credits)

In this course students will learn to create a digital portfolio on the world wide web. The course will cover traditional web development technology with a focus on techniques for presenting portfolio materials effectively in a digital medium. Students will be required to have their own computer with internet access. The course material will be presented on the Mac OS system. Students will also need to purchase a web hosting service and development software. **Prerequisite(s):** DEP 3193: Digital Graphics or permission of instructor.

### **DEP 4198: Special Topics in Technology** (1 to 3 credits)

A one-semester special topics course taught in Design and Production that focuses on a specific issue or issues in the study of technology. This course may be taken for 4 times for credit. **Prerequisite(s):** Permission of instructor.

### **DEP 4211: Advanced Trompe l'oeil** (3 credits)

An advanced course in trompe l'oeil concentrating on careful, accurate mechanical drawing and skillful rendering of real surfaces for the ultimate effect in large scale. Shop management and bidding will be included. The business of murals, mural location, site planning, local permits, commissions and grants will be covered.

**DEP 4212: Scene Painting Studio** (3 credits)

This course will be concentrated on individual focus in the areas of trompe l'oeil, paint chemistry, decorative finishes, film techniques or 3-D textural applications.

**DEP 4298: Special Topics in Design** (1 to 3 credits)

A one-semester special topics course taught in Design and Production that focuses on a specific issue or issues in the study of design. This course may be taken for 4 times for credit.

**Prerequisite(s):** Permission of instructor.

**DEP 4311, 4312: Lighting Design IIIA & IIIB** (3 credits per semester)

Topics covered in this two semester course are the aesthetics of performance and visual art. Reading and study of the major influences of theatrical design as well as ideas and concepts of other design fields and art forms will be considered. Spring semester special topics for career preparation include websites, portfolio material, financial planning, tax ramifications for the independent contractor, and current readings in the various arts. **Prerequisite(s):** Permission of instructor.

**DEP 4341, 4342: Stage Electrics IIIA & IIIB** (3 credits per semester)

The two semester course series will focus on the business of Entertainment Lighting Technology. Subjects will include: contracts, benefits, personal finance as a free-lance technician, resume, personal web-publishing, and maintaining contacts. **Prerequisite(s):** DEP 3342, for DEP 4341 and DEP 4341 for DEP 4342.

**DEP 4361, 4362: Senior Lighting Seminar I & II** (1 credit per semester)

This Seminar will serve as forum for designers and technicians to meet weekly and discuss production issues and to work through challenges in a collaborative think tank environment.

**Prerequisite(s):** DEP 3342 or DEP 3312. Graded Pass/Fail.

**DEP 4398: Special Topics in Management** (1 to 3 credits)

A one-semester special topics course taught in Design and Production that focuses on a specific issue or issues in the study of management. This course may be taken 4 times for credit.

**Prerequisite(s):** Permission of instructor

**DEP 4451, 4452: Motion Control IA & IB** (3 credits per semester)

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

**Prerequisite(s):** DEP 4451 for DEP 4452.

**DEP 4462: Advanced Computer Techniques** (2 credits)

In-depth study of advanced software applications being used in the theatrical field and associated industries.

**DEP 4511, 4512: Scene Design IIIA & IIIB** (3 credits per semester)

An advanced two semester study of the philosophy and techniques of design as they apply to full and complete design packages, including final-year production assignments. **Prerequisite(s):** DEP 3512 for DEP 4511 and DEP 4511 for DEP 4512.

### **DEP 4601, 4602: Costume Design IIIA & IIIB** (2 credits per semester)

A two-semester continuation developing skills needed to produce larger and more complex costume design projects. Exploration of source material other than traditional play scripts (film, dance, opera, and musicals). **Prerequisite(s)**: DEP 3602 or permission of instructor.

### **DEP 4651, 4652: Costume Technology IV-A & IV-B** (3 credits per semester)

Advanced projects in theatrical costuming emphasizing advanced problem solving skills with a dual emphasis on flat patterning and draping. Possible topics include: complex draped women's wear, patterning and construction of highly structured garments from the 16th through the early 20th century, and invisibly structured fantasy garments. **Prerequisite(s)**: DEP 3652 or permission of instructor.

### **DEP 4653: Costume Technology Portfolio Capstone** (3 credits)

This course will focus on the finalized creation of a Costume Technology Portfolio in preparation for entering the job market. Capstone Projects will be focused on demonstrating a breadth of knowledge, and synthesis of prior coursework. **Prerequisite**: Permission of instructor.

### **DEP 4661: Shop Management** (1 credit)

A study of the skills needed for successful management of a working professional shop. Topics include personal time management, supervision, leadership, and stress management.

**Prerequisite(s)**: Permission of instructor.

### **DEP 4711, 4712: Wig and Make-up Technology IIIA & IIIB** (3 credits per semester)

An in-depth study of professional make up, advanced wig construction and prosthetic skills, including specialized painting techniques, prosthetic applications, and lab techniques, as well as continued development in character studies. **Prerequisite(s)**: DEP 3712 for DEP 4711 and DEP 4711 for DEP 4712 or instructor approval.

### **DEP 4727: Puppetry, Design and Fabrication** (2 credits)

This course will concentrate on complex mold making and castings designed to bridge costume crafts, prosthetics, and stage properties using the creation of puppets. This course uses varying materials which may include, but are not limited to, silicones, latex, and urethanes.

**Prerequisite(s)**: Permission of instructor.

### **DEP 4811: Sound Design Seminar** (2 credits)

This course will look into the challenges and opportunities that individual senior sound designers are facing in their productions and attempt to share the learning experience with all the other sound design students. This course will look into some advanced concepts and strategies in theatre sound design related to aesthetics and audience cognition. **Prerequisite(s)**: DEP 3812 or permission of instructor. Graded Pass/Fail.

### **DEP 4821: Applied Digital Projects** (2 credits)

This course is a practical exploration of modern technology used to develop advanced solutions for control and synchronization of digital audiovisual systems. **Prerequisite(s)**: DEP 2812 or permission of instructor.

**DEP 4941, 4942: Stage Management Seminar I & II** (3 credits per semester)

A two semester 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.

**Prerequisite(s):** DEP 3932 for DEP 4941, DEP 4941 for DEP 4942.

**DEP 4917: Personal Finance for the Artist** (2 credits)

This course will help prepare students that are entering the workforce to better understand the importance of sound personal financial management. Topics to be covered include an introduction to basic business and economic principles, fundamentals of investing (including risk vs. return), preparation of an artist's personal income tax return, understanding employee benefits, insurance basics, independent contractor status, and retirement planning. Graded Pass/Fail.

**DEP 5599: Intensive Arts** (1 credit)

A two week period for intense production and seminars in specialties in areas that are normally outside the planned curriculum utilizing guest artist and exploring new materials and techniques. Graded Pass/Fail.

# The School of Drama

*Carl Forsman, Dean*

## I. Overview of School

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 Division of Liberal Arts 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 School of Drama is a member of the Consortium of Conservatory Theatre Training Programs, which also includes Boston University, Carnegie Mellon University, Rutgers University and Purchase College. The consortium's primary mission is to prepare artists for careers in the professional theatre; it also 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.

### **Bachelor of Fine Arts or Undergraduate Arts Certificate in Drama**

Students may pursue a Bachelor of Fine Arts or an Undergraduate Arts Certificate with a concentration in either Acting or Directing.

**The Bachelor of Fine Arts** program offers students a thorough foundation in the dramatic arts, with the added perspective and benefit of a liberal arts education. This mixture of arts and liberal arts classes creates a well-rounded artist and citizen.

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, and musical theatre. The schedule for each day includes class work relevant to afternoon and evening rehearsal periods. Major works from the classical repertory through the 21st 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 an Actor Presentation in New York and Los Angeles for major agents, casting directors and management from all branches of theatre, film and television.

## II. Specific Admissions & Transfer Requirements

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 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 with regard to academic record, potential and social maturity.



Transfer students must have the equivalent of the first two years of actor training in the School of Drama at the University of North Carolina School of the Art. Potential transfer candidates will be evaluated by audition, portfolio review, transcript content, or prior professional experience.

### **A. Advanced Standing**

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 standing.

## **III. Standards of Achievement, Evaluation, and Continuation**

### **A. Placement and 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.

#### **Year One**

##### **Studio 1**

Students are expected to maintain a minimum 2.3 grade point average each semester in order to be continued for the next semester.

#### **Year Two**

##### **Studio 2**

Students are expected to maintain a minimum 2.5 grade point average each semester in order to be continued for the next semester.

#### **Years Three and Four**

##### **Studio 3 and 4**

Students at each of these levels must achieve and maintain a minimum cumulative average of 2.7 each semester.

### **B. Evaluation**

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 written commentary. Students are encouraged to discuss with the faculty, at any time, problems and progress in their work.

After grades have been considered at the end of each semester, the faculty determines whether or not a student is demonstrating substantial growth toward artistic excellence. For the undergraduate student who does not demonstrate such growth, the faculty decides if he or she should receive a Letter of Warning or be placed on probation for the following semester 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 probation who fails to meet the stated criteria in the succeeding semester will not usually be invited to continue in the program. Please see Undergraduate Policy on Student Probation and Continuation.

### **C. Failing Grades**

A grade of F in any required arts course indicates 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.

## **D. Continuation**

Continuation from one academic year to the next in all programs in the School of Drama is based on several factors. Among these are: faculty assessment of professional potential, class grades, production assignment evaluations, growth in artistic and/or technical abilities as applicable, academic growth, professional demeanor and creative discipline. The student's inability to interact appropriately and productively within UNCOSA and School of Drama policies, procedures and expectations will result in dismissal from the program.

The School of Drama has developed a program that 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.

## **E. Division of Liberal Arts (DLA) Requirements**

Drama students pursuing the BFA must complete 36 credits hours of DLA courses in order to graduate. See course requirements listed in concentration models, below.

## IV. Courses, Concentrations, and Curriculum Models

### ACTING:

BFA Degree Total

132 credits

Drama Course Total

96 credits

DLA Course Total

36 credits

		Credits per Semester		Total Credits
<b>Year One Fall Spring</b>				
DEP 1011	Technical Theatre for Drama I	1	-	1
DEP 1020	Technical Theatre Practicum	-	1	1
DRA 1151, 1152	Acting IA & IB	2	2	4
DRA 1161, 1162	Voice & Speech IA & IB	2	2	4
DRA 1171, 1172	Movement IA & IB	2	2	4
DRA 1183, 1184	Special Techniques IA & IB	2	2	4
DRA 1185, 1186	Applied Techniques IA & IB	1	1	2
DRA 5599	Intensive Arts	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
	Liberal Arts Elective	3	-	3
MAT/SCI	Math or Science Elective*	-	3	3
<b>Year One Total</b>		<b>17</b>	<b>16</b>	<b>33</b>
<b>Year Two Fall Spring</b>				
DRA 2251, 2252	Acting IIA & IIB	2	2	4
DRA 2261, 2262	Voice & Speech IIA & IIB	2	2	4
DRA 2264, 2265	Singing Class IIA & IIB	2	2	4
DRA 2271, 2272	Movement IIA & IIB	2	2	4
DRA 2283, 2284	Special Techniques IIA & IIB	2	2	4
DRA 2285, 2286	Applied Techniques II A & II B	2	2	4
DRA 5599	Intensive Arts	1	-	1
HUM 2101	Self, Society, and Cosmos	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
PSY/PHI	Psychology or Philosophy Elective	3	-	3
	Liberal Arts Elective	-	3	3
<b>Year Two Total</b>		<b>19</b>	<b>18</b>	<b>37</b>
<b>Year Three Fall Spring</b>				
DRA 3351, 3352	Acting IIIA & IIIB	2	2	4
DRA 3361, 3362	Voice & Speech IIIA & IIIB	2	2	4
DRA 3371, 3372	Movement IIIA & IIIB	2	2	4
DRA 3383, 3384	Special Techniques IIIA & IIIB	2	2	4
DRA 3364, 3365	Studio Singing IIIA & IIIB	2	2	4
DRA 3341, 3342	Rehearsals & Performance IIIA & IIIB	2	2	4
DRA 5599	Intensive Arts	1	-	1
THH 2101, 2102	Theatre History I & II	3	3	6
HUM/HIS	Humanities or History Elective	3	-	3
LIT 29XX	Dramatic Literature	-	3	3
<b>Year Three Total</b>		<b>19</b>	<b>18</b>	<b>37</b>
<b>Year Four Fall Spring</b>				
DRA 4441, 4442	Rehearsal & Performance IV A & IV B	12	12	24
DRA 5599	Intensive Arts	1	-	1
<b>Year Four Total</b>		<b>13</b>	<b>12</b>	<b>25</b>

\*SCI 1820 is recommended for all School of Drama students

## Directing Option

The Directing Option is an introductory course offered in Studio 3 and Studio 4 that 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 the areas of dance, music, design, and visual arts.

Typically two slots in each first year class are held for students intending to move into the Directing curriculum in their third year. Additionally a limited number of acting students may be invited by the Dean into the Directing Option based on audition, portfolio review, and transcript evaluation.

### DIRECTING:

BFA Degree Total		130 credits	Drama Course Total		94 credits
			Liberal Arts Course Total		36 credits
			Credits per Semester		Total Credits
<b>Year One Fall Spring</b>					
DEP 1011	Technical Theatre for Drama		1	-	1
DEP 1020	Technical Theatre Practicum		-	1	1
DRA 1151, 1152	Acting IA & IB		2	2	4
DRA 1161, 1162	Voice & Speech IA & IB		2	2	4
DRA 1171, 1172	Movement IA & IB		2	2	4
DRA 1183, 1184	Special Techniques IA & IB		2	2	4
DRA 1185, 1186	Applied Techniques IA & IB		1	1	2
DRA 5599	Intensive Arts		1	-	1
ENG 1101, 1102	Composition I & II		3	3	6
	Liberal Arts Elective		3	-	3
MAT/SCI	Math or Science Elective*		-	3	3
<b>Year One Total</b>			<b>17</b>	<b>16</b>	<b>33</b>
<b>Year Two Fall Spring</b>					
DRA 2251, 2252	Acting IIA & IIB		2	2	4
DRA 2261, 2262	Voice & Speech IIA & IIB		2	2	4
DRA 2264, 2265	Singing Class IIA & IIB		2	2	4
DRA 2271, 2272	Movement IIA & IIB		2	2	4
DRA 2283, 2284	Special Techniques IIA & IIB		2	2	4
DRA 2285, 2286	Applied Techniques IIA & IIB		2	2	4
DRA 5599	Intensive Arts		1	-	1
HUM 2101	Self, Society, and Cosmos		3	-	3
HUM 21XX	Paths to the Present (choose one course)		-	3	3
PSY/PHI	Psychology or Philosophy Elective		3	-	3
	Liberal Arts Elective		-	3	3
<b>Year Two Total</b>			<b>19</b>	<b>18</b>	<b>37</b>
<b>Year Three Fall Spring</b>					
DRA 3321, 3322	Fundamentals of Directing IIIA & IIIB		2	2	4
DRA 3351, 3352	Acting IIIA & IIIB		2	2	4
DRA 3361, 3362	Voice & Speech IIIA & IIIB		2	2	4
DRA 3341, 3342	Rehearsal & Performance IIIA & IIIB		2	2	4
DEP 2511	Scene Design IA		3	-	3
DEP 2371	Introduction to Lighting Design		-	3	3
DRA 5599	Intensive Arts		1	-	1
THH 2101, 2102	Theater History I & II		3	3	6
HUM/HIS	Humanities or History Elective		3	-	3
LIT 29XX	Dramatic Literature		-	3	3
<b>Year Three Total</b>			<b>18</b>	<b>17</b>	<b>35</b>
<b>Year Four Fall Spring</b>					
DRA 4421, 4424	Advanced Directing IV A & IV B		12	12	24
DRA 5599	Intensive Arts		1	-	1
<b>Year Four Total</b>			<b>13</b>	<b>12</b>	<b>25</b>

\*SCI 1820 is recommended for all School of Drama students

## Course Descriptions

### **DEP 1011: Technical Theatre for Drama** (1 credit)

A series of introductory lectures on the professions of theatrical production for Drama School students. Students learn the use of equipment and basic requirements for technically launching a theatrical production. Students then work as a member of a stage crew on School of Drama productions in DEP 1020: Technical Theatre Practicum.

### **DEP 1020: Technical Theatre Practicum** (1 credit)

Students work as stage crew on School of Drama productions in various capacities. Graded Pass/Fail.

### **DRA 1151, 1152: Acting IA & IB** (2 credits per semester)

These are core courses in the School of Drama. In Studio I, the student is encouraged to examine the craft of acting through improvisation, text analysis and basic acting exercises. The teaching associated with the core courses is designed to develop creativity and imagination while providing a sound awareness of the acting process. The student is presented with a comprehensive view of his/her craft and its traditions. The balance between “instinct” and “skill” is an important part of this series of courses.

### **DRA 1161, 1162: Voice and Speech IA & IB** (2 credits per semester)

Studio I classes begin with a basic understanding of voice and speech. Alexander Technique is used as a means of psycho-physical reeducation, where the student learns to bring the body and mind together to move, think and express him/herself freely, naturally and with a sense of ease. Blended in with the Alexander Technique is the voice work of Kristen Linklater. This approach is designed to liberate the student actor’s natural voice rather than to develop a vocal technique. These courses support the work done in the acting core courses. The International Phonetic Alphabet is learned in order to facilitate advanced work in Voice and Speech classes.

### **DRA 1171, 1172: Movement IA & IB** (2 credits per semester)

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 improvisation, basic combat, jazz dance, tap dance, and preliminary mask work.

### **DRA 1183, 1184: Special Techniques IA & IB** (2 credits per semester)

The Studio I Special Techniques class is designed to give students added insight and experiences in areas not normally included in traditional acting classes. These classes are intended to balance and expand the actor training program. Special topics may include Stanislavski Technique, Meisner Technique, and advanced improvisation techniques.

### **DRA 1185, 1186: Applied Techniques I A & I B** (1 credit per semester)

This course may include research in 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 2251, 2252: Acting IIA & IIB** (2 credits per semester)

Studio II acting builds upon skills learned in Studio I acting classes. Both semesters' study is used to reveal problems of acting in various styles, i.e., Modern American Realism, Shakespeare, etc. The students explore and practice a way to prepare, study, and create a role in a play. The student will assess the facts of the play, discover the story, determine the events, and with this information will define the spine, theme, conflict, actions, objectives, obstacles, relationships and character. The student will research the world of the play: historical, social, and cultural. Each semester culminates in a special acting workshop presentation.

**DRA 2261, 2262: Voice and Speech IIA & IIB** (2 credits per semester)

Voice and Speech II builds on the foundation established in Voice and Speech I. Students will continue their engagement with Kristin Linklater's work, moving through the full progression of Linklater voice exercises. They will explore the creative and interpretive use

of the voice, ending in the exploration of "elevated texts." Speech classes develop students' ability to become flexible speakers, able to shift organically between varieties of American speech. The International Phonetic Alphabet is employed as a descriptive tool. These courses support the work done in the Acting core courses.

**DRA 2264, 2265: Singing Class IIA & IIB** (2 credits per semester)

Vocal Production/Technique: This class will improve the line of the voice that develops the beauty, projection, evenness, and pitch of your tone. The mechanics of breathing and breath management, and the coordination of the jaw, tongue, lips and palate will be addressed. You will also learn to translate musical notation into musical sound. You will learn to read rhythms and identify basic time signatures and to translate a simple melodic line into numbers by sight. You will learn to identify and respond to the language and symbols of basic musical notation as presented in the sight reading exercises and worksheets.

**DRA 2271, 2272: Movement IIA & IIB** (2 credits per semester)

Studio II continues the work accomplished in Studio I. Specific topics include jazz dance, tap dance, modern dance, ballroom dance, unarmed and armed combat, period style, physical comedy, and mask technique: character, neutral, and character ½ mask.

**DRA 2283, 2284: Special Techniques IIA & IIB** (2 credits per semester)

Studio II continues the work accomplished in Studio I special technique classes. Specific topics may include advanced dance techniques, advanced mask techniques, and specific period style classes.

**DRA 2285, 2286: Applied Techniques II A & II B** (2 credits per semester)

The Studio II Applied Techniques class is designed to give students added insights into the use of language, physical interpretation, and acting concepts. It continues the work begun in the Studio I Applied Techniques class.

**DRA 3321, 3322: Fundamentals of Directing IIIA & IIIB** (2 credits per semester)

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



**DRA 3341, 3342: Rehearsal and Performance IIIA & IIIB** (2 credits per semester)

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 3351, 3352: Acting IIIA & IIIB** (2 credits per semester)

Studio III acting refines the skills learned in Studio II acting and continues to enhance the step by step process in breaking down a script. These principles are applied to texts by playwrights such as Ibsen, Chekhov, Shaw and Williams. The student will examine the spine of the play and the given circumstances of the play. Character elements will be broken down and physicalized. The technique that the student learns in the first two years will be drawn upon to enrich the clarity of the play. Each semester culminates in rehearsal and public performance.

**DRA 3361, 3362: Voice and Speech IIIA & IIIB** (2 credits per semester)

Studio III continues and builds on the work accomplished in Studio I & Studio II. Voice classes include Accent and Dialects, and Shakespeare Text. The Accent and Dialects component will develop a student's ability to produce and analyze the key features of a dialect/accents using the International Phonetic Alphabet. The Shakespeare component will deal with various forms of Shakespearean text, sonnets, soliloquies, and finally scenes. These courses support the work done in the Acting core courses.

**DRA 3364, 3365: Singing Class IIIA & IIIB** (2 credits per semester)

Studio III continues and builds on the work accomplished in Studio II. Vocal Production/Technique is continued along with a staged or choreographed ensemble song, a song by George Gershwin; and an a capella folk song. In addition to preparing these three songs for performance in class, you will learn to effectively use an iPod or recorder during classes and rehearsals. You will learn how to personalize a song for your voice technique and acting technique. Duets will be assigned leading from scene into song.

**DRA 3371, 3372: Movement IIIA & IIIB** (2 credits per semester)

Studio III continues and builds on the work accomplished in Studio I & Studio II. Specific advanced topics include: jazz dance, tap dance, modern dance, combat, physical comedy, and mask.

**DRA 3383, 3384: Special Techniques IIIA & IIIB** (2 credits per semester)

Studio III continues and builds on the work accomplished in Studio I and II. Specific topics may include advanced physical comedy and mask: "The Clown Red Nose;" audition techniques, advanced acting: film and television; and make-up for the actor.

**DRA 4441, 4442: Rehearsal and Performance IVA & IVB** (12 credits per semester)

In the final year of training, fourth-year students present a season of classical and contemporary plays. In addition, master classes by distinguished members of the profession are given. Students develop ensemble skill while maintaining artistic individuality. Graduating students are presented in New York & Los Angeles to management, agents and casting directors for theatre, film and television.

**DRA 4421, 4422: Advanced Directing IVA & IVB** (12 credits per semester)

The fourth year director is guided toward independent development in various directing projects and scene work. In addition, fourth year directors will assist guest directors in preparation and rehearsal of major productions, be responsible for the preparation and direction of the first act of a three act play in the Spring Semester, and for the presentation of a non-dramatic performance piece during Intensive Arts. Student directors participate in seminars with guest artists and master teachers.

**DRA 5599: Intensive Arts** (1 credit per semester)

At the end of the Fall Semester, all students participate in Intensive Arts, a one-week period in which adventurous creativity is stressed. Students are encouraged to pursue interdisciplinary studies and to develop individual creative projects. Graded Pass/Fail.

**DRA 3088: Independent Study** (variable credit)

This course will offer an individual student the opportunity to delve deeply into a particular discipline or area of inquiry within the School of Drama, under the supervision of an appropriate faculty member. An individual contract detailing the nature and content of the course will be drawn up between the student and faculty member concerned for each Independent Study undertaken. Methods of evaluation will vary according to discipline, and be determined by the faculty member supervising the Independent Study. They may include presentation of performance, written papers, oral and/or written exams, or other methods of evaluation deemed appropriate by the faculty member and the Dean of the School of Drama.

# The School of Filmmaking

Susan Ruskin, Dean

## I. Overview of School

The School of Filmmaking offers a four-year undergraduate program in motion-picture production, preparing students for careers in the moving image arts and industries. The faculty consists of film and television artists-in-residence as well as professional scholars, all of whom are dedicated to instilling in our students the importance of telling stories that speak to the human condition. We are committed to nurturing the “complete” filmmaker—a storyteller of vision and insight who knows and appreciates the myriad components that are essential to the creation of the entire spectrum of moving images, whether fiction or nonfiction, animated or live-action, series television, music videos, commercials, industrial shorts, or other new media. We are a training ground for young artists, giving them the freedom to explore their creative visions within a carefully structured environment that strives to mirror the collaborative creative process of the professional world. The relationship between our faculty and students is one of “master-apprentice,” involving close collaboration in all aspects of the development, production, and exhibition of our students’ digital video and film projects.

Essential to the development of young artists is the exposure to all the performing arts, as well as a strong background in liberal arts studies. Our students benefit greatly from living and working in a closely-knit community of artists from the Schools of Dance, Design & Production, Drama, and Music. Their education is enriched by a liberal arts curriculum that is fully integrated into the School of Filmmaking BFA program. We expect our students to have or to develop a strong base in the liberal arts and humanities, as well as the physical and social sciences, with additional intensive coursework in film history, aesthetics and analysis.

The School of Filmmaking offers concentrations in the areas of Animation, Cinematography, Directing, Picture Editing & Sound Design, Producing, Production Design, and Screenwriting. In the first years of the program, all students are required to write, direct, produce, shoot, edit and design films, whether they feel artistically inclined and qualified in those areas or not. This approach gives students a foundation of general skills and knowledge prior to specializing in one area of focus. *Students must demonstrate sufficient aptitude and progress within their chosen areas of emphasis in order to be invited to continue into a concentration.* Note that admission into the School of Filmmaking does not itself guarantee subsequent acceptance into a concentration.

## II. Specific Admissions and Transfer Requirements

### A. Physical and Cognitive Abilities

Students must, at a minimum, possess functional use of the somatic senses, have adequate motor capabilities to manage situations in which these senses would be employed, and be able to integrate data acquired via these senses.

In order for a student to be admitted to Year One in the School of Filmmaking, he/she must have the following physical and mental capabilities:

- 1. Observation Skills:** A student must be able to acquire information presented through visual media in a classroom setting as well as on stage or location during production.
- 2. Auditory Skills:** A student must be able to clearly discriminate sounds in order to analyze the sound design of an existing work of film-art, to create his/her own film-sound design, and to analyze how sounds work with visual images. Furthermore, in the interest of the safety of any individual working on set or stage, each student must be able to utilize his/her senses and react appropriately in the face of a warning signal or threat of danger.

- 3. Communication:** A student must communicate effectively and sensitively with other students, faculty, staff, and other professionals. He or she must express his or her ideas clearly and demonstrate a willingness and ability to give and receive feedback. A student must be able to convey or exchange information at a level allowing development of artistic ideas, identify problems presented, explain alternative solutions, and give directions. He or she must be able to communicate effectively in oral and written forms; he or she must be able to process and communicate information on the production's status with accuracy in a timely manner to members of the production team.
- 4. Intellectual, Conceptual, Integrative, and Quantitative Abilities:** A student must be able to measure, calculate, reason, analyze, and synthesize information in the classroom, on set, on location, or in the editing room.
- 5. Behavioral Attributes:** A student must have a sense of the professional ethics and integrity necessary to work in a collaborative environment. He/she must have the emotional stability to function effectively under stress and to adapt to an environment that may change rapidly without warning and/or in unpredictable ways. The student must be able and willing to examine and change his or her behavior when it interferes with productive individual or team relationships. The student must possess attributes that include responsibility, integrity, honesty and ethical behavior in the performance of all his/her assigned duties in order to succeed in the program.
- 6. Motor Functions:** A student must be able to actively participate in the set-up and preparation of all equipment. This includes but is not limited to the ability to lift 35-50 pounds of weight over his/her head, the ability to climb a ladder, the ability to stand or kneel for extended periods of time, and the ability to use fine motor skills sufficient for the set-up of all equipment.

#### **B. Required GPA and Test Scores**

The School of Filmmaking has minimum high school GPA and SAT/ACT requirements. See Admissions pages for further information.

#### **C. Transfer Students**

Transfer credits for liberal arts classes taken at another institution are subject to the general policies of the Division of Liberal Arts.

Transfer credits in lieu of film classes in the School of Filmmaking will be considered on a case-by-case basis, if the student has earned a B or better for the course, and if the course meets faculty approval (based on review of the syllabus and course description).

Our curriculum from Year One onward is sequential and intensive, and therefore it is difficult for applicants to transfer in at an advanced level. However, we will evaluate each applicant's transcript and creative portfolio to determine whether or not transfer credit and/or advanced standing can be awarded. Please follow the guidelines for Transfer Applicants in the Admissions section of the UNCSA website.

### **III. Standards of Achievement, Evaluation and Continuation**

Continuation in the program from year to year is based upon a number of factors, including: the student's grades, both artistic and academic; assessment of the student's portfolio; his/her ability to interact appropriately and productively within the School community; and availability of institutional resources. Particular emphasis is placed upon 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. Please see UNCSA's Undergraduate Policy on Student Probation and Continuation at the following link: [www.uncsa.edu/about/office-of-the-provost/bulletins/2015-2016-undergraduate-bulletin/institutional-policies/undergraduate-policy-on-student-probation-continuation.aspx](http://www.uncsa.edu/about/office-of-the-provost/bulletins/2015-2016-undergraduate-bulletin/institutional-policies/undergraduate-policy-on-student-probation-continuation.aspx)

## **A. End-of-the-Year Portfolio Review**

At the end of every Spring semester, the faculty will review each student's portfolio from that academic year. The review consists of a general discussion and assessment of all aspects of the student's coursework, practicum experiences, and his/her progress throughout the year.

## **B. Class Placement and Concentration**

At the end of a student's first year, he or she may request a portfolio review for admission into either the Animation or Production Design department, each of which is a three-year concentration.

At the end of Year Two, those students who are not in Animation or Production Design select 1st and 2nd choice disciplines from among the following options: Cinematography, Directing, Picture Editing & Sound Design, Producing, and Screenwriting, each of which is a two-year program. Faculty will take into consideration each student's grades, artistic portfolio, and professional demeanor in order to select those students best qualified to maximize their potential in their first or second choice. Note that admission into the School of Filmmaking does not itself guarantee subsequent acceptance into a concentration.

Minimum Grade Point Averages, Probation, and Non-continuation Students in the School of Filmmaking are expected to achieve and maintain, if not exceed, certain minimum cumulative Grade Point Averages (GPAs), as delineated in the Institutional Policies section of the UNCSA Bulletin; see the chart and policy at: [www.uncsa.edu/about/office-of-the-provost/bulletins/2015-2016-undergraduate-bulletin/institutional-policies/undergraduate-policy-on-student-probation-continuation.aspx](http://www.uncsa.edu/about/office-of-the-provost/bulletins/2015-2016-undergraduate-bulletin/institutional-policies/undergraduate-policy-on-student-probation-continuation.aspx)

Failure to achieve and/or maintain these minimum GPAs will result in written warning, placement on probation, or possibly discontinuation from the program.

## **D. Division of Liberal Arts (DLA) Requirements**

School of Filmmaking students pursuing the BFA must complete 42 credit hours of liberal arts courses in order to graduate with a Bachelor of Fine Arts degree from the UNCSA School of Filmmaking. It is recommended that students complete at least 12 credit hours each year (i.e., two DLA classes per semester) within the first three years of the program, in order to be on track to graduate at the end of their fourth year. For DLA requirements specific to each concentration, please refer to curriculum models in Section V.

## **E. Additional School of Filmmaking Policies**

Students must read and comply with all policies and procedures in the School of Filmmaking Student Handbook and the School of Filmmaking Safety Handbook (available online at [www.uncsafilm.net](http://www.uncsafilm.net)). Because all filmmakers must understand the importance of safety, not only for their own sake but also for their fellow crewmembers in all production situations, students must take and pass the safety exam in the fall semester of each year before being allowed to work on any productions. Students must also 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.

## **IV. Additional costs, materials, and equipment**

### **A. Computer and Software Requirements**

<http://www.uncsa.edu/filmmaking/apple-requirement.aspx> Each incoming freshman is required to purchase an Apple MacBook Pro with the latest operating system, Final Draft screenwriting software, and the Adobe Creative Cloud software package (complete version). Click on the hyperlink above for more information about these requirements.

### **B. Tools and Equipment**

Students are also required to purchase several items in order to work on set safely and responsibly. A list of these tools (such as leather palm work gloves, a crescent wrench, Swiss army knife, etc.) will be mailed to all incoming freshmen by mid-summer. They are all available for purchase in the Winston-Salem area, but we recommend you buy these essential tools of the filmmaking trade in advance.

## **V. Concentrations, Curriculum Models, and Course Descriptions**

The Bachelor of Fine Arts program in the School of Filmmaking offers the following concentrations: Animation, Cinematography, Directing, Picture Editing & Sound Design, Producing, Production Design, and Screenwriting.

(Curriculum Models begin on the following pages)



# ANIMATION:

BFA Degree Total

128 credits

Filmmaking Total

86 credits

Liberal Arts Total

42 credits

		Credits per Semester		Total Credits
<b>Year One Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 1001	Fundamentals of Production Design	1	-	1
FIM 1101 [1102]	Fundamentals of Screenwriting I [II is optional]	2	[2]	2
FIM 1201, 1202	Fundamentals of Directing I & II	2	2	4
FIM 1311, 1312	Short Film (Fall); American Cinema (Spring)	3	3	6
FIM 1401, 1402	Fundamentals of Producing I & II	1	1	2
FIM 1611, 1612	Fundamentals of Picture Editing I & II	1	2	3
FIM 1622	Fundamentals of Sound Design	-	1	1
FIM 1801	Fundamentals of Cinematography	2	-	2
*[FAN 1101, 1102]	Introduction to Animation I & II [optional electives]	[1]	[1]	[2]
ENG 1101, 1102	Composition I & II	3	3	6
MAT or SCI	Math or Science Elective	3	-	3
ARH 1XXX	Art History Elective	-	3	3
<b>Year One Total</b>		<b>19</b>	<b>15</b>	<b>34</b>
<b>Year Two Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FAN 2101, 2102	Animation Foundations I & II	3	3	6
FAN 2151, 2152	Storyboarding I & II	2	2	4
FAR 2050	Sketching for Communication	2	-	2
FAR 2070	Life Drawing Studio [or DEP 3126 Life Drawing]	-	2	2
FIM 2311, 33XX	Classics of World Cinema (Fall); Cinema Studies (Spr)	3	3	6
HUM 2101	Self, Society, and Cosmos	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
LIT or WRI	Literature or Writing Elective	3	-	3
MAT or SCI	Additional Math or Science Elective	-	3	3
<b>Year Two Total</b>		<b>17</b>	<b>16</b>	<b>33</b>
<b>Year Three Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FAN 3101, 3102	Computer Animation I & II	3	3	6
FAN 3111, 3112	Computer Graphics I & II	2	2	4
FAN 3171, 3172	Animation Project I & II	3	3	6
* FIM 33XX, 37XX, 4088, or XX98	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses	2	2	4
PHI or PSY	Philosophy or Psychology	3	-	3
HUM or HIS	Humanities or History	-	3	3
	Liberal Arts Elective	3	-	3
	Liberal Arts Elective	-	3	3
<b>Year Three Total</b>		<b>17</b>	<b>16</b>	<b>33</b>
<b>Year Four Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FAN 4101, 4102	Advanced Computer Animation I & II	3	3	6
FAN 4171, 4172	Animation Thesis Project I & II	3	3	6
FIM 3330 or 3340	Experimental Animation or International Animation	3	-	3
* FIM 33XX, 37XX, 4088, or XX98	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses	3	3	6
	Liberal Arts Elective	-	3	3
	Liberal Arts Elective	-	3	3
<b>Year Four Total</b>		<b>13</b>	<b>15</b>	<b>28</b>

\* If you are interested in Animation, we strongly recommend that you take the FAN 1101, 1102: Introduction to Animation I & II elective classes in your first year. All Animation students must complete a minimum of 10 credit hours of arts elective coursework as part of the required 89 Filmmaking credit hours towards this degree. Strongly recommended: 2 Liberal Arts classes each semester in order to be on track towards degree.

# CINEMATOGRAPHY:

BFA Degree Total

129 credits

Filmmaking Total

87 credits

Liberal Arts Total

42 credits

		Credits per Semester		Total Credits
<b>Year One Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 1001	Fundamentals of Production Design	1	-	1
FIM 1101 [1102]	Fundamentals of Screenwriting I [II is optional]	2	[2]	2
FIM 1201, 1202	Fundamentals of Directing I & II	2	2	4
FIM 1311, 1312	Short Film (Fall); American Cinema (Spring)	3	3	6
FIM 1401, 1402	Fundamentals of Producing I & II	1	1	2
FIM 1611, 1612	Fundamentals of Picture Editing I & II	1	2	3
FIM 1622	Fundamentals of Sound Design	-	1	1
FIM 1801	Fundamentals of Cinematography	2	-	2
ENG 1101, 1102	Composition I & II	3	3	6
MAT or SCI	Math or Science Elective	3	-	3
ARH 1XXX	Art History Elective	-	3	3
<b>Year One Total</b>		<b>19</b>	<b>15</b>	<b>34</b>
<b>Year Two* Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 2311, 33XX	Classics of World Cinema (Fall); Cinema Studies (Spr)	3	3	6
FIM 2501, 2502	Interdisciplinary Visual Storytelling I & II	2	2	4
Plus <b>two</b> of the following each semester:				
FIM 2101, 2102	Screenwriting Workshop I & II	[2]	[2]	[4]
FIM 2201, 2202	Directing Workshop I & II	[2]	[2]	[4]
FIM 2401, 2402	Developing the Short (Fall); Progress to Prod.(Spr)	[2]	[2]	[4]
FIM 2601, 2602	Developing the Editor's Eye I & II	[2]	[2]	[4]
FIM 2801, 2802	Cinematography Workshop I & II	[2]	[2]	[4]
HUM 2101	Self, Society, and Cosmos	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
LIT or WRI	Literature or Writing Elective	3	-	3
	Liberal Arts Elective		3	3
<b>Year Two Total</b>		<b>16</b>	<b>15</b>	<b>31</b>
<b>Year Three Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 3811, 3812	Aesthetics and Control: Making the Image I & II	3	3	6
FIM 3821	Shooting Film	2	-	2
FIM 3822	Cinematog. & Prdctn Design: Essential Partnership	-	2	2
FIM 3871, 3872	Intermediate Cinematography Practicum I & II	3	3	6
** FIM 33XX, 37XX, 4088, or XX98	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses	2	3	5
PHI or PSY	Philosophy or Psychology Elective	3	-	3
HUM or HIS	Humanities or History Elective	-	3	3
	Liberal Arts Elective	3	-	3
	Liberal Arts Elective	-	3	3
<b>Year Three Total</b>		<b>17</b>	<b>17</b>	<b>34</b>
<b>Year Four Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 4811, 4812	Advanced Cinematography IA & IB	2	3	5
FIM 4821, 4822	Advanced Cinematography IIA & IIB	3	2	5
FIM 4832	Trans. to Profession: The Freelance Cinematographer	-	2	2
FIM 4871, 4872	Advanced Cinematography Practicum I & II	3	3	6
** FIM 33XX, 37XX, 4088, or XX98	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses	3	2	5
	Liberal Arts Elective	3	-	3
	Liberal Arts Elective	-	3	3
<b>Year Four Total</b>		<b>15</b>	<b>15</b>	<b>30</b>

\*Yr Two generalists must take the following in the Fall: Intensive Arts, Classics of World Cinema, Interdisciplinary Visual Storytelling I, plus two "workshop" courses (one course each in your 1st and 2nd choice concentrations (Cinematography, Directing, Editing, Producing, or Screenwriting). In the Spring, you must take one 3-credit Cinema Studies class, Interdisciplinary Visual Storytelling II, and again two workshops in your 1st and 2nd choice concentrations. Strongly recommended: 2 Liberal Arts classes each semester in order to be on track towards degree.

\*\* All Cinematography students must complete a minimum of 10 credit hours of arts elective coursework as part of the required 87 Filmmaking credit hours towards this degree. We recommend that you select these electives in consultation with your film advisor/mentor.

## DIRECTING:

BFA Degree Total

127 credits

Filmmaking Total  
Liberal Arts Total

85 credits  
42 credits

		Credits per Semester		Total Credits
<b>Year One Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 1001	Fundamentals of Production Design	1	-	1
FIM 1101 [1102]	Fundamentals of Screenwriting I [II is optional]	2	[2]	2
FIM 1201, 1202	Fundamentals of Directing I & II	2	2	4
FIM 1311, 1312	Short Film (Fall); American Cinema (Spring)	3	3	6
FIM 1401, 1402	Fundamentals of Producing I & II	1	1	2
FIM 1611, 1612	Fundamentals of Picture Editing I & II	1	2	3
FIM 1622	Fundamentals of Sound Design	-	1	1
FIM 1801	Fundamentals of Cinematography	2	-	2
ENG 1101, 1102	Composition I & II	3	3	6
MAT or SCI	Math or Science Elective	3	-	3
ARH 1XXX	Art History Elective	-	3	3
<b>Year One Total</b>		<b>19</b>	<b>15</b>	<b>34</b>
<b>Year Two* Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 2311, 33XX	Classics of World Cinema (Fall); Cinema Studies (Spr)	3	3	6
FIM 2501, 2502	Interdisciplinary Visual Storytelling I & II	2	2	4
Plus <b>two</b> of the following each semester:				
FIM 2101, 2102	Screenwriting Workshop I & II	[2]	[2]	[4]
FIM 2201, 2202	Directing Workshop I & II	[2]	[2]	[4]
FIM 2401, 2402	Developing the Short (Fall); Progress to Prod.(Spr)	[2]	[2]	[4]
FIM 2601, 2602	Developing the Editor's Eye I & II	[2]	[2]	[4]
FIM 2801, 2802	Cinematography Workshop I & II	[2]	[2]	[4]
HUM 2101	Self, Society, and Cosmos	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
LIT or WRI	Literature or Writing Elective	3	-	3
	Liberal Arts Elective		3	3
<b>Year Two Total</b>		<b>16</b>	<b>15</b>	<b>31</b>
<b>Year Three Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 3231, 3232	Intermediate Directing I A & I B	3	3	6
FIM 3241, 3242	Intermediate Directing II A & II B	2	2	4
FIM 3271, 3272	Intermediate Directing Practicum I & II	3	3	6
** FIM 33XX, 37XX, 4088, or XX98	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses	2	3	5
PHI or PSY	Philosophy or Psychology Elective	3	-	3
HUM or HIS	Humanities or History Elective	-	3	3
	Liberal Arts Elective	3	-	3
	Liberal Arts Elective	-	3	3
<b>Year Three Total</b>		<b>17</b>	<b>17</b>	<b>34</b>
<b>Year Four Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 4211, 4212	Advanced Directing I A & I B	3	3	6
FIM 4221, 4232	Advanced Directing II A & II B	2	2	4
FIM 4271, 4272	Advanced Directing Practicum I & II	3	3	6
** FIM 33XX, 37XX, 4088, or XX98	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses	2	3	5
	Liberal Arts Elective	3	-	3
	Liberal Arts Elective	-	3	3
<b>Year Four Total</b>		<b>14</b>	<b>14</b>	<b>28</b>

\*Yr Two generalists must take the following in the Fall: Intensive Arts, Classics of World Cinema, Interdisciplinary Visual Storytelling I, plus two "workshop" courses (one course each in your 1st and 2nd choice concentrations (Cinematography, Directing, Editing, Producing, or Screenwriting)). In the Spring, you must take one 3-credit Cinema Studies class, Interdisciplinary Visual Storytelling II, and again two workshops in your 1st and 2nd choice concentrations. Strongly recommended: 2 Liberal Arts classes each semester in order to be on track towards degree.

\*\* All Directing students must complete a minimum of 10 credit hours of arts elective coursework as part of the required 85 Filmmaking credit hours towards this degree. We recommend that you select these electives in consultation with your film advisor/mentor.

## PICTURE EDITING & SOUND DESIGN:

BFA Degree Total

123 credits

Filmmaking Total

81 credits

Liberal Arts Total

42 credits

		Credits per Semester		Total Credits
<b>Year One Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 1001	Fundamentals of Production Design	1	-	1
FIM 1101 [1102]	Fundamentals of Screenwriting I [II is optional]	2	[2]	2
FIM 1201, 1202	Fundamentals of Directing I & II	2	2	4
FIM 1311, 1312	Short Film (Fall); American Cinema (Spring)	3	3	6
FIM 1401, 1402	Fundamentals of Producing I & II	1	1	2
FIM 1611, 1612	Fundamentals of Picture Editing I & II	1	2	3
FIM 1622	Fundamentals of Sound Design	-	1	1
FIM 1801	Fundamentals of Cinematography	2	-	2
ENG 1101, 1102	Composition I & II	3	3	6
MAT or SCI	Math or Science Elective	3	-	3
ARH 1XXX	Art History Elective	-	3	3
<b>Year One Total</b>		<b>19</b>	<b>15</b>	<b>34</b>
<b>Year Two* Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 2311, 33XX	Classics of World Cinema (Fall); Cinema Studies (Spr)	3	3	6
FIM 2501, 2502	Interdisciplinary Visual Storytelling I & II	2	2	4
Plus <b>two</b> of the following each semester:				
FIM 2101, 2102	Screenwriting Workshop I & II	[2]	[2]	[4]
FIM 2201, 2202	Directing Workshop I & II	[2]	[2]	[4]
FIM 2401, 2402	Developing the Short (Fall); Progress to Prod.(Spr)	[2]	[2]	[4]
FIM 2601, 2602	Developing the Editor's Eye I & II	[2]	[2]	[4]
FIM 2801, 2802	Cinematography Workshop I & II	[2]	[2]	[4]
HUM 2101	Self, Society, and Cosmos	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
LIT or WRI	Literature or Writing Elective	3	-	3
	Liberal Arts Elective		3	3
<b>Year Two Total</b>		<b>16</b>	<b>15</b>	<b>31</b>
<b>Year Three Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 3611, 3612	Intermediate Picture Editing I & II	2	2	4
FIM 3621, 3622	Intermediate Sound Design I & II	2	2	4
FIM 3671, 3672	Intermediate Editing Practicum I & II	3	3	6
** FIM 33XX, 37XX, 4088, or XX98	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses	2	3	5
PHI or PSY	Philosophy or Psychology Elective	3	-	3
HUM or HIS	Humanities or History Elective	-	3	3
	Liberal Arts Elective	3	-	3
	Liberal Arts Elective	-	3	3
<b>Year Three Total</b>		<b>16</b>	<b>16</b>	<b>32</b>
<b>Year Four Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 4611, 4612	Advanced Picture Editing I & II	2	2	4
FIM 4621, 4622	Advanced Sound Design I & II	2	2	4
FIM 4671, 4672	Advanced Editing Practicum I & II	3	3	6
** FIM 33XX, 37XX, 4088, or XX98	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses	2	3	5
	Liberal Arts Elective	3	-	3
	Liberal Arts Elective	-	3	3
<b>Year Four Total</b>		<b>13</b>	<b>13</b>	<b>26</b>

\*Yr Two generalists must take the following in the Fall: Intensive Arts, Classics of World Cinema, Interdisciplinary Visual Storytelling I, plus two "workshop" courses (one course each in your 1st and 2nd choice concentrations (Cinematography, Directing, Editing, Producing, or Screenwriting). In the Spring, you must take one 3-credit Cinema Studies class, Interdisciplinary Visual Storytelling II, and again two workshops in your 1st and 2nd choice concentrations. Strongly recommended: 2 Liberal Arts classes each semester in order to be on track towards degree.

\*\*All Picture Editing & Sound Design students must complete a minimum of 10 credit hours of arts elective coursework as part of the required 81 Filmmaking credit hours towards this degree. We recommend that you select these electives in consultation with your film advisor/mentor.

# PRODUCING:

BFA Degree Total

125 credits

Filmmaking Total  
Liberal Arts Total

83 credits

42 credits

		Credits per Semester		Total Credits
<b>Year One Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 1001	Fundamentals of Production Design	1	-	1
FIM 1101 [1102]	Fundamentals of Screenwriting I [II is optional]	2	[2]	2
FIM 1201, 1202	Fundamentals of Directing I & II	2	2	4
FIM 1311, 1312	Short Film (Fall); American Cinema (Spring)	3	3	6
FIM 1401, 1402	Fundamentals of Producing I & II	1	1	2
FIM 1611, 1612	Fundamentals of Picture Editing I & II	1	2	3
FIM 1622	Fundamentals of Sound Design	-	1	1
FIM 1801	Fundamentals of Cinematography	2	-	2
ENG 1101, 1102	Composition I & II	3	3	6
MAT or SCI	Math or Science Elective	3	-	3
ARH 1XXX	Art History Elective	-	3	3
<b>Year One Total</b>		<b>19</b>	<b>15</b>	<b>34</b>
<b>Year Two* Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 2311, 33XX	Classics of World Cinema (Fall); Cinema Studies (Spr)	3	3	6
FIM 2501, 2502	Interdisciplinary Visual Storytelling I & II	2	2	4
Plus <b>two</b> of the following each semester:				
FIM 2101, 2102	Screenwriting Workshop I & II	[2]	[2]	[4]
FIM 2201, 2202	Directing Workshop I & II	[2]	[2]	[4]
FIM 2401, 2402	Developing the Short (Fall); Progress to Prod.(Spr)	[2]	[2]	[4]
FIM 2601, 2602	Developing the Editor's Eye I & II	[2]	[2]	[4]
FIM 2801, 2802	Cinematography Workshop I & II	[2]	[2]	[4]
HUM 2101	Self, Society, and Cosmos	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
LIT or WRI	Literature or Writing Elective	3	-	3
	Liberal Arts Elective		3	3
<b>Year Two Total</b>		<b>16</b>	<b>15</b>	<b>31</b>
<b>Year Three Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 3411, 3412	Creative Development(Fall);Creative Dealmaking(Spr)	2	2	4
FIM 3431	Above- and Below-the-Line Budgets & Schedules	2	-	2
FIM 3432	Marketing & Distribution	-	2	2
FIM 3471, 3472	Intermediate Producing Practicum I & II	3	3	6
** FIM 33XX, 37XX, 4088, or XX98	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses	2	3	5
PHI or PSY	Philosophy or Psychology Elective	3	-	3
HUM or HIS	Humanities or History Elective	-	3	3
	Liberal Arts Elective	3	-	3
	Liberal Arts Elective	-	3	3
<b>Year Three Total</b>		<b>16</b>	<b>16</b>	<b>32</b>
<b>Year Four Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 4421, 4422	Studio System (Fall); Transition to Profession (Spr)	2	2	4
FIM 4431, 4432	Alternative Funding I & II	3	3	6
FIM 4471, 4472	Advanced Producing Practicum I & II	3	3	6
** FIM 33XX, 37XX, 4088, or XX98	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses	2	3	5
	Liberal Arts Elective	3	-	3
	Liberal Arts Elective	-	3	3
<b>Year Four Total</b>		<b>14</b>	<b>14</b>	<b>28</b>

\*Yr Two generalists must take the following in the Fall: Intensive Arts, Classics of World Cinema, Interdisciplinary Visual Storytelling I, plus two "workshop" courses (one course each in your 1st and 2nd choice concentrations (Cinematography, Directing, Editing, Producing, or Screenwriting). In the Spring, you must take one 3-credit Cinema Studies class, Interdisciplinary Visual Storytelling II, and again two workshops in your 1st and 2nd choice concentrations. Strongly recommended: 2 Liberal Arts classes each semester in order to be on track towards degree.

\*\* All Producing students must complete a minimum of 10 credit hours of arts elective coursework as part of the required 83 Filmmaking credit hours towards this degree. We recommend that you select these electives in consultation with your film advisor/mentor.

## PRODUCTION DESIGN:

BFA Degree Total

130 credits

Filmmaking Total

88 credits

Liberal Arts Total

42 credits

		Credits per Semester		Total Credits
<b>Year One Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 1001	Fundamentals of Production Design	1	-	1
FIM 1101 [1102]	Fundamentals of Screenwriting I [II is optional]	2	[2]	2
FIM 1201, 1202	Fundamentals of Directing I & II	2	2	4
FIM 1311, 1312	Short Film (Fall); American Cinema (Spring)	3	3	6
FIM 1401, 1402	Fundamentals of Producing I & II	1	1	2
FIM 1611, 1612	Fundamentals of Picture Editing I & II	1	2	3
FIM 1622	Fundamentals of Sound Design	-	1	1
FIM 1801	Fundamentals of Cinematography	2	-	2
ENG 1101, 1102	Composition I & II	3	3	6
MAT or SCI	Math or Science Elective	3	-	3
ARH 1XXX	Art History Elective	-	3	3
<b>Year One Total</b>		<b>19</b>	<b>15</b>	<b>34</b>
<b>Year Two Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FAR 2011, 2012	Drafting I & II	2	2	4
FAR 2021	Pre-visualization	2	-	2
FAR 2022	Digital Design for the Art Director	-	2	2
FAR 2050	Sketching for Communication	2	-	2
FAR 2040	Perspective Drawing	-	2	2
FAR 2061, 2062	Year 2 Art Direction Workshop I & II	2	2	4
FIM 2311, 33XX	Classics of World Cinema (Fall); Cinema Studies (Spr)	3	3	6
HUM 2101	Self, Society, and Cosmos	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
LIT or WRI	Literature or Writing Elective	3	-	3
	Liberal Arts Elective		3	3
<b>Year Two Total</b>		<b>18</b>	<b>17</b>	<b>35</b>
<b>Year Three Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FAR 3031, 3032	Visual Effects for the Production Designer I & II	2	2	4
FAR 3040	Color Rendering Techniques	2	-	2
FAR 3061, 3062	Year 3 Art Direction Workshop I & II	2	2	4
FAR 3072	Year 3 Production Design Practicum	-	4	4
* FAR 2070, FAR 3020, FIM 33XX, 37XX, 4088, or XX98	Life Drawing, Decorative Finishes, Cinema Studies, Independent Study, or Special Topics Electives	2	2	4
PHI or PSY	Philosophy or Psychology Elective	3	-	3
HUM or HIS	Humanities or History Elective	-	3	3
	Liberal Arts Elective	3	-	3
	Liberal Arts Elective	-	3	3
<b>Year Three Total</b>		<b>15</b>	<b>16</b>	<b>31</b>
<b>Year Four Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FAR 4021, 4022	Production Design Analysis I & II	2	2	4
FAR 4030	Residential Decoration	-	2	2
FAR 4061, 4062	Year 4 Art Direction Workshop I & II	2	2	4
FAR 4071, 4072	Year 4 Production Design Practicum I & II	6	3	9
* FAR 2070, FAR 3020, FIM 33XX, 37XX, 4088, or XX98	Life Drawing, Decorative Finishes, Cinema Studies, Independent Study, or Special Topics Electives	2	2	4
	Liberal Arts Elective	3	-	3
	Liberal Arts Elective	-	3	3
<b>Year Four Total</b>		<b>16</b>	<b>14</b>	<b>30</b>

\* All Production Design students must complete a minimum of 8 credit hours of arts elective coursework as part of the required 88 Filmmaking credit hours towards this degree. We recommend that you select these electives in consultation with your Production Design mentor.



# SCREENWRITING:

BFA Degree Total

123 credits

Filmmaking Total

81 credits

Liberal Arts Total

42 credits

		Credits per Semester		Total Credits
<b>Year One Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 1001	Fundamentals of Production Design	1	-	1
FIM 1101 [1102]	Fundamentals of Screenwriting I [II is optional]	2	[2]	2
FIM 1201, 1202	Fundamentals of Directing I & II	2	2	4
FIM 1311, 1312	Short Film (Fall); American Cinema (Spring)	3	3	6
FIM 1401, 1402	Fundamentals of Producing I & II	1	1	2
FIM 1611, 1612	Fundamentals of Picture Editing I & II	1	2	3
FIM 1622	Fundamentals of Sound Design	-	1	1
FIM 1801	Fundamentals of Cinematography	2	-	2
ENG 1101, 1102	Composition I & II	3	3	6
MAT or SCI	Math or Science Elective	3	-	3
ARH 1XXX	Art History Elective	-	3	3
<b>Year One Total</b>		<b>19</b>	<b>15</b>	<b>34</b>
<b>Year Two* Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 2311, 33XX	Classics of World Cinema (Fall); Cinema Studies (Spr)	3	3	6
FIM 2501, 2502	Interdisciplinary Visual Storytelling I & II	2	2	4
Plus <b>two</b> of the following each semester:				
FIM 2101, 2102	Screenwriting Workshop I & II	[2]	[2]	[4]
FIM 2201, 2202	Directing Workshop I & II	[2]	[2]	[4]
FIM 2401, 2402	Developing the Short (Fall); Progress to Prod.(Spr)	[2]	[2]	[4]
FIM 2601, 2602	Developing the Editor's Eye I & II	[2]	[2]	[4]
FIM 2801, 2802	Cinematography Workshop I & II	[2]	[2]	[4]
HUM 2101	Self, Society, and Cosmos	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
LIT or WRI	Literature or Writing Elective	3	-	3
	Liberal Arts Elective		3	3
<b>Year Two Total</b>		<b>16</b>	<b>15</b>	<b>31</b>
<b>Year Three Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 3111, 3112	Intermediate Screenwriting IA & IB	2	2	4
FIM 3121, 3122	Intermediate Screenwriting IIA & IIB	2	2	4
FIM 3171, 3172	Feature Screenplay Project I & II	3	3	6
** FIM 33XX, 37XX, 4088, or XX98	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses	2	3	5
PHI or PSY	Philosophy or Psychology Elective	3	-	3
HUM or HIS	Humanities or History Elective	-	3	3
	Liberal Arts Elective	3	-	3
	Liberal Arts Elective	-	3	3
<b>Year Three Total</b>		<b>16</b>	<b>16</b>	<b>32</b>
<b>Year Four Fall Spring</b>				
FIM 5599	Intensive Arts	1	-	1
FIM 4111, 4112	Advanced Screenwriting IA & IB	2	2	4
FIM 4121, 4122	Advanced Screenwriting IIA & IIB	2	2	4
FIM 4171, 4172	Advanced Feature Screenplay Project I & II	3	3	6
** FIM 33XX, 37XX, 4088, or XX98	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses	2	3	5
	Liberal Arts Elective	3	-	3
	Liberal Arts Elective	-	3	3
<b>Year Four Total</b>		<b>13</b>	<b>13</b>	<b>26</b>

\*Yr Two generalists must take the following in the Fall: Intensive Arts, Classics of World Cinema, Interdisciplinary Visual Storytelling I, plus two "workshop" courses (one course each in your 1st and 2nd choice concentrations (Cinematography, Directing, Editing, Producing, or Screenwriting). In the Spring, you must take one 3-credit Cinema Studies class, Interdisciplinary Visual Storytelling II, and again two workshops in your 1st and 2nd choice concentrations. Strongly recommended: 2 Liberal Arts classes each semester in order to be on track towards degree.

\*\* All Screenwriting students must complete a minimum of 10 credit hours of arts elective coursework as part of the required 81 Filmmaking credit hours towards this degree. We recommend that you select these electives in consultation with your film advisor/mentor.

## V. Concentrations, Curriculum Models, and Course Descriptions, cont.

### Course Descriptions

The pages that follow contain course descriptions for all courses taught in the School of Filmmaking. However, please note that not all courses listed below are offered each year. Refer to the current Fall and Spring Semester Schedules of Classes posted on [www.uncsafilm.net](http://www.uncsafilm.net) for course offerings this academic year. Course descriptions below are listed in alpha-numeric order. Each course is identified by a three-letter prefix and a four-digit numeral.

### Key to Course Prefixes

- FAN = indicates courses within the Animation curriculum
- FAR = indicates courses within the Production Design curriculum
- FIM = indicates all other courses taught within the School of Filmmaking

### Key to Course Numbers

The numeral in the thousands column indicates the class-level of the course:

- 1xxx = Year One
- 2xxx = Year Two
- 3xxx = Year Three
- 4xxx = Year Four

The number in the hundreds column is the numerical identifier for each concentration:

- FAR x0xx = Production Design
- FAN x1xx = Animation
- FIM x1xx = Screenwriting
- FIM x2xx = Directing
- FIM x3xx = Cinema Studies
- FIM x4xx = Producing
- FIM x6xx = Picture Editing & Sound Design
- FIM x8xx = Cinematography

The numeral in the ones column indicates *when* the course is taught:

- xxx0 = may be offered either Fall or Spring Semester
- xxx1 = offered only in the Fall Semester
- xxx2 = offered only in the Spring Semester

The number 7 in the tens column indicates a practicum (hands-on lab) class under the direction of the student's individual mentor:

- FAR x071, x072 = two-semester practicum in Production Design
- FAN x171, x172 = two-semester practicum in Animation
- FIM xx71, xx72 = two-semester practicum in one of our other concentrations determined by the numerical identifier in the hundreds column

(Course Descriptions begin on the following pages)

### **FAN 1101: Introduction to Animation I** (1 credit)

This course will introduce the student to the history, accomplishments, and potential of the field of animation, as well as to animation as an art form and unique storytelling device. Hand-drawn, stop-motion, and computer-generated animation will be explored, as well as the role and tasks involved in using each. Students will learn the Twelve Principles of Animation and put them into practice through three simple hand-drawn animation projects that will be spaced throughout the semester. A weekly series of animation screenings will acquaint the student with the art form as well.

### **FAN 1102: Introduction to Animation II** (1 credits)

This course will continue the student's introduction to the field of animation through exercises and screenings. Students will continue to hone their animation skills via three slightly more advanced hand-drawn animation projects that will be spaced throughout the semester. Students will also learn about the set up of current animation production facilities and how they are run. **Prerequisite(s):** FAN 1101 or permission of instructor.

### **FAN 2101, 2102: Animation Foundations I & II** (3 credits per semester)

This two-semester series of courses provides an introduction to the fundamentals of animation utilizing traditional 2D and 3D animation techniques. Students will develop their storytelling skills and understanding of story form as they develop a short project over the course of a year. Students will demonstrate their understanding of the basic animation principles as they work through shorter exercises throughout each term. Emphasis will be placed on character, timing, weight and performance. Students will also explore the fundamentals of layout focusing on perspective, character design, location design, props, backgrounds, composition, and lighting. Technology, tools, production pipeline and personnel will be explained throughout the process.

### **FAN 2151, 2152: Storyboarding I & II** (2 credits per semester)

This year-long course is designed to develop the students' ability to draw their cinematic vision of scripted action. Topics in the Fall Semester include character drawing and development, as well as environmental rendering and blocking that are keyed both to character dialogue and camera choreography. The coursework covered in the Fall Semester prepares the students to work digitally and achieve a basic mastery of drawing scripted action for camera. In the Spring Semester, students learn about various camera lenses and how they manipulate space, as well as how to utilize different aspect ratios and other cinematic techniques to visualize story. During the first half of each class meeting in spring, students will also work with a live model to enhance their skill at drawing the human figure in action; the second half of each class will be spent storyboarding scripted scenarios. The art of previsualization with storyboards enhances creativity and heightens the students' artistic skill and vision, creating better artists for film. This class is geared toward training our art directors to draw well for camera.

### **FAN 2198: Special Topics in Animation** (variable credit)

A one-semester course devoted to techniques, methods, and issues of animation.

### **FAN 3101, 3102: Computer Animation I & II** (3 credits per semester)

This series of courses introduces the principles of designing and producing three-dimensional computer-aided animation through a series of exercises and individual projects which will concentrate on character, modeling, rigging, animation, lighting, and other aspects of design. Students will demonstrate their understanding of the basic principles of animation by implementing them in their work.

### **FAN 311, 312: Computer Graphics I & II** (2 credits per semester)

Through a variety of assignments, students will learn how to use two of the most widely-used software programs within offices and studios throughout the world – In Design and Adobe Illustrator – as digital tools to support the design process. The goal of this two-semester series of classes is to obtain basic competence in creating page layouts, typesetting and drawing using these two software programs. The assignments are geared toward the technical aspects of page grids, detailed layout specification, and creating illustrative forms for reproduction. Assignments will include work from the simple to the complex in creating page design, grids, typographic measurements and illustrative shapes.

### **FAN 3171, 3172: Animation Project I & II** (3 credits per semester)

This two-term workshop will formalize and support the development, pre-production, production and post-production of the Spring Semester third-year 3-minute animation project. The development and pre-production of fourth-year projects for the following year will also begin. The goal of this series of courses is to provide hands-on experience in the making of short animated projects on schedule and with extensive peer collaboration. Students will demonstrate their advanced animation skills in the creation of individual or group projects.

### **FAN 4101, 4102: Advanced Computer Animation I & II** (3 credits per semester)

This series of courses is designed to prepare the Animation student for graduation and professional work. Students will continue to study advanced principles of designing and producing three-dimensional computer-aided animation utilizing various software applications. Students are encouraged to develop their skills in a specific area that will reflect and enhance their individual strengths in computer animation. Students will 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.

### **FAN 4171, 4172: Animation Thesis Project I & II** (3 credits per semester)

This two-semester workshop formalizes and supports the development, pre-production, production and post-production of the spring term 4th-year 5-minute animation project. Students, as key creative team members, will be individually mentored. Students will demonstrate their control and understanding of animation through the execution of this project. Emphasis will be placed on story, character, and craft. These classes provide additional hands-on experience in the making of a short animated project, on schedule, and with extensive peer collaboration.

### **FAR 2011, 2012: Drafting I & II** (2 credits per semester)

In this year-long course on design and technical drafting for film production, students will learn how to quantifiably communicate details of three-dimensional items in a two-dimensional medium. Both manual drafting techniques and computer-aided drafting (CAD) applications are utilized. The class is oriented toward set design for motion pictures with a strong emphasis on interior and exterior architectural elements. It provides a foundation in the techniques and conventions of the craft, and addresses the typical drawings used in entertainment design. The development of an individual style is addressed in the second half of the year. **Prerequisite(s)**: FAR 2011 for FAR 2012.

### **FAR 2021: Pre-visualization** (2 credits)

Designed to help students discern a film's creative requirements, so that they can identify potential challenges and thereby create both logistic and creative solutions before shooting starts.

### **FAR 2022: Digital Design for the Art Director** (2 credits)

The class will be geared towards the development of artistic and technical skills in basic digital design that are applicable to all entertainment industries.

### **FAR 2030: Color and Design** (2 credits)

Color and Design will focus on composition, color theory, sensitivity to specific building materials and attentiveness to strong craftsmanship inherent in process-oriented projects. The plastic compositional principles of flow, variety of scale and form, asymmetrical and symmetrical balance and unity will be addressed in all exercises and projects.

### **FAR 2040: Perspective Drawing** (2 credits)

Students will be introduced to the fundamentals of perspective as a means to establish a dimensional illusion between the subject and the compositional environment. Exercises will cover diminution, layering of objects, and horizon line manipulation in order to assist in the spatial considerations within an image.

### **FAR 2050: Sketching for Communication** (2 credits)

Sketching for Communication will introduce the student to the fundamental skill of astute observation and the ability to translate one's perceptions onto a substrate. This competency is required in order to control a visual vocabulary using basic sketching techniques applicable for production design. The course culminates with narrative drawings in a sequential format.

### **FAR 2061, 2062: Year 2 Art Direction Workshop I & II** (2 credits per semester)

This year-long course introduces students accepted into the Production Design concentration to the process of moving a design from concept to completion on a professional film production. In the Fall Semester, students will learn the skills, departments, and processes employed by film production designers, including set decoration, architectural styles, and furnishings appropriate to the style and period of a film. Crafts and unions will be explored, with emphasis on how studio resources support film production. In the Spring Semester, students will engage in basic drawing, modeling and rendering exercises, to develop the student's ability to think and explain concepts "spatially" and within budget and time constraints.

### **FAR 2070: Life Drawing Studio** (2 credits)

Life Drawing a studio course whose main purpose is to develop drawing skills using a life model for a subject. The class will address techniques that improve drawing facility and assist the student in more accurate observation of form and character as portrayed by the model.

### **FAR 3020: Decorative Finishes** (2 credits)

Students will be introduced to the processes of diagnosing and reproducing a wide variety of colors, values, patterns and textures in order to learn how to create various finishes that could be applied to walls, floors, furniture, and props used in set design for film.

### **FAR 3031, 3032: Visual Effects for the Production Designer I & II** (2 credits per semester)

This two-course sequence sets out to give the Production Design student the technical understanding of what is possible with computer-generated imagery (CGI), how to achieve these effects, and how to work closely with visual effects teams on a motion picture to design these elements.

### **FAR 3040: Color Rendering Techniques** (2 credits)

Color Rendering Techniques focuses on creating renderings achieved through both digital and traditional painting techniques to create illustrations that will enable the production designer and art director to communicate with the film director, cinematographer, and art department. Course content will also include exercises in identifying and rendering key historical points in furniture design. In addition to classroom exercises, students will study the creative work of various established Production Designers.

### **FAR 3061, 3062: Year 3 Art Direction Workshop I & II** (2 credits per semester)

Building upon the skills introduced in Year 2 Art Direction Workshop, the Fall Semester portion of this two-course sequence will further develop the students' practical skillset in production design. In the Spring Semester, class exercises will help students develop proficiency in taking the motion picture camera and various lenses into consideration for their designs.

### **FAR 3072: Year 3 Production Design Practicum** (4 credits)

Year 3 Production Design students will act as Art Director on the Year 3 School of Filmmaking projects. They will meet one-on-one with their mentor on a regular basis to work out and solve any problems or challenges relating to the project, from pre-production into construction/production. The Art Director will oversee all aspects of art department crew, schedule, budget, script breakdown, set design, set and location decoration, construction, finishing, and strike.

### **FAR 4000: Computer Aided Drafting** (2 credits)

A sequel to the year-long Drafting course, offering further exploration of the process of drafting with the aid of a computer. Students will refine their ability to create the design and technical drawings used in production design and art direction. Two- and three-dimensional drawings will be addressed, as will the exporting of drawings into pre-visualization and visual effects software. **Prerequisite(s)**: FAR 2012 or permission of instructor.

### **FAR 4021, 4022: Production Design Analysis I & II** (2 credits per semester)

In this two-semester sequence of courses, students will screen major motion pictures and analyze their visual language from the production designer's perspective. In the Fall Semester, the emphasis will be on the short form; in the Spring Semester, the emphasis will progress to feature length films. In addition to engaging in analysis of/research on the films screened in class, students will also teleconference with established production designers, set designers, set decorators, and other related industry professionals.

### **FAR 4030: Residential Decoration** (2 credits)

In this course, students will study the development of style and learn about the great masters in residential design. Emphasis will be on materials and finishes appropriate for style, context, or location (such as country elegance, sophisticated city, casual beach, contemporary loft, among others). The course will also include an overview of antiques, classics, patio, street, and garden designs.

### **FAR 4061, 4062: Year 4 Art Direction Workshop I & II** (2 credits per semester)

This two-course sequence further builds upon the technical, conceptual and procedural skills that will ready the Production Design student to enter the professional world, and will culminate with the creation of a professional digital portfolio.



## **FAR 4071, 4072: Year 4 Production Design Practicum I & II**

(6 credits in Fall; 3 credits in Spring)

In the Fall Semester, the Year 4 Production Design students will be elevated to the position of Production Designer on a Year 4 student film production, and will meet one-on-one with their mentors on a regular basis, from pre-production into construction/production and strike. In the Spring Semester, Year 4 Production Design students will continue to be mentored by their faculty while the students act as peer-counsel to an Art Director on a Year 3 film production.

## **FIM 1001: Fundamentals of Production Design** (1 credit)

This course is an introduction to the mechanics involved in creating the “look” of a live-action film. We will examine the design and creation of sets and environments for motion pictures. This one-semester survey course includes lecture and lab components: take home assignments, in class screenings, group discussions, critical analyses, as well as involvement on the Year Two, Three, and Four productions.

## **FIM 1101: Fundamentals of Screenwriting I** (2 credits)

This introductory course explores the foundation of screenwriting craft, concentrating on fundamental story concepts and screenplay format. Students will use their personal insights and observations as the basis for understanding narrative cinematic storytelling, and will transition from writing short prose sequences to crafting short screenplays. In addition, students will write a ten-page autobiography that will be used as source material for writing scenes and sequences, and for story idea inspiration. The capstone project will be a five-minute script that they will direct in the spring term of Year One.

## **FIM 1102: Fundamentals of Screenwriting II** (2 credits)

The basis of all compelling screenwriting is the ability to develop and convey each writer’s individual voice. In this elective class, students will build on their skills developed in FIM 1101 to write longer screenplays suitable for the Year Three and Four student productions. Emphasis will be on writing the longer scripts with the goal of tackling feature-length works. The capstone project will be a polished script for consideration as a Year Three or Four student production in the upcoming academic year. This course is strongly recommended for those students who may be interested in screenwriting as their concentration. **Prerequisite(s):** FIM 1101 or permission of instructor.

## **FIM 1201, 1202: Fundamentals of Directing I & II** (2 credits per semester)

This two-semester course provides a basic introduction to the art and discipline of storytelling through the directing process, with emphasis on the collaborative process of filmmaking, the fundamentals of visualizing story, and techniques of directing the camera and actor.

## **FIM 1311: The Short Film** (3 credits )

This course consists of an examination of the short film in all of its aspects: inspiration, creation, revision and finally production. Students will be exposed to a variety of short films from around the world, in all genres and styles, as an aid to developing their own approach to storytelling via the short form.

## **FIM 1312: American Cinema** (3 credits)

A historical survey of American cinema from the late 19th century through the early 21st. This course will delve into the origins of motion pictures in the early silent era and then will focus on the changing technologies and aesthetics throughout the decades. Screenings on multiple formats (including 35mm film) will highlight the full range of filmmaking in the United States: narrative fiction; documentary shorts and features; various styles of animated, avant-garde, and experimental films; as well as trailers, newsreels, and home movies.

### **FIM 1401, 1402: Fundamentals of Producing I & II** (1 credit per semester)

In Year One, the School of Filmmaking student will take a production design class to learn how to see, a cinematography class to learn how to paint with light, screenwriting to be able to recognize conflict on the page – and in the producing discipline, our students will learn to define that vision and lead the process from development, pre-production, production, post, marketing and distribution, no matter the medium they are working in. Students will learn the role of the creative producer as well as physical production – breaking down a script, budgeting and scheduling, and the relationship between all keys on set as well as in post-production. This year-long course is an overview for what is to come as a producing major at the School of Filmmaking.

### **FIM 1611: Fundamentals of Picture Editing I** (1 credit)

The history, theory, and practice of picture editing from Muybridge to modern times. The student will learn the evolution of film editing and carry out practical exercises. In this class, the student will be introduced to Final Cut Pro, and be expected to cut a dialogue scene and special FX.

### **FIM 1612: Fundamentals of Picture Editing II** (2 credits)

The focus of this class is on the techniques and aesthetics of picture editing. Individual scenes and full-length films are analyzed with close attention to story arc, how characters are developed and crafted through editing choices, and how an editor uses pacing, shot selection, sounds and music to create drama and emotional impact.

### **FIM 1622: Fundamentals of Sound Design** (1 credit)

This class is designed to take the Year One students and guide them through the first critical steps of preparing a successful soundtrack experience. It is a practical workshop focusing on the “sound design” of the film, starting with pre-production through to final mix. This class will include basic techniques and protocols of production sound recording, as well as professional hands-on instruction with digital recording equipment. Students will also be instructed in various microphones and their pickup patterns.

### **FIM 1801: Fundamentals of Cinematography** (2 credits)

Fundamentals of Cinematography is an introduction to the tools, equipment and terminology of the cinematographer. The course will include: hands-on instruction in the use of the basic grip and lighting equipment; an introduction to the camera and sound equipment used on first-year projects; introduction to crew positions, on-set procedures and protocol, composition, basic lighting, film cameras and film stocks, exposure, filters and more.

### **FIM 2089: Professional Internship** (2 credits)

An opportunity to acquire academic credit for “on the job” work experience. Students must work for a minimum of 120 hours on a professional film or television production 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 2101, 2102: Screenwriting Workshop I & II** (2 credits per semester)

This two-part screenwriting course will explore techniques for creating strong three-act story structure, which forms the backbone of feature screenplays. In the Fall, students will select, analyze and create the main building blocks used to develop strong narrative drive and learn outlining techniques for their first full-length script, as well as complete the first act of a feature script. In the Spring Semester, students will complete Acts 2 and 3 and explore the impact of deep characterization on plot and structure.

### **FIM 2201, 2202: Directing Workshop I & II** (2 credits per semester)

This two-semester course will give aspiring directors an opportunity to build upon their knowledge of traditional narrative techniques, and to expand this understanding through the study and practice of various methods and forms of visual storytelling. In the Fall Semester, students in Directing Workshop will engage in development and preproduction of a short 7-minute video project; in the Spring Semester, they will direct principal photography and supervise post-production, as well as participate as crew-members on classmates' projects.

### **FIM 2311: Classics of World Cinema** (3 credits)

A survey course of international film classics from around the globe: touchstone motion pictures produced from the silent era to the turn of the 21st-century. The goals of this course are multi-fold, not the least of which is to broaden the students' viewing experience beyond contemporary Hollywood product, thus becoming more well-informed filmmakers. The course will look at these films' cultural, historical, and theoretical or aesthetic contexts, and students will learn to use a critical and analytical vocabulary through which to articulate how these films function as both artistic and social statements – that is, as works of film-art that speak to the human condition.

### **FIM 2401: Conceiving & Developing the Short Film** (2 credits)

This course will cover the role of the creative producer from the development of your idea, pitching your project, writing a log line, writing coverage, and developing a screenplay specifically designed for the short film format to develop your slate of films to produce at the School of Filmmaking. You will be exploring your own voice as a filmmaker, realizing why you choose to make the kind of films you do. We will also learn about the legal aspects of developing a film project.

### **FIM 2402: Progress to Production** (2 credits)

This producing workshop will provide the Year Two Student Filmmaker with the necessary skills to take on the responsibilities and duties of a producer at the School of Filmmaking, including the creative process and the production process, with particular attention paid to the upcoming Spring Semester production. You will learn how to be an effective leader, how to schedule and budget your films, lock locations, negotiate deals, manage your crew as well as your heads of all departments.

### **FIM 2501: Interdisciplinary Visual Storytelling I** (2 credits)

The Fall Semester of this course entails an in-depth exploration of the fundamentals of visual storytelling (space, line, shape, tone, color, movement and rhythm), and how these elements are employed creatively to transform a written screenplay into an emotionally compelling on-screen experience. Students will learn how to analyze a script's narrative and its visual potential in order to convert the story's original intent into its most effective cinematic form. The class will also focus on how to incorporate these visual storytelling techniques into the students' Year Two productions. Students will work in teams to develop and present an initial visual plan for a short film, using digital graphics, photos, and graphs, all leading to the pre-production of their Year Two 7- to 10-minute film projects.

### **FIM 2502: Interdisciplinary Visual Storytelling II** (2 credits)

In the Spring Semester, students will build on the techniques learned in FIM 2501 to develop a professional “filmmaker's vision book” for their Year Two projects (to be shot in the second half of the semester). Students will create, combine, and present storyboards, animatics, previz presentations, and analyses using paintings, color, stills from pre-existing films, swatches, photos, or passages from novels to describe their vision for their own film. The goal of this course is for each student to learn how to present a polished and compelling “look book” that can be used when conceptualizing, pitching, developing, and pre-producing a film. **Prerequisite(s):** successful completion of FIM 2501.

### **FIM 2601: Developing the Editor's Eye I** (2 credits)

Students will engage in a series of practical exercises designed to deepen their understanding of the editor's sense of dynamic motion and individual "moments" within a scene that create meaning and significance. In addition, this class will concentrate on developing the student's understanding of micro-movements and gestures of the human face, in order to better understand emotion and acting. The class will also focus on increasing the student's command of Final Cut Pro software.

### **FIM 2602: Developing the Editor's Eye II** (2 credits)

This class builds on FIM 2601, and continues to explore new ways of seeing, through more practical exercises and examples from classical cinema, photography, painting, and the other arts. The class will continue with the practical exploration of the contribution of sound and how it affects picture. An introduction to the Pro Tools software and sound recording techniques will also be a part of the course.

**Prerequisite(s):** successful completion of FIM 2601.

### **FIM 2801, 2802: Cinematography Workshop I & II** (2 credits per semester)

Building on the fundamentals taught in Year One, this year-long cinematography workshop will explore in more detail many of the key aspects of shooting both film and digital. In-class exercises will involve lighting and shooting with K-3 and Arri S 16mm film cameras, as well as the DVX-100 or HVX-200 digital cameras. Course content will include the analysis and break-down of the script, balancing lighting for exterior and interior shooting situations, the use of gels to affect lighting, lab procedures, and special processing techniques. Additional instruction will cover the aesthetics of cinematography, as well as safe practices of camera, grip and electric work, understanding the "look" of various film stocks, the visual effect of different film lenses, camera blocking, color timing, and advanced camera movement. In the Spring Semester, students will also work with the faculty member to discuss location issues, lighting style, shot selection, etc., in preparation to shoot the Year Two 7- to 10-minute project.

### **FIM 2872: Year 2 Cinematography Lab** (1 credit)

This lab class will provide one-on-one mentoring for each student enrolled in FIM 2802: Cinematography Workshop II, during the pre-production, production and post-production of the Spring Semester 7-minute video project. In addition to shooting at least one of the Year 2 spring projects, the cinematography candidate must also serve as first assistant cameraman or gaffer on at least one additional spring term project.

### **FIM 3111, 3112: Intermediate Screenwriting IA & IB** (2 credits per semester)

Building on the skills learned in Year Two, students will explore various aspects of creating strong feature scripts in this two-part course. In the Fall, students will generate and evaluate ideas using classic genres as a springboard, and then enhance their ability to develop those ideas by working with a writing partner. In the Spring Semester, students will workshop the first 50 pages of each other's features, making appropriate corrections on each other's scripts, and writing evaluation notes for each workshop submission.

### **FIM 3121, 3122: Intermediate Screenwriting IIA & IIB** (2 credits per semester)

Students will further explore techniques to enhance their writing through the study of styles and formats. In the Fall Semester, students will focus on the impact of cinematic storytelling and alternative narrative structure; in the Spring Semester, students will develop a documentary as well as a spec TV script.

**FIM 3171, 3172: Feature Screenplay Project I & II** (3 credits per semester)

Students will work with their screenwriting mentor to conceive and execute a feature screenplay, including the initial pitch, a first, second and third act outline, as well as a rough draft of each act. Students will also be asked to attend a variety of UNCSA events outside the film school to help them widen their perspectives and become more well-rounded writers. The capstone assignment will be a completed rough draft of the entire script, demonstrating command of visual storytelling, setting, dialogue, emotional tone and story resolution techniques.

**FIM 3198: Special Topics in Screenwriting** (variable credit)

A one-semester course devoted to techniques, methods, and issues of screenwriting.

**FIM 3231, 3232: Intermediate Directing I A & I B** (3 credits per semester)

In this two-semester series of courses, Year Three Directing students will learn the tools and techniques that enable a greater understanding of the actor's needs and processes in order to better communicate effectively with actors and thereby get performances that serve the filmmaker's vision.

**FIM 3241, 3242: Intermediate Directing II A & II B** (2 credits per semester)

In this two-semester series of courses, Year Three Directing students will study in depth the core principals of effective visual storytelling via not only the creatively written word on paper but also through the use of space, composition, and color. Students will also develop their ability to pitch a project to a potential financier or creative element (i.e., actor, DP, editor, etc.), as well as sharpen their skills in telling a story effectively and efficiently, from concept to practice. Primary among these directing skills is the understanding of intention, interpretation, and performance of the text by the actor. Students will learn how an actor interprets the text, and how an actor can inform the material in a productive way.

**FIM 3271, 3272: Intermediate Directing Practicum I & II** (3 credits per semester)

The goal of this course is to develop the directing student's skills in all phases of production leading to their Year Three film. Student directors work closely with their faculty mentors during the entire script development, preproduction, production, and postproduction process. This series of courses builds on all prior directing theory classes.

**FIM 3298: Special Topics in Directing** (variable credit)

A one-semester course devoted to techniques, methods, and issues of directing.

**FIM 3330: The History of Experimental & Stop-Motion Animation** (3 credits)

Some of the most experimental work ever done in the film medium has originated in animation. This class will look at experimental animation, and its successor, stop-motion animation, from the earliest beginnings of cinema to current practitioners like Aardman Studios and Henry Selick, and will include both American and international work.

**FIM 3333: Visual Nonfiction** (3 credits)

This Cinema Studies course will explore the evolution of documentary motion pictures from the birth of the film medium to the present day explosion of nonfiction programming, thanks to cable television. Over the course of the semester, we will screen and discuss a variety of nonfiction styles, the many varied purposes to which documentary can be put, and the ethical issues raised by this mode of production.



### **FIM 3334: Let's Get Real: Realism and the Cinema** (3 credits)

In this class, we will screen diverse narrative features that exhibit a variety of realist approaches: some that focus on an external reality, others that attribute a level of reality to the realm of the fantastic, and still others that present the inner-reality of dreams. At the same time, we will read essays by various film historians and critics, as well as a number of essays about visual art and literature, since narrative cinema necessarily borrows techniques of visual representation and storytelling from these other art forms.

### **FIM 3335: Adaptation and Reflexivity** (3 credits)

This course will focus on two extremely popular approaches to cinematic storytelling: adaptations and reflexive films. We will read the source material upon which various film adaptations were based, screen these films, and discuss the various theoretical and practical issues surrounding screen adaptation from other media; we will also screen diverse reflexive films, and discuss the literary as well as filmic techniques of reflexivity.

### **FIM 3336: The French New Wave** (3 credits)

During the late 1950s and early '60s, a number of French film critics and other artists turned to filmmaking, with enormously creative and widely influential results. This class will survey the historical context, films, and filmmakers of the movement aptly called the "French New Wave." Over the course of the term, we will look closely at the aesthetic and cultural context of this break-through film movement, and how these filmmakers expressed their artistic as well as political concerns via the medium of film.

### **FIM 3337: Practical Aesthetics** (3 credits)

In this class, we will screen films that exhibit a diverse range of cinematic styles. At the same time, we'll read a number of essays by a variety of filmmakers, film historians, and aestheticians, which will not only provide you with various analytical "lenses" through which to look at and discuss these films, but also furnish you with multiple ways of thinking about your own filmmaking practice; hence the course title "Practical Aesthetics" – theories about film that are relevant to creative film production practice.

### **FIM 3338: Cinema Studies Seminar: Theory, Criticism, Aesthetics** (3 credits)

This course will cover the key texts of classical and contemporary film theory and criticism, as well as the academic debates surrounding them. Various films will be screened each week to help ground our study of theory with the theorist's object of study.

### **FIM 3348: The Criterion Collection** (1 credit)

This elective delves deep into the critically acclaimed DVD collection curated by the Criterion programmers as the basis for weekly online screenings. Each student enrolled in the class then meets with the professor on an individual basis to discuss each film and related readings. This course is graded Pass/Fail.

### **FIM 3340: International Animation** (3 credits)

This course will introduce the student to the history and variety of animated films made throughout the world, from the beginning of the 20th century through to the present day. Starting with the dominant American animators, students will watch the evolution of animation stylists, particularly Walt Disney, the Fleischers, Pixar and Laika. Special attention will be paid to the competing styles exhibited by Warner Bros. legendary cartoonists Tex Avery, Robert Clampett and Chuck Jones, the MGM cartoonists Bill Hannah and Joe Barbera, and the other 1950s styles of Paramount/Famous Studios and UPA. Students will then study the evolution of international animators such as Jan Svankmajer, the Brothers Quay,



Norman McLaren and Hiya Miyazaki. Much of the course will focus on the differences between Hollywood and these more artistically and socially driven cartoons. By the conclusion of this class, students will have a clear understanding of the artistic evolution in both American and international cel and digital animation.

### **FIM 3343: Film Ethics** (3 credits)

Do ethics and filmmaking have to be an oxymoron? Can we find a path to ethical behavior and values in a competitive, sometimes morally questionable business? The philosophical background, social context and pragmatic impact of making sound ethical choices will be explored, on both a personal level and using professional examples. Among the films to be screened to illustrate ethical dilemmas and choices will be *Set it Off*, *JFK*, *Hurricane*, *Thank You For Smoking* and *Saw*, along with other illuminating works that will help students establish their own ethical boundaries.

### **FIM 3344: New Perspectives on Film Noir** (3 credits)

This course examines a style of American filmmaking of the 1940s and '50s that relied on high contrast cinematography, postwar confusion on gender roles, and the prominence of the urban environment. To understand both the roots and the evolution of the genre, films made in the United States and Great Britain from 1945-1955 will be screened and analyzed, as will Neo-Noir movies made by subsequent generations of filmmakers.

### **FIM 3345: Black & White: Race and Image in American Cinema** (3 credits)

This course consists of an examination of the depiction of African-Americans in American films from the industry's inception to present day, as well as an examination of films made by black filmmakers for the African-American audience, and ultimately, a global marketplace. The depiction of blacks in Hollywood films from 1914 until the late 1960s, and especially in culturally significant films such as *Gone with the Wind*, was marked by radical racial stereotyping and objectification into familiar cultural categories, such as the Big Buck, the Uncle Tom, the Mammy, the Hot Mama and Pickaninny Children. The search for authentic black expression of genuine black experience led to the first films by mainstream African-American filmmakers in the early 1970s, followed by the blaxploitation era and then the rise of African-American *auteurs* such as Spike Lee and Tyler Perry, who resonantly explore contemporary and historical black life.

### **FIM 3346: Groundbreaking 1970s Cinema** (3 credits)

All too often, the decade of the 1970s is characterized by three films and three filmmakers: *The Godfather* and Francis Coppola, *Jaws* and Steven Spielberg, *Star Wars* and George Lucas. The 1970s as a distinct period represented a renaissance in American filmmaking, the rise of the "New Hollywood," and the emergence of exciting directors such as Martin Scorsese, Terrence Malick, Brian DePalma, Gordon Parks, Jr., John Cassavetes, and Robert Altman, among others. Among the films to be screened and analyzed are *Mean Streets*, *Badlands*, *Superfly*, *Nashville* and *A Woman Under The Influence*, along with other significant and lesser-known works of the period.

### **FIM 3347: The Coen Brothers and Their Forerunners** (3 credits)

The content of this course consists in an in-depth study of the cinematic work of writer-producer-directors Ethan and Joel Coen, viewed within the context of the key influences on their work by other films and filmmakers ranging from Billy Wilder and Ernst Lubitsch to Carol Reed and Akira Kurosawa.

### **FIM 3398: Special Topics in Cinema Studies** (variable credit)

A one-semester course devoted to techniques, methods, and issues of Cinema Studies.

### **FIM 3411: Creative Development** (2 credits)

For the student who has been accepted into the Producing program, this course will explore the many and varied duties of the producer *outside* UNCSA – in the Hollywood studio system as well as the independent film market. There will be more of an emphasis on the development process and the practical art of negotiating the deal, writing deal memos, life rights issues, the development and pre-production process. Other topics include the role of agents, managers and lawyers, copyright laws, financing alternatives, music rights and clearances, and how to speak effectively to your director, editor, and composer.

### **FIM 3412: Creative Dealmaking** (2 credits)

Picking up where we left off at the end of the Fall Semester's course material covering creative development, we will begin to explore other topics with an emphasis on what happens during production and after post-production, including how to communicate effectively with the studio or your financiers, as well as marketing, advertising and distribution concerns around the world. Special emphasis will be placed on developing, pitching and budgeting the Year Three School of Filmmaking productions.

### **FIM 3431: Above- and Below-the-Line Budgets & Schedules** (2 credits)

In this class student producers will learn that there is a difference between real-world budgets and the budgets of UNCSA film productions, because of the many production costs provided by the School of Filmmaking. Students will learn how to use EP Budgeting & Scheduling software (the film and television industry standard) and actually budget and schedule a feature film screenplay as if they were line producing the feature themselves. This course will cover the unions (SAG, IATSE, WGA, DGA, FICA, Pension, Health & Welfare, Workers Comp, etc.), how they function, and how to incorporate that information into a budget with EP B&S software. This course will provide Year Three producing students with the skills needed to organize big-budget films with many shooting days and large crews that move around from location to location, all the while being clear about the end-product being created.

### **FIM 3432: Marketing & Distribution** (2 credits)

In this Year Three producing class, you will learn about the purpose of a market research screening and how to organize one. Since the significant rise in the cost of marketing and distributing a film, this class will cover all the tools necessary to understand the practical elements needed to bring your film to market and the alternative choices to fit into your budget: TV/radio spots, trailers, posters, and internet marketing through social networking. The course will also give you an overview of the many ways to approach your marketing plans for short films, TV series, and webisodes.

### **FIM 3471, 3472: Intermediate Producing Practicum I & II** (3 credits per semester)

This is a hands-on course with your producing mentor directly overseeing every aspect of your production at the school. You will learn how to navigate the many problems that arise in production and how to find your way through to make the best product while also keeping your crew safe. Your mentor will be there to guide you through development, pre-production, production, post-production and the market research screening, as well as the marketing and advertising aspects of Year Three production.

### **FIM 3498: Special Topics in Producing** (variable credit)

A one-semester course devoted to techniques, methods, and issues of producing.

### **FIM 3611, 3612: Intermediate Picture Editing I & II** (2 credits per semester)

Through this year-long course, the editing student will become more proficient with Final Cut Pro. The Fall Semester will utilize project-based training through cutting exercises with stock footage. This course will provide in-depth analysis of narrative and non-narrative films by examining film form, narrative structure, style, aspects of *mise-en-scène*, continuity editing and its alternatives, and dimensions of film sound. In the Spring Semester, students will be introduced to the Avid editing system. We shall also analyze the 3rd-year film projects, focusing on creative restructuring, modulating mood, and editing around performance, if necessary. The editing student will learn to mine the unseen potential inherent in the footage.

### **FIM 3621, 3622: Intermediate Sound Design I & II** (2 credits per semester)

Building upon the sound design instruction in Years One and Two, the Fall Semester of this class will further explore the Pro Tools platform and professional techniques of production sound recording, sound editing, and re-recording processes. In the Spring Semester, students will develop as filmmakers, storytellers, and artists, through step-by-step development and design of their student film sound tracks. The student will discover the creative possibilities in the narrative by dissecting and rebuilding the production track. The course will look at editing the dialogue, alternate takes, cueing ADR, designing backgrounds, Foley, sound effects, and music.

### **FIM 3671, 3672: Intermediate Editing Practicum I & II** (3 credits per semester)

Students in the Picture Editing & Sound Design program will work one-on-one with their faculty mentors towards the honing and refinement of their individual professional editorial skills and artistry as they apply them to their Year Three productions and beyond.

### **FIM 3698: Special Topics in Picture Editing & Sound Design** (variable credit)

A one-semester course devoted to techniques, methods, and issues of picture editing or sound design.

### **FIM 3710: Feature Writing for Non-Majors** (2 credits)

In this elective course for students outside the Screenwriting concentration, students will learn how to outline and write a feature screenplay, whether original material or adaptation. Students will be required to turn in weekly pages (including revisions thereof) for workshopping in class.

**Prerequisite(s):** Enrollment by permission of instructor.

### **FIM 3711: Writing for New Media** (2 credits)

Students will adapt traditional screenwriting techniques to writing for emerging media, including gaming, digital shorts, PSAs, and music videos. Students will learn how these forms will shape storytelling techniques, how to recognize trends in future media and technological venues, and how students can continue to learn to write for new forms. The capstone assignment will be to create and complete a writing project for one of the emerging media venues.

### **FIM 3712: Writing for Television and Documentaries** (2 credits)

Students will learn both about the TV and documentary business and learn techniques for writing in both media. Central focus will be given to writing strong spec scripts both for television series and documentaries, which are the primary means for obtaining entry-level jobs. Students will also explore techniques for doing original primary research. The capstone project will be either a spec script or a documentary outline, depending on the student's individual career goals.

### **FIM 3713: The Business of Show** (2 credits)

In this elective course, students will learn to master the survival tactics necessary for a successful career in the film and television industries. Techniques in business acumen, social know-how, and professional attire will be demonstrated through mock situations. Collaboration with fellow classmates is a key element in all these simulations. By the end of the semester, students should feel confident that they will be able to chart and navigate a successful course in the entertainment industry.

### **FIM 3723: Storytelling Techniques** (3 credits)

The purpose of this directing elective is to further develop storytelling skills, including the ability to pitch a project to a potential financier or creative element (i.e., actor, DP, editor, etc.), as well as to sharpen the director's skills in telling a story effectively and efficiently. Student directors will hone their powers of script analysis and development of concepts. In order to help shape the filmmaker's approach to directing or rewriting someone else's material, it is important to know how to analyze that material, i.e., what questions to ask in order to define or clarify theme, tone and ultimately narrative elements of the story. This class will explore the craft elements of suspense, mystery and dramatic irony. The approach to storytelling taken in this course is not a law in every case, but it is a classic form and a touchstone from which one may stray; but of course one must first understand the form before one can depart from it, in an effort to evade an audience's expectations. **Prerequisite(s):** Enrollment by permission of instructor.

### **FIM 3724: Who the Devil Made It?** (3 credits)

Taught by Peter Bogdanovich and using *Who the Devil Made It?*, his seminal anthology of interviews with classic film directors as the text for the course, this elective class will entail screenings and close analysis of films by these various directors, their narrative concerns, aesthetic approaches, and practical methods from preproduction through post.

### **FIM 3744: New Media** (2 credits)

As the world of production and distribution adjusts to the new distribution and marketing avenues via the internet, this elective course will cover the concepts of making films for the shorter format, with an emphasis on using all the new tools available to the young filmmaker to attract an audience for those films.

### **FIM 3745: Producing the Genre Film** (2 credits)

This course will demonstrate the tried and true rules of what makes a film in the horror/creature feature/thriller genre work. We will examine a select group of these films from the development of the screenplay through production, focusing on what we come to expect and what makes these movies feel fresh — what works and what feels like a rehash of old ideas.

### **FIM 3746: Great Producers** (2 credits)

This elective course focuses on motion picture producers whose body of work demonstrates a consistent quality and a creative signature of their own.

### **FIM 3750: Adventures in Grip & Electric** (2 credits)

This elective will focus on protocol and procedures, safety, equipment, terminology and the basics of electricity and lighting. Topics will include power distribution and load balancing, generator use, dollies, rigging, vehicles and other related aspects of production.

### **FIM 3754: The Promotional Short Subject** (2 credits)

This survey course will explore two specialized forms of contemporary film production: music videos and commercials, including spot advertisements created in the Public Service. In technology and film craft, these purpose-driven shorts have much in common with theatrical features. Yet the creative challenges they pose are often uniquely different. This course is open to all students regardless of concentration, and whether or not they wish to tackle the promotional short subject as their production in Year Four; it is, however, a required **Prerequisite** For any student planning to make such a short for his/her Year Four project.

### **FIM 3755, 3756: The Image & Internal Space-Time Continuum I & II** (2 credits per semester)

This course is an exploration of the moving image freed from quotidian isolation. By investigating the expression of communication between external stimuli and internal responses, the students will create short works of artistic integrity. These visual and aural exercises are designed to lead to the deeper awareness of how we shape and are shaped by images. Students may take each of these classes twice for credit.

### **FIM 3761, 3762: Documentary: Finding the Story I & II** (2 credits per semester)

A documentary's story is crafted in editing. In this year-long elective course, each student will develop his or her potential as a documentary filmmaker. In the Fall Semester, students will cut together a documentary from pre-existing footage provided by the instructor. Students will also begin doing research on another nonfiction narrative concept of their choosing, and then write a proposal/treatment for that short project. In the Spring Semester, students will then team up to shoot and edit their short documentary. **Prerequisite(s)**: Enrollment is limited and by permission of instructor.

### **FIM 3764: Multichannel Recording Techniques & Automation** (2 credits)

Utilizing our Scoring Stage, this course will focus on multichannel recording techniques and the techniques of Pro Tools advanced automation. Students will become familiar with state-of-the-art multi-track music recording equipment and software. **Prerequisite(s)**: Enrollment by permission of instructor.

### **FIM 3780: Camera Operating** (2 credits)

Camera operating is to lighting what drawing is to painting. It is the scaffolding upon which the structure of cinematography is mounted. Because of this primary function, all cameramen must at least be exposed to operating if they have any hope of mastering their craft. This course is designed to give students that exposure and, by the end of the year, the confidence in their ability to make the camera look steadily and beautifully at what is happening before it. **Prerequisite(s)**: Successful completion of FIM 2802. Strongly recommended for Year Three cinematographers; this elective course may be taken twice for credit.

### **FIM 3761, 3762: Documentary: Finding the Story I & II** (2 credits per semester)

A documentary's story is crafted in editing. In this year-long elective course, each student will develop his or her potential as a documentary filmmaker. In the fall semester, students will cut together a documentary from pre-existing footage provided by the instructor. Students will also begin doing research on another nonfiction narrative concept of their choosing, and then write a proposal/treatment for that short project. In the spring semester, students will then team up to shoot and edit their short documentary. Enrollment is limited and by permission of instructor. **Prerequisite(s)**: Enrollment is limited and by permission of instructor.



### **FIM 3763: The World of Foley** (2 credits)

An extremely hands-on course in which the students work in teams to learn the art form of creating custom sound effects: footsteps, cloth movement, and props.

### **FIM 3783: Lighting for Commercials** (2 credits)

This course will teach students the different lighting styles for three of the major commercial areas: automotive, people, and product. Using the "Chapel Street House," Film Village, Stage 6 and on-campus street locations, we will explore different ways to create realistic and dramatic lighting for hypothetical commercial spots. Much of the work that cinematographers face in their upcoming Spring-semester projects will be covered in this class.

### **FIM 3784: Masters of Cinematography** (2 credits)

This seminar is designed to teach the art of cinematography by studying individual cinematographers who are considered by many to be masters of their craft. Much attention will be paid to the artistry, craftsmanship and style of each cinematographer's body of work. We will also attempt to research and study how each cinematographer's professional career has developed. Attention will also be given to the regular crews of camera, grip and electric departments that each cinematographer works with on a regular basis. In-depth studies of master cinematographers will be presented by both the instructor and each student.

### **FIM 3785: Pathways: A Career in Film** (3 credits)

Taught by Thomas Ackerman, A.S.C., this class traces the evolution of one cinematographer's career. However, it is intended for all who seek their livelihood in the motion picture trade. Insightful lecture content will accompany lively class dialogue and screenings of Mr. Ackerman's work. Three topics will be explored on a regular basis: collaboration with key creative partners, the functional sociology of a movie set, and career strategies in a volatile and unpredictable business. As schedule permits, question-and-answer sessions will be arranged between the class and filmmakers with whom Mr. Ackerman has worked over the years.

### **FIM 3786: Stereography: 3D in Theory and Practice** (2 credits)

This elective course will trace the beginnings of motion picture stereography, including the 1950's "revival" that was seen as a way to combat the popularity of television programming. The evolution of equipment and production methods will be studied, from early examples to the revolutionary technologies now in use on ground-breaking films like Avatar. In-class exercises will give each student the opportunity to put stereographic theories and practices to the test. Vendors will provide a range of cameras, lenses, and support systems currently available to the stereographer.

### **FIM 3787: Acting for the Camera** (3 credits)

This elective course, offered in partnership with the School of Filmmaking Directing program and the School of Drama, offers an opportunity to re-imagine narrative scenes from existing motion pictures. In collaboration with student directors, you will gain a deeper understanding of the actor's process. Effective stagecraft will be studied in depth, in addition to lighting requirements, the importance of shot listing, and editorial continuity.



### **FIM 3811, 3812: Aesthetics & Control: Making the Image I & II** (3 credits per semester)

This year-long course introduces Year Three cinematographers to the vast creative potential of motion picture photography. Following a technical indoctrination in the first and second years of the program, students now begin their journey as artists. Building on the entry-level skills they have acquired, they will learn to think and act in visual terms. Images will be studied in terms of their depth, dimension, color, rhythm, and tonal separation. Students will be encouraged to practice cinematography as a holistic process in which the final image is the sum of many parts.

### **FIM 3821: Intermediate Cinematography: Shooting Film** (2 credits)

This course will build upon the foundations introduced in Years One and Two, expanding the cinematography students' understanding of the procedures, methods and technical requirements of fiction and nonfiction film production. The course goal is to prepare the student cinematographer for shooting on motion picture film, as opposed to digital acquisition. Students will be instructed in the use of the Arriflex SR-2 and SR-3 16mm sound cameras, which they will use to shoot their Year Three and Year Four film projects, and be familiarized with fiction and nonfiction film lighting, exposure and camera techniques.

### **FIM 3822: Cinematography & Production Design: The Essential Partnership** (2 credits)

Cinematographers and production designers cannot produce their best work in a vacuum. This class will promote robust communication and common ground between the two disciplines. Year Three cinematographers and production designers will each come to appreciate the methods of the other, thus achieving a more powerful on-screen partnership. Working with state of the art pre-visualization tools, students will come to understand the ways in which a Director of Photography collaborates with the Designer to achieve a common vision. Traditional as well as cutting edge methods will be studied, including effective micro-budget strategies that can produce beautiful yet affordable results on screen.

### **FIM 3871, 3872: Intermediate Cinematography Practicum I & II** (3 credits per semester)

This course in the Fall Semester will involve Year Three cinematographers crewing on Year Four productions, as well as preparing for their Year Three Spring Semester film project. Students will be expected to crew on at least two Year Four films in the camera, grip and lighting departments. As the Spring Semester gets closer, each cinematographer will meet with his/her mentor to discuss the pre-production and production of their Spring Semester 12-minute 16mm film or video project. Cinematography mentors will also meet with their students in pre-production to discuss lighting style, shot selection, film stock, filters, etc., in preparation for the Rising Year Four productions. Course content in the Spring Semester will include evaluation of dailies from ongoing student production. The goal of this year-long practicum 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 3898: Special Topics in Cinematography** (variable credit)

A one-semester course devoted to techniques, methods, and issues of cinematography.

### **FIM 4088: Independent Study** (variable credit)

An Independent Study is a course of individualized work proposed by a student to a faculty member on subject matter of particular interest to the student but not currently available within the existing curricula. In order to register for an Independent Study, you must receive written permission from the faculty member under whose guidance you will be working. The "Independent Study Approval Form" is available on [uncsafilm.net](http://uncsafilm.net). Once the individualized plan of study is delineated on the form, and all signatures and therefore permissions are obtained, you must bring the completed form to the Assistant Dean of Academics in the School of Filmmaking, after which you may register for the course. Be sure to enroll in your guiding faculty member's section number of FIM 4088.

**FIM 4111, 4112: Advanced Screenwriting IA & IB** (2 credits per semester)

Building on storytelling skills learned in Year Three, students will explore various techniques of adaptation, i.e., different approaches to transforming a variety of original source material for the screen. In this series of classes, Year Four screenwriters will also learn to how to prepare their final drafts so that they are ready for the professional marketplace.

**FIM 4121, 4122: Advanced Screenwriting IIA & IIB** (2 credits per semester)

In conjunction with their other Year Four classes, screenwriting students will learn both external career strategies and internal emotional preparation necessary for each step of their professional development. In the fall, students will identify short-term, medium-term and long-term goals, and learn how to research the kind of specific information needed to create a targeted action plan. In the spring, students will focus on writing story documents and exploring in detail the various stages and expectations of the script development process.

**FIM 4171, 4172: Advanced Feature Screenplay Project I & II** (3 credits per semester)

Students will work with their screenwriting mentor to complete their Fourth Year feature and begin writing a second script for film or TV. Students will also complete a series of outside assignments, such as attending a variety of UNCSEA performances. The final capstone assignment will be a completed draft of their Fourth Year script and a polished treatment or outline for a second project.

**FIM 4211, 4212: Advanced Directing I A & I B** (3 credits per semester)

In this two-semester series of classes, Year Four Directing students will screen and analyze the works of established film directors, as well as develop and write (in the Fall) and direct (in the Spring) their own short Dogme '95 projects, placing firm focus on story and actor performance.

**FIM 4221: Advanced Directing II A** (2 credits)

This course will focus on the study of various filmmakers from around the world who have been influenced by different philosophical trends, artistic movements, or political issues, and who have used the motion picture medium to communicate these ideas/issues to a broader public.

**FIM 4232: Advanced Directing II B** (2 credits)

This capstone course in the Directing concentration will provide graduating Year Four students with a practical, real-world guide to taking their first steps into "the industry." Through research projects as well as conversations with established professionals (both in person and via teleconference), students will learn about the opportunities and hazards they will encounter on the path to a directing career.

**FIM 4271, 4272: Advanced Directing Practicum I & II** (3 credits per semester)

The goal of this course is to develop the directing student's skills in all phases of production leading to their Senior film project. Student directors work closely with their faculty mentors during the entire script development, preproduction, production, and postproduction process. This series of courses builds on all prior directing theory classes. Students not selected to direct a fourth-year production must develop a thesis project in consultation with and under the supervision of their mentor.

**FIM 4421: Producing in the Studio System** (2 credits)

This class focuses on how a motion picture studio functions and how producers operate within that system. The course covers how the departments within the studio (acquisitions, production, and marketing) work together to maintain a regular supply of movies into theaters around the world and how studios break down a story to identify value, develop and market their projects.

### **FIM 4422-01: Transition to the Profession** (2 credits)

A practical guide to taking your first steps into the real world of filmmaking. We will explore all the different paths to a career in filmmaking, whether making your way up the ladder in Hollywood or as an independent filmmaker. This course will look at all the practical options available and prepare you for your transition into the profession, and is required of Year Four students in the Producing concentration.

### **FIM 4422-02: Transition to the Profession (for non-majors)** (2 credits)

A practical guide to taking your first steps into the real world of filmmaking. We will explore all the different paths to a career in filmmaking, whether making your way up the ladder in Hollywood or as an independent filmmaker. This course will look at all the practical options available and prepare you for your transition into the profession. Open to Year Four students outside the Producing concentration. Graded Pass/Fail.

### **FIM 4431, 4432: Alternative Funding I & II** (3 credits per semester)

This two-semester class will cover independent financing and international co-productions, and will provide an in-depth look at the numerous ways of independently financing a film, including equity, soft money, bank loans, gap financing, foreign sales, tax incentives, etc. We will also be looking at the opportunities that international co-productions provide for financing your independent film. This course will examine the various windows and sources of revenue streams: how to make your money back on the cost of production and how the revenue is split up in the back-end. The course will give you an in-depth understanding of alternative forms of distribution, from four-walling your own distribution, to film markets, foreign sales and direct-to-TV or DVD deals.

### **FIM 4471, 4472: Advanced Producing Practicum I & II** (3 credits per semester)

This is a hands-on course with your producing mentor directly overseeing every aspect of your production at the school. You will learn how to navigate the many problems that arise in production and how to find your way through to make the best product while also keeping your crew safe. Your mentor will be there to guide you through development, pre-production, production, post-production and the market research screening, as well as the marketing and advertising aspects of Year Four production.

### **FIM 4611: Advanced Picture Editing I** (2 credits)

This course will examine cinematic structures using Stefan Sharff's *The Elements of Cinema*. Class lectures and discussion will introduce the student to the aesthetic and grammatical components of film, the language used to identify and describe these components, and how they can manipulate, contribute to, enhance, and shape narrative and dramatic elements. The course will also utilize the project-based training developed by Avid, including menus, tools and commands, in order for the student to experience the professional workflow of a project.

### **FIM 4612: Advanced Picture Editing II** (2 credits)

The student will learn the basic steps expected of the Assistant Editor: providing technical and logistical support to the picture department; functioning as lab liaison; digitizing and logging footage; organizing ADR, SFX, VFX; creating titles; sound mixing; and creating outputs for the music and sound departments. Students will also develop a professional reel of their editorial work. **Prerequisites:** FIM 4611.

### **FIM 4621: Advanced Sound Design I** (2 credits)

This class is designed to more thoroughly immerse the student into the world of motion picture sound. The class will discuss the proper techniques of dialog track breakout and editing procedures to achieve both smooth dialog tracks and strategic layout for the re-recording mixer. This class is specifically designed to give the tactical, philosophical as well as practical “hands-on” skills to empower the student to become an accomplished craftsman in the field of motion picture sound as it is practiced in the professional world.

### **FIM 4622: Advanced Sound Design II** (2 credits)

Students will continue developing as filmmakers, storytellers, and artists through learning about: sonic characteristics of objects, actions, environments, emotions, and transitions; analyzing sound qualities such as rhythm, intensity, pitch, timbre, speed, and how they are perceived and elicit emotion; utilizing audio signal pathways to perform EQ, reverb, and noise reduction sound treatment; editing the production track to maximize the narrative; designing SFX and backgrounds; recording and editing Foley; music editing; as well as conforming. **Prerequisite(s)**: Successful completion of FIM 4621.

### **FIM 4671, 4672: Advanced Editing Practicum I & II** (3 credits per semester)

Students in the Picture Editing & Sound Design program will continue to work one-on-one with their Editing & Sound Design mentor towards the refinement of their individual professional editorial skills and artistry as they apply them to the Year Four productions.

### **FIM 4811, 4812: Advanced Cinematography IA & IB** (2 credits Fall; 3 credits Spring)

This two-semester series of courses will provide discussion, analysis, and practical exercises for the cinematography student in real situations. There will be advanced instruction and training in the setup of the professional motion picture camera along with methods of lighting, metering, camera movement, working as a team, and set protocol. In-class crew assignments will rotate, affording each student the opportunity to function in a key position. They will work to industry standards at a significantly faster pace than encountered in student productions. There will also be critical hands-on training with some of the latest motion picture camera and lighting equipment available to the cinematographer today. Equipment will be subject to availability from the various vendors.

### **FIM 4821, 4822: Advanced Cinematography IIA & IIB** (3 credits Fall; 2 credits Spring)

In this two-semester series of courses, Year Four cinematographers will pursue a wide range of aesthetic and technical goals. Working as a team, with each having the chance to function as Director of Photography, students will explore enhanced industry-standard techniques for image formation. Using studio sets and locations, the course will require nothing less than uncompromising professional achievement. The class is designed to complement and expand upon the experience each student has gained from his or her Year Four production assignment. Included in this series will be the development of each student’s reel and resume, along with discussion on how to market oneself in the area of film and video production in different geographical locations throughout the United States as well as internationally.

### **FIM 4832: Transition to the Profession: The Freelance Cinematographer** (2 credits)

This course is designed to give Cinematography students insight into the business side of the film and television industries. We will examine labor unions, contracts, wages, taxes, and types of work available to the cinematographer after graduation. Included in this “transition to the profession” course will be the development of each student’s reel, resume, and business card.

**FIM 4871, 4872: Advanced Cinematography Practicum I & II** (3 credits per semester)

This year-long practicum will be the culmination of the student's work in the program. They will be involved in the development, pre-production, production and post-production of the Fall Semester Year Four 12- to 15-minute 16mm film or video project, or one of the digital short subject projects. The cinematographer will meet in pre-production with his/her mentor to discuss lighting style, shot selection, film stock, filters, etc., in preparation for production. Course content in the Fall Semester will also include evaluation of dailies from ongoing student productions. In the Spring Semester, Year Four cinematographers will crew on Year Three productions. Students will be assigned to crew on at least two Year Three films in the camera, grip and lighting departments. Year Four cinematographers will work closely with their Year Three counterparts to help them achieve their vision for the Year Three projects.

**FIM 5599: Intensive Arts** (1 credit)

Offered at the end of the Fall Semester, Intensive Arts is a one-week 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. Graded Pass/Fail.

# The School of Music

*Brian Cole, Dean*

*David Winkelman, Associate Dean*

## I. Overview of School

The School of Music of the University of 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 rigorous programs of study.

In its conservatory setting, UNCSA 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.

The School of Music offers two different programs of study: a four-year curriculum leading to the Bachelor of Music degree and a two-year curriculum leading to the Undergraduate Arts Certificate in Music. Both the degree and the certificate are offered with concentrations in the following areas:

- Brass (trumpet, horn, trombone, tuba, and euphonium)
- Composition
- Guitar
- Harp
- Organ
- Percussion
- Piano
- Strings (violin, viola, violoncello, and double bass)
- Voice
- Woodwinds (flute, oboe, clarinet, bassoon, and saxophone)

### **Bachelor of Music (Four-year Program)**

The Bachelor of Music program offers a student a thorough musical foundation coupled with the perspective of a liberal arts education. This mixture of music and liberal arts classes creates a well-rounded musician as well as one prepared for the demands of living in today's world. A student who may eventually choose to pursue graduate work in music should complete this course of study.

### **Undergraduate Arts Certificate in Music (Two-year Program)**

The Undergraduate Arts Certificate permits a student to concentrate entirely on musical studies in a rigorous yet flexible curriculum. The core of the certificate curriculum consists of applied work with an artist-faculty in the area of concentration, augmented by participation in ensembles as appropriate. The balance of the curriculum is flexible, reflecting the particular development and interests of the individual student, and draws from the music classroom courses offered in the degree program. These courses are chosen in consultation with the student's arts advisor and with the approval of the Associate Dean of the School of Music.



## **Career Development and Music Entrepreneurship Courses**

To provide a student with entrepreneurial knowledge needed by a musician, all degree-seeking undergraduates take two semesters of Career Development Seminar. In addition to this required class, a student may choose from other courses to further enhance entrepreneurial skills and career preparedness, such as Digital Audio and Recording, Instrumental Conducting, Choral Conducting, Public Speaking, Writing for Your Profession, and Foundations of Finance. In addition, a percussion student has the opportunity to participate in a variety of internships specifically designed to provide hands-on experiences in areas of potential employment for freelance musicians. These include writing and arranging for college and public school marching bands, dance accompaniment, coordinating percussion activities in the public schools, and hand drumming in education, healthcare, and community settings.

## **II. Specific Admissions Requirements and Transfer Information**

### **A. Admissions Requirements**

Admission to all undergraduate programs in the School of Music is by application and audition. Specific information about application and audition requirements is available on the UNCSA website.

Applicants for the Bachelor of Music degree or the Undergraduate Arts Certificate must hold a high school diploma or GED. In addition, degree-seeking applicants must meet the Minimum Course Requirements (MCRs) and Minimum Admission Requirements (MARs) of the University of North Carolina system. Specific information about MCRs and MARs, as well as TOEFL scores for international students, is available in the Office of Admissions section of the Bulletin.

To be admissible to any undergraduate program in the School of Music, applicants must possess the following essential qualifications:

- Aural ability to discriminate discrete pitches;
- Visual ability sufficient to read standard notated music;
- Visual ability sufficient to recognize and interpret gestures of a conductor for concentrations requiring ensemble participation;
- Fine motor skills sufficient to play a keyboard instrument regardless of area of concentration;
- Ability to participate in group instruction.

### **B. Transfer Information**

The School of Music accepts transfer credit for Music curriculum requirements from accredited undergraduate programs on a case-by-case basis. Only courses that have received a grade of “C” or better will be considered, and transfer credit may not account for more than 50 percent of the degree. Transfer credit will be determined by the Associate Dean of the School of Music, be based upon evaluation of the student’s transcript and/or UNCSA School of Music placement assessments in consultation with the appropriate faculty, and be approved by the Dean of the School of Music. To receive consideration for transfer credit, a student must make a formal request in writing to the Associate Dean of the School of Music.

### **III. Standards of Achievement and Evaluation**

#### **A. Undergraduate Jury Requirements**

Undergraduate students are expected to participate in all departmental juries.

#### **B. Undergraduate Recital Requirements**

Undergraduate students concentrating in performance are required to perform a full recital during the senior year. This capstone requirement is satisfied upon successful completion of both a juried recital hearing and the public performance of the same recital program. The recital hearing is the mechanism through which a student receives faculty approval to proceed with the public performance. This approval includes both the contents of the program as well as the student's preparation. The hearing is at least twenty minutes in length and occurs no less than three weeks before the public performance, with a minimum of two faculty members (recital hearing jury) present, including the major teacher. The hearing may include any portions of the recital program selected by the faculty in attendance. At the hearing, the student must provide a printed copy of the recital program containing titles, composers, and timings of pieces.

Written comments and a pass/fail grade for the recital hearing are given by each faculty member. A majority of the recital hearing jury must approve the recital hearing. In cases in which a majority of the faculty do not assign a passing grade, remediation for successful completion of the recital hearing is recommended and an appropriate timeline for a second hearing is established.

Undergraduate composition students are required to produce one recital of their works under the guidance of faculty in the composition department.

#### **C. Minimum Grade Point Averages, Probation, and Non-Continuation**

Students in the School of Music are expected to achieve and maintain certain minimum Grade Point Averages (GPAs). Failure to achieve and/or maintain these minimum GPAs results in placement on probation and ultimately in non-continuation in the program. Specific information about minimum GPA requirements, probation and non-continuation is available in the Institutional Policies Section of the Bulletin.

### **IV. Courses, Concentrations, and Curriculum Models**

The requirements for each concentration offered by the School of Music are detailed on the following pages through curriculum models. The requirements for the four-year Bachelor of Music program are given first. These are followed by the requirements for the two-year Undergraduate Arts Certificate in Music. These curriculum models are then followed by a list of courses offered through the School of Music.

## BRASS: Trumpet, Horn, Trombone, Tuba, and Euphonium

BM Degree Total	125 credits	Music Course Total	83 credits
		Liberal Arts Course Total	36 credits
		Unrestricted Music or Liberal Arts Credits <sup>1</sup>	6 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 51X0	Large Ensemble or Chamber Ensemble <sup>3</sup>	1	1	2
MUS 1611, 1612	Foundations of Music: Theory I & II	2	2	4
MUS 1621, 1622	Foundations of Music: Aural Skills I & II	2	2	4
MUS 1631, 1632	Foundations of Music: Keyboard Skills I & II	2	2	4
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
MAT or SCI	Math or Science Elective	-	3	3
<b>Year One Total</b>		<b>14</b>	<b>16</b>	<b>30</b>
<b>Year Two</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 51X0	Large Ensemble or Chamber Ensemble <sup>3</sup>	1	1	2
MUS 2611, 2612	Foundations of Music: Theory III & IV	2	2	4
MUS 2621, 2622	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2631, 2632	Foundations of Music: Keyboard Skills III & IV	2	2	4
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
HUM 2101	Self, Society, and Cosmos	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>16</b>	<b>15</b>	<b>31</b>
<b>Year Three</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 51X0	Large Ensemble or Chamber Ensemble <sup>3</sup>	1	1	2
MUS 3330	Brass Symphonic Repertoire	1	1	2
MUS 361X or MUS 362X	Theory Analysis Elective	2	-	2
MUS 371X or MUS 372X	Music History/Literature Electives (choose 2 courses)	2	2	4
MUS 3301, 3302	Career Development Seminar I & II	1	1	2
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
HUM or HIS	Humanities or History Elective	3	-	3
WRI or LIT	Writing or Literature Elective	-	3	3
PSY or PHI	Psychology or Philosophy Elective	3	-	3
	Liberal Arts Elective <sup>4</sup>	-	3	3
<b>Year Three Total</b>		<b>17</b>	<b>14</b>	<b>31</b>
<b>Year Four</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 4080	Graduation Recital	-	1	1
MUS 51X0	Large Ensemble or Chamber Ensemble <sup>3</sup>	1	1	2
MUS 3811, 3812	Orchestration I & II	2	2	4
	Music Electives (total of 4 credits) <sup>5</sup>	2	2	4
MUS 5599	Intensive Arts Projects	1	-	1
	Liberal Arts Electives (choose 2 courses) <sup>4</sup>	3	3	6
	Liberal Arts Elective (choose 1 additional course) <sup>4</sup>	3	-	3
<b>Year Four Total</b>		<b>15</b>	<b>12</b>	<b>27</b>
<b>Unrestricted Music/Liberal Arts Credits<sup>1</sup></b>				<b>6</b>

<sup>1</sup>Unrestricted Music or Liberal Arts Credits may be fulfilled at any time during the four years of the program using any course offered through the School of Music or the Division of Liberal Arts.

<sup>2</sup>Lessons earn either 2 or 3 credits, determined by the concentration teacher with approval of the Dean of the School of Music (or designee).

<sup>3</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 51X0 may be used to fulfill the minimum requirement. Large Ensemble assignments are made by the ensemble directors in consultation with the major teacher; Chamber Ensemble assignments are approved by the major teacher.

<sup>4</sup>Liberal Arts elective credits may be fulfilled using any course offered through the Division of Liberal Arts.

<sup>5</sup>Music elective credits may be fulfilled using any course offered through the School of Music except for ensemble courses.

## 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 lectures/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 present their work to the entire composition faculty for feedback and commentary.

In addition, undergraduate composition students are required to demonstrate a level of proficiency that permits competent use of a keyboard in the compositional process. Students who do not pass the minimum proficiency test are given tutoring sessions with a graduate piano major in order to prepare to retake the test.

## COMPOSITION (Continued)

BM Degree Total	125 credits	Music Course Total	85 credits
		Liberal Arts Course Total	36 credits
		Unrestricted Music or Liberal Arts Credits <sup>1</sup>	4 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
MUS 3070	Composition Lessons <sup>2</sup>	2	2	4
MUS 3071	Composition Seminar	1	1	2
MUS 51X0 or MUS 52X0	Ensembles <sup>3</sup>	1	1	2
MUS 3811, 3812	Orchestration I & II	2	2	4
MUS 1611, 1612	Foundations of Music: Theory I & II	2	2	4
MUS 1621, 1622	Foundations of Music: Aural Skills I & II	2	2	4
MUS 1631, 1632	Foundations of Music: Keyboard Skills I & II	2	2	4
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
MAT or SCI	Math or Science Elective	-	3	3
<b>Year One Total</b>		<b>16</b>	<b>18</b>	<b>34</b>
<b>Year Two</b>				
MUS 3070	Composition Lessons <sup>2</sup>	2	2	4
MUS 3071	Composition Seminar	1	1	2
MUS 3821, 3822	Counterpoint I & II	2	2	4
MUS 2611, 2612	Foundations of Music: Theory III & IV	2	2	4
MUS 2621, 2622	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2631, 2632	Foundations of Music: Keyboard Skills III & IV	2	2	4
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
HUM 2101	Self, Society, and Cosmos	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>17</b>	<b>16</b>	<b>33</b>
<b>Year Three</b>				
MUS 3070	Composition Lessons <sup>2</sup>	2	2	4
MUS 3071	Composition Seminar	1	1	2
MUS 3471	Music Technology: Synthesis and Multimedia	2	-	2
MUS 3472	Music Technology: Digital Audio and Recording	-	2	2
MUS 361X or MUS 362X	Theory Analysis Elective	2	-	2
MUS 371X or MUS 372X	Music History/Literature Elective	-	2	2
MUS 3301, 3302	Career Development Seminar I & II	1	1	2
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
HUM or HIS	Humanities or History Elective	3	-	3
WRI or LIT	Writing or Literature Elective	-	3	3
PSY or PHI	Psychology or Philosophy Elective	-	3	3
<b>Year Three Total</b>		<b>12</b>	<b>14</b>	<b>26</b>
<b>Year Four</b>				
MUS 3070	Composition Lessons <sup>2</sup>	2	2	4
MUS 3071	Composition Seminar	1	1	2
MUS 4080	Graduation Recital	-	1	1
MUS 3473	Film Composition	2	-	2
MUS 3881, 3882	Instrumental Conducting I & II	2	2	4
MUS 371X or MUS 372X	Music History/Literature Elective	2	-	2
MUS 5599	Intensive Arts Projects	1	-	1
	Liberal Arts Electives (choose 2 courses) <sup>4</sup>	3	3	6
	Liberal Arts Electives (choose 2 additional courses) <sup>4</sup>	3	3	6
<b>Year Four Total</b>		<b>16</b>	<b>12</b>	<b>28</b>
<b>Unrestricted Music/Liberal Arts Credits<sup>1</sup></b>				<b>4</b>

<sup>1</sup> Unrestricted Music or Liberal Arts Credits may be fulfilled at any time during the four years of the program using any course offered through the School of Music or the Division of Liberal Arts.

<sup>2</sup> Lessons earn either 2 or 3 credits, determined by the composition teacher with approval of the Dean of the School of Music (or designee).

<sup>3</sup> Any combination of MUS 51X0 and MUS 52X0 may be used to fulfill the minimum requirement.

<sup>4</sup> Liberal Arts elective credits may be fulfilled using any course offered through the Division of Liberal Arts.

## GUITAR

BM Degree Total

125 credits

Music Course Total

Liberal Arts Course Total

Unrestricted Music or Liberal Arts Credits<sup>1</sup>

85 credits

36 credits

4 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 1611, 1612	Foundations of Music: Theory I & II	2	2	4
MUS 1621, 1622	Foundations of Music: Aural Skills I & II	2	2	4
MUS 1631, 1632	Foundations of Music: Keyboard Skills I & II	2	2	4
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
MAT or SCI	Math or Science Elective	-	3	3
<b>Year One Total</b>		<b>13</b>	<b>15</b>	<b>28</b>
<b>Year Two</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 5210 or MUS 51X0	Guitar Ensemble, Chamber Ensemble or Large Ensemble <sup>3</sup>	1	1	2
MUS 2611, 2612	Foundations of Music: Theory III & IV	2	2	4
MUS 2621, 2622	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2631, 2632	Foundations of Music: Keyboard Skills III & IV	2	2	4
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
HUM 2101	Self, Society, and Cosmos	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>16</b>	<b>15</b>	<b>31</b>
<b>Year Three</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 5210 or MUS 51X0	Guitar Ensemble, Chamber Ensemble or Large Ensemble <sup>3</sup>	1	1	2
MUS 3481, 3482	Guitar History and Literature I & II	2	2	4
MUS 361X or MUS 362X	Theory Analysis Elective	2	-	2
MUS 371X or MUS 372X	Music History/Literature Electives (choose 2 courses)	2	2	4
MUS 3301, 3302	Career Development Seminar I & II	1	1	2
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
HUM or HIS	Humanities or History Elective	3	-	3
WRI or LIT	Writing or Literature Elective	-	3	3
PSY or PHI	Psychology or Philosophy Elective	3	-	3
	Liberal Arts Elective <sup>4</sup>	-	3	3
<b>Year Three Total</b>		<b>18</b>	<b>15</b>	<b>33</b>
<b>Year Four</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 4080	Graduation Recital	-	1	1
MUS 3483, 3484	Guitar Pedagogy I & II	2	2	4
	Music Electives (total of 8 credits) <sup>5</sup>	4	4	8
MUS 5599	Intensive Arts Projects	1	-	1
	Liberal Arts Electives (choose 2 courses) <sup>4</sup>	3	3	6
	Liberal Arts Elective (choose 1 additional course) <sup>4</sup>	3	-	3
<b>Year Four Total</b>		<b>16</b>	<b>13</b>	<b>29</b>
<b>Unrestricted Music/Liberal Arts Credits<sup>1</sup></b>				<b>4</b>

<sup>1</sup> Unrestricted Music or Liberal Arts Credits may be fulfilled at any time during the four years of the program using any course offered through the School of Music or the Division of Liberal Arts.

<sup>2</sup> Lessons earn either 2 or 3 credits, determined by the concentration teacher with approval of the Dean of the School of Music (or designee).

<sup>3</sup> All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 5210 and MUS 51X0 may be used to fulfill the minimum requirement. Guitar Ensemble and Chamber Ensemble assignments are approved by the major teacher; Large Ensemble assignments are made by the ensemble directors in consultation with the major teacher.

<sup>4</sup> Liberal Arts elective credits may be fulfilled using any course offered through the Division of Liberal Arts.

<sup>5</sup> Music elective credits may be fulfilled using any course offered through the School of Music except for ensemble courses.



# HARP

BM Degree Total

125 credits

Music Course Total

83 credits

Liberal Arts Course Total

36 credits

Unrestricted Music or Liberal Arts Credits<sup>1</sup>

6 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 51X0	Large Ensemble or Chamber Ensemble <sup>3</sup>	1	1	2
MUS 1611, 1612	Foundations of Music: Theory I & II	2	2	4
MUS 1621, 1622	Foundations of Music: Aural Skills I & II	2	2	4
MUS 1631, 1632	Foundations of Music: Keyboard Skills I & II	2	2	4
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
MAT or SCI	Math or Science Elective	-	3	3
<b>Year One Total</b>		<b>14</b>	<b>16</b>	<b>30</b>
<b>Year Two</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 51X0	Large Ensemble or Chamber Ensemble <sup>3</sup>	1	1	2
MUS 2010	Required Secondary Instrument: Piano	1	1	2
MUS 2611, 2612	Foundations of Music: Theory III & IV	2	2	4
MUS 2621, 2622	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2631, 2632	Foundations of Music: Keyboard Skills III & IV	2	2	4
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
HUM 2101	Self, Society, and Cosmos	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>17</b>	<b>16</b>	<b>33</b>
<b>Year Three</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 51X0	Large Ensemble or Chamber Ensemble <sup>3</sup>	1	1	2
MUS 3381	Harp Literature	2	-	2
MUS 3382	Harp Pedagogy	-	2	2
MUS 361X or MUS 362X	Theory Analysis Elective	2	-	2
MUS 3301, 3302	Career Development Seminar I & II	1	1	2
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
HUM or HIS	Humanities or History Elective	3	-	3
WRI or LIT	Writing or Literature Elective	-	3	3
PSY or PHI	Psychology or Philosophy Elective	3	-	3
	Liberal Arts Elective <sup>4</sup>	-	3	3
<b>Year Three Total</b>		<b>16</b>	<b>13</b>	<b>29</b>
<b>Year Four</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 4080	Graduation Recital	-	1	1
MUS 51X0	Large Ensemble or Chamber Ensemble <sup>3</sup>	1	1	2
MUS 371X or MUS 372X	Music History/Literature Electives (choose 2 courses)	2	2	4
	Music Electives (total of 4 credits) <sup>5</sup>	2	2	4
MUS 5599	Intensive Arts Projects	1	-	1
	Liberal Arts Electives (choose 2 courses) <sup>4</sup>	3	3	6
	Liberal Arts Elective (choose 1 additional course) <sup>4</sup>	3	-	3
<b>Year Four Total</b>		<b>15</b>	<b>12</b>	<b>27</b>
<b>Unrestricted Music/Liberal Arts Credits<sup>1</sup></b>				<b>6</b>

<sup>1</sup> Unrestricted Music or Liberal Arts Credits may be fulfilled at any time during the four years of the program using any course offered through the School of Music or the Division of Liberal Arts.

<sup>2</sup> Lessons earn either 2 or 3 credits, determined by the concentration teacher with approval of the Dean of the School of Music (or designee).

<sup>3</sup> All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 51X0 may be used to fulfill the minimum requirement. Large Ensemble assignments are made by the ensemble directors in consultation with the major teacher; Chamber Ensemble assignments are approved by the major teacher.

<sup>4</sup> Liberal Arts elective credits may be fulfilled using any course offered through the Division of Liberal Arts.

<sup>5</sup> Music elective credits may be fulfilled using any course offered through the School of Music except for ensemble courses.

# ORGAN

BM Degree Total

125 credits

Music Course Total

84 credits

Liberal Arts Course Total

36 credits

Unrestricted Music or Liberal Arts Credits<sup>1</sup>

5 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 2010	Required Secondary Instrument: Harpsichord	1	1	2
MUS 1611, 1612	Foundations of Music: Theory I & II	2	2	4
MUS 1621, 1622	Foundations of Music: Aural Skills I & II	2	2	4
MUS 1641, 1642	Foundations of Music: Keyboard Skills I & II for Pianists and Organists	1	1	2
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
MAT or SCI	Math or Science Elective	-	3	3
<b>Year One Total</b>		<b>13</b>	<b>15</b>	<b>28</b>
<b>Year Two</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 51X0 or MUS 52X0	Large Ensemble or Chamber Ensemble <sup>3</sup>	1	1	2
MUS 2611, 2612	Foundations of Music: Theory III & IV	2	2	4
MUS 2621, 2622	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2641, 2642	Foundations of Music: Keyboard Skills III & IV for Pianists and Organists	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
HUM 2101	Self, Society, and Cosmos	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>15</b>	<b>14</b>	<b>29</b>
<b>Year Three</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 3441, 3442	Organ History and Literature I & II	2	2	4
MUS 3821, 3822	Counterpoint I & II	2	2	4
MUS 361X or MUS 362X	Theory Analysis Elective	2	-	2
MUS 371X or MUS 372X	Music History/Literature Electives (choose 2 courses)	2	2	4
MUS 3301, 3302	Career Development Seminar I & II	1	1	2
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
HUM or HIS	Humanities or History Elective	3	-	3
WRI or LIT	Writing or Literature Elective	-	3	3
PSY or PHI	Psychology or Philosophy Elective	3	-	3
	Liberal Arts Elective <sup>4</sup>	-	3	3
<b>Year Three Total</b>		<b>19</b>	<b>16</b>	<b>35</b>
<b>Year Four</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 4080	Graduation Recital	-	1	1
MUS 51X0 or MUS 52X0	Large Ensemble or Chamber Ensemble <sup>3</sup>	1	1	2
MUS 3443, 3444	Sacred Music Skills I & II	2	2	4
MUS 3445	Organ Pedagogy	1	-	1
MUS 3883, 3884	Choral Conducting I & II	2	2	4
MUS 5599	Intensive Arts Projects	1	-	1
	Liberal Arts Electives (choose 2 courses) <sup>4</sup>	3	3	6
	Liberal Arts Elective (choose 1 additional course) <sup>4</sup>	3	-	3
<b>Year Four Total</b>		<b>16</b>	<b>12</b>	<b>28</b>
<b>Unrestricted Music/Liberal Arts Credits<sup>1</sup></b>				<b>5</b>

<sup>1</sup> Unrestricted Music or Liberal Arts Credits may be fulfilled at any time during the four years of the program using any course offered through the School of Music or the Division of Liberal Arts.

<sup>2</sup> Lessons earn either 2 or 3 credits, determined by the concentration teacher with approval of the Dean of the School of Music (or designee).

<sup>3</sup> All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 51X0 and MUS 52X0 may be used to fulfill the minimum requirement. Large Ensemble assignments are made by the ensemble directors in consultation with the major teacher; Chamber Ensemble assignments are approved by the major teacher.

<sup>4</sup> Liberal Arts elective credits may be fulfilled using any course offered through the Division of Liberal Arts.

## PERCUSSION

BM Degree Total	125 credits	Music Course Total	85 credits
		Liberal Arts Course Total	36 credits
		Unrestricted Music or Liberal Arts Credits <sup>1</sup>	4 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 5170	Large Ensembles for Percussion	1	1	2
MUS 5230	Percussion Ensemble	1	1	2
MUS 1611, 1612	Foundations of Music: Theory I & II	2	2	4
MUS 1621, 1622	Foundations of Music: Aural Skills I & II	2	2	4
MUS 1631, 1632	Foundations of Music: Keyboard Skills I & II	2	2	4
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
MAT or SCI	Math or Science Elective	-	3	3
<b>Year One Total</b>		<b>15</b>	<b>17</b>	<b>32</b>
<b>Year Two</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 5170 or MUS 286X	Large Ensembles for Percussion or Percussion Internship <sup>3</sup>	1	1	2
MUS 5230	Percussion Ensemble	1	1	2
MUS 2611, 2612	Foundations of Music: Theory III & IV	2	2	4
MUS 2621, 2622	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2631, 2632	Foundations of Music: Keyboard Skills III & IV	2	2	4
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
HUM 2101	Self, Society, and Cosmos	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>17</b>	<b>16</b>	<b>33</b>
<b>Year Three</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 5170 or MUS 286X	Large Ensembles for Percussion or Percussion Internship <sup>3</sup>	1	1	2
MUS 5230	Percussion Ensemble	1	1	2
MUS 361X or MUS 362X	Theory Analysis Elective	2	-	2
MUS 3301, 3302	Career Development Seminar I & II	1	1	2
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
WRI or LIT	Writing or Literature Elective	3	-	3
HUM or HIS	Humanities or History Elective	-	3	3
PSY or PHI	Psychology or Philosophy Elective	3	-	3
	Liberal Arts Elective <sup>4</sup>	-	3	3
<b>Year Three Total</b>		<b>15</b>	<b>12</b>	<b>27</b>
<b>Year Four</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 4080	Graduation Recital	-	1	1
MUS 5170 or MUS 286X	Large Ensembles for Percussion or Percussion Internship <sup>3</sup>	1	1	2
MUS 5230	Percussion Ensemble	1	1	2
MUS 371X or MUS 372X	Music History/Literature Electives (choose 2 courses)	2	2	4
	Music Electives (total of 4 credits) <sup>5</sup>	2	2	4
MUS 5599	Intensive Arts Projects	1	-	1
	Liberal Arts Electives (choose 2 courses) <sup>4</sup>	3	3	6
	Liberal Arts Elective (choose 1 additional course) <sup>4</sup>	3	-	3
<b>Year Four Total</b>		<b>16</b>	<b>13</b>	<b>29</b>
<b>Unrestricted Music/Liberal Arts Credits<sup>1</sup></b>				<b>4</b>

<sup>1</sup> Unrestricted Music or Liberal Arts Credits may be fulfilled at any time during the four years of the program using any course offered through the School of Music or the Division of Liberal Arts.

<sup>2</sup> Lessons earn either 2 or 3 credits, determined by the concentration teacher with approval of the Dean of the School of Music (or designee).

<sup>3</sup> In consultation with the Percussion Faculty Advisor, a student chooses whether to participate in MUS 5170: Large Ensembles for Percussion or to complete a Percussion Internship. Percussion Internships are to be chosen from the following: MUS 2861: Composition and Coaching in the Marching Arts; MUS 2862: Fundamentals of Music Education and Outreach in Public Schools; MUS 2863: Fundamentals of Dance Accompanying; and MUS 2864: Fundamentals of Interactive Community Drumming.

<sup>4</sup> Liberal Arts elective credits may be fulfilled using any course offered through the Division of Liberal Arts. For the student with a special interest in entrepreneurial preparedness, the following (or similar) courses might be of particular benefit: MAT 1200: Foundations of Finance; WRI 2520: Writing for Your Profession; and COM 1100: Public Speaking.

<sup>5</sup> Music elective credits may be fulfilled using any course offered through the School of Music except for ensemble courses. For the student with a special

interest in entrepreneurial preparedness, MUS 3472: Music Technology: Digital Audio and Recording might be of particular benefit.

## PIANO

BM Degree Total	125 credits	Music Course Total	83 credits
		Liberal Arts Course Total	36 credits
		Unrestricted Music or Liberal Arts Credits <sup>1</sup>	6 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 5240	Collaborative Piano Class	1	1	2
MUS 1611, 1612	Foundations of Music: Theory I & II	2	2	4
MUS 1621, 1622	Foundations of Music: Aural Skills I & II	2	2	4
MUS 1641, 1642	Foundations of Music: Keyboard Skills I & II for Pianists and Organists	1	1	2
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
MAT or SCI	Math or Science Elective	-	3	3
<b>Year One Total</b>		<b>13</b>	<b>15</b>	<b>28</b>
<b>Year Two</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 5180 or MUS 5240	Chamber Ensemble or Collaborative Piano Class	1	1	2
MUS 2611, 2612	Foundations of Music: Theory III & IV	2	2	4
MUS 2621, 2622	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2641, 2642	Foundations of Music: Keyboard Skills III & IV for Pianists and Organists	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
HUM 2101	Self, Society, and Cosmos	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>15</b>	<b>14</b>	<b>29</b>
<b>Year Three</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 5180	Chamber Ensemble	1	1	2
MUS 3541, 3542	Piano Literature I & II	2	2	4
MUS 361X or MUS 362X	Theory Analysis Elective	2	-	2
MUS 371X or MUS 372X	Music History/Literature Electives (choose 2 courses)	2	2	4
MUS 3301, 3302	Career Development Seminar I & II	1	1	2
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
HUM or HIS	Humanities or History Elective	3	-	3
WRI or LIT	Writing or Literature Elective	-	3	3
PSY or PHI	Psychology or Philosophy Elective	3	-	3
	Liberal Arts Elective <sup>3</sup>	-	3	3
<b>Year Three Total</b>		<b>18</b>	<b>15</b>	<b>33</b>
<b>Year Four</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 4080	Graduation Recital	-	1	1
MUS 3543	Piano Literature III	2	-	2
MUS 3544	Piano Pedagogy	-	2	2
	Music Electives (total of 8 credits) <sup>4</sup>	4	4	8
MUS 5599	Intensive Arts Projects	1	-	1
	Liberal Arts Electives (choose 2 courses) <sup>4</sup>	3	3	6
	Liberal Arts Elective (choose 1 additional course) <sup>4</sup>	3	-	3
<b>Year Four Total</b>		<b>16</b>	<b>13</b>	<b>29</b>
<b>Unrestricted Music/Liberal Arts Credits<sup>1</sup></b>				<b>6</b>

<sup>1</sup> Unrestricted Music or Liberal Arts Credits may be fulfilled at any time during the four years of the program using any course offered through the School of Music or the Division of Liberal Arts.

<sup>2</sup> Lessons earn either 2 or 3 credits, determined by the concentration teacher with approval of the Dean of the School of Music (or designee).

<sup>3</sup> Liberal Arts elective credits may be fulfilled using any course offered through the Division of Liberal Arts.

<sup>4</sup> Music elective credits may be fulfilled using any course offered through the School of Music except for ensemble courses.

## STRINGS: Violin, Viola, Violoncello, and Double Bass

BM Degree Total	125 credits	Music Course Total	83 credits
		Liberal Arts Course Total	36 credits
		Unrestricted Music or Liberal Arts Credits <sup>1</sup>	6 credits

Year One		Credits per Semester		Total Credits
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 5110 or MUS 5180	Orchestra or Chamber Ensemble <sup>3</sup>	1	1	2
MUS 1611, 1612	Foundations of Music: Theory I & II	2	2	4
MUS 1621, 1622	Foundations of Music: Aural Skills I & II	2	2	4
MUS 1631, 1632	Foundations of Music: Keyboard Skills I & II	2	2	4
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
MAT or SCI	Math or Science Elective	-	3	3
<b>Year One Total</b>		<b>14</b>	<b>16</b>	<b>30</b>
<b>Year Two</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 5110 or MUS 5180	Orchestra or Chamber Ensemble <sup>3</sup>	1	1	2
MUS 2611, 2612	Foundations of Music: Theory III & IV	2	2	4
MUS 2621, 2622	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2631, 2632	Foundations of Music: Keyboard Skills III & IV	2	2	4
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
HUM 2101	Self, Society, and Cosmos	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>16</b>	<b>15</b>	<b>31</b>
<b>Year Three</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 5110 or MUS 5180	Orchestra or Chamber Ensemble <sup>3</sup>	1	1	2
MUS 33XX	Symphonic Repertoire <sup>4</sup>	1	1	2
MUS 361X or MUS 362X	Theory Analysis Elective	2	-	2
MUS 371X or MUS 372X	Music History/Literature Electives (choose 2 courses)	2	2	4
MUS 3301, 3302	Career Development Seminar I & II	1	1	2
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
HUM or HIS	Humanities or History Elective	3	-	3
WRI or LIT	Writing or Literature Elective	-	3	3
PSY or PHI	Psychology or Philosophy Elective	3	-	3
	Liberal Arts Elective <sup>5</sup>	-	3	3
<b>Year Three Total</b>		<b>17</b>	<b>14</b>	<b>31</b>
<b>Year Four</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 4080	Graduation Recital	-	1	1
MUS 5110 or MUS 5180	Orchestra or Chamber Ensemble <sup>3</sup>	1	1	2
	Music Electives (total of 8 credits) <sup>6</sup>	4	4	8
MUS 5599	Intensive Arts Projects	1	-	1
	Liberal Arts Electives (choose 2 courses) <sup>4</sup>	3	3	6
	Liberal Arts Elective (choose 1 additional course) <sup>4</sup>	3	-	3
<b>Year Four Total</b>		<b>15</b>	<b>12</b>	<b>27</b>
<b>Unrestricted Music/Liberal Arts Credits<sup>1</sup></b>				<b>6</b>

<sup>1</sup> Unrestricted Music or Liberal Arts Credits may be fulfilled at any time during the four years of the program using any course offered through the School of Music or the Division of Liberal Arts.

<sup>2</sup> Lessons earn either 2 or 3 credits, determined by the concentration teacher with approval of the Dean of the School of Music (or designee).

<sup>3</sup> All music students must perform in ensembles as assigned, even beyond the minimum. Minimum requirement: 6 semesters of Orchestra (MUS 5110); 2 semesters of Chamber Ensemble (MUS 5180). Orchestra assignments are made by the orchestra director in consultation with the major teacher; Chamber Ensemble assignments are approved by the major teacher.

<sup>4</sup> Symphonic Repertoire: Violinists take MUS 3340; Violists take MUS 3350; Violoncellists take MUS 3360; Double Bassists take MUS 3370.

<sup>5</sup> Liberal Arts elective credits may be fulfilled using any course offered through the Division of Liberal Arts.

<sup>6</sup> Music elective credits may be fulfilled using any course offered through the School of Music except for ensemble courses.

## VOICE

BM Degree Total	129 credits	Music Course Total	90 credits
		Foreign Language Course Total	18 credits
		Liberal Arts Course Total	21 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
MUS 3010	Lessons <sup>1</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 5260	Cantata Singers	1	1	2
MUS 1461	Introduction to Vocal Diction	2	-	2
MUS 1463, 1464	Dance/Movement for Singers I & II	1	1	2
MUS 1611, 1612	Foundations of Music: Theory I & II	2	2	4
MUS 1621, 1622	Foundations of Music: Aural Skills I & II	2	2	4
MUS 1631, 1632	Foundations of Music: Keyboard Skills I & II	2	2	4
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
ITA 1101, 1102	Elementary Italian I & II	3	3	6
<b>Year One Total</b>		<b>20</b>	<b>17</b>	<b>37</b>
<b>Year Two</b>				
MUS 3010	Lessons <sup>1</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 5260	Cantata Singers	1	1	2
MUS 2461, 2462	Acting for Singers I & II	1	1	2
MUS 2463	Introduction to Stage Makeup for Singers	1	-	1
MUS 2611, 2612	Foundations of Music: Theory III & IV	2	2	4
MUS 2621, 2622	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2661, 2662	Foundations of Music: Keyboard Skills III & IV for Singers	2	2	4
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
HUM 2101	Self, Society, and Cosmos	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
GER 1101, 1102	Elementary German I & II	3	3	6
<b>Year Two Total</b>		<b>21</b>	<b>19</b>	<b>40</b>
<b>Year Three</b>				
MUS 3010	Lessons <sup>1</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 5260	Cantata Singers	1	1	2
MUS 3462	Vocal Diction	-	2	2
MUS 3463, 3464	Vocal Literature I & II	2	2	4
MUS 361X or MUS 362X	Theory Analysis Elective	2	-	2
MUS 3301, 3302	Career Development Seminar I & II	1	1	2
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
FRE 1101, 1102	Elementary French I & II	3	3	6
<b>Year Three Total</b>		<b>13</b>	<b>12</b>	<b>25</b>
<b>Year Four</b>				
MUS 3010	Lessons <sup>1</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 4080	Graduation Recital	-	1	1
MUS 5260	Cantata Singers	1	1	2
MUS 371X or MUS 372X	Music History/Literature Electives (choose 2 courses)	2	2	4
	Music Electives (total of 4 credits) <sup>2</sup>	2	2	4
MUS 5599	Intensive Arts Projects	1	-	1
MAT or SCI	Math or Science Elective	3	-	3
PSY or PHI	Psychology or Philosophy Elective	-	3	3
	Liberal Arts Elective (choose 1 course) <sup>4</sup>	3	-	3
<b>Year Four Total</b>		<b>15</b>	<b>12</b>	<b>27</b>

<sup>1</sup>Lessons earn either 2 or 3 credits, determined by the concentration teacher with approval of the Dean of the School of Music (or designee).

<sup>2</sup>Music elective credits may be fulfilled using any course offered through the School of Music except for ensemble courses; MUS 3460: Opera Workshop may be used to fulfill 2 of these elective credits.



## WOODWINDS: Flute, Oboe, Clarinet, Bassoon, and Saxophone

BM Degree Total	125 credits	Music Course Total	83 credits
		Liberal Arts Course Total	36 credits
		Unrestricted Music or Liberal Arts Credits <sup>1</sup>	6 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 51X0	Large Ensemble or Chamber Ensemble <sup>3</sup>	1	1	2
MUS 1611, 1612	Foundations of Music: Theory I & II	2	2	4
MUS 1621, 1622	Foundations of Music: Aural Skills I & II	2	2	4
MUS 1631, 1632	Foundations of Music: Keyboard Skills I & II	2	2	4
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
ENG 1101, 1102	Composition I & II	3	3	6
MAT or SCI	Math or Science Elective	-	3	3
<b>Year One Total</b>		<b>14</b>	<b>16</b>	<b>30</b>
<b>Year Two</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 51X0	Large Ensemble or Chamber Ensemble <sup>3</sup>	1	1	2
MUS 2611, 2612	Foundations of Music: Theory III & IV	2	2	4
MUS 2621, 2622	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2631, 2632	Foundations of Music: Keyboard Skills III & IV	2	2	4
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
HUM 2101	Self, Society, and Cosmos	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>16</b>	<b>15</b>	<b>31</b>
<b>Year Three</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 51X0	Large Ensemble or Chamber Ensemble <sup>3</sup>	1	1	2
MUS 33XX	Woodwind Repertoire & Pedagogy <sup>4</sup>	1	1	2
MUS 361X or MUS 362X	Theory Analysis Elective	2	-	2
MUS 371X or MUS 372X	Music History/Literature Electives (choose 2 courses)	2	2	4
MUS 3301, 3302	Career Development Seminar I & II	1	1	2
MUS 1090	Performance Hour	0	0	0
MUS 5599	Intensive Arts Projects	1	-	1
HUM or HIS	Humanities or History Elective	3	-	3
WRI or LIT	Writing or Literature Elective	-	3	3
PSY or PHI	Psychology or Philosophy Elective	3	-	3
	Liberal Arts Elective <sup>5</sup>	-	3	3
<b>Year Three Total</b>		<b>17</b>	<b>14</b>	<b>31</b>
<b>Year Four</b>				
MUS 3010	Lessons <sup>2</sup>	2	2	4
MUS 3011	Master Class	1	1	2
MUS 4080	Graduation Recital	-	1	1
MUS 51X0	Large Ensemble or Chamber Ensemble <sup>3</sup>	1	1	2
MUS 3811, 3812 or MUS 3821, 3822	Orchestration I & II Counterpoint I & II	2	2	4
	Music Electives (total of 4 credits) <sup>6</sup>	2	2	4
MUS 5599	Intensive Arts Projects	1	-	1
	Liberal Arts Electives (choose 2 courses) <sup>4</sup>	3	3	6
	Liberal Arts Elective (choose 1 additional course) <sup>4</sup>	3	-	3
<b>Year Four Total</b>		<b>15</b>	<b>12</b>	<b>27</b>
<b>Unrestricted Music/Liberal Arts Credits<sup>1</sup></b>				<b>6</b>

<sup>1</sup> Unrestricted Music or Liberal Arts Credits may be fulfilled at any time during the four years of the program using any course offered through the School of Music or the Division of Liberal Arts.

<sup>2</sup> Lessons earn either 2 or 3 credits, determined by the concentration teacher with approval of the Dean of the School of Music (or designee).

<sup>3</sup> All music students must perform in ensembles as assigned, even beyond the minimum. Minimum requirement: 3 semesters of Large Ensemble (MUS 51X0); 3 semesters of Chamber Ensemble (MUS 5180); 2 semesters of either Large or Chamber Ensemble (MUS 51X0 or MUS 5180). Large Ensemble assignments are made by the ensemble directors in consultation with the major teacher; Chamber Ensemble assignments are approved by the major teacher.

<sup>4</sup> Woodwind majors except saxophonists take MUS 3310: Woodwind Repertoire & Pedagogy: Orchestral Winds; Saxophonists take MUS 3320: Woodwind Repertoire & Pedagogy: Saxophone.

<sup>5</sup> Liberal Arts elective credits may be fulfilled using any course offered through the Division of Liberal Arts.

<sup>6</sup> Music elective credits may be fulfilled using any course offered through the School of Music except for ensemble courses.

## Two-Year Undergraduate Certificate in Performance with Concentrations in:

BRASS: Trumpet, Horn, Trombone, Tuba, and Euphonium

GUITAR

HARP

ORGAN

PERCUSSION

PIANO

STRINGS: Violin, Viola, Violoncello, and Double Bass

VOICE

WOODWINDS: Flute, Oboe, Clarinet, Bassoon, and Saxophone

Certificate Total                      50 credits

<b>Year One</b>		Credits per Semester		Total Credits
MUS 3010	Lessons <sup>1</sup>	3	3	6
MUS 3011	Master Class	1	1	2
MUS 51XX or MUS 52XX	Ensembles <sup>2</sup>	2	2	4
	Music courses appropriate to student's development and interests <sup>3</sup>	6	6	12
MUS 5599	Intensive Arts Projects	1	-	1
<b>Year One Total</b>		<b>13</b>	<b>12</b>	<b>25</b>
<b>Year Two</b>		Credits per Semester		Total Credits
MUS 3010	Lessons <sup>1</sup>	3	3	6
MUS 3011	Master Class	1	1	2
MUS 4080	Graduation Recital	-	1	1
MUS 51XX or MUS 52XX	Ensembles <sup>2</sup>	2	1	3
	Music courses appropriate to student's development and interests <sup>3</sup>	6	6	12
MUS 5599	Intensive Arts Projects	1	-	1
<b>Year Two Total</b>		<b>13</b>	<b>12</b>	<b>25</b>

<sup>1</sup> MUS 3010: Applied Lessons carries either 2 or 3 credits per semester; all applied study in the undergraduate certificate is credited at the higher credit value.

<sup>2</sup> All music students must perform in ensembles as assigned, even beyond the minimum. Large Ensemble assignments are made by the ensemble directors in consultation with the major teacher; Chamber Ensemble assignments are approved by the major teacher.

<sup>3</sup> Courses are chosen in consultation with the student's arts advisor and the approval of the Assistant Dean of Undergraduate Programs in the School of Music.

## Two-Year Undergraduate Certificate in Composition

Certificate Total                      50 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
MUS 3070	Composition Lessons <sup>1</sup>	3	3	6
MUS 3071	Composition Seminar	1	1	2
	Music courses appropriate to student's development and interests <sup>2</sup>	8	8	16
MUS 5599	Intensive Arts Projects	1	-	1
<b>Year One Total</b>		<b>13</b>	<b>12</b>	<b>25</b>
<b>Year Two</b>				
MUS 3070	Composition Lessons <sup>1</sup>	3	3	6
MUS 3071	Composition Seminar	1	1	2
MUS 4080	Graduation Recital	-	1	1
	Music courses appropriate to student's development and interests <sup>2</sup>	8	7	15
MUS 5599	Intensive Arts Projects	1	-	1
<b>Year Two Total</b>		<b>13</b>	<b>12</b>	<b>25</b>

<sup>1</sup> MUS 3070: Composition Lessons carries either 2 or 3 credits per semester; all composition study in the undergraduate certificate is credited at the higher credit value.

<sup>2</sup> Courses are chosen in consultation with the student's arts advisor and the approval of the Assistant Dean of Undergraduate Programs in the School of Music. These courses may include participation in ensembles as appropriate and approved.

## Course Descriptions

Not all courses are offered every semester. Consult the current course schedule for availability.

### **MUS 1010: Non-Required Secondary Instrument** (1 credit)

Study of an instrument other than a student's concentration instrument. **Prerequisite(s)**: Permission of instructor, the student's studio teacher, and the Dean of the School of Music.

### **MUS 1070: Non-Required Secondary Composition** (1 credit)

Private composition lessons for non-composition majors. Limited enrollment. **Prerequisite(s)**: Permission of instructor and the Dean of the School of Music.

### **MUS 1090: Performance Hour** (0 credits; graded P/F)

A weekly forum for students to perform in public before their peers and the faculty. Graded pass/fail.

### **MUS 1331, 1332: Rhythm Section Fundamentals I & II** (1 credit per semester)

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. **Prerequisite(s)** For MUS 1332: MUS 1331 or permission of instructor.

### **MUS 1461: Introduction to Vocal Diction** (2 credits)

Introduction to International Phonetic Alphabet (IPA) symbols and sounds; sounds presented in correlation to English.

### **MUS 1463, 1464: Dance/Movement for Singers I & II** (1 credit per semester)

Basic dance technique to familiarize the student with the fundamentals of body movement and coordination as well as basic dance terms and forms. **Prerequisite(s)** For MUS 1464: MUS 1463 or permission of instructor.

### **MUS 1611, 1612: Foundations of Music: Theory I & II** (2 credits per semester)

Written and aural theory fundamentals (intervals, major and minor scales, triads, seventh chords); two-part species counterpoint; four-part tonal writing and analysis; modulation and phrase structure within binary and ternary form; improvisation and model composition. Coordinates with Aural Skills I & II and Keyboard Skills I & II. **Prerequisite(s)** For MUS 1612: MUS 1611, MUS 1621, and MUS 1631 (if required by curriculum of student's concentration).

### **MUS 1621, 1622: Foundations of Music: Aural Skills I & II** (2 credits per semester)

Aural and written theory fundamentals (scales, intervals, chords); diatonic sight singing and melodic dictation; performance and notation of basic rhythmic patterns; reading fluency in treble, bass, and grand staff; perception of music in melodic, harmonic, and rhythmic gesture. Coordinates with Theory I & II and Keyboard Skills I & II. **Prerequisite(s)** For MUS 1622: MUS 1611, MUS 1621, and MUS 1631 (if required by curriculum of student's concentration).

### **MUS 1631, 1632: Foundations of Music: Keyboard Skills I & II** (2 credits per semester)

Develops fundamental musicianship skills including reading fluency, harmonization, keyboard technique, and ensemble work. Coordinates with Theory I & II and Aural Skills I & II. **Prerequisite(s)** For MUS 1632: MUS 1611, MUS 1621, and MUS 1631.

## **MUS 1641, 1642: Foundations of Music: Keyboard Skills I & II for Pianists and Organists** (1 credit per semester)

Develops skills including reading fluency, transposition, harmonization, improvisation, figured bass realization, and score reading. **Prerequisite(s)** For MUS 1642: MUS 1641.

## **MUS 2010: Required Secondary Instrument** (1 credit)

Students concentrating in certain instruments are required to study a second instrument as an indispensable part of the learning process. Consult the requirements for each concentration.

## **MUS 2461, 2462: Acting for Singers I & II** (1 credit per semester)

Basic acting technique to familiarize the student with stage movement and character development. **Prerequisite(s)** For MUS 2461: MUS 1463 and MUS 1464; **Prerequisite(s)** For MUS 2462: MUS 2461.

## **MUS 2463: 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 2611, 2612: Foundations of Music: Theory III & IV** (2 credits per semester)

Continued in depth exploration of concepts from Theory II including: four-part chromatic writing; advanced modulation; formal analysis of fugal, sonata and rondo procedures; orchestral score familiarity and analysis; introduction to 20th century compositional and analytic techniques.

**Prerequisite(s)** For MUS 2611: MUS 1612, MUS 1622, and MUS 1632 (if required by curriculum of student's concentration); **Prerequisite(s)** For MUS 2612: MUS 2611.

## **MUS 2621, 2622: Foundations of Music: Aural Skills III & IV** (1 credit per semester)

Continued development on more advanced level of skills from Aural Skills II, including: sight singing containing chromaticism, secondary function, and modulation; performance and notation of complex rhythmic patterns; reading in alto, tenor, and soprano clefs; increased perception of music in melodic, harmonic, and rhythmic gesture. **Prerequisite(s)** For MUS 2621: MUS 1612, MUS 1622, and MUS 1632 (if required by curriculum of student's concentration); **Prerequisite(s)** For MUS 2622: MUS 2611 and MUS 2621.

## **MUS 2631, 2632: Foundations of Music: Keyboard Skills III & IV** (2 credits per semester)

Continued development on more advanced level of skills from Keyboard Skills II, with special focus on instrumental transpositions and scores. **Prerequisite(s)** For MUS 2631: MUS 1612, MUS 1622, and MUS 1632 (if required by curriculum of student's concentration); **Prerequisite(s)** For MUS 2632: MUS 2611 and MUS 2631.

## **MUS 2641, 2642: Foundations of Music: Keyboard Skills III & IV for Pianists and Organists** (1 credit per semester)

Continued development on more advanced level of skills from Keyboard Skills II for Pianists and Organists. **Prerequisite(s)** For MUS 2641: MUS 1642; **Prerequisite(s)** For MUS 2642: MUS 2641.

## **MUS 2661, 2662: Foundations of Music: Keyboard Skills III & IV for Singers**

(2 credits per semester)

Continued development on more advanced level of skills from Keyboard Skills II, with special focus on skills necessary to play simple vocal accompaniments and choral scores.

**Prerequisite(s)** For MUS 2661: MUS 1612, MUS 1622, and MUS 1632 (if required by curriculum of student's concentration); **Prerequisite(s)** For MUS 2662: MUS 2611 and MUS 2661.

## **MUS 2711, 2712: History of Musical Styles I & II** (3 credits per semester)

The History of Musical Styles course sequence helps students gain knowledge and understanding of the styles, genres, and cultural contexts of Western art music; develop skills in musical and cultural analysis; and acquire aesthetic and historical appreciation for the music studied. **Prerequisite(s)**: MUS 1612.

## **MUS 2861: Percussion Internship – Composition and Coaching in the Marching Arts** (1 credit)

In this internship, the student will learn to write and arrange percussion scores for use with indoor and outdoor drum lines in varying styles at both the university and high school levels. Through direct contact with area groups, the student will also gain experience working with and coaching drum lines. Activities will be coordinated by UNCSA Percussion Faculty with band directors at appropriate area universities and high schools and will involve a minimum of 45 hours of off-campus work. Evaluation of student progress will be through regular observation of student work and a final music arranging project to be performed and recorded by a drum line. **Prerequisite(s)**: Permission of Percussion Faculty.

## **MUS 2862: Percussion Internship – Fundamentals of Music Education and Outreach in Public Schools** (1 credit)

In this internship, the student will learn to work with public school music teachers at the elementary, middle, and high school levels, providing instrument demonstration, interactive class activities, individual and group instruction, percussion ensemble coaching, instrument repair and maintenance, and rehearsal assistance. Placement of the student with appropriate public school music teachers will be coordinated by UNCSA Percussion Faculty with local public school officials and will involve a minimum of 45 hours of off-campus work. Evaluation of student progress will be made through regular observation of student work and the development of two business plans, one for a private teaching studio and the other for community percussion instruction. **Prerequisite(s)**: Permission of Percussion Faculty.

## **MUS 2863: Percussion Internship – Fundamentals of Dance Accompanying** (1 credit)

In this internship, the student will learn to work with dance instructors and staff accompanists to provide appropriate percussion music with which to accompany dance classes. Activities will be coordinated by UNCSA Percussion Faculty with the Music Director of the UNCSA School of Dance and will involve a minimum of 45 hours of work in appropriate UNCSA dance classes. Evaluation of student progress will be made through regular observation of student performance as a dance accompanist. Initially, this performance will be in collaboration with UNCSA Dance Staff, while the final project will pair the student with a UNCSA Dance Faculty to perform for a class as an unassisted accompanist.

**Prerequisite(s)**: Permission of Percussion Faculty.

## **MUS 2864: Percussion Internship – Fundamentals of Interactive Community Drumming** (1 credit)

In this internship, the student will learn to facilitate drumming activities with community members and institutions, using such activities as hand drumming and drum circles. Partnerships with local organizations such as hospitals, retirement facilities, boys and girls clubs, YMCA/YWCA, and local



charities will introduce the student to the possibilities of building a business that integrates interactive and recreational drumming with other professional musical activities. Partnerships and other activities will be coordinated by UNCSA Percussion Faculty and will involve a minimum of 45 hours of work in appropriate community organizations. Evaluation of student progress will be made through regular observation of the student's activities and the development of a video portfolio of drumming activities that highlights work with different demographic groups. In addition, partnerships with area medical professionals will result in a written report on drumming as an aspect of health care, as well as the preparation of a mock grant application that would seek funding for the further investigation of the connections between drumming activities and health care. **Prerequisite(s)**: Permission of Percussion Faculty.

### **MUS 3010: Lessons** (2 or 3 credits)

One hour per week of individual performance instruction. Number of credits earned determined by the concentration teacher with approval of the Dean of the School of Music (or designee).

### **MUS 3011: Master Class** (1 credit)

Weekly performance class for the purpose of refining performance skills. Included are in-class performance and critique, as well as specialized studies related to the particular concentration of study.

### **MUS 3070: Composition Lessons** (2 or 3 credits)

One hour per week of individual composition lessons. Number of credits earned determined by the composition teacher with approval of the Dean of the School of Music (or designee).

### **MUS 3071: Composition Seminar** (1 credit)

This seminar will include presentations by guests, faculty and student composers on a variety of topics.

### **MUS 3088: Independent Study** (1-3 credits)

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. **Prerequisite(s)**: Permission of instructor and the Dean of the School of Music.

### **MUS 3098: Special Topics in Music** (1-3 credits)

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 topic. **Prerequisite(s)**: Permission of instructor.

### **MUS 3301, 3302: Career Development Seminar I & II** (1 credit per semester)

An introduction to the "business" side of the music profession. Discussions revolve around a variety of topics, including résumés, publicity photos, finding management, dealing with contracts, and taxes. **Prerequisite(s)** For MUS 3302: MUS 3301.

### **MUS 3310: Woodwind Repertoire & Pedagogy: Orchestral Winds** (1 credit)

Study of the major symphonic repertoire, including development of skills and techniques needed in successful orchestral playing. Teaching tools and techniques are discussed and practiced. (May be repeated for elective credit up to two times beyond the minimum curriculum requirement.) **Prerequisite(s)**: Permission of instructor and studio teacher.

### **MUS 3320: Woodwind Repertoire & Pedagogy: Saxophone** (1 credit)

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. (May be repeated for elective credit up to two times beyond the minimum curriculum requirement.)

**Prerequisite(s):** Permission of instructor and studio teacher.

### **MUS 3330: Brass Symphonic Repertoire** (1 credit)

Study of major symphonic repertoire, including the development of skills and techniques needed for successful orchestral playing. (May be repeated for elective credit up to two times beyond the minimum curriculum requirement.) **Prerequisite(s):** Permission of instructor and studio teacher.

### **MUS 3340: Symphonic Repertoire: Violin** (1 credit)

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 final exam is a mock audition behind a screen as in the professional world. (May be repeated for elective credit up to two times beyond the minimum curriculum requirement.)

**Prerequisite(s):** Permission of instructor and studio teacher.

### **MUS 3350: Symphonic Repertoire: Viola** (1 credit)

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 final exam is a mock audition behind a screen as in the professional world. (May be repeated for elective credit up to two times beyond the minimum curriculum requirement.)

**Prerequisite(s):** Permission of instructor and studio teacher.

### **MUS 3360: Symphonic Repertoire: Violoncello** (1 credit)

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 final exam is a mock audition behind a screen as in the professional world. (May be repeated for elective credit up to two times beyond the minimum curriculum requirement.)

**Prerequisite(s):** Permission of instructor and studio teacher.

### **MUS 3370: Symphonic Repertoire: Double Bass** (1 credit)

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 final exam is a mock audition behind a screen as in the professional world. (May be repeated for elective credit up to two times beyond the minimum curriculum requirement.)

**Prerequisite(s):** Permission of instructor and studio teacher.

### **MUS 3381: Harp Literature** (2 credits)

Surveys the literature for the harp (solo and with other instruments, including orchestra) from Renaissance through Contemporary periods.

### **MUS 3382: Harp Pedagogy** (2 credits)

Study of effective teaching techniques for teaching basic harp studies to students. **Prerequisite(s):** MUS 3381.

### **MUS 3441, 3442: Organ History and Literature I & II** (2 credits per semester)

Principles of organ design and construction and the history of the development of the organ. A survey of organ literature from the Robertsbridge Codex (1325) to present compositions will be covered in two semesters. Each semester will include research and performance projects focusing on the performance practices of each period.

### **MUS 3443, 3444: Sacred Music Skills I & II** (2 credits per semester)

Emphasis on skills necessary to become a successful church musician. Improvisation will be an integral part of the course each semester. Units in hymnology, liturgy and worship styles, creative hymn-playing, accompanying, sight-reading, transposition, conducting from the console, rehearsal techniques and church music administration. **Prerequisite(s)** For MUS 3443: MUS 2612, MUS 2622, and MUS 2642, or permission of instructor; **Prerequisite(s)** For MUS 3444: MUS 3443.

### **MUS 3445: Organ Pedagogy** (1 credit)

Students will review, examine, and evaluate pedagogical materials and methods sources, and explore teaching techniques to develop a working knowledge of the instructional literature. Supervised applied teaching will be a significant part of the course. **Prerequisite(s)**: MUS 2612, MUS 2622, and MUS 2642, or permission of instructor.

### **MUS 3460: Opera Workshop** (1 credit)

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(s)**: Permission of instructor and studio teacher.

### **MUS 3462: Vocal Diction** (2 credits)

Using the International Phonetic Alphabet (IPA), study of the rules of "lyric diction" for singing in Italian, rules of diction for singing in German, and rules of Classical "style soutenu" diction for singing in French; for all three languages, application of rules and sound production through singing of repertoire. **Prerequisite(s)**: MUS 1461.

### **MUS 3463, 3464: Vocal Literature I & II** (2 credits per semester)

Surveys the vocal literature from the major stylistic periods with emphasis on style, interpretation, poetic content, performance and program building.

### **MUS 3471: Music Technology: Synthesis and Multimedia** (2 credits)

An introduction to the techniques, equipment and software used in creating music for the concert stage and multimedia. Topics include acoustics, MIDI sequencing, synthesis techniques, sound design and working with multimedia. **Prerequisite(s)**: Permission of instructor.

### **MUS 3472: Music Technology: Digital Audio and Recording** (2 credits)

An introduction to the techniques, equipment and software used in recording and creating music with digital audio. Topics include acoustics, recording with digital audio, microphones, editing, multi-track mixing, signal processing and mastering. **Prerequisite(s)**: Permission of instructor.

### **MUS 3473: Film Composition** (2 credits)

Students are introduced to the creative and technical aspects of composing music for film. Topics include sequencing, synchronization, recording, sound design and sound editing.

**Prerequisite(s):** Permission of instructor.

### **MUS 3481, 3482: Guitar History and Literature I & II** (2 credits per semester)

Surveys the important solo and ensemble literature for the guitar from the Renaissance through Contemporary periods. Includes consideration of the social history and physical development of the guitar, as well as transcription of early tablatures.

### **MUS 3483, 3484: Guitar Pedagogy I & II** (2 credits per semester)

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 3541, 3542: Piano Literature I & II** (2 credits per semester)

Surveys the literature for the piano from the Baroque (keyboard works suitable for performance on the modern piano) through Contemporary periods.

### **MUS 3543: Piano Literature III** (2 credits)

Survey of major works involving piano either in collaboration with voice or in diverse instrumental ensembles.

### **MUS 3544: Piano Pedagogy** (2 credits)

This course is a 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 3611: Symphonies of Johannes Brahms** (2 credits)

The four symphonies of Johannes Brahms form an essential component of late 19th century orchestral repertory. As symphonic masterpieces, they stand in fundamental opposition to Richard Wagner's and Franz Liszt's "Music of the Future." Although considered by many as a reactionary, Brahms was as aware of contemporary musical innovations as he was of earlier music. The symphonies represent the composer's mature work that blends elements from the musical past with contemporary innovation. Our study of this music focuses on Brahms's reinvigoration of classical theme types and formal architectonics. We will also explore Brahms's progressive use of motive and rhythm, as well as his subtle use of musical reference. In addition to gaining factual knowledge about Brahms and his music, the student will learn to identify music from each of the symphonies, recognize abstract phrase categories and important formal structures, engage in discussion about these concepts and learn to express their ideas in written work. In addition, this course will deepen the student's curiosity about Brahms's relation to several of his musical contemporaries. **Prerequisite(s):** MUS 2612 or permission of instructor.

### **MUS 3612: The Etude as Genre** (2 credits)

An etude is generally considered to be a musical composition that develops a specific point of technique. This course explores the historical origins of this genre, its creative maturity during the mid-19th century, and subsequent treatments by late 19th and 20th century composers. Our study will focus on the caprices of Niccolò Paganini and the etudes of Frederic Chopin. Both composers surmount the compositional and aesthetic challenges posed by a genre that served initially a pedagogic function only. Students work individually with the instructor in formulating a paper topic, constructing an outline, writing a draft, and editing a research paper. **Prerequisite(s):** MUS 2612 or permission of instructor.

### **MUS 3613: The Lied Tradition** (2 credits)

The Lied Tradition explores the song settings of Schubert, Schumann, Brahms, Wolf, Mahler and Strauss. Representative works by each composer are analyzed in great detail, illuminating the varied approach to setting a poetic text in the 19th century. In this course, students will sharpen their analytic skills and study major figures in German literature beginning with Goethe and progressing through Romantic poetry and its aftermath. Students will have the opportunity to sing and accompany in class, criticize and learn from recorded performances, and apply their understanding by providing online written assignments that test reading comprehension and completing detailed analyses of four works discussed in class. A take home final exam will consist of two short essays and a score analysis.

**Prerequisite(s):** MUS 2612 or permission of instructor.

### **MUS 3614: Survey and Analysis of Twentieth-Century Music** (2 credits)

Survey and Analysis of Twentieth-Century Music introduces students to a varied selection of influential composers whose major works were composed in the twentieth century. The repertory studied in this class range from 1886 to 1980. In addition to learning basic biographical information about each composer, students will encounter differing approaches to musical composition characteristic of the modern era. Some of the musical approaches explored in this class include transitional, free atonal, serial, poly- or neo-tonal and post- structural techniques. Students learn to identify each of these approaches in specific compositions and recognize them in other twentieth-century works. Students will also acquire a theoretic terminology to speak and write intelligently about twentieth-century music. Most importantly, students will listen actively to a rich and varied musical repertoire.

**Prerequisite(s):** MUS 2612 or permission of the instructor.

### **MUS 3615: Music Since 1945: Challenges to Serialism** (2 credits)

With the publication of the article “Schoenberg is Dead,” Pierre Boulez articulates both a critique of Arnold Schoenberg’s 12 –tone serialism and offers a new vision for the future. *Music Since 1945: Challenges to Serialism* explores several post-war musical trends that either extend or reject aesthetic principles posited by the Second Viennese School. Students in the class study works by major composers from the second half of the 20th century, learn to identify stylistic features, and practice writing critically about modern music from 1945 to the present. **Prerequisite(s):** MUS 2612 or permission of instructor.

### **MUS 3616: Fugues of J.S. Bach's *Well-Tempered Clavier*** (2 credits)

Fugues of the *Well-Tempered Clavier* offers performers and composers an opportunity to study one of Bach’s monumental achievements. Analysis of Bach’s fugal writing reveals his contrapuntal, motivic, and formal ingenuity that served as a model for subsequent composers. By the end of the course, students will have the ability to identify the exterior features of Bach’s fugues, recognize instances of invertible counterpoint, and execute a harmonic analysis in a densely contrapuntal texture.

**Prerequisite(s):** MUS 2612 or permission of instructor.

### **MUS 3617: Introduction to Schenkerian Analysis** (2 credits)

The analytic method of Heinrich Schenker holds special relevance for performers. More than just a cognitive way of understanding music, Schenkerian analysis offers a hierarchical approach to musical listening and performance. Experiencing music as a synthesis of foreground, middleground, and background structures, performers experience a deeper level of musical expression not readily apparent even after many hearings. These insights can shape musical performance in original and compelling ways. By the end of the course, students will be able to relate complex musical surfaces to a simpler harmonic and contrapuntal framework. In addition to completing exercises in rhythmic and voice leading reductions of short musical passages, the student will learn how both small and large musical forms may be conceived as a single linear impulse. **Prerequisite(s):** MUS 2612 or permission of instructor.



### **MUS 3619: Debussy, Stravinsky, and the Rise of Musical Modernism** (2 credits)

The lives of Claude Debussy (1868-1918) and Igor Stravinsky (1882-1971) overlap at a significant point in the early compositional development of the younger composer. In the ten-year period between 1908 and 1918, Stravinsky formulated a visceral harmonic and rhythmic language characteristic of his music. This course explores several works by Debussy that Stravinsky used as compositional models in his early music and the pre-war ballets of the Russian Period (*Firebird*, *Petrushka*, and *The Rite of Spring*). Working with basic scalar constructs, each composer found his own solution to the aesthetic issues posed by late romantic music. Moreover, certain compositional features of Stravinsky's youth persist in his neoclassic and atonal music, thereby unifying this composer's distinct compositional voice. By the end of the course, the student will be able to articulate key historical and stylistic differences between late romanticism and early modernism, gain experience analyzing music in a post-tonal idiom, identify and recognize important musical works by Debussy and Stravinsky, and achieve greater fluency in reading orchestral scores. **Prerequisite(s)**: MUS 2612 or permission of instructor.

### **MUS 3698: Special Topics in Music Theory Analysis** (2 credits)

Focused topics involving various aspects of theoretical analysis. Complements and extends theory work accomplished through the Foundations of Music sequence. **Prerequisite(s)**: MUS 2612 or permission of instructor.

### **MUS 3711: Performance Practices in Early Music** (2 credits)

This course introduces students to technical and aesthetic issues involved in the performance of early music. Although the course primarily focuses on music before c. 1750, performance practices up through the early 19th century will also be explored. Students will develop an intellectual and experiential framework for making historically informed decisions in musical performance. Through reading, class discussion and listening, hands-on music making, and a term-end performance project, students will gain knowledge of such topics as expression, gesture, and phrasing; articulation, bowings, tonguings, and fingerings; melodic ornamentation and embellishment; vocal production; developments in instrumentmaking; tuning and temperament; notational formats; continuo practices; and improvisation. Assessment will be based on class participation, a bibliography project, and a term-end lecture-performance. **Prerequisite(s)**: MUS 2711 or permission of instructor.

### **MUS 3712: Beethoven's Symphonies** (2 credits)

This course will focus on the symphonies of Ludwig van Beethoven, addressing primarily questions of musical style and structure but also including biographical and cultural contexts and reception history. Students will develop analytical skill and gain understanding of the development of Beethoven's compositional style through listening, score study, and analysis. Assessment will be based on class participation, including small presentations on biographical topics, as well as listening and written tests. **Prerequisite(s)**: MUS 2711 and MUS 2712 or permission of instructor.

### **MUS 3713: Chamber Music of the Classical and Romantic Eras** (2 credits)

This course addresses the development of instrumental chamber music between 1750 and 1900, with a primary emphasis on string chamber music in the Austro-German tradition (including music with piano, clarinet, or other instruments). Enrollment permitting, the primary mode of instruction will be live performance and group analysis. Students will develop the ability to explicate orally the style and structure of chamber music and will gain understanding of individual composers' styles and the historical development of chamber genres. In addition to the primary emphasis on style analysis, we will also address the social contexts of chamber music. Assessment is based on class participation as well as listening and written examinations. **Prerequisite(s)**: MUS 2711 and MUS 2712 or permission of instructor.



### **MUS 3714: Mozart's Operas**(2 credits)

This course surveys Mozart's operas, focusing especially on his three collaborations with librettist Lorenzo da Ponte: *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*. Of particular interest is the composer's use of musical style to effect characterization. Through viewing, listening, score study, reading, and class discussion, students will gain familiarity with conventions of 18th-century opera as well as with the particular works studied in the course. Assessment will be based on class participation, tests, and a term paper/presentation. **Prerequisite(s)**: MUS 2711 or permission of instructor.

### **MUS 3715: Twentieth-Century Opera** (2 credits)

This course explores selected masterpieces of opera from multiple perspectives, including cultural background, libretto, compositional process, analysis of style, tonal language, and structure, staging history, and critical reception. Diverse modern critical perspectives will be incorporated, including feminist readings. Assessment will be based on class participation, tests, and a term paper/presentation. **Prerequisite(s)**: MUS 2711 and MUS 2712 or permission of instructor.

### **MUS 3716: Minimalism & Post-Minimalism** (2 credits)

This course explores the origins, development, and aesthetic philosophy of musical minimalism, focusing on the contribution of the four main minimalists of the late 20th century, LaMonte Young, Terry Riley, Steve Reich, and Philip Glass, as well as on the assimilation of minimalist techniques by younger composers including John Adams and Arvo Pärt. Students will deepen their understanding of minimalist music through readings, class discussion, immersion in minimalist experiences, and through collaboratively presenting a minimalist performance event or experience for the broader campus community. Assessment based on class participation, individual presentations, tests, and a term project. **Prerequisite(s)**: MUS 2711 and MUS 2712 or permission of instructor.

### **MUS 3717: Music in the Visual Arts** (2 credits)

This course examines the cultural meaning of music as reflected in the visual arts and especially painting of selected periods in Western European art history, including the Italian Renaissance, Dutch Baroque, and English Pre-Raphaelite movements. Students will view paintings involving musical subjects from a variety of different perspectives, as social documents, as record of musical performance practices and instrument construction, and as aesthetic objects, including as corollaries to music and literature, whose themes they often share. Through readings and class discussion, students will develop a conceptual framework for approaching works of visual art as well as gain familiarity with the methods and research resources of musical iconography. Assessment based on class participation, tests, and a term paper/presentation. This course is open to non-Music UNC-SA students. **Prerequisite(s)**: HUM 2101 and HUM 21XX (Paths to the Present course) or permission of instructor.

### **MUS 3718: World Music** (2 credits)

This course introduces students to the music of selected world cultures from a variety of geographical regions as well as to the methodologies involved in the study of music of other cultures. Students will gain familiarity with the musical practices of selected cultures through in-class video, guest artists, listening, and reading. Students will develop skills in ethnomusicological analysis by attending and reviewing world music events and by critiquing their own musical culture through an ethnomusicological lens. Assessment based on class participation, tests, and a term paper/presentation. **Prerequisite(s)**: MUS 2711 and MUS 2712 or permission of instructor.

### **MUS 3719: Music in the United States of America** (2 credits)

This survey traces the development of music in the United States from colonial days to the present. Students will develop familiarity with the works and styles of important American composers and gain understanding of the cultural forces that shaped and continue to shape music in this country. Assessment will be based on tests and a term paper/presentation. **Prerequisite(s)**: MUS 2711 and MUS 2712 or permission of instructor.

### **MUS 3798: Special Topics in Music History/Literature** (2 credits)

Focused topics involving various aspects of music history and/or literature. Complements and extends work accomplished through the History of Musical Styles sequence. **Prerequisite(s)**: MUS 2711 and MUS 2712 or permission of instructor.

### **MUS 3811, 3812: Orchestration I & II** (2 credits per semester)

Detailed study of instrumentation, orchestration, history of orchestration, and survey of acoustics as applied to orchestral instruments. **Prerequisite(s)** for MUS 3812: MUS 3811 or permission of instructor.

### **MUS 3821, 3822: Counterpoint I & II** (2 credits per semester)

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. **Prerequisite(s)** for MUS 3822: MUS 3821 or permission of instructor.

### **MUS 3831, 3832: Jazz Improvisation I & II** (2 credits per semester)

Provides students with the aural, technical, and theoretical skills required for jazz improvising. In addition, students learn a minimum of jazz repertoire. **Prerequisite(s)**: Permission of instructor.

### **MUS 3833, 3834: Jazz Arranging I & II** (2 credits per semester)

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. **Prerequisite(s)**: MUS 3832 or permission of instructor.

### **MUS 3881, 3882: Instrumental Conducting I & II** (2 credits per semester)

Study of the basic conducting techniques pertinent to instrumental performance, with emphasis upon instrumental balance, articulation and phrasing. Laboratory conducting sessions with School of Music instrumental ensembles. **Prerequisite(s)** for MUS 3881: MUS 2711 and 2712 or permission of instructor; **Prerequisite(s)** for MUS 3882: MUS 3881 or permission of instructor.

### **MUS 3883, 3884: Choral Conducting I & II** (2 credits per semester)

Study of basic conducting techniques, with emphasis on those needed for choral singing. The course begins with basic conducting gestures, continues with an exploration of choral singing and choral sound, and concludes with considerations involving orchestral techniques and choral/orchestral works. Includes laboratory conducting session with School of Music vocal/choral ensembles.

**Prerequisite(s)** For MUS 3883: MUS 2711 and 2712 or permission of instructor;

**Prerequisite(s)** For MUS 3884: MUS 3883 or permission of instructor.

**MUS 4080: Graduation Recital** (1 credit)

Performance project by the student with permission from the area of concentration. It may include specific requirements as dictated by the concentration teacher.

**MUS 5010: Private Lessons for Non-Matriculated Students (Special Students)** (4 credits)

Private instruction in an instrument, voice or composition for special (non-matriculating) students. This includes a one-hour weekly lesson and participation in the instructor's weekly studio class. This class includes in-class performance and critique in addition to specialized studies related to the particular concentration area, such as reed-making for oboists.

**MUS 5110: Orchestra** (1 credit)

Preparation and public performance of representative works from the symphonic literature, including opera and dance. Performances on- and off-campus. **Prerequisite(s)**: Audition/assignment by ensemble director in consultation with the studio teacher.

**MUS 5111: Orchestra (Supplemental Registration)** (1 credit)

Preparation and public performance of representative works from the symphonic literature, including opera and dance. Performances on- and off-campus. This course corresponds to MUS 5110: Orchestra. Its use is appropriate when a student is assigned to more than one ensemble in a given semester. **Prerequisite(s)**: Audition/assignment by ensemble director in consultation with the studio teacher.

**MUS 5120: Wind Ensemble** (1 credit)

Preparation and public performance of representative works for wind ensemble. Performances on- and off-campus. **Prerequisite(s)**: Audition/assignment by ensemble director in consultation with the studio teacher.

**MUS 5121: Wind Ensemble (Supplemental Registration)** (1 credit)

Preparation and public performance of representative works for wind ensemble. Performances on- and off-campus. This course corresponds to MUS 5120: Wind Ensemble. Its use is appropriate when a student is assigned to more than one ensemble in a given semester. **Prerequisite(s)**: Audition/assignment by ensemble director in consultation with the studio teacher.

**MUS 5130: Jazz Ensemble** (1 credit)

Preparation and public performance of works for jazz ensemble using arrangements and improvisation. Performances on- and off-campus. **Prerequisite(s)**: Audition/assignment by ensemble director in consultation with the studio teacher.

**MUS 5131: Jazz Ensemble (Supplemental Registration)** (1 credit)

Preparation and public performance of representative works for jazz ensemble using arrangements and improvisation. Performances on- and off-campus. This course corresponds to MUS 5130: Jazz Ensemble. Its use is appropriate when a student is assigned to more than one ensemble in a given semester. **Prerequisite(s)**: Audition/assignment by ensemble director in consultation with the studio teacher.

### **MUS 5140: Contemporary Music Ensemble** (1 credit)

Preparation and public performance of contemporary music. Instrumental and/or vocal combinations vary from piece to piece. **Prerequisite(s)**: Audition/assignment by ensemble director in consultation with the studio teacher.

### **MUS 5141: Contemporary Music Ensemble (Supplemental Registration)** (1 credit)

Preparation and public performance of contemporary music. Instrumental and/or vocal combinations vary from piece to piece. This course corresponds to MUS 5140: Contemporary Music Ensemble. Its use is appropriate when a student is assigned to more than one ensemble in a given semester.

**Prerequisite(s)**: Audition/assignment by ensemble director in consultation with the studio teacher.

### **MUS 5150: Large Ensembles for Winds** (1 credit)

Preparation and public performance of representative works for Orchestra, Wind Ensemble, and Contemporary Music Ensemble. **Prerequisite(s)**: Audition/assignment by ensemble director in consultation with the studio teacher.

### **MUS 5151: Large Ensembles for Winds (Supplemental Registration)** (1 credit)

Preparation and public performance of representative works for Orchestra, Wind Ensemble, and Contemporary Music Ensemble. This course corresponds to MUS 5150: Large Ensembles for Winds. Its use is appropriate when a student is assigned to more than one ensemble in a given semester.

**Prerequisite(s)**: Audition/assignment by ensemble director in consultation with the studio teacher.

### **MUS 5160: Large Ensembles for Brass** (1 credit)

Preparation and public performance of representative works for Orchestra, Wind Ensemble, and Contemporary Music Ensemble. **Prerequisite(s)**: Audition/assignment by ensemble director in consultation with the studio teacher.

### **MUS 5161: Large Ensembles for Brass (Supplemental Registration)** (1 credit)

Preparation and public performance of representative works for Orchestra, Wind Ensemble, and Contemporary Music Ensemble. This course corresponds to MUS 5160: Large Ensembles for Brass. Its use is appropriate when a student is assigned to more than one ensemble in a given semester.

**Prerequisite(s)**: Audition/assignment by ensemble director in consultation with the studio teacher.

### **MUS 5170: Large Ensembles for Percussion** (1 credit)

Preparation and public performance of representative works for Orchestra, Wind Ensemble, and Contemporary Music Ensemble. **Prerequisite(s)**: Audition/assignment by the percussion teacher.

### **MUS 5180: Chamber Ensemble** (1 credit)

Duets, Trios, Quartets, Quintets and small mixed ensembles as assigned by the studio teacher. **Prerequisite(s)**: Audition/assignment with approval of studio teacher.

### **MUS 5181: Chamber Ensemble (Supplemental Registration)** (1 credit)

Duets, Trios, Quartets, Quintets and small mixed ensembles as assigned by the studio teacher. This course corresponds to MUS 5180: Chamber Ensemble. Its use is appropriate when a student is assigned to more than one ensemble in a given semester. **Prerequisite(s)**: Audition/assignment with approval of studio teacher.

**MUS 5210: Guitar Ensemble** (1 credit)

Preparation and public performance of works for more than one guitar or guitar with other instruments.

**Prerequisite(s):** Audition/assignment.

**MUS 5220: Trombone Choir** (1 credit)

This course is designed to complement the student's weekly trombone lessons, to strengthen ensemble skills, and to build good teamwork skills within the discipline. Emphasis is placed on sight reading. Performances on- and off-campus.

**Prerequisite(s):** Audition/assignment.

**MUS 5230: Percussion Ensemble** (1 credit)

Preparation and public performance of a wide variety of contemporary percussion music. Performances on- and off-campus.

**Prerequisite(s):** Audition/assignment.

**MUS 5240: Collaborative Piano Class** (1 credit)

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(s) for those for whom the course is not required:** Permission of instructor and studio teacher.

**MUS 5260: Cantata Singers** (1 credit)

Preparation and performance of choral works from the Renaissance through the Modern Period for unaccompanied chorus and chorus with instruments. Singers for the opera chorus of the A.J. Fletcher Opera Institute are drawn from Cantata Singers. Performances on- and off- campus.

This ensemble is also open to members of the community by audition. **Prerequisite(s):** Audition/assignment.

**MUS 5371, 5372: Electronic and Computer Music I & II** (2 credits per semester)

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.

**Prerequisite(s):** Permission of instructor.

**MUS 5599: Intensive Arts Projects** (1 credit)

During the period immediately following Fall Semester exams, students participate in special projects, classes, seminars and performances. Students are encouraged to pursue musical studies; however, interdisciplinary interests may be considered. Graded Pass/Fail.

# Institutional Policies

## Academic Integrity Policy

UNCSA is committed to fostering an intellectual, artistic, and ethical environment based on the principles of academic integrity as a critical part of educating artists and citizens. Academic integrity is essential to the success of the University's mission and violations of academic integrity constitute offenses against the entire UNCSA community.

Students who violate University rules on academic integrity are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such academic integrity violations harms the individual, all students, and the integrity of the University, policies on academic integrity will be strictly enforced. For further information please visit the <https://www.uncsa.edu/about/office-of-the-provost/handbooks/college-handbook/index.aspx>

## Undergraduate Policy on Student Probation and Continuation

Because UNCSA is an arts conservatory, a student's continuation is contingent on both academic performance and continued improvement in the artistic area of study.

## Minimum Combined Cumulative Grade Point Average Requirements

The chart below indicates the minimum Combined Cumulative GPA (calculated from all Arts and General Education courses) that students must achieve by the end of each semester:

	<b>C1</b>	<b>C2</b>	<b>C3</b>	<b>C4</b>
<b>DANCE</b>	2.3	2.3	2.3	2.3
<b>D&amp;P</b>	2.0	2.3	2.3	2.3
<b>DRAMA</b>	2.3	2.5	2.7	2.7
<b>FILMMAKING</b>	2.3	2.5	2.7	2.7
<b>MUSIC</b>	2.0	2.3	2.3	2.3

## Warning Letter

A student who exhibits a pattern of poor performance or behavior in any course may receive a Warning Letter. In generating such a letter, the faculty considers one or more of the following:

- the student's failure to comply with University, School, or course policies;
- the student's failure to complete assignments satisfactorily;
- the student's failure to be productive as a developing artist;
- the student's inability to absorb and incorporate instruction;
- the student's demonstrated talent deficiencies;
- the student's inability to work or collaborate in a professional manner;
- the student's failure to achieve at least a 2.0 General Education Cumulative GPA by the end of the second or third semester;
- other factors determined to be relevant.

The Warning Letter will include information about the area(s) of concern and a list of what skills, tasks, or objectives the student must accomplish in order to improve. A student who fails to remedy the concerns within the timeframe articulated in the letter may be placed on Probationary Status.

The Warning Letter will be generated by the Art School Dean or designated representative, and copies will be sent to the Dean of the Division of Liberal Arts and the Registrar's Office.



## Probationary Status

A student is placed on Probationary Status for one or more of the following reasons:

- failure to resolve within the designated time-frame the issue(s) leading to a Warning Letter;
- failure to achieve or maintain at least a 2.0 General Education Cumulative GPA by the time the student is classified as a C3;
- failure to achieve and maintain the required minimum Combined Cumulative GPA as outlined in the chart.

When placed on Probationary Status, the student will receive a Probation Letter from the relevant Art School Dean or designated representative outlining the area(s) of concern and a list of what skills, tasks, and/or objectives he or she must accomplish in order to be removed from Probationary Status. Probationary Status becomes part of the student's permanent record.

If a student exhibits significant behavioral, academic, or artistic concerns, the student may be placed on Probationary Status without having first received a Warning Letter. The Art School Dean or designated representative, in consultation with the relevant faculty, shall make this decision and shall document the reasons for the action.

If a student is placed on Probationary Status at any time *prior* to the last five weeks of a semester, that semester shall be considered the initial probationary period. A student placed on Probationary Status *during* the last five weeks of a semester shall have that initial probationary status continued into the subsequent semester. If the student fails to rectify by the end of the initial probationary period the academic or artistic deficiencies that necessitated Probationary Status, the Art School shall have the discretion either to continue the student's Probationary Status for a subsequent semester, or to dismiss the student from UNCSA.

## Non-Continuation

Because each of the Art Schools within UNCSA offers a progressive curriculum with small classes, the focus is on students who continue to demonstrate artistic development and the likelihood of achieving professional standards in the field. Students who do not make sufficient progress to warrant removal from Probationary Status will not be continued in their program.

The Art School Dean or designated representative will notify the student of non-continuation as soon as is practicable.

## Non-Continuation Appeal

Under the following conditions, students at UNCSA have the right to appeal the decision of non-continuation in a program. The student's appeal must present facts showing that by the preponderance of the evidence, the decision was:

1. based on the student's race, color, religion, national origin, disability, sexual orientation, gender, age, or creed; or
2. made for an arbitrary or impermissible reason unrelated to the faculty's and dean's exercise of professional judgment in the evaluation of the student's academic or artistic performance; or
3. lacking the benefit of additional information (previously unavailable to the faculty and dean) which, if available, would have led to a different decision.

Allegations that *sexual harassment* was the reason for the decision must be addressed according to procedures set forth in the UNCSA Bias-Related Sexual Harassment Policy rather than via the following procedures.

## **Non-Continuation Appeal Procedures**

1. Notice of non-continuation will be sent to a student electronically to the student's official UNCSA Artist e-mail account and by first class mail to the student's permanent address on file with the Registrar's Office.
2. The student shall have 10 business days from the date of dispatch to file an appeal (see above). The student shall send the signed appeal to the Dean of the Art School in which the student is enrolled.
3. The Dean has 10 business days to respond in writing to the appeal.
4. In the case of a decision adverse to the student, the student may appeal to the Office of Academic Affairs within 10 business days of the decision. In the appeal, the student must present evidence that the Dean's decision was discriminatory, arbitrary or capricious (see above regarding grounds for appeal).
5. The Office of Academic Affairs will review the appeal and respond with a final institutional decision within 10 business days of receipt of the appeal.

## **Readmission**

Students whose enrollment has been discontinued may reapply to UNCSA for a future academic year. Reapplication does not, however, guarantee readmission. A student who is readmitted two or more years after leaving UNCSA will be bound by the program requirements in effect at the time of re-enrollment.

## **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 Dean of Students, the Dean of Liberal Arts, 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 prevents 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 Dean of Liberal Arts 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 UNCSA or determining that the student will not be invited to return to UNCSA the next term.

## Appeal of Final Course Grades

The student's appeal must present facts showing that by the preponderance of the evidence that the course grade was based on:

1. the students' race, color, religion, national origin, disability, sexual orientation, gender, age, creed; or
2. some other arbitrary or impermissible reason unrelated to the faculty member's exercise of his or her professional judgment in the evaluation of the student's academic or artistic performance; or
3. different standards and procedures than those the faculty member established in the course syllabus or in other written or oral measures directed to the class as a whole; or
4. a clear and material mistake in calculating or recording grades.

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 UNCOSA Bias-Related Sexual Harassment Policy rather than from the following procedures.

**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 may cause the student to be subject to disciplinary action under the Student Code of Conduct.*

## Procedures

1. When a student receives a final grade for which the student believes an appeal is justified, the student shall discuss the contested grounds (see four factors above) with the instructor within twenty calendar days.
2. The instructor must inform the student of the instructor's final decision (in light of the information the student presents) within 10 calendar days of receiving the information.
3. The student may file a written appeal of the instructor's decision (no more than 10 calendar days after the instructor sends the decision to the student) with the dean, presenting evidence of one or more of the above grounds for appeal.
4. The dean will inform the student of the final decision within 30 calendar days of receiving the student's 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:

The right to inspect and review the student's education records within 45 days of the day UNCOSA receives a request for access. Students should submit to the Registrar, dean, or other appropriate official, a written request that identifies the record(s) they wish to inspect. The UNCOSA 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.

The right to request the amendment of the student's education records that the student believes are inaccurate, misleading, or otherwise in violation of the student's privacy rights. Students may ask UNCOSA to amend a record that they believe is inaccurate, misleading, or otherwise in violation of the student's privacy rights. They should write the UNCOSA official responsible for the record, clearly identify the part of the record they want changed, and specify why it is inaccurate, misleading, or otherwise in violation of the student's privacy rights.

If UNCOSA decides not to amend the records as requested by the student, UNCOSA 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.

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 UNCOSA in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personnel and health staff); outside contractors or volunteers if UNCOSA would otherwise hire someone to perform that individual's job, UNCOSA directly controls that individual's use of education records, and UNCOSA subjects that individual to the requirements of FERPA; 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, UNCOSA discloses education records without consent to officials of another school, upon request, in which a student seeks or intends to enroll. The right to file a complaint with the U.S. Department of Education concerning alleged failures by UNCOSA 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 University of 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, performance brochures, 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 UNCSA’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.

Questions concerning student records and FERPA should be addressed to the Office of the Registrar.

## **Graduation Rate**

Our data shows that 58.5 percent of the first-time, full-time freshman who entered the University of North Carolina School of the Arts in Fall 2008 have received a baccalaureate

degree from this institution as of Spring 2012, and 61% as of Spring 2014. The 4-year graduation rate of our first-time, full-time students who entered UNCSA in the fall of 2010 was 63.4%. This information is provided pursuant to requirements of the Student-Right-to Know and Campus Security Act.

## **Non-Exclusive License Agreement for Student Works and Intellectual Property**

The performances and creative products of UNCSA students are growing in popularity, and our chances to showcase you and your works have increased significantly in recent years. Because what we “do” here is to train performing artists in the disciplines of Design and Production, Dance, Drama, Music, and Filmmaking, we would like to be able to promote our students and their talents, as well as our school, in TV and other venues as the opportunity presents itself. Past opportunities have included us being fortunate enough to be able to broadcast “The Nutcracker” across the State.

The most efficient and effective way of accomplishing this, we believe, is to enter into non- exclusive license agreements with you, our students. Our goal is to be able to promote and publicize our students’ intellectual property while protecting the students’ ownership and rights in that property. This agreement has been designed to enable you to retain your rights to grant current and future licenses in your intellectual property while allowing UNCSA to share your creative works with the broadest audience possible. Please know that the agreement does not permit us to exploit your works commercially, but does allow us to recoup our costs in creating the work. Please also know that should you happen upon an opportunity to exploit your work which requires UNCSA to relinquish its non-exclusive license in your work, we will freely do such.

In that vein, you are required to abide by UNCSA’s Intellectual Property Policy and sign a “Non-Exclusive Licensing Agreement for UNCSA Student Works” as a condition of your enrollment at UNCSA. By requiring you to sign this Agreement as a condition of your enrollment, UNCSA will be able to use your work in productions to showcase our students’ talents without having to have every student sign a form for every production.



## Non-Exclusive Licensing Agreement for UNCSA Student Works

The University of North Carolina School of the Arts (“UNCSA”) and \_\_\_\_\_ (“Student”) agree to the following terms concerning rights in works created or performed by the Student in connection with his/her enrollment and study at UNCSA.

In consideration of the mutual promises set forth in this Agreement, and for other good and valuable consideration, the receipt and sufficiency of which are hereby mutually acknowledged, the parties agree to the following:

- 1. Likeness License.** In consideration for the opportunity to participate in any manner as a part of any UNCSA production or performance, Student agrees to permit UNCSA and/or any of its respective licensees, assigns, or affiliated entities to make royalty free and fully paid-up still, motion, and audiovisual recordings of Student’s participation, to use and reuse Student’s recorded voice, actions, performance, designs, likeness, name, and appearance (“Likeness”) in any and all forms of media now known or later developed, throughout the Universe in perpetuity (in any form of media now known or later developed) with respect to (a) the exploitation and promotion of the Student’s works, (b) another work embodying the Student’s works, and/or (c) the University itself. Student expressly grants UNCSA permission to use all or any part of Student’s Likeness, to alter or modify it regardless of whether or not Student is recognizable.
- 2. IP Rights License.** The Student retains full ownership of all intellectual property rights in any creative work Student creates, performs, displays, etc., during the course of his/her enrollment and study at UNCSA (the “Student’s works”). The Student grants to UNCSA a non-exclusive, royalty-free, fully-paid up, irrevocable, perpetual license encompassing any and all rights necessary to reproduce, prepare derivative works based upon, distribute, perform, display publically, and, in the case of sound recordings perform publically via a digital audio transmission, the Student’s works. These rights include, but are not limited to, the right to: create audiovisual recordings of the Student’s works, to reproduce these audiovisual recordings as necessary to transmit and display the works, to modify the original audiovisual recordings as necessary, and to display the works in any form or medium now known or subsequently developed. Student explicitly grants UNCSA the right to license any or all of its rights under this Agreement to any other third party as necessary for educational purposes, to further UNCSA’s mission, and/or the non- commercial exploitation and/or promotion of the Student’s works, another work embodying the Student’s works, and/or the University itself. The prohibition on commercial exploitation of the Student’s works does not prevent UNCSA from recouping its financial, capital, and/or “sweat equity” investment in the Student’s works. This license does not convey any rights to UNCSA concerning film screenplays which are not produced as a film while the student is enrolled at UNCSA
- 3.** This Agreement, and all claims arising under and related to this Agreement, will be governed by, construed, and interpreted in accordance with laws of North Carolina without reference to principles of conflict of laws and Federal Copyright Law when applicable. Furthermore, the determination of any claim, dispute, or disagreement that may arise out of the interpretation, performance, or breach of this Agreement will be subject to enforcement and interpretation solely in a court of competent jurisdiction sitting in Forsyth County, North Carolina.
- 4.** This Agreement expresses the entire understanding between the parties concerning Student’s works and supersedes any and all prior and contemporaneous agreements, understandings or representations between UNCSA and Student, except for the UNC Patent & Copyright Policy and UNCSA’s Intellectual Property Policy. No modification, alteration or amendment of this Agreement will be valid or binding unless in writing and signed by both UNCSA and Student.
- 5.** UNCSA may freely assign, in whole or in part, any of their rights or obligations under this Agreement.



6. UNCSA will freely relinquish the license(s) and/or rights granted to it under this Agreement on the good faith written request of the Student or the Student's agent.
7. The Student and UNCSA understand that this Agreement neither pertains to nor purports to license the rights of any third parties who may also have rights in the Student's works or Likeness.

Student's Signature: \_\_\_\_\_

Date: \_\_\_\_\_

## Intellectual Property

UNCSA Policy #115, Intellectual Property, provides that, while students retain copyright in their works, all enrolled students grant to UNCSA, as a condition of enrollment, a non-exclusive license in student works.

### 8. Student Works

- a. Ownership & Use. Students by default own the copyright in all of their own work, unless they have, prior to the creation of such work, waived this right through a formal, signed, contract or waiver.
- b. Grant of License. As a condition of enrollment and in consideration for such enrollment, each Student will grant UNCSA a perpetual, non-exclusive license to exploit all of the Student's rights in the work under the law. This license will be effectuated by a signed agreement between the Student and UNCSA executed before the student attends his or her first Arts class. Except in the case of compilations where the work produced involves the contributions of numerous students or works of joint-authorship among students, UNCSA agrees not to pursue commercial gain from the license granted under this provision.
- c. Exceptions to Student Ownership
  - i. A contract or waiver, signed personally by the Student, must be in place prior to the creation of any Student Work in order for such work(s) to be deemed a Sponsored, Externally Contracted, or Directed Work.
  - ii. Under such a waiver or contract, UNCSA shall own a Student Work that is a Sponsored, Externally Contracted, or Directed Work, and ownership and use of such works shall be as specified in this policy.
  - iii. Student Works created in the course of the Student's hourly employment by UNCSA shall be considered Works Made for Hire, and ownership and use of such works shall be as specified in this policy.
  - iv. Student Works that constitute notes of classroom and laboratory lectures and exercises may be used for educational purposes only and may not be used for commercial gain. Using, allowing or making available class or lab notes to be used for commercial gain is not permitted unless student is given specific authorization from a UNCSA faculty member.
  - v. As provided by this policy or as agreed to mutually, rights in Student Works may be transferred between the Student and UNCSA.

# Residence Status For Tuition Purposes

## Definition of In-State Residency

The University of 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 semester 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. In the unlikely event of any inconsistency between this Bulletin and the statute and manual, the statute and manual are controlling. 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. A veteran who is eligible for Chapter 33 or the Montgomery GI bill may have the 365-day waiting period to obtain residency waived if he/she is admitted to the School within three years of an honorable discharge.

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 semester for which the person is enrolled at a state institution of higher education, the grace period extends, in addition, to the end of that semester. 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 semester 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 semester 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 University of North Carolina School of the Arts or refer to North Carolina General Statute 116-143.1.

## **Tuition Surcharge**

Effective Fall 2010, undergraduate students seeking a baccalaureate degree at UNCSEA will be subject to a 50 percent tuition surcharge as required by the North Carolina General Statute Section 9.10.(b) § 116-143.7 (Session law 2009-451). No surcharge will be imposed on any student who exceeds the degree credit hour limits within the equivalent of four academic years of regular semester enrollment, or within five years of regular term enrollment in a degree program officially designated by the Board of Governors as a five-year program. UNCSEA has no five-year undergraduate programs approved by the Board of Governors.

### **Students Subject to the Surcharge**

The surcharge is imposed on all counted credit hours in excess of the threshold defined below for each of the following three categories of undergraduates:

- For students earning a first baccalaureate degree in a program that requires no more than 128 credit hours, the surcharge shall be applied to all counted credit hours in excess of 140.

- For students earning a first baccalaureate degree in a board-approved program that requires more than 128 counted credit hours, the surcharge shall be applied to all credit hours that exceed 110 percent of the credit hours required for the degree. Such programs include those that have been officially designated by the Board of Governors as four-year exempt (four-year programs with credit requirements above 128) or five-year programs.
- For students earning a baccalaureate degree other than their first, the surcharge shall be applied to all counted credit hours that exceed 110 percent of the minimum additional credit hours needed to earn the additional baccalaureate degree.

## Counted Credit Hours

The undergraduate credit hours to be counted for this requirement include: all regular fall and spring semester degree-creditable courses taken at UNCSA including repeated courses, failed courses, and those dropped or withdrawn outside of the published deadline; and all transfer credit hours accepted by UNCSA. However, the following credit hours shall be excluded from the calculation:

- those earned through the College Board's Advanced Placement (AP) and College Level Examination Program (CLEP) or similar programs;
- those earned through institutional advanced placement;
- those earned through the summer session;
- credit earned while enrolled as a high school student; and
- credit associated with courses officially dropped or withdrawn within the published time period.

The surcharge will be imposed in the fall or spring semester and all subsequent semesters where a student's cumulative credit hour total exceeds the threshold. The surcharge is imposed on tuition only and does not apply to fees.

The registrar will make every attempt to warn any student who appears to be within 20 hours of the threshold. Students may contact the Office of the Registrar for their current semester hour information.

## Waiver Procedure

Upon application by the student, the tuition charge shall be waived if the student demonstrates that any of the following have substantially disrupted or interrupted the student's pursuit of a degree:

- **Military Service Obligation** - The performance of duty on a voluntary or involuntary basis in connection with service in the Armed Forces, Reserves, or National Guard including, but not limited to; active duty, active duty for training, initial active duty for training, and inactive duty training.
- **Serious Medical Debilitation** - An illness, injury, impairment, or physical or mental condition requiring; (a) inpatient care in a hospital, hospice, or residential medical care facility; or (b) continuing treatment by a health care provider; provided that such incapacity did not result from the student's violation of University policy or the commission of a felony.
- **Disability** - A mental or physical incapacity that causes the performance of the student's academic commitments to become impossible or impractical; provided that such incapacity did not result from the student's violation of University policy or the commission of a felony.
- **Other Extraordinary Hardship** - Hardship of any kind which, despite responsible handling, resulted in the substantial disruption or interruption of the student's pursuit of a degree.

## Application for Surcharge Waiver

Applications for waiver of an imposed surcharge are available at the Office of the Registrar in the Welcome Center, and will be sent via email upon request.



# Illegal Drugs

## I. Purpose

The University of 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 UNCSA Board of Trustees is committed to the maintenance and protection of an environment 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 an environment where academic and artistic freedom flourish and in which the rights of each member of the community are respected. Illegal drugs endanger the health and safety of members of this community and hinder the pursuit of learning. Success in combating the threat posed by illegal drugs depends ultimately on the cooperative efforts of members of governing boards, students, faculty members, administrators and all other employees.

This policy seeks to address the problem of illegal drugs by establishing a properly balanced program of educational efforts and punitive sanctions.

## II. Definitions:

- A.** Alcohol or Drug Probation (“AOD Probation”) means the period of probation imposed for a violation of this policy or for alcohol offenses. AOD Probation may be the only sanction imposed, or it may be imposed following a suspension. Only conduct related to alcohol or drug violations or which violates the terms and conditions of the AOD Probation (for example, submitting to drug tests or attending counseling) constitutes a violation of AOD Probation. Other violations of the Code of Conduct or university workplace rules will not establish a violation of AOD Probation.
- B.** In-school suspension means suspension from arts classes and judicial confinement or exclusion from campus outside of certain hours, depending on the student’s residential status. While serving in-school suspension, the student may attend academic classes only. Only to students in the secondary school program may be placed on this status.

## III. Program Coordination

The Chancellor shall designate a Coordinator of Drug Education on campus. The Coordinator shall be responsible for coordinating, supervising, and recording all programs relating to this policy, including drug abuse prevention and education programs.

## IV. Education, Counseling, and Rehabilitation

The School’s drug prevention program will emphasize education, counseling, and rehabilitation. Specifically, these techniques will include information concerning:

- a) the incompatibility of illegal drug use or sale with the School’s educational goals;
- b) legal consequences of involvement with illegal drugs;
- c) medical implications of the use of illegal drugs; and
- d) ways in which illegal drugs jeopardize an individual’s present accomplishments and future opportunities. The Coordinator shall ensure that the university community receives information about drug counseling and rehabilitation services available through campus-based programs or through community-based organizations. Persons who voluntarily avail themselves of University services shall be assured that applicable professional standards of confidentiality are observed.



The Coordinator will be responsible for working with a committee of interested members of the University community to develop the primary education methods designed specifically to prevent illegal drug use and abuse. Those methods may include the following:

**a. Students**

- 1) Statements in the Campus Life Handbook;
- 2) Drug information sessions during the academic year;
- 3) Distribution of drug information literature,
- 4) Special mini-lectures and discussions by residence hall groups and counselors;
- 5) Annual training program for Residence Life staff and resident assistants, and others who could profit from such training; and
- 6) Referral to drug counseling services on campus and in the Winston-Salem community.

**b. Employees**

- 1) This policy shall be discussed in employee orientation programs and shall be posted on the web.
- 2) Supervisors at least once a year will remind faculty and staff of the School's education programs. Human resources office will work with the Coordinator to present on-going education and information to 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. The Coordinator, the Chief Academic Officer, and Human Resources will ensure that faculty and supervisors receive training and information about recognizing signs of potential illegal drug use and substance abuse in the early stages. An employee or student with a possible substance abuse problem will be encouraged to seek confidential diagnosis and treatment. Seeking such help should not, in and of itself, interfere with enrollment, job status or promotional opportunities. Persons who voluntarily seek counseling shall be assured that applicable professional standards of confidentiality will be observed.

**V. Enforcement and Penalties**

**A. Students, faculty members, administrators and other employees** are responsible 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 Chapter 90 of the North Carolina General Statutes. Any member of the School community violating the law is subject both to criminal prosecution and to School disciplinary proceedings. It is not "double jeopardy" for both the District Attorney 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.

**B. The School** will impose penalties, adhering to procedural safeguards for disciplinary actions against students, faculty members, administrators, and other employees. The relevant safeguards are those required by *The Code* (including Sections 502(D), 603, and 608), by Board of Governors policies applicable to employees exempt from the State Personnel Act, and by regulations of the State Personnel Commission.

**C. Minimum penalties:** The penalties for illegal drugs may range from probationary status to expulsion from enrollment and discharge from employment, in accordance with the minimum sanctions listed below. These penalties apply to on-campus violations and may apply to off-campus violations as provided by the Student Code of Conduct.

## 1. Possession of Illegal Drugs:

a. **Schedule I and II drugs:** For a first offense involving illegal possession of any controlled substance identified in Schedule I or Schedule 11 (N.C.G.S. §. 90-89 and 90), the minimum penalty **shall be suspension from employment or enrollment for a period of at least one semester or its equivalent.** For students enrolled in the secondary school program, the minimum penalty shall be **long term suspension for a period of one year beyond the conclusion of the current academic year.** (Examples of Schedule I and II drugs include but are not limited to: heroin, mescaline, lysergic acid diethylamide, opium, cocaine, and amphetamines.)

b. **Schedule III - VI drugs:** For a first offense involving illegal possession of any controlled substance identified in Schedules III through VI (N.C.G.S. § 90-91 through 90-94) (including, but not limited to, marijuana, Phenobarbital, and codeine) for employees and undergraduate and graduate students, the minimum penalty shall be AOD Probation for a semester or its equivalent.

2 For students enrolled in the secondary school program, the minimum penalty shall be in-school suspension for seven calendar days (under the terms imposed by the Student Handbook and the Associate Director of High School Residence Life).

c. Penalties in excess of these minimum sanctions shall 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 AOD Probation shall result in suspension from enrollment or from employment for a minimum of the unexpired balance of the prescribed period of probation.

d. For second or other subsequent offenses involving 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.

e. After completing the prescribed period of suspension from enrollment or employment imposed pursuant to subsection (a) or (b) above, students, faculty or other employees who return to enrollment or employment may be subject to AOD Probation for a minimum period of one semester.<sup>3</sup> During any AOD Probation, terms of probation shall include drug education and counseling, at a minimum, and may include such other conditions and restrictions (including community service) as the Chancellor or the Chancellor's designee deems appropriate.

f. For students enrolled in the secondary school program, this AOD Probation shall continue for the remainder of the student's enrollment in the secondary school program. The student shall be subject to mandatory drug testing for the remainder of AOD Probation and must attend substance abuse counseling for one academic year or its equivalent.

g. Only conduct related to the conditions of probation and future alcohol or drug violations will be considered a violation of AOD probation.

## 2. Trafficking in Illegal Drugs

- a. **Schedule I and II:** For the illegal manufacture, sale or delivery or possession with intent to manufacture, sell or deliver, of any controlled substance identified in Schedule I or Schedule II (N.C.G. S. §. 90 – 89 and 90) 0 (examples include heroin, mescaline, lysergic acid diethylamide, opium, cocaine, and amphetamines), any student shall be **expelled** and any faculty member, administrator or other employee shall be **discharged**.
- b. **Schedules III – VI:** 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.G.S. §. 90-91 through 90-94) (examples include marijuana, Phenobarbital, and codeine); the minimum penalty shall be suspension from employment or enrollment for a period of at least one semester. For students enrolled in the secondary school program, the minimum penalty shall be long term suspension for a period of one year beyond the current academic year. Penalties in excess of this minimum sanction shall be determined on a case-by-case basis. After completing the prescribed period of suspension from enrollment or employment imposed, students, faculty or other employees who return to enrollment or employment may be subject to AOD Probation for a minimum period of one semester. 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 community service) as the Chancellor or Chancellor's designee deems appropriate. Refusal or failure to abide by the terms of AOD Probation shall result in suspension from enrollment or from employment for at least the remainder of the probation period. For a second offense, any faculty member, administrator, or other employee shall be discharged and any student shall be expelled.

## E. Suspension Pending Final Disposition

In certain circumstances, any student or employee who has been charged with violating this policy may be suspended from enrollment or employment before initiation or completion of disciplinary proceedings. If, assuming the truth of the charges, the Chancellor or the Chancellor's designee, in consultation with the General Counsel, 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, such a suspension may be imposed. If such a suspension is imposed, an appropriate hearing of the charges against the suspended person shall be held as promptly as possible thereafter.

## VI. Uniform Compliance

- A. Compliance with the drug policy is a condition of employment.
- B. Anyone compensated by proceeds from a federal grant must report a conviction involving illegal drugs within five working days (as well as comply with the "Criminal Background and Credit Check and Criminal Conviction Reporting" policy).

## VII. Implementation and Reporting

- A. The policy on illegal drugs shall be publicized in catalogues and other materials prepared for all enrolled and prospective students and in materials distributed to faculty members, administrators and other employees.
- B. The Chancellor shall include information concerning illegal drug activity on campus in the annual report the Cleary Act requires.

# Student Code of Conduct and Discipline

## I. Purpose

This policy is intended to inform all members of the UNCSA of the responsibility for establishing guidelines for conduct and for overseeing the administration of student discipline and the limited scope of the Board of Trustees in such matters.

Faculty and students share in the responsibility for maintaining an environment in which academic freedom flourishes and in which the rights of each member of the academic community are respected. Students, specifically, must conduct themselves in a manner that helps to enhance an environment of learning in which the rights, dignity, worth, and freedom of each member of the academic community are respected.

Balancing these freedoms and responsibilities can be challenging. The UNCSA Board of Trustees is committed to preserving and protecting these freedoms, while recognizing that certain conduct which intentionally targets a person or identifiable group of persons based upon the person's or identifiable group's race, color, religion, national origin, gender, sexual orientation, gender-identity, creed, disability, or veteran status may interfere with the University's core mission of advancing knowledge and understanding. This policy is not intended to expand the legal rights of any person or identifiable group of persons under state or federal law.

The first goal of this institution is to educate the students admitted to its programs. The freedom of students to learn is an integral and necessary part of the academic freedom to which the University and its constituent institutions are dedicated. UNCSA shall not abridge the freedom of students engaged in the responsible pursuit of knowledge or their right to fair and impartial evaluation of their academic performance.

## II. Policy

- A.** All students shall be responsible for conducting themselves in a manner that helps to enhance an environment of learning in which the rights, dignity, worth, and freedom of each member of the academic community are respected. Students at UNCSA shall comply with the applicable Student Code of Conduct.
- B.** In applying regulations in the area of student discipline, UNCSA shall adhere to the requirements of due process as set forth in Section 502 D (3) of the University *Code* and Section 700.4.1 of the UNC Policy Manual.
- C.** The following statements shall be included in any UNCSA Student Code of Conduct:
  1. The University embraces and strives to uphold the freedoms of expression and speech guaranteed by the First Amendment of the U.S. Constitution and the North Carolina Constitution. The University has the right under appropriate circumstances to regulate the time, place, and manner of exercising these and other constitutionally protected rights.
  2. All students are responsible for conducting themselves in a manner that helps enhance an environment of learning in which the rights, dignity, worth, and freedom of each member of the academic community are respected.
  3. Violations of campus or University policies, rules or regulations, or federal, state, or local law may result in a violation of the student code of conduct and imposition of student discipline.

**D.** The following provisions addressing specific student conduct that could lead to disciplinary action shall be included in any UNCSA code of student conduct:

1. No student shall threaten, coerce, harass or intimidate another person or identifiable group of persons, in a manner that is unlawful or in violation of a constitutionally valid University policy, while on University premises or at University-sponsored activities based upon the person's race, color, religion, national origin, gender, sexual orientation, gender-identity, creed, disability, or veteran status.
2. No student shall engage in unlawful harassment leading to a hostile environment. Unlawful harassment includes conduct that creates a hostile environment by meeting the following criteria: It is:
  - a. Directed toward a particular person or persons;
  - b. Based upon the person's race, color, religion, national origin, gender, sexual orientation, gender-identify, creed, disability, or veteran status;
  - c. Unwelcome;
  - d. Severe or pervasive;
  - e. Objectively offensive; and
  - f. So unreasonably interferes with the target person's employment, academic pursuits, or participation in University-sponsored activities as to effectively deny equal access to the University's resources and opportunities.
3. In determining whether student conduct violates these provisions, all relevant facts and circumstances shall be considered. Care must be exercised in order to preserve freedoms of speech and expression, as articulated in current legal standards. Advice should be sought from UNCSA's General Counsel as appropriate. E. Education and Advancement University attorneys, student affairs personnel, and campus law enforcement shall familiarize themselves and remain current regarding legal standards applicable to targeting individuals based upon race, color, religion, national origin, gender, sexual orientation, gender-identify, creed, disability, or veteran status through:
  1. Unlawful threats; or
  2. Unlawful harassment creating a hostile environment as defined in this policy.

### **III. Procedures**

- A.** Disciplinary measures and/or penalties shall be in accordance with procedural and substantive due process safeguards applicable to disciplinary actions as required by Section 502D(3) of The Code and the UNC Policy Manual Section 700.4.1, which are incorporated by reference in this policy.
- B.** Notice Requirements: The applicable Student Code of Conduct must define prohibited conduct and specify the sanctions that may be imposed for each category of prohibited conduct. Ranges of violations and ranges of sanctions are permissible. Progressive sanctions for multiple violations are also permitted.
- C.** The Chancellor is responsible for ensuring that the Student Code of Conduct and sanctions are reviewed at least annually to ensure that the Code, rules, and regulations are up to date and that the students have notice of any changes. The Conduct Policy Committee will review the Code, rules, regulations, and sanction provisions and approve any changes. The Conduct Policy Committee will be composed of a representative from each school, high school and college academic programs, campus police, and student life, with non-voting input from the Student Artist Association and High School Advisory Council.
- D.** The Conduct Policy Committee shall provide an annual report to the Educational Planning and Policies/ Student Life Committee of the Board of Trustees summarizing actions and changes.

#### **IV. Effective date: This policy is effective upon passage.**

### **Student Grievance and Complaints**

UNCSA provides several means which a student may address complaints and grievances. Students are advised to put their concerns in writing and carefully document the events that led to the complaint or grievance. As it is sometimes confusing as to which of the routes listed below should be followed, students are advised to contact the Vice Provost and Dean of Student Affairs Office for advice on which procedure to follow. Concerns should be expressed as soon as possible after the event occurs; some of the procedures have specific deadlines for filing grievances and/or complaints.

Additional information concerning student grievances and complaints can be found on the following website: [www.uncsa.edu/mysa/current-students/student-grievance-complaints.aspx](http://www.uncsa.edu/mysa/current-students/student-grievance-complaints.aspx)