

***CSI: Propelling the Artist of the Future***  
**Campus Review Packet: Contents and Pages**

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***CSI: Propelling the Artist of the Future***  
**A Compelling Vision**

CSI addresses imbalances in the performance and academic calendars while allowing us to create more sustainable schedules for students, faculty, and staff. Doing this *will help to more intentionally cultivate and propel the artist of the future; enabling UNCASA to excel and remain relevant as an institution over the next 50 years.*

CSI will create common, coordinated times in the yearly calendar through the following:

- 60 hours of self-directed time throughout the academic year (or 1.5 weeks);
- 42 hours of dedicated collaborative time to provide seed experiences for greater collaborations;
- A reimagined *Intensive Arts* schedule; and
- A revised/redefined Production Calendar that can be sustained with current staffing.

To allow for this time, we acknowledge that existing programs and classes must shift to make way. For this reason, CSI will provide scheduling efficiencies and require displacements of time, as well as drive individual student choice. Faculty workload will not increase and additional work will only be taken on if faculty have interest in doing so. New ways of teaching and learning will catalyze more intentional inter- and trans- disciplinary collaborations. Please see the “specifics document” for examples.

CSI will enrich all students with an Intensive Arts (IA) Experience. We envision greater value in decoupling IA to address the Nutcracker schedule challenges that remained when we moved from trimesters to semesters. Re-scheduling IA will enable an equally significant experience for students who aren't in Nutcracker, as well as creating an opportunity for all students to benefit from IA. A separate conversation will take place about how IA fulfills our curricula. Options will be discussed campus-wide (\*see specifics document).

CSI builds on the core of the Conservatory model and enables rigor and mastery that drives our mission while emphasizing time for rest, reflection, and collaboration. CSI embraces numerous annual performances, productions, events, curriculum, and activities by improving coordination across all programs. This will ensure a vital campus experience for all students and faculty. The pillars of the strategic plan-- industry relevance, EDIB, and health and wellness—will be better aligned and supported through these coordinated and collaborative experiences.

Time is our most precious commodity. Present workloads for faculty, staff, and students are not sustainable. While we believe the outcomes of the CSI process will help mitigate some of the problems associated with faculty workload, CSI will not solve all of them. Faculty workload will require its own rigorous process to resolve. Therefore, we will build on and revisit the efforts of the Faculty Workload Committee co-chaired by Mike Wakeford and David Winkelman formed in 2019. As previously envisioned, faculty will play a pivotal leadership role in this initiative.

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**Specific Features of Calendar Prototype and Examples**

**Prototype Features**

Features of the CSI prototype that help describe how it is different from the current calendar:

1. **Start/End Times** of Semesters are shifted to reflect expanded High School onboarding, acknowledgment of necessary educational weeks, and the movement of Intensive Arts activities to January.
2. **Banded Time** on Wednesdays will allow for a common 2-hour block throughout the 15-week semester. It is the intention for these days to be either 1) a time of rest; 2) (see examples).
3. **Collaborative Days** will be a full day 3 times per semester (see examples).
4. **Intensive Arts** will shift to allow for balanced fall and spring semesters while honoring the valued opportunity for extracurricular engagement outside of the confines of the regular semester (see options for campus feedback)
5. **Start/Stop Times** for each day will be consistent to allow for rest, planning, and effort load.
6. **Reimagined Nutcracker** include an adaptive workload on D&P, updated sets, collaboration from other disciplines such as Film, and creation of a modified exam schedule.
7. **DLA classes** can be offered throughout the day with a later start time of 8:30 am.

**Examples of Banded Time Utilization**

- Take time for personal rest, rejuvenation, and reflection. This is NOT a time automatically fill with more programming, but will held space unless the student elects to use it.
- Credited elective interdisciplinary classes such as “History of Jazz”, “Intro to Acting”, “Intro to Filmmaking”, “Fundamentals of Animation”, “German Film”, and “Cine-dance.”
- Year-long Transdisciplinary project (also could be combined with Collaborative Days/Intensive Arts)
- Regularly-occurring groups with weekly meetings, activities, such as Mental Health and Wellness
- Alternative, cutting-edge workshops or speakers

**Examples of “Collaborative Days”**

- Workshops on topics such as Implicit Bias, EDIB initiatives, Mental Health and Wellness, Website Production, Mindfulness.
- Focus on Propelling Year-Long Transdisciplinary project (combined with Banded Time)
- High School field trips: Citizen Artist; Special Exhibits at NC Museum of Art; Student project work; Biology and BRED field trips; Sunnyside Ministries Labyrinth; Walking the Redline; Extended exhibitions of student work.
- Community Service

**Options for Intensive Arts (all dates reflect a 2023-2024 academic year)- See next page**

Intensive Arts	Dates	# Class Meetings	Reading Day	Exams	Commencement	Pros	Cons
<b>Option 1</b>  1 Week Fall 1 Week Spring  End of fall after exams and beginning of spring	Dec 11-15 Jan 8-12	F - 13 S - 15  3 days Collaborative each semester	Dec 5	Dec 6, 7, 8	May 11	Everyone has same experience	13 class meetings for fall; Doesn't meet accreditation credits; No nutcracker support.
<b>Option 2</b>  1 Week Fall 1 Week Spring  Return from Thanksgiving for 1 week class, 1 week IA then exams	Dec 5-11 Jan 8-12	F - 13 S - 15	Dec 12	Dec 13, 14, 15	May 11	Supports nutcracker  Helps with accreditation issues  Meet financial aid requirements	13 class meetings for fall; Doesn't meet accreditation credits; Students have IA with no classes then expected to take exams.
<b>Option 3</b>  1 Week Fall 1 Week Spring  Attached to Winter/Spring Breaks	Nov 27 – Dec 1	F - 13 S - 15	Dec 12	Dec 13, 14, 15	May 11	Supports nutcracker; Helps with accreditation issues; Meet financial aid requirements; Allows for 2-week arts experience; Allows for 1 week of exam review followed by exams	13 class meetings for fall; Doesn't meet accreditation credits.
<b>Alternatives</b> J-Term 2 Week Jan 1 beginning each semester 1 week Sept 1 week May	Jan 8-12 Jan 15-19	F - 14 S - 14			May 18	All the above pros; Allows for 14 class meetings both semesters.	Crediting J-term and not giving up arts credits in fully course loaded programs.

***CSI: Propelling the Artist of the Future***  
**Leading Artists in the 21<sup>st</sup> Century**

The world is complex, messy, and filled with wicked challenges. Artists are in a unique position to offer creative expressions in our complex times. CSI is dedicated to helping propel these artists through more collaborative, coordinated, and powerful experiences on and off campus.

To help describe the kinds of artists we wish to cultivate, we turn to our own alumni. Many of these alumni took circuitous routes to their careers and building of their crafts in the conservatory.



**Jonathan Majors**, an actor whose work includes *Lovecraft Country* and *Da Five Bloods* is rooted in sharing compelling aspects of African American life.

**Tareake Dorill** who founded a nonprofit to empower youth to tell their stories and transform communities through creative expression.



**Camille Brown**, a choreographer and co-director of NY Met's Opera *Fire Shut Up in My Bones*.

**Tiffany Little Canfield** who trained as a directing student and found her place in the industry as a successful casting director.



**T. Oliver Reid** who co-founded/co-directs the Black Theatre Coalition, which seeks to dismantle systemic racism and biased ideology in theatre.

These artists are multi-faceted individuals who have a clear understanding of their identities and impacts. CSI will improve our ability to propel students to be engaged members of society using their art to provide creative expressions of and solutions to some of the world's most pressing challenges. Artists like these will be prepared thrive in turbulent times, ultimately driving our relevance as an institution.

## ***CSI: Propelling the Artist of the Future*** **Cornerstones and Building Blocks**

### **Key Cornerstones prioritized as the utmost importance to our institution**

1. Driven by production and learning outcomes
2. Keeping Conservatory model
3. Supporting culturally responsive pedagogy
4. Supporting the ability to focus on EDIB and Wellness
5. Ensuring federally mandated contact/credit hours

### **Evolving Building Blocks Stream- Conservancy, DLA, High School, Student Affairs Needs**

**Calendar Building Blocks: Below are specific needs and details that will be reflected in various prototypes that will be created over the November- January timeframe.** These are being shared with liaisons, project team members, Dean's Council and representatives from faculty, student and staff committees in order to provide more accurate information.

1. 5 Interdisciplinary Arts Days/semester.
2. Body based requirements, health and wellness: Etc. Warm up times for Dance classes (Technique class, etc.); not too early during day, late at night; meal times.
3. Shifting intensive Arts to January (*How does this affect Nutcracker?*) (*We need to find a curricular solution so it doesn't affect students*) (*Cast in Chorus or lead rolls will need different treatment--- how many?*) (*What about a course that can support this kind of experience for all students? - Concern about a one size fits all.*)
4. One-hour lessons/classes for Music (having segments in 1-, 2- or 3-hour blocks for those teaching music).
5. *Account for Student Engagement in the calendar. Student Affairs, healthy choices, residential curricular. Solution may be to partner with DLA to reflect Student Engagement; how might this reflect statutory learning requirements?*
6. *Schedule length (Dividing up so not watered down) (May include shifting semester times) (Be mindful of summer stock program) (We may gain a week if we move Intensive Arts) (Consistent number of days of the week/semester: M, T, W, TH, Fr) (Needs for classes/production times over weekends). Remember Saturdays and Sundays as part of schedule.*
7. *Weekly Interdisciplinary Arts spots in listed classes (cross registration) --1) Students interested in taking classes in other schools; also, will allow for 2) Transdisciplinary courses; 3) May need to place/audition themselves in class; 4) May use Liberal Arts approach to create new classes; 5) May be project based; 6) support building minor.*
8. *Meeting requirements for credits (hours).*
9. *Golden hour (program that into schedule for faculty) --- intent for faculty to have time to meet with each other (and committees, etc.). (12:45-1:45 Wednesday assumed)*
10. *High School, Undergrads, and Grads need concurrent (rehearsal, class) time daily (Music, Dance).*
11. *Student practice time (individual time) needs to be accounted for.*
12. *Production calendar: building concerts, performances accounting for prep. Time (5 weeks, 10 weeks).*
13. *Be mindful of locations and technical needs when scheduling classes*
14. *Production based learning outcomes collected from each School. What assumptions are you making that drive the calendar? Ex: Do you have to be on location? Faculty, resources, location, equipment needed (examples: number of productions based on number of students; examining production models). (Students run shops/studios as part of their curricular outcomes).*

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**List of Liaisons**

Deans and faculty council nominated the following individuals as liaisons to the CSI project who have been engaged in creating and developing the data in these prototypes and documents.

Stephanie Colopy  
Brenda Daniels  
Laurel Donley  
Hans Gabriel  
Martha Golden  
Marcy Harvey  
Wiley Hausman  
Janine Hawley  
Sharon Hush  
Renata Jackson  
Eric Nottke  
Darren Miller  
Josh Selander  
Betsy Towns  
Lauren Vilchik  
David Winkelman