

**UNDERGRADUATE  
BULLETIN 2023-2024**



# University of North Carolina School of the Arts Undergraduate Bulletin 2023-2024

*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  
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Decatur, GA 30022-4097  
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This bulletin is published annually and provides the basic information you will need to know about the 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.

University of North Carolina School of the Arts  
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## **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, UNCSCA 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 UNCSCA 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.

An innovative, experienced and bilingual arts leader, Brian Cole is the ninth chancellor of UNCSCA. He leads approximately 1,300 students from high school through graduate school, as well as 700 summer and 500 community school students, and more than 600 faculty and staff.

The UNC Board of Governors appointed Cole as chancellor on May 20, 2020. He had previously served as interim chancellor at UNCSCA since August 2019.

Since becoming chancellor, he led the development of “UNCSA Forward: Our 2022-27 Strategic Plan.” The five-year plan will guide UNCSCA into the next era as it evolves to meet the demands of a transforming arts and entertainment landscape and helps its student-artists ignite cultural change in the industry and society. The plan focuses on five core strategic priorities: institutional sustainability; maintaining and expanding industry relevance; interdisciplinary arts work; health and wellness in the arts; and equity, diversity, inclusion and belonging (EDIB). Cole also filled seven key leadership positions, including the executive vice chancellor and provost, the vice chancellor for advancement, three art school deans, the vice provost and dean of student affairs, and the executive director of the Thomas S. Kenan Institute for the Arts, forming a talented team that will take UNCSCA into the next decade.

In addition, he provided leadership for the first comprehensive campaign at UNCSCA in decades, Powering Creativity: The Campaign for UNCSCA, leading the school across the finish line to raise more than \$75 million, surpassing the original goal by \$10 million.

Cole led UNCSCA through a worldwide pandemic, ensuring that UNCSCA students would continue to learn, train and perform under the guidance of community health standards informed by scientists and the global arts and entertainment industry. He has also advocated for faculty and students to lead the industry in imagining new ways to create and innovate through the challenges presented by COVID-19.

Cole joined UNCSCA as dean of the School of Music in 2016. In that capacity, he also served as the executive director for two preprofessional graduate institutes at the school: the A.J. Fletcher Opera Institute and the Chrysalis Chamber Music Institute. In collaboration with the vice chancellor for advancement, Cole doubled merit-based scholarship resources through major gifts totaling \$4 million and achieved a 150% increase in applications.

Prior to joining UNCSCA, Cole served four years as the founding dean of academic affairs at Berklee College of Music’s campus in Valencia, Spain. Before that, he served seven years as associate dean of academic affairs at the Puerto Rico Conservatory of Music.

An accomplished conductor, Cole has led orchestras and operas throughout the United States, Europe, South America and the Caribbean. He has served the Cincinnati Symphony Orchestra as conducting assistant and also as assistant conductor for the May Festival. Cole has held the positions of assistant conductor and director of education and outreach programs for the Cincinnati Chamber Orchestra, and as music director of the Concert Orchestra of the University of Cincinnati College-Conservatory of Music.

Cole was a doctoral student in orchestral conducting at the University of Cincinnati. He received his Master of Music in instrumental conducting from the University of Illinois and his Bachelor of Music in bassoon performance from Louisiana State University.

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

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# Academic Calendar

## Fall 2023 semester

Date	Event
Mon, Jul 24	E-Z Arts opens for incoming C1 course registration (Arts and DLA classes) & G1 course registration
Mon, Jul 31	E-Z Arts opens for schedule changes (returning students)
Thu, Aug 10	New high school students arrive
Sat, Aug 12	Returning high school students arrive
Mon, Aug 14	High school classes begin; New graduate students arrive.
Tue, Aug 15	New undergraduate students arrive
Wed, Aug 16	High school classes are held
Thu, Aug 17	Returning undergraduate and graduate students arrive
Mon, Aug 21	University classes begin; Special Student registration
Fri, Aug 25	Last day to add or drop a fall semester class by 5 p.m.
Fri, Sep 1	Census
Mon, Sep 4	Labor Day Holiday. No classes held; offices closed
Fri, Sep 15	Faculty Professional Day; classes and activities will resume at 5 p.m.
Tue, Sep 19	Campus In-Service for faculty and students (12:30-4:30 p.m.); classes are held in the morning
Fri, Oct 6	Last day to withdraw from fall classes with grade of "W" by 5 p.m.; High school midterm
Sat-Tue, Oct 7-10	Fall Break
Thu, Oct 19	Faculty Professional Day; all classes and activities suspended for the entire day and evening
Mon-Fri, Oct 23-27	Course planning for spring semester
Fri, Oct 27	Last day to withdraw from UNCSA
Mon-Fri, Oct 30-Nov 10	Registration for spring semester
Wed-Sun, Nov 22-26	Thanksgiving holiday break
Mon, Dec 11	Last day of all classes
Tue, Dec 12	Reading Day
Wed-Sat, Dec 13-16	Exam Period: DLA Exams until 3 p.m.; HS Arts Activities 3:30-6 p.m.; UG Arts Exams/Activities 3:30-8 p.m.
Sat, Dec 16	Semester ends

## Spring 2024 semester

Date	Event
Sun, Jan 14	Residence halls reopen
Tue, Jan 16	Classes begin; check-in begins; Special Student registration
Mon, Jan 22	Last day to add or drop a Spring class by 5 p.m.
Mon, Jan 29	Census
Fri, Feb 9	Faculty Professional Day; all classes and activities suspended for the entire day and evening
Thu, Feb 15	Campus In-Service for faculty and students (8 a.m.-12 p.m.); classes are held in the afternoon and evening
Fri, Mar 1	Last day to withdraw from spring classes with grade of "W" by 5 p.m.
Sat-Sun, Mar 9-17	Spring Break (no classes)
Mon-Fri, Mar 25-29	Course planning for fall semester
Mon-Fri, Apr 1-12	Registration for fall semester
Tue, Apr 9	Faculty Professional Day; all classes and activities suspended for the entire day and evening
Wed, May 1	High School Academic Program classes are held
Mon, May 6	Last day of graduate and undergraduate (Arts and DLA) classes; Spring grading opens
Tue-Thu, May 7-9	Undergraduate and graduate final exams
Thu, May 9	Last day of High School Academic Program classes
Fri, May 10	High School Academic Program exam review day
Mon-Wed, May 13-15	High School Academic Program exams
Thu, May 16	High School Academic Program exam make-up day
Sat, May 18	High School & College Commencements; Semester Ends

# Office of Admissions

*Paul Razza, Director*

## Programs of Study

The UNCSCA 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. UNCSCA 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 or music.

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 Admissibility Requirements (MARs) of the University of North Carolina. Applicants for the undergraduate division must submit official proof of high school graduation or a General Equivalency Diploma (GED).

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 UNCSCA'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. In addition, students must satisfy both the Minimum Course Requirements (MCRs) and Minimum Admissibility 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 achieve either a minimum 2.5-weighted high school grade point average (GPA) or a minimum SAT of 1010 or ACT of 19.

A. The SAT score scale on which this minimum standard is based is the sum of the critical reading and mathematics subtests, a sum that has a possible range of 400-1600. The ACT score scale on which this minimum standard is based is the average (rounded to the nearest whole number) of the four subtests, and the possible range is 1-36.

B. The test score minimum may be met by a “superscore,” defined as a combination of subtests from more than one administration of the same test. However, the SAT scores may not be calculated by conversion of ACT scores, or vice versa.

Please note that these are minimum GPA and test 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 at The University of North Carolina School of the Arts (UNCSA) 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, scenic technology, sound design, stage management, stage properties, or wig and makeup design. 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, production design & visual effects and screenwriting. For specific course information, please refer to the Filmmaking section of this Bulletin.

*The BM program* is a four-year program offering specialization in bassoon, cello, clarinet, composition, double bass, flute, guitar, harp, horn, oboe, organ, piano, percussion, saxophone, trombone, trumpet, tuba and euphonium, viola, violin, or voice. For specific course information, please refer to the Music section of this Bulletin.

## **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 Music* is a two-year, college-level program offering specialization in bassoon, cello, clarinet, composition, double bass, flute, guitar, harp, horn, oboe, organ, piano, percussion, saxophone, trombone, trumpet, tuba and euphonium, viola, violin, or voice. 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. Academic college courses carrying a grade of "C" or better may be considered for transfer credit, by the Division of Liberal Arts. Credit for academic courses in which the student has earned at least a "C" at another accredited college, and which are equivalent to specific UNCSA academic courses, may be transferred to the UNCSA record.

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 translated to English with both a credential evaluation and GPA equivalent from a certifying agency. Transcripts from each high school/secondary and post-secondary schools attended must be sent to the certifying agency for evaluation and certification. Approved agencies can be found at [www.naces.org](http://www.naces.org) or [www.aice-eval.org](http://www.aice-eval.org).
- 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 English language proficiency test score. Please see English Language Proficiency Requirement section below.
- If accepted to UNCSA, 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.
- If accepted to UNCSA, applicants must fill out a 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 UNCSA can fulfill the English language proficiency requirement in one of three ways:

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

Test	Minimum score
<b>TOEFL iBT or TOEFL iBT Home Edition</b>	<b>79</b>
<b>IELTS Academic</b>	<b>6.5</b>
<b>Duolingo English Test</b>	<b>100</b>

*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.

Test	Minimum score
<b>SAT: Evidence-Based Reading &amp; Writing (ERW)</b>	<b>540</b>
<b>ACT: English Language Arts (ELA)</b>	<b>21</b>

*The UNCSA 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.

UNCSA 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 UNCOSA 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 UNCOSA.

- 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**

Undergraduate students may qualify for advanced standing or 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 advanced standing or credit or both 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.

Cambridge International Certificate® AS Level, A Level, or AICE Level examinations at scores of C or higher will be awarded course credit. UNCOSA recognizes Cambridge qualifications for admission, as well as awards credit and advanced standing placement.

## **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 submit the online application must complete 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. Transcripts are needed from each school attended. 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
- Artistic Statement
- Required application documents, as needed by conservatory

## **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. 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 the Office of Admissions with an official letter of acceptance if an opening becomes available. 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

*Sharon Hush, 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 upon entering the School that serves as the primary advisor. 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 required core general education requirements of their program.

## Degree Requirements

It is the responsibility of the student to know the requirements for their program and, where specific liberal arts courses are required, to include these courses in the program. Advisors will offer guidance, but the final responsibility remains that of the student. Credit requirements for UNCSCA baccalaureate degrees range from 120-126 credits. The normal time to degree completion is eight semesters, provided a student registers for an average of 15-16 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 the E-Z Arts self-service web portal. All undergraduate students must register at the appointed time. Students who have outstanding balances or other registration holds will not be allowed to register until all obligations to the university have been satisfied. 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, and must review their schedule for registration errors. New students will receive instructions regarding registration, orientation and placement testing during the summer before their arrival on campus.

An undergraduate college student must be registered for a minimum of 12 credit hours per semester to be classified as a full-time student. Permission to register for fewer than 12 credits in a given semester must be obtained from the appropriate arts school designee. In any given semester, students may not register for more than 18 credits without permission from their arts school. The maximum credit load cannot exceed 21 credits per semester.

## 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, via an approved Late Return Request Form submitted to the Registrar's Office, is required if a student finds it necessary to arrive to campus after the first class day, but by noon on the ninth 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 undergraduate for a minimum of two years, one of which must be the student's graduating year, and must complete no less than 50% of their required program credits at UNCSA.

Under certain circumstances, a matriculated college student may need to enroll as a part-time student in a given semester. This change in status must be approved by the appropriate dean or designee of the Art School, and the appropriate dean or designee of the Division of Liberal Arts if the student has not completed the general education requirements. Part-time students register for fewer than 12 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 signed form to the Office of 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 and complete no less than 50% of their required program credits 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 UNCSA courses, will be transferred to the UNCSA 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. Only equivalent courses with a grade of "C" or better may transfer into UNCSA. Transfer courses at the undergraduate level do not impact the UNCSA GPA. Students should review the transfer information listed in the Division of Liberal Arts section of the undergraduate bulletin.

## Course Audit

A full-time 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. No credit is given, and attendance must be regular. Students may not audit a class without first registering at their Arts School. Under no circumstances will a student be awarded credit for a class after they have chosen to audit that class. A part-time student who audits a class will be charged the prevailing per-credit tuition and fees.

## Independent Study

Only full-time faculty members may offer independent study courses. Exceptions may be made to allow for adjunct faculty to supervise an independent study with prior approval from the relevant Dean and Provost. Each faculty member may supervise up to three (3) students per semester or summer session. The Dean or designee 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 E-Z Arts 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 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. A grade of "W" will be recorded for the course.

- Student must meet with the instructor of record to discuss progress in the course and the nature of the withdrawal request.
- Student must complete the course withdrawal form and submit to the Division of Liberal Arts if withdrawing from a liberal arts class, or from the appropriate arts school if withdrawing from an arts 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.

- Completed forms must be routed 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.
- No course withdrawals will be processed past the last day to withdraw from a 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 have withdrawn from in E-Z Arts. Once a student reaches the maximum allowable credits, no additional withdrawal requests will be granted unless the withdrawal is approved for 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.
- 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 their 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 “W” 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, they will need a letter sent 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 Office of the Registrar.

## **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, they 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 and a copy forwarded to the Office of the Registrar.

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

Students who must withdraw due to military deployment must complete the online withdrawal form and speak with the Case Manager. 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 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 they have 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 they are 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 their 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 arts school dean, an additional dean, and the Vice Provost and Dean of Student Affairs.

## **Withdrawal from the University**

Students who wish to fully withdraw from UNCSA without completing the semester must begin the process with the case manager located in the Student Affairs Office. A withdrawal form with all appropriate signatures will be submitted

to the Office of the Registrar for processing. 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 reenroll, 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.

Students who decide to leave UNCSA after completing the semester must contact the case manager located in the Student Affairs Office, and submit the online withdrawal form located on the Office of the Registrar's web page. 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**

It is the responsibility of the student to understand the probation and continuance policies, and to know the specific grade and quality point requirements for continuance in their programs and for graduation. The Probation and Continuance Policy is located in the Institutional Policies section of this 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 and the degree audit in Degree Works.

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 Office of the Registrar in collaboration with the arts school dean or designated representative and the Dean of Liberal Arts if appropriate.

Students who exhibit behavior that is likely to lead to poor academic performance are referred to the 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, UNCSA 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.) Students receiving financial aid must speak with the Financial Aid Office before obtaining approval for early departure.

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. Student must ensure there is a plan for completion of semester courses.

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 certain required core general education courses in which a D or F was earned. Beginning in Fall 2018, core general education courses eligible for grade replacement for all BFA and BM students are FYS 1100, ENG 1200, HUM 2101\* or HUM 2100 and HUM 2102-2112.

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 obtain and submit the Grade Replacement Form to the dean or assistant dean in the Division of Liberal Arts prior to the last day of exams during the semester in which the course is being repeated.

\* Grade replacement for HUM 2101 is only available through the end of the 2025-2026 academic year.

## **Delayed Graduation**

Students are required to complete all degree requirements at the time of their scheduled participation in graduation. A student who does not graduate on schedule may seek permission from the faculty of their arts school to complete their requirements at a later date. These requirements must be successfully completed within seven years after the student's last enrollment at UNCSA.

## **Leave for a Valid Educational Purpose**

A leave of absence may be granted for a specific period of time for a valid educational purpose. Such permission may be granted by the appropriate arts school 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 has been granted and no application fee for readmission is required, though the student must re-apply for admission, if the student reenrolls for the semester immediately following the leave period. Students leaving UNCSA for any reason must also contact the case manager, located in student affairs.

## **Reenrollment**

Former students who reenroll at UNCSA 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 UNCSA to Complete a Baccalaureate Degree**

Students who have completed the arts requirements of their bachelor's program and have a UNCSA GPA of 2.0 or higher in Liberal Arts required general education courses may transfer in their remaining courses provided it is within seven years of their last enrollment, and provided that they 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 they have reached the age of 24. In these cases, the student must enroll at UNCSA 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 UNCSA Forgiveness Policy is a mechanism through which a student who has completed the Arts Diploma or Arts Certificate but has not satisfactorily completed the core 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 certain criteria. Please see the Division of Liberal Arts section of the bulletin for more information.

## Grading System

UNCSA's grading scale is based on a 4.0 scale. The highest grade awarded for course work at UNCSA 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 juries 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 and the Institutional Policies Section of this Bulletin.

## 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-Z Arts. 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 (FERPA). Requests should be sent directly to the Office of the Registrar. Students can also order their transcripts online from the Student Clearinghouse: [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 must be downloaded from E-Z Arts.

Transcripts will not be released for students who have an outstanding financial obligation to the University 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.

## In-State Residency for Tuition Purposes

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 Residency Determination Service (RDS) is the entity responsible for all classifications of residency in North Carolina. Information can be found at [www.NCresidency.org](http://www.NCresidency.org). The Residency policy is located in the Institutional Policies section of this bulletin.

## UNC Online

UNC Online allows matriculated students to register for online language courses across the UNC system. In order to register for a UNC Online language course, students must:

- be registered as a degree-seeking student.
- receive prior approval from both their arts advisor and the assistant dean of the Division of Liberal Arts.
- not exceed 18 credits hours without prior approval from the appropriate arts dean.

## Tuition Surcharge

The tuition surcharge legislation has been repealed. The effective date of the repeal is July 1, 2019, and applies beginning with the 2019-20 academic year.

## 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 UNCSCA 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 Director of Learning 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.
- Director of Learning 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.
- Director of Learning Resources will rely solely on the respective faculty to determine if the course in question is "essential" to the program.

The Director of Learning 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.

Learning Resources  
Telephone (336) 726-6963

# 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 UNCSEA believe the primary responsibility for paying for education rests with the student and their parents, who are expected to meet as much of the cost as possible.

## 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 the first day of February. Students who submit applications after the priority date will be considered as funds permit.

**Note:** Students wishing to be considered for need-based financial aid must submit a FAFSA for each year of enrollment.

North Carolina residents who wish to be considered for the NC Scholarship should have their FAFSA filed as soon as possible. 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 <https://studentaid.gov/apply-for-aid/fafsa/fafsa-deadlines>.

## Types of Financial Aid

The financial aid program at UNCSEA 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 package from UNCSEA, 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 2023-24 academic year range from \$767 to \$7,395 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 amount varies, depending on the student's financial situation and federal appropriations.

North Carolina state grants may include the NC Scholarship. Eligibility is determined by information provided on the FAFSA. The programs are administered through the NC State Education Assistance Authority (NCSEAA). 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 those grants. 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 jobs so that wages can be earned to meet expenses. Students participating in this program at UNCSCA work an average of four to five hours per week. New students awarded FWS must attend a mandatory FWS 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 availability.

## **Loans (Self Help)**

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 their 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, 2023 and June 30, 2024, the interest rate is 5.50%.

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, 2023 and June 30, 2024, the interest rate is 5.50%. 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; dependent 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, 2023 and June 30, 2024, the interest rate is 8.05%. 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 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 UNCSCA 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, interview, or evaluations. Students who want to be considered for talent scholarships may wish to complete the FAFSA, since the arts dean may use need criteria in combination with talent qualifications to determine scholarship awards. All scholarships are included as part of a student's financial aid package 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 on the Internet. The Internet offers a wide range of free information and resource listings for students and prospective students in all areas of study.

**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 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 veteran may be eligible for benefits. Students should contact the Department of Veterans Affairs for more information.

### Vocational Rehabilitation

Students with a disability 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 should contact the Office of Student Financial Aid to determine if they have eligibility for any need-based aid for summer.

In general, students enrolled in courses that do not count toward graduation requirements in 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, 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 UNCSCA 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 UNCSCA, 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 documentation of Federal Income Tax Returns (transcripts or signed photocopies), W-2 forms, and other documents. (Successful use of the IRS Data Retrieval when completing the FAFSA may replace the need to submit Federal Income Tax Return documentation.) The Office of Student Financial Aid will contact the student regarding these forms. The student may also be requested to supply additional documentation to clarify conflicting information on the FAFSA. 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: [studentaid.gov/h/apply-for-aid/fafsa](https://studentaid.gov/h/apply-for-aid/fafsa).

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 UNCSCA. A student is not eligible for financial assistance if a refund of federal grant aid is owed or the student 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 (SAP)." Satisfactory academic progress is determined using the three areas listed below:

## Qualitative (Grade Point Average)

Students must meet UNCOSA'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 UNCOSA.

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 UNCOSA 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 UNCOSA 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 UNCOSA 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 UNCOSA 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 their 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 UNCOSA.

A complete copy of the "UNCOSA Satisfactory Academic Progress Policy — College Title IV Financial Aid Recipients Only" is available at the following link: <https://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 in the necessary number of credit hours;
- Maintain satisfactory academic progress;
- Honor the policies and procedures set forth in the *UNCSA Undergraduate Student 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), 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), and Federal Direct Loans (Subsidized, Unsubsidized, and PLUS), or any state grant such as the NC 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: <https://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

## Tuition and Fees

Tuition and fees must be paid before the beginning of each semester for which the student is enrolled, pursuant to [UNCSA's Student Payment Policy](#). Students may not attend classes until such payment is received.

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 office of Student Accounts, located on the second floor of the Welcome Center or can be reached at [studentaccounts@unca.edu](mailto:studentaccounts@unca.edu).

View the [2023-2024 Tuition and Fees](#) (subject to change).

## 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)

The percentage of tuition, fees, room, and meals (less non-refundable advance payments) that may be refunded are outlined below.

Through 1st week	90 percent
Through 2nd week	80 percent
Through 3rd week	60 percent
Through 4th week	40 percent
After 4th week	0

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 are not eligible for a refund of tuition, fees, room, or meals.

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

## **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

*Martine Kei Green-Rogers, Interim 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 Luhmann*

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.

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 up to 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
FYS 1100	First Year Seminar	3 credit hours
ENG 1200	Writing About	3 credit hours
HUM 2100	Critical Dialogues	3 credit hours
HUM 2102-2112	Paths to the Present (select one course)	3 credit hours
SOC, ATY, or PSY	Social or Behavioral Sciences	3 credit hours
LIT, WRI, ENG, FRE, GER, ITA, or COM	Language, Literature, and Culture	3 credit hours
HIS, HUM, ARH, PHI, or THH	Humanities or History	3 credit hours
MAT or SCI	Math or Science	3 credit hours
Gen Ed Electives	Choice of General Education Electives*	6 credit hours

Each arts area and concentration, in cooperation with the Division of Liberal Arts, may set more specific, sometimes additional non-applied requirements appropriate to the particular field of study. See the descriptions of degree requirements in each arts area for further information. \* This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music)..

### Total of 30 General Education Credit Hours

## D. Academic Grade Replacement Policy for students matriculated Fall 2018 and after

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:

All BFA or BM students	FYS 1100 ENG 1200 HUM 2101* or HUM 2100 HUM 2102-2112
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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. \* Grade replacement for HUM 2101 only available through the end of the 2025-2026 academic year.

## **E. Core General Education Courses Required for all BFA and BM Students matriculated prior to Fall 2018**

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**

## F. Academic Grade Replacement Policy for Students who matriculated prior to Fall 2018

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> )

## G. 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 the student 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 the student 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.

## H. 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 their 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 UNCSCA 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 UNCSCA 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 their 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 they can complete the program within the maximum time-frame allowed by SAP.

## III. Transfer Information

### A. Transfer Credit Policy for Currently Enrolled Students

The Division of Liberal Arts accepts courses taken at other institutions, whether on-line or face-to-face. Students must meet with the Assistant Dean of Liberal Arts for permission and to ensure the course will fulfill a degree requirement. A *Transfer Credit Approval Form* must also be completed prior to registering for the class. This form is available from the Liberal Arts office. If this form is not completed, the course will not be transferred.

Additional transfer requirements include:

- a final earned grade of at least a C/2.0;
- the course is taken at a regionally accredited institution;
- there is an equivalent DLA course; and
- the student has a current Liberal Arts GPA of at least 2.0.

### B. Community College Credit

As a constituent institution of the University of North Carolina, UNCSA 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 UNCSA general education requirements satisfied. 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](#). 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.

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

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 or Higher Course Equivalent</b>
<b>ARTS</b>	
Art History	6 credits: ARH 1101 and ARH 1102
<b>ENGLISH</b>	
English Language	3 credits: ENG 1200
English Literature	3 credits: ENG 1200
<b>HISTORY &amp; SOCIAL SCIENCES</b>	
Comp Government & Politics	3 credits: ELEC 9999
European History	6 credits: HIS 1198
Human Geography	3 credits: ELEC 9999
Macroeconomics	3 credits: ELEC 9999
Microeconomics	3 credits: ELEC 9999
Psychology	3 credits: PSY 1100
US Government & Politics	3 credits: ELEC 9999
US History	6 credits: HIS 1300 and HIS 1400
World History	6 credits: HIS 1198
<b>MATH</b>	
Calculus AB	3 credits: MAT 2300
Calculus BC	6 credits: MAT 2300 and MAT 1198
Statistics	3 credits: MAT 1300
<b>SCIENCES</b>	
Biology	6 credits: SCI 1198
Chemistry	6 credits: SCI 1198
Environmental Science	3 credits: SCI 1500
Physics 1	3 credits: SCI 1100
Physics 2	3 credits: SCI 1198
Physics C: Electricity and Magnetism	3 credits: SCI 1198
Physics C: Mechanics	3 credits: SCI 1198
<b>WORLD LANGUAGES &amp; CULTURE</b>	
Chinese Language and Culture	6 credits: ELEC 9999
French Language & Culture	6 credits: FRE 1101 and FRE 1102
German Language & Culture	6 credits: GER 1101 and GER 1102
Italian Language and Culture	6 credits: ITA 1101 and 1102

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:

<b>Subject</b>	<b>Minimum Score</b>	<b>Course Equivalent</b>
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: ELEC 9999
Economics HL	5	6 credits: ELEC 9999
English HL	5	3 credits: ENG 1200
French HL	5	6 credits: FRE 1101 and FRE 1102
Geography HL	5	6 credits: ELEC 9999
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
Physics SL	5	3 credits: SCI 1100
Physics HL	5	6 credits: SCI 1100 and SCI 1300
Psychology	5	6 credits: PSY 1100 and PSY 1198
Visual Arts HL	5	3 credits: ARH 1000
World Religion SL	5	3 credits: PHI 2200

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.



## 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. 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

# Liberal Arts Courses

## Art History

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

An 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: History of Art I (3 credits)**

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.

### **ARH 1102: History of Art II (3 credits)**

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.

### **ARH 2088: Independent Study: 2088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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(s):** ENG 1200.

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

A 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 1200

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

A 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 art making. pre-requisite(s): ENG 1200

**ARH 3088: Independent Study: 3088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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

## Arts Management

**ARM 1000: Introduction to Arts Management (3 credits)**

The purpose of this course is to introduce students to the business of the arts. We will examine the administrative aspects of arts organizations in order to understand how they are structured, and how they operate - that is, what makes cultural institutions run. There are many things that have to happen on the administrative side of the business in order for an artistic production to make it to the stage. We will examine the different types of arts organizations, their purpose and mission, how they are structured and managed, where the money comes from, and how we actually get audiences to come and see our productions. We will also look at the human and financial systems that support the operation.

**ARM 1088: Independent Study: 1088 Level (1 to 3 credits)**

An Independent Study is a contact 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 request. Independent Study at the 1088-level is intended for first and 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(s):** None

**ARM 1198: Topics in Arts Management (3 credits)**

An in-depth study of a topic of special interest in the fields of arts management and entrepreneurship, which is not offered through the existing arts management curriculum. **Prerequisite(s):** None

**ARM 2000: Entrepreneurship: How to Form a Non-Profit (3 credits)**

The purpose of this course is to introduce students to the process and components that comprise the design of a comprehensive business plan for the formation of a non-profit arts organization. Students will identify an entrepreneurial idea that interests them, create an organizational mission and purpose, complete the paperwork to create the legal business entity, and then develop a plan for the various operational components of the business. Students will also identify an operational structure that is appropriate for their organization, and identify a hypothetical board of directors. As the plan is being developed, students will gain exposure to the various functional areas of the operation, including finance, marketing, programming, and fundraising. **Prerequisite(s):** ENG 1200

**ARM 2020: Negotiation (3 credits)**

This course will help students to build the skills and confidence necessary to negotiate successfully on behalf of themselves, or for their group or organization, in a variety of situations. The tools developed in this class can be applied to both a student's personal and professional lives. We will cover concepts that include identifying negotiation strategies and styles, evaluating potential agreements, handling difficult negotiators, using agents to negotiate, contract/employment agreements, and when not to take a deal. The class will utilize discussions, readings, videos, and multiple case role-play scenarios throughout the course. Pre-requisite(s): ENG 1200

**ARM 2050: Personal Finance for the Artist (3 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), personal budgeting, preparation of an artist's personal income tax return, understanding employee benefits, insurance basics, independent contractor status, and retirement planning. This course is geared toward all student artists; therefore no prior background in business is required. Prerequisite(s): ENG 1200

**ARM 2088: Independent Study: 2088 Level (1 to 3 credits)**

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 request. Independent Study at the 2088 level is intended for second and third 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(s):** ENG 1200

**ARM 2198: Topics in Arts Management (3 credits)**

An in-depth study of a topic of special interest in the fields of arts management and entrepreneurship, which is not offered through the existing arts management curriculum. **Prerequisite(s):** ENG 1200

**ARM 3088: Independent Study: 3088 Level (1 to 3 credits)**

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 request. 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(s):** ENG 1200.

**ARM 3100: The Artist as Leader (3 credits)**

What's the purpose of Art in our contemporary society? And what impact can artists have on the world? Through this course enables students to develop a creative and critical framework to formulate their own answers to these questions, while also developing their leadership capacity by learning how they can translate their creative skills to take on new challenges. **Prerequisite(s):** HUM 2101

**ARM 3198: Topics in Arts Management (3 credits)**

An in-depth study of a topic of special interest in the fields of arts management and entrepreneurship, which is not offered through the existing arts management curriculum. **Prerequisite(s):** HUM 2101

## Anthropology

**ATY 1000: Introduction to Sociocultural Anthropology (3 credits)**

This course will introduce students to some of the major themes in modern socio-cultural anthropological thinking: power and human agency; sex and gender; kinship and family; race and ethnicity; economic relations and livelihood; visual and performance cultures; cosmology and belief systems; and other topics. In addition to introducing students to highlights in the history of anthropological thought, the course will cover on anthropological approaches to a changing group of urgent contemporary problems. Students will have the opportunity to conduct practical ethnographic research. **Prerequisites:** NONE

**ATY 1100: Language and Culture (3 credits)**

The course will explore the ways people employ language in different cultural and social settings, and encourage students to reflect critically about the relations between language, social and cultural practices, and power. Through a diverse range of readings and case studies, this course will introduce students to the sociolinguistic and ethnographic study of language, language practices, and language beliefs/ideologies. Finally, special emphasis will be given to arguments around language use in art and media.

**ATY 2000: World Cultures (3 credits)**

World Cultures introduces students to the histories and cultures of a key global region or population (Middle East North Africa; the Atlantic World; Latin America; Indigenous Americas; Refugees and Migrants) as well as offering a broad introduction to the comparative study of peoples, cultures, and languages. Students will explore varied ways of learning about cultural similarities and differences, as well as local, regional, national, and international interconnections and power dynamics among groups. Students will examine how divergent sources of popular and academic literature, news, film, and ethnographic works represent cultures and provide—or do not provide—political-economic context. Topical themes may include language and culture; ritual and religion; power and hegemony; race and racism; class and inequality; gender and sexuality; local and global environment; health and healing; internal and transnational migration; ethnicity and nationalism; and kinship, family, and marriage. Regional focus will change based on student interest and instructor availability. PREREQUISITES: NONE

**ATY 2001: World Cultures: Middle East and North Africa (MENA) (3 credits)**

This course introduces students to the diversity and dynamism of the Middle East and North Africa (MENA) regions (alt. SWANA). Drawing on academic and journalistic writing, documentaries, literature, and feature-films, this course offers both breath and depth, examining the history, politics, religion and social movements that shaped the broad area from Morocco to Afghanistan. The course will also examine how European and North American interests have impacted both the actual history of the region and the stereotypes, narratives, and academic approaches that emerge from these encounters. PREREQUISITES: NONE

**ATY 2100: Film Anthropology (3 credits)**

ATY 2100 : Film Anthropology (3 credits per semester) This course explores the rich relationship between anthropology and film. Drawing on several subfields of Anthropology (Visual Anthropology, Critical Media Practice, Sensory Ethnography, and the Anthropology of Cinema) this course will introduce students study of film as a cultural artifact; the influence of popular film on the construction of culture, including the way popular film both reflects and shapes policy; and the use of film as an ethnographic medium. **Prerequisites:** None

**ATY 2200: The Middle East on Film (3 credits)**

ATY 2200 : THE MIDDLE EAST ON FILM (3 CREDITS PER SEMESTER) This course offers an introduction to the ethnographic study of films, television, and other visual media produced in and about the Middle East, North Africa, and the broader SWANA region. Parallel to film screening, students will read critical and analytical material that provide background as well as commentary and analysis of cultural and historical contexts on content of films and their making. The course will examine a series of topics such as identity politics, religious affiliation, gender, immigration, belonging, homeland and exile. The course will pay attention to regional and national film industries, with special focus on the Ramadan “soap opera,” dubbing/voice acting, and artistic communities. PREREQUISITES: NONE

# 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 student's abilities to understand and critique arguments. Additionally, students will develop their own arguments in speeches, presentations, workshops, debates and mock interviews.

# English

## **ENG 1101: Composition I (3 credits)**

The fundamental components of a liberal arts education include the ability to think clearly, read closely, write persuasively, talk articulately, and listen honestly. The composition sequence will emphasize the development of these skills as students engage with a variety of works, including UNCSCA productions. Course materials are designed to 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), speechmedia (presentations, interviews, radio drama, podcast), mixedmedia (multimedia pieces, digital stories, websites, online studio, videos), and collaborativemedia (productions, plays, performances).

## **ENG 1102: Composition II (3 credits)**

The fundamental components of a liberal arts education include the ability to think clearly, read closely, write persuasively, talk articulately, and listen honestly. The composition sequence will emphasize the development of these skills as students engage with a variety of works, including UNCSCA productions. Course materials are designed to 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), speechmedia (presentations, interviews, radio drama, podcast), mixedmedia (multimedia pieces, digital stories, websites, online studio, videos), and collaborativemedia (productions, plays, performances). **Prerequisite:** Eng 1101 or equivalent required for admission to Eng 1102.

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

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

## **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 experience. **Prerequisite(s):** ENG 1101, AP or transfer credit, or instructor permission.

# English as a Second Language

## **ESL 1000: Academic English for Non-Native Speakers (0 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.

# French

## **FRE 1101: Elementary French I (3 credits)**

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. **Prerequisites:** Passing FRE 1101 required for FRE 1102.

## **FRE 1102: Elementary French II (3 credits)**

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. **Prerequisites:** Passing FRE 1101 required for FRE 1102.

## **FRE 2088: Independent Study: 2088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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(s):** ENG 1200

## **FRE 2101: Intermediate French I (3 credits)**

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. **Prerequisites:** 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 2102: Intermediate French II (3 credits)**

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. **Prerequisites:** 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 3088: Independent Study: 3088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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(s):** HUM 2101

## **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. **Prerequisites:** A minimum of two years of college-level French or permission of the instructor.



# First Year Seminar

## **FYS 1100: First Year Seminar: On Being a Contemporary Artist (3 credits)**

A collaborative, interdisciplinary, project-based seminar designed for students to engage in an exploration of art, life, and contemporary culture through experiencing, thinking, talking, making, reflecting, and writing. This course is designed to introduce students to a range of intellectual creative practices and processes. Students with 12 or more college transfer credits can replace this requirement with appropriate transfer credit or a General Education elective.

## German

### **GER 1101: Elementary German I (3 credits)**

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 1102: Elementary German II (3 credits)**

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 2088: Independent Study: 2088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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(s):** ENG 1200.

### **GER 2101: Intermediate German I (3 credits)**

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):** Completion of both GER 1101 & 1102 with a C- or better in each, equivalent transfer or AP credits, or instructor permission/placement.

### **GER 2102: Intermediate German II (3 credits)**

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

### **GER 3088: Independent Study: 3088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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

**GER 3198: Topics in German Literature & Culture (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. **Prerequisites:** A minimum of two years of college-level German or permission of the instructor.

## History

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

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

**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 Era 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 1800: The Politics of Memory: Shaping History at Monuments, Museums, and the Movies (3 credits)**

Do Confederate monuments belong on college campuses and city plazas? How should museums and living history sites represent the horrors of the Holocaust or American slavery? When filmmakers, playwrights, composers, or choreographers explore historical events or people in their works, how do/should they navigate the intersecting terrain of historical 'truth' and the imperatives of provocative storytelling? The work of history revolves around the question of "What happened in the past?" but also "How will/do we choose to remember the past?" What will be commemorated? What will be forgotten or erased? Whose stories get privileged, whose get silenced, and why? And how can we change those stories as time moves forward? Passionate debate flares around these questions, revealing lines of division, and providing us remarkable opportunities to study and participate in the evolving contours of American society and American democracy. This course will introduce students to the study of American memory practices through readings, viewings, field trips, and substantial reflection and discussion— focusing on signature case studies of tensions that have erupted around public monuments, museum exhibits, and feature films in the past century—as well as executing original research/design projects challenging them to create original, historically sensitive artifacts of public memory.

**HIS 2088: Independent Study (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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 1200.

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

An examination of a major historical issue or a specific historical period. **Prerequisite:** ENG 1200

**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. **Prerequisites:** ENG 1200.

**HIS 2300: Early Modern England (3 credits)**

The focus of this course is English daily life, its material and political culture from the mid-sixteenth century to the early Stuart kings. This was a rich and dynamic period that encompassed the reigns of Elizabeth I and her Stuart cousins, Shakespeare, the Spanish Armada and the beginning of English colonization in the New World. Topics may include the relationship between religion, politics and daily life; how social status and rank were reflected in the material culture of the period; how town life and architecture differed from that in the country. **Prerequisite(s):** ENG 1200

**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 1200

**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 1200 .

**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 1200

**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 1200

**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 1200

**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:** ENG 1200

**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 mania. 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 1200 .

**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 1200

**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):** ENG 1200

**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 1200

**HIS 2800: The Arts & Democracy in American Life (3 credits)**

Artists and arts advocates in the United States, and around the world, have often argued that a thriving artistic culture is indispensable to a democratic society. But why? When did the "arts and democracy" argument crystallize? Ultimately, is the argument persuasive? This course will look to key episodes and themes—from the early republic to today—which illuminate the relationship between the arts and the stated values and goals of democracy. These might include debates over the aesthetic representation of the nation, the movement to include arts education in public schools, debates over public subsidies for the arts during the New Deal and 1960s, the deployment of artists as agents of Cold War cultural diplomacy, and the revived debates about public support for the arts during the "culture wars" of recent decades. Students will also grapple with complex questions such as: What is "democracy" and what are "democratic values"? What role should art play in the formation of citizens? What are the proper boundaries of expressive freedom? And do artists, arts managers, and leaders in the arts and cultural sector have a particular type of political responsibility or civic obligation to advance a culture of social justice, equity, and inclusion within arts organizations and beyond? Students will engage with course material through a wide variety of readings, written reflections, class discussion, and projects. **Prerequisite(s):** ENG 1200

**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 1200

**HIS 3088: Independent Study: 3088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, 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

**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):** 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):** 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):** 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):** HUM 2101.

## Humanities

**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:** permission of the instructor

**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 1220: Winston-Salem Stories (3 credits)**

Winston-Salem is a historically significant American city, one with a past as fascinating and complicated as the region and country of which it's a part. Like so many communities, today's Winston-Salem is confronting a host of challenges and opportunities—around issues of race and social justice, diversity and education, gentrification and neighborhood change, environmental concerns and the quest for sustainable growth, profound economic inequality, and the ongoing effort to develop a post-industrial economy in a city that once soared as a tobacco and textile manufacturing capital. In this course, students will gain a better understanding of how UNCSA's home city developed over time and about the historical roots of contemporary conditions. This broader understanding will be achieved through a variety of readings, films, field trips, guest speakers and discussion. Additionally, students will work on a substantial creative project involving historical research and will produce original stories in various formats that connect Winston-Salem's past to its present.

**HUM 1240: Happy Trails to You: The American Cowboy in Literature and Film (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 2088: Independent Study (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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 1200

**HUM 2100: Critical Dialogues (3 credits)**

In this core humanities course, students encounter exemplary texts from antiquity to the present and from multiple continents and diverse cultures. How do we make meaning from this expansive record of storytelling, inquiry, and creative expression? How can today's artist-citizens respond as active conversation partners across time and space? Specific content and thematic emphases will vary across course sections, reflecting the diverse specializations and perspectives of Division of Liberal Arts faculty. In all sections, however, students will wrestle both with texts long privileged as 'canonical' and, of equal importance, others that speak from the margins and compel us to think critically about how we assign value and importance to different voices and traditions. All sections also share one significant contemporary text (selected annually). "Critical Dialogues" students will cultivate their skills of research, writing, and verbal expression, and in doing so, situate their artistic and professional practice in specific contexts and as woven into a larger world of ideas. **Prerequisite:** ENG 1200 or equivalent

**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 texts from a variety of traditions and disciplines, including philosophy, literature, the social sciences, the natural sciences, and the arts. **Prerequisite(s):** 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:** 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:** 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:** 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:** HUM 2101



**HUM 2106: Path 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:** HUM 2102

**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:** HUM 2101.

**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:** 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:** 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—esthetic 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:** 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:** 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:** HUM 2101

**HUM 2113: Paths to the Present: Science and Literature (3 credits)**

In a letter to the playwright Arthur Schnitzler, the "father of modern psychology" Sigmund Freud wrote, "whenever I've immersed myself in your beautiful creations I have again and again believed I've found the very same preconditions, interests and results that I recognized as my own. (...) I thus came to the conclusion that you know everything through intuition (...) that I have discovered through strenuous work on other people." This course will examine Freud's claim by taking a close critical look at some famous historical milestones along the "paths to the present" of science on the one hand and literature on the other. Rather than simply confirming the commonly-assumed binary opposition between these two humanistic practices, our examination of these milestones will encourage us as well to consider the often surprisingly parallel and complementary ways in which modern and post-modern literature and science represent our reality. This will be a "seminar-style" course, meaning its structure will be based on students' consistent, committed, and active participation and preparation. **Prerequisites:** ENG 1200 or equivalent

**HUM 2198: Advanced 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:** ENG 1200

**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 1200

**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 1200.

**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 1200 .

**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 1200

**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 2400: Mindfulness Meditation and Education (3 credits)**

In this course students learn a variety of mindfulness mediation skills in the contexts of: 1) the Koru Mindfulness framework (a framework that is specifically intended for an audience of emerging adults), 2) body/mind health dynamics (associated with mindfulness-based stress reduction or MBSR), 3) philosophical/cultural dynamics (e.g., dualism vs. nondualism), and 4) the educational and political dimensions of mediation. Open to second year (or higher) students. **Prerequisite(s):** ENG 1200.

**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 1200

**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(s):** ENG 1200.

**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):** ENG 1200

**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 1200 .

**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 1200

**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 1200.

**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 1200

**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. Pre-requisites: ENG 1200

**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. **Prerequisites:** ENG 1200

**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. **Prerequisites:** ENG 1200

**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 1200.

**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 1200

**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 1200.

**HUM 2900: Angels of Anarchy: The Art and Literature of Leonara 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 1200.

**HUM 3088: Independent Study: 3088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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

**HUM 3098: Advanced 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):** HUM 2101.

**HUM 3100: Critical Theory & 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):** HUM 2101.

## Italian

**ITA 1101: Elementary Italian I (3 credits)**

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. **Prerequisites:** Passing ITA 1101 required for ITA 1102.

**ITA 1102: Elementary Italian II (3 credits)**

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. **Prerequisites:** Passing ITA 1101 required for ITA 1102.

**ITA 2088: Independent Study: 2088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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(s):** ENG 1200.

**ITA 2101: Intermediate Italian I (3 credits)**

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:** 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 2102: Intermediate Italian II (3 credits)****ITA 3088: Independent Study: 3088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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(s):** HUM 2101

**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. **Prerequisites:** A minimum of two years of college-level Italian or permission of the instructor.

## Literature

**LIT 2088: Independent Study: 2088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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(s):** ENG 1200.

**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 1200.

**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 1200

**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 1200

**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 1200.

**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 1200.

**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 1200.

**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 1200

**LIT 2310: Balzac & 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 1200.

**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 1200

**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 1200

**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 1200

**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 1200

**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 1200

**LIT 2398: Topics in Literature - 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 1200

**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:** ENG 1200



**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 1200.

**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 1200

**LIT 2900: 17th Century French Theatre: Molière and his time (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 1200.

**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 1200

**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 1200.

**LIT 2920: Development of Realistic Theat (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 1200

**LIT 2930: Jewish American Theatre (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 1200

**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 1200

**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 1200

**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 1200.

**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 1200

**LIT 2970: Gender Studies & 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. **Prerequisites:** ENG 1200

**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 Steven Sondheim to more recent developments. **Prerequisites:** ENG 1200

**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 post dramatic, 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. **Prerequisites:** ENG 1200

**LIT 2995: Acts of Betrayal in Contemporary Theater (3 credits)**

This class will explore contemporary plays by playwrights such as Edward Albee, Neil Labute, Suzan Lori-Parks, and Paula Vogel that wrestle with morals and expectations. Are these prescribed boundaries and, if so, who sets them and what complexities of identity arise when these boundaries are violated? Discussions will also involve structure, character development, and how these plays parallel and deviate from the drama form of tragedy. Is there perhaps a vein of postmodern tragedy of unanswerable questions developing in contemporary theater? **Prerequisite(s):** ENG 1200

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

A one-term special topics course taught that focus on the work of individual playwrights or groups of playwrights, or on dramatic works representing various periods, nations, styles or themes. **Prerequisite(s):** ENG 1200. The online version of this course is currently available only during Summer School sessions.

**LIT 3088: Independent Study: 3088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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

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

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

**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 (study of angles), which is especially useful for applied mathematics.

**MAT 2088: Independent Study (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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 1200

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

A one-semester special topics course focused on a specific issue or issues in mathematics. **Prerequisites:** completion of a 1000 level MAT or SCI course or equivalent

**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 3088: Independent Study: 3088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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(s):** HUM 2101

## Digital Media

**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 UNCSA campus or as an online course.

**MST 2088: Independent Study (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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 1200.

**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):** ENG 1200

**MST 2198: Topics in Media Studies (1 to 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):** ENG 1200.

**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):** ENG 1200.

**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):** ENG 1200

**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):**ENG 1200

**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? This elective is for those students who wish to talk about, research, read about, and take part in class debates on issues swirling around new media in the contemporary moment.

**Prerequisite(s):** ENG 1200.

**MST 3088: Independent Study: 3088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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(s):** HUM 2101

## Philosophy

**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 2088: Independent Study: 2088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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(s):**ENG 1200

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

In-depth examinations of particular thinkers, movements or philosophical problems. **Prerequisite:** ENG 1200

**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 1200

**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 1200

**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 1200

**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 1200

**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 1200

**PHI 3088: Independent Study: 3088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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(s):** HUM 2101

**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):** HUM 2101 or permission of instructor.

## 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 1198: Topics in Psychology (3 credits)**

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

**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 identity, 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 2088: Independent Study (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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 1200

**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 1200

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

A one-semester course with flexible content exploring specialized studies in psychology. **Prerequisites:** ENG 1200

**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 1200

**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:** ENG 1200

**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:** ENG 1200

**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 aesthetics 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 aesthetics 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 1200

**PSY 3088: Independent Study: 3088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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 3000-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(s):** HUM 2101

**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):** HUM 2101

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

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

**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):** HUM 2101

**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):** HUM 2101

**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):** HUM 2101

**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. **Prerequisites:** HUM 2101

## 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 & 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 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 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 2088: Independent Study: 2088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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(s):** ENG 1200

**SCI 2101: Studies in Human Anatomy and Physiology I (3 credits)**

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 1200

**SCI 2102: Studies in Human Anatomy and Physiology II (3 credits)**

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 1200; SCI 2102 requires passing SCI 2101

**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:** completion of a 1000 level SCI course

**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. **Prerequisites:** ENG 1200

**SCI 3088: Independent Study: 3088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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(s):**HUM 2101

**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. **Prerequisites:** HUM 2101 and SCI 2102 or equivalents

## Sociology

**SOC 1100: Introduction to Sociology (3 credits)**

This is a broad survey and introduction to the social sciences discipline of sociology. This course will provide students with an overview of the scientific method in the social sciences, the sociological perspective, sociological theory, and problems and issues in society. Students will engage in critical readings and discussion around topics including social structures, social stratification, and the role of race, ethnicity, and gender in society. Students will learn to apply the sociological perspective and scientific method towards the analysis of social issues, distinguishing between values, opinions, and facts.

## Transdisciplinary Art & Inquiry

**TAI 3100: Studio for Creative Practice (1 to 6 credits)**

The Studio for Creative Practice is a laboratory for the making of original, transdisciplinary work. The Studio 3100 level course offers time and space for students to experiment with ideas, approaches, and artistic forms, gaining skills in transdisciplinary composition, collaboration, and critique. Through practices and processes--including weekly iterative drafts of original work--students increase stamina for self-directed creative investigation at the intersection of the arts, liberal arts and sciences. Central to the course are diverse research practices, critique as inquiry, and dramaturgy-for-transdisciplinary-performance. In this pedagogically responsive course, faculty serve as facilitators and mentors as students dialogue within and across disciplines, dig into content meaningful to them, and cultivate the skills to become innovative and engaged artist citizens. This course is by permission of the instructor only. TAI courses can be applied towards General Education elective or Arts credits with Arts Dean's approval.

### **TAI 4100: Advanced Studio for Creative Practice (1 to 6 credits)**

Advanced Studio for Creative Practice takes the research, critique, and making practices done in TAI 3100 and develops the student's work for performance / exhibition. Students will develop project proposals, work independently and with faculty mentors to realize the artistic vision, facilitate a critique session on their own work, and compose a final project reflection. Students will craft their work with knowledge of and in conversation with how their work engages with the world historically and at the present moment. In this course students will continue to build upon the practices of SCP 3100, including dramaturgy-for-transdisciplinary-performance. This course is by permission of instructor only. TAI courses can be applied towards General Education elective or Arts credits with Arts Dean's approval. **Prerequisite(s):** FYS 1100 and TAI 3100

## **Theater History**

### **THH 2088: Independent Study: 2088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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(s):** ENG 1200

### **THH 2101: Theater History I (3 credits)**

This year-long course is designed to provide a cross-sectional view of theater 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 1200. THH 2101 and 2102 may be taken concurrently ONLY with permission of instructor.

### **THH 2102: Theater History II (3 credits)**

This year-long course is designed to provide a cross-sectional view of theater 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 1200; THH 2102 requires passing THH 2101; THH 2101 and 2102 may be taken concurrently ONLY with permission of instructor.

### **THH 3088: Independent Study: 3088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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(s):** HUM 2101.

## **Writing**

### **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 2088: Independent Study: 2088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, 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 1200

**WRI 2300: Narrative Medicine (3 credits)**

This workshop covers foundational concepts of Narrative Medicine that are then applied to creative writing and performance centered around the themes of illness, injury trauma, healing and writing the body. Using an array of narrative forms, students will look to articulate the experience of being in their specific bodies, and/or dealing with individually experienced, cultural, folk and other legend and factual ideas about illnesses, cures, and medicine. Students should be prepared to use a variety of expressive strategies and be willing to 'perform' as well as story tell and write. **Prerequisite(s):** ENG 1200 or equivalent

**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 1200

**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 1200.

**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 1200

**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. **Prerequisites:** ENG 1200

**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. **Prerequisites:** ENG 1200

**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. **Prerequisites:** ENG 1200

**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:** ENG 1200

**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 1200

**WRI 2710: Fiction 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 1200

**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 1200.

**WRI 3088: Independent Study: 3088 Level (1 to 3 credits)**

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

**WRI 3600: Adv 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. **Prerequisites:** ENG 1200, WRI 2600 or permission of instructor.

# School of Dance

*Endalyn Taylor, Dean*

## I. Overview of School

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. Admissions Requirements

Admission to the School is based on talent and potential (as assessed in an audition before the arts faculty), academic transcripts, and test scores. New college students enter as first-year students. Under special circumstances, the School of Dance may consider transfer credit. The Division of Liberal Arts (DLA) may also consider transfer credit for academic courses. 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 fellow dancers.
- Physically participate in solo, duet and group work that may include lifting and manipulating one's 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 the body.

## **C. Class Placement**

Ballet students are placed by the faculty at the beginning of each academic year into one of nine levels: B1-B9. Levels are determined by age and technical proficiency.

All new Contemporary Dance students upon entering the program are placed into the M1 level for technique, composition, partnering and repertory (M stands for “Modern”) and normally advance each year through four levels (M1 through M4). Contemporary majors’ level placement for their ballet technique class is determined through audition or class level. 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, and complete all required dance and DLA courses. 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, or students who have transferred from another college or university.

## **D. Adherence to Policies**

At the beginning of the academic year, each student must sign a form indicating that they have read the Student Handbook and agree to abide by the School of Dance Policies.

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

## **A. Attendance and Participation**

The School of Dance has a detailed attendance policy which promotes professional commitment to sustained practice while offering flexibility to accommodate injury, illness and professional, school and religious activities. It is the students’ responsibility familiarize themselves with the Attendance Policies found in the Student Handbooks.

### **B. Evaluation**

Students are evaluated each term by their faculty and informed of their progress. In addition to assigning grades as an evaluation of a student’s work, the major technique teacher provides written commentary at mid-term. Students are also assessed by the full faculty during jury classes in the Spring semester. Students are encouraged to discuss with the faculty, at any time, problems and progress in their work.

### **C. Probation and Non-Continuation**



Students in the School of Dance are expected to achieve and maintain certain minimum Grade Point Averages (GPAs). Failure to maintain minimum GPAs and/or adhere to all UNCSA and School of Dance policies and procedures will result in being placed on probation. Students who fail to make sufficient progress to warrant removal from probationary status will be dismissed from the program.

See the Institutional Policies Section of the Bulletin for detailed information about Probation and Non-Continuation.

## **IV. Courses, Concentrations, and Curriculum Models**

# Arts Certificate Ballet

Arts Certificate Total 90 credits

Dance Course Total

90 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DAN 1011, 1012	Ballet Technique (BC) IA & IB	3	3	6
DAN 1051, 1052	Contemporary Technique and Composition (BC) IA & IB	2	2	4
DAN 1111, 1112 or	Pointe/Variations/Partnering IA & IB	2	2	4
DAN 1141, 1142	Virtuosity/Variations/Partnering IA & IB			
DAN 1821, 1822	Ballet Repertory IA & IB	2	2	4
DAN 1512	Music Fundamentals for Dancers	-	2	2
DAN 1611	Dance Perspectives	1	-	1
DAN 4511	Supplemental Topics in Dance	1	-	1
<b>Year One Total</b>		<b>11</b>	<b>11</b>	<b>22</b>
<b>Year Two</b>				
DAN 2011, 2012	Ballet Technique (BC) IIA & IIB	3	3	6
DAN 2051, 2052	Contemporary Technique and Composition (BC) IIA & IIB	2	2	4
DAN 2111, 2112 or	Pointe/Variations/Partnering IIA & IIB	2	2	4
DAN 2141, 2142	Virtuosity/Variations/Partnering IIA & IIB			
DAN 2821, 2822	Ballet Repertory IIA & IIB	2	2	4
DAN 2511	Dance Music History	2	-	2
DAN 2612	Dance History I	-	1	1
DAN 4511	Supplemental Topics in Dance	1	-	1
<b>Year Two Total</b>		<b>12</b>	<b>10</b>	<b>22</b>
<b>Year Three</b>				
DAN 3011, 3012	Ballet Technique (BC) IIIA & IIIB	3	3	6
DAN 3051, 3052	Contemporary Technique and Composition (BC) IIIA & IIIB	2	2	4
DAN 3111, 3112 or	Pointe/Variations/Partnering IIIA & IIIB	2	2	4
DAN 3141, 3142	Virtuosity/Variations/Partnering IIIA & IIIB			
DAN 3821, 3822	Ballet Repertory IIIA & IIIB	2	2	4
DAN 3652	Career Preparation I	-	1	1
DAN 3611	Dance History II	1	-	1
DAN 3682	Foundations of Dance Pedagogy: Ballet	-	1	1
DAN 4511	Supplemental Topics in Dance	1	-	1
<b>Year Three Total</b>		<b>11</b>	<b>11</b>	<b>22</b>
<b>Year Four</b>				
DAN 4011, 4012	Ballet Technique (BC) IVA & IVB	3	3	6
DAN 4051, 4052	Contemporary Technique and Composition (BC) IVA & IVB	2	2	4
DAN 4111, 4112 or	Pointe/Variations/Partnering IVA & IVB	2	2	4
DAN 4141, 4142	Virtuosity/Variations/Partnering IVA & IVB			
DAN 4821, 4822	Ballet Repertory IVA & IVB	2	2	4
DAN 4681	Advanced Concepts in Dance Instruction: Ballet	1	-	1
DAN 4672	Emerging Choreographic Workshop	-	2	2
DAN 4511	Supplemental Topics in Dance	1	-	1
	Elective <sup>1</sup>	-	1	1
<b>Year Four Total</b>		<b>12</b>	<b>12</b>	<b>24</b>

<sup>1</sup>DAN 4772 Performance Skills,  
 DAN 4662 Costuming for Dance,  
 DAN 4612 Current Trends, or  
 DAN 4089 Internship  
 Internships may be taken by permission of the Dean in consultation with the Faculty, only.

# Arts Certificate Contemporary Dance

Arts Certificate Total 90 credits

Dance Course Total

90 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DAN 1021, 1022	Contemporary Technique and Partnering (CC) IA & IB	3	3	6
DAN 1041, 1042	Ballet Technique (CC) IA & IB	2	2	4
DAN 1711, 1712	Dance Composition and Improvisation IA & IB	2	2	4
DAN 1811, 1812	Contemporary Repertory IA & IB	2	2	4
DAN 1512	Music Fundamentals for Dancers	-	2	2
DAN 1611	Dance Perspectives	1	-	1
DAN 4511	Supplemental Topics in Dance	1	-	1
<b>Year One Total</b>		<b>11</b>	<b>11</b>	<b>22</b>
<b>Year Two</b>				
DAN 2021, 2022	Contemporary Technique and Partnering (CC) IIA & IIB	3	3	6
DAN 2041, 2042	Ballet Technique (CC) IIA & IIB	2	2	4
DAN 2721, 2722	Dance Composition and Improvisation IIA & IIB	2	2	4
DAN 2811, 2812	Contemporary Repertory IIA & IIB	2	2	4
DAN 2511	Dance Music History	2	-	2
DAN 2612	Dance History I	-	1	1
DAN 4511	Supplemental Topics in Dance	1	-	1
<b>Year Two Total</b>		<b>12</b>	<b>10</b>	<b>22</b>
<b>Year Three</b>				
DAN 3021, 3022	Contemporary Technique (CC) IIIA & IIIB	3	3	6
DAN 3041, 3042	Ballet Technique (CC) IIIA & IIIB	2	2	4
DAN 3731, 3732	Dance Composition and Improvisation IIIA & IIIB	2	2	4
DAN 3811, 3812	Contemporary Repertory IIIA & IIIB	2	2	4
DAN 3652	Career Preparation I	-	1	1
DAN 3611	Dance History II	1	-	1
DAN 3692	Foundations of Dance Pedagogy: Contemporary	-	1	1
DAN 4511	Supplemental Topics in Dance	1	-	1
<b>Year Three Total</b>		<b>11</b>	<b>11</b>	<b>22</b>
<b>Year Four</b>				
DAN 4021, 4022	Contemporary Technique (CC) IVA & IVB	3	3	6
DAN 4041, 4042	Ballet Technique (CC) IVA & IVB	2	2	4
DAN 4811, 4812	Contemporary Repertory IVA & IVB	2	2	4
DAN 4692	Applied Dance Pedagogy: Contemporary	-	1	1
DAN 4651	Career Preparation II	1	-	1
DAN 4991, 4992	Emerging Choreography and Production I & II	3	3	6
DAN 4511	Supplemental Topics in Dance	1	-	1
	Elective <sup>1</sup>	-	1	1
<b>Year Four Total</b>		<b>12</b>	<b>12</b>	<b>24</b>

<sup>1</sup>DAN 4772 Performance Skills,  
 DAN 4662 Costuming for Dance,  
 DAN 4612 Current Trends, or  
 DAN 4089 Internship  
 Internships may be taken by permission of the Dean in consultation with the Faculty, only.

# Bachelor of Fine Arts – Ballet Concentration

BFA Degree Total 120 credits

Dance Course Total

90 credits

General Education Course Total<sup>1</sup>

30 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DAN 1011, 1012	Ballet Technique (BC) IA & IB	3	3	6
DAN 1051, 1052	Contemporary Technique and Composition (BC) IA & IB	2	2	4
DAN 1111, 1112 or	Pointe/Variations/Partnering IA & IB	2	2	4
DAN 1141, 1142	Virtuosity/Variations/Partnering IA & IB	-	-	
DAN 1821, 1822	Ballet Repertory IA & IB	2	2	4
DAN 1512	Music Fundamentals for Dancers	-	2	2
DAN 1611	Dance Perspectives	1	-	1
DAN 4511	Supplemental Topics in Dance	1	-	1
FYS 1100	First Year Seminar	3	-	3
ENG 1200	Writing About...	-	3	3
<b>Year One Total</b>		<b>14</b>	<b>14</b>	<b>28</b>
<b>Year Two</b>				
DAN 2011, 2012	Ballet Technique (BC) IIA & IIB	3	3	6
DAN 2051, 2052	Contemporary Technique and Composition (BC) IIA & IIB	2	2	4
DAN 2111, 2112 or	Pointe/Variations/Partnering IIA & IIB	2	2	4
DAN 2141, 2142	Virtuosity/Variations/Partnering IIA & IIB	-	-	
DAN 2821, 2822	Ballet Repertory IIA & IIB	2	2	4
DAN 2511	Dance Music History	2	-	2
DAN 2612	Dance History I	-	1	1
DAN 4511	Supplemental Topics in Dance	1	-	1
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
	General Education Requirement <sup>1,2,3</sup>	3	3	6
<b>Year Two Total</b>		<b>18</b>	<b>16</b>	<b>34</b>
<b>Year Three</b>				
DAN 3011, 3012	Ballet Technique (BC) IIIA & IIIB	3	3	6
DAN 3051, 3052	Contemporary Technique and Composition (BC) IIIA & IIIB	2	2	4
DAN 3111, 3112 or	Pointe/Variations/Partnering IIIA & IIIB	2	2	4
DAN 3141, 3142	Virtuosity/Variations/Partnering IIIA & IIIB	-	-	
DAN 3821, 3822	Ballet Repertory IIIA & IIIB	2	2	4
DAN 3652	Career Preparation I	-	1	1
DAN 3611	Dance History II	1	-	1
DAN 3682	Foundations of Dance Pedagogy: Ballet	-	1	1
DAN 4511	Supplemental Topics in Dance	1	-	1
	General Education Requirements (two courses) <sup>1,2</sup>	3	3	6
	General Education Requirement (two courses) <sup>1,2</sup>	3	3	6
<b>Year Three Total</b>		<b>17</b>	<b>17</b>	<b>34</b>
<b>Year Four</b>				
DAN 4011, 4012	Ballet Technique (BC) IVA & IVB	3	3	6
DAN 4051, 4052	Contemporary Tech (BC) IVA & IVB	2	2	4
DAN 4111, 4112 or	Pointe/Variations/Partnering IVA & IVB	2	2	4
DAN 4141, 4142	Virtuosity/Variations/Partnering IVA & IVB	-	-	
DAN 4821, 4822	Ballet Repertory IVA & IVB	2	2	4
DAN 4681	Applied Dance Pedagogy: Ballet	1	-	1
DAN 4651	Career Preparation II	1	-	1
DAN 4672	Emerging Choreographic Workshop	-	2	2
DAN 4511	Supplemental Topics in Dance	1	-	1
DAN XXXX	Elective <sup>4</sup>	-	1	1
<b>Year Four Total</b>		<b>12</b>	<b>12</b>	<b>24</b>

<sup>1</sup>Academic courses are in a suggested order, but can be redistributed over the four years, provided each semester has a minimum 12 credits and does not exceed 18 credits

<sup>2</sup>Remaining General Education Requirements listed below.

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

<sup>3</sup>The School of Dance strongly recommends that students take SCI 1110: Nutrition and SCI 1800 Anatomy of Human Movement within their first two years.

<sup>4</sup>DAN 4772 Performance Skills,

DAN 4662 Costuming for Dance,

DAN 4612 Current Trends, or

DAN 4089 Internship

Internships may be taken by permission of the Dean in consultation with the Faculty, only.

# Bachelor of Fine Arts – Contemporary Dance Concentration

BFA Degree Total 120 credits

Dance Course Total

90 credits

General Education Course Total<sup>1</sup>

30 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DAN 1021, 1022	Contemporary Technique and Partnering (CC) IA & IB	3	3	6
DAN 1041, 1042	Ballet Technique (CC) IA & IB	2	2	4
DAN 1512	Music Fundamentals for Dancers	-	2	2
DAN 1611	Dance Perspectives	1	-	1
DAN 1711, 1712	Dance Composition and Improvisation IA & IB	2	2	4
DAN 1811, 1812	Contemporary Repertory IA & IB	2	2	4
DAN 4511	Supplemental Topics in Dance	1	-	1
FYS 1100	First Year Seminar	3	-	3
ENG 1200	Writing About...	-	3	3
<b>Year One Total</b>		<b>14</b>	<b>14</b>	<b>28</b>
<b>Year Two</b>				
DAN 2021, 2022	Contemporary Technique and Partnering (CC) IIA & IIB	3	3	6
DAN 2041, 2042	Ballet Technique (CC) IIA & IIB	2	2	4
DAN 2511	Dance Music History	2	-	2
DAN 2612	Dance History I	-	1	1
DAN 2721, 2722	Dance Composition and Improvisation IIA & IIB	2	2	4
DAN 2811, 2812	Contemporary Repertory IIA & IIB	2	2	4
DAN 4511	Supplemental Topics in Dance	1	-	1
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (one course)	-	3	3
	General Education Requirement (two courses) <sup>1,2,3</sup>	3	3	6
<b>Year Two Total</b>		<b>18</b>	<b>16</b>	<b>34</b>
<b>Year Three</b>				
DAN 3021, 3022	Contemporary Technique (CC) IIIA & IIIB	3	3	6
DAN 3041, 3042	Ballet Technique (CC) IIIA & IIIB	2	2	4
DAN 3611	Dance History II	1	-	1
DAN 3652	Career Preparation I	-	1	1
DAN 3692	Foundations of Dance Pedagogy: Contemporary	-	1	1
DAN 3731, 3732	Dance Composition and Improvisation IIIA & IIIB	2	2	4
DAN 3811, 3812	Contemporary Repertory IIIA & IIIB	2	2	4
DAN 4511	Supplemental Topics in Dance	1	-	1
	General Education Requirement (two courses) <sup>1,2</sup>	3	3	6
	General Education Requirement (two courses) <sup>1,2</sup>	3	3	6
<b>Year Three Total</b>		<b>17</b>	<b>17</b>	<b>34</b>
<b>Year Four</b>				
DAN 4021, 4022	Contemporary Technique (CC) IVA & IVB	3	3	6
DAN 4041, 4042	Ballet Technique (CC) IVA & IVB	2	2	4
DAN 4692	Applied Dance Pedagogy: Contemporary	-	1	1
DAN 4651	Career Preparation II	1	-	1
DAN 4811, 4812	Contemporary Repertory IVA & IVB	2	2	4
DAN 4991, 4992	Emerging Choreography and Production I & II	3	3	6
DAN 4511	Supplemental Topics in Dance	1	-	1
DAN XXXX	Elective <sup>4</sup>	-	1	1
<b>Year Four Total</b>		<b>12</b>	<b>12</b>	<b>24</b>

<sup>1</sup>Academic courses are in a suggested order, but can be redistributed over the four years, provided each semester has a minimum 12 credits and does not exceed 18 credits.

<sup>2</sup>Remaining General Education Requirements listed below.

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

<sup>3</sup>The School of Dance strongly recommends that students take SCI 1110: Nutrition and SCI 1800 Anatomy of Human Movement within their first two years.

<sup>4</sup>DAN 4772 Performance Skills,

DAN 4662 Costuming for Dance,

DAN 4612 Current Trends, or

DAN 4089 Internship

Internships may be taken by permission of the Dean in consultation with the Faculty, only.



# School of Dance Courses

## **DAN 1011: Ballet Technique IA (Ballet Concentration) (3 credits)**

This course is comprised of daily technique classes in classical forms of ballet with emphasis placed on the development of strength, flexibility, alignment, stamina, coordination, movement quality, and artistic expression. Class sessions may also include specially designed floor barre and conditioning exercises to enhance traditional training methods. This course works in tandem with ballet technique taken throughout one's time at UNCSCA to yield well-rounded, versatile dancers who are prepared to meet the demands of the field. **Prerequisite(s):** Audition/assignment.

## **DAN 1012: Ballet Technique IB (Ballet Concentration) (3 credits)**

This course is comprised of daily technique classes in classical forms of ballet with emphasis placed on the development of strength, flexibility, alignment, stamina, coordination, movement quality, and artistic expression. Class sessions may also include specially designed floor barre and conditioning exercises to enhance traditional training methods. This course works in tandem with ballet technique taken throughout one's time at UNCSCA to yield well-rounded, versatile dancers who are prepared to meet the demands of the field. **Prerequisite(s):** DAN 1011 or permission of the Dean in consultation with the faculty.

## **DAN 1021: Contemporary Technique and Partnering (Contemporary Concentration) IA (3 credits)**

This course, comprised of daily technique classes, lays foundations in a variety of modern and contemporary dance techniques. Emphasis is placed on the development of strength, flexibility, functional alignment, stamina, coordination, movement quality, and artistic expression as well as the development of gender neutral partnering skills. Class sessions may also include somatic and conditioning exercises to enhance traditional training methods. This course works in tandem with contemporary technique taken throughout one's time at UNCSCA to yield well-rounded, versatile dancers who are prepared to meet the demands of the field. **Prerequisite(s):** Audition/assignment.

## **DAN 1022: Contemporary Technique (Contemporary Concentration) IB (3 credits)**

This course, comprised of daily technique classes, lays foundations in a variety of modern and contemporary dance techniques with emphasis placed on the development of strength, flexibility, functional alignment, stamina, coordination, movement quality, and artistic expression. Class sessions may also include somatic and conditioning exercises to enhance traditional training methods. This course works in tandem with contemporary technique taken throughout one's time at UNCSCA to yield will-rounded, versatile dancers who are prepared to meet the demands of the field. **Prerequisite(s):** Dan 1021 or permission of the Dean in consultation with the Faculty.

## **DAN 1041: Ballet Technique (Contemporary Concentration) IA (2 credits)**

This course, comprised of daily ballet technique classes designed for contemporary dancers, places ongoing emphasis placed on the development of strength, flexibility, alignment, stamina, coordination and movement quality. Class sessions may also include floor barre and conditioning exercises to enhance traditional training methods. **Prerequisite(s):** Audition/assignment.

## **DAN 1042: Ballet Technique (Contemporary Concentration) IB (2 credits)**

This course, comprised of daily ballet technique classes designed for contemporary dancers, places ongoing emphasis placed on the development of strength, flexibility, alignment, stamina, coordination and movement quality. Class sessions may also include floor barre and conditioning exercises to enhance traditional training methods. **Prerequisite(s):** DAN 1041 or permission of the Dean in consultation with the Faculty.

## **DAN 1051: Contemporary Technique and Composition (Ballet Concentration) IA (2 credits)**

A hybrid course that provides exposure to various contemporary dance technique and compositional approaches. Special emphasis is placed on developing versatility and creativity to prepare dancers to meet the demands of the profession. **Prerequisite(s):** Audition/assignment.

**DAN 1052: Contemporary Technique and Composition (Ballet Concentration) IB (2 credits)**

A hybrid course that provides exposure to various contemporary dance technique and compositional approaches. Special emphasis is placed on developing versatility and creativity to prepare dancers to meet the demands of the profession. **Prerequisite(s):** DAN 1051 or permission of the Dean in consultation with the Faculty.

**DAN 1111: Pointe/Variations/Partnering IA (2 credits)**

A composite course designed to prepare ballet dancers for the unique technical and artistic demands of the classical repertoire. **Prerequisite(s):** Audition/assignment.

**DAN 1112: Pointe/Variations/Partnering IB (2 credits)**

A continuation of DAN 1111, this composite course prepares ballet dancers for the unique technical and artistic demands of the classical repertoire. **Prerequisite(s):** DAN 1111 or permission of the Dean in consultation with the Faculty.

**DAN 1141: Virtuosity/Variations/Partnering IA (2 credits)**

A composite course designed to prepare ballet dancers for the unique technical and artistic demands of the classical repertoire. **Prerequisite(s):** Audition/assignment.

**DAN 1142: Virtuosity/Variations/Partnering IB (2 credits)**

A continuation of DAN 1141, this composite course prepares ballet dancers for the unique technical and artistic demands of the classical repertoire. **Prerequisite(s):** DAN 1141 or permission of the Dean in consultation with the Faculty.

**DAN 1512: Music Fundamentals for Dancers (2 credits)**

This course provides dancers 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.

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

This first year colloquium introduces students to dance artists from the School of Dance and their artistic lineages laying the groundwork for historical studies that follow in subsequent semesters.

**DAN 1711: Dance Composition and Improvisation IA (2 credits)**

This course provides an introduction to the choreographic process, emphasizing the development of the creative spirit and the students' unique movement vocabulary. **Prerequisite(s):** Audition/assignment.

**DAN 1712: Dance Composition and Improvisation IB (2 credits)**

This course provides a continued introduction to the choreographic process, emphasizing the development of the creative spirit and the students' unique movement vocabulary. **Prerequisite(s):** DAN 1711 or permission of the Dean in consultation with the Faculty.

**DAN 1811: Contemporary Repertory IA (2 credits)**

Repertory provides a professional work-like setting to apply technical skills while developing rehearsal skills and artistry. Working under the direction of faculty or guest artists, students engage in various professional modes of learning, creating, and rehearsing a stylistically diverse range of choreography. These collaborative experiences may or may not culminate in performance. **Prerequisite(s):** Audition/assignment.

**DAN 1812: Contemporary Repertory IB (2 credits)**

Repertory provides a professional work-like setting to apply technical skills while developing rehearsal skills and artistry. Working under the direction of faculty or guest artists, students engage in various professional modes of learning, creating, and rehearsing a stylistically diverse range of choreography. These collaborative experiences may or may not culminate in performance. **Prerequisite(s):** DAN 1811 or permission of the Dean in consultation with the Faculty.

**DAN 1821: Ballet Repertory IA (2 credits)**

Repertory provides a professional work-like setting to apply and hone technical skills while developing rehearsal skills and artistry. Working under the direction of faculty or guest artists, students engage in various professional modes of learning, creating, and rehearsing a stylistically diverse range of choreography. These collaborative experiences may or may not culminate in performance. **Prerequisite(s):** Audition/Assignment.

**DAN 1822: Ballet Repertory IB (2 credits)**

Repertory provides a professional work-like setting to apply and hone technical skills while developing rehearsal skills and artistry. Working under the direction of faculty or guest artists, students engage in various professional modes of learning, creating, and rehearsing a stylistically diverse range of choreography. These collaborative experiences may or may not culminate in performance. **Prerequisite(s):** DAN 1821 or permission of the Dean in consultation with the Faculty.

**DAN 2011: Ballet Technique IIA (Ballet Concentration) (3 credits)**

This course is comprised of daily technique classes in classical forms of ballet with emphasis placed on the development of strength, flexibility, alignment, stamina, coordination, movement quality, and artistic expression. Class sessions may also include specially designed floor barre and conditioning exercises to enhance traditional training methods. This course works in tandem with ballet technique taken throughout one's time at UNCSCA to yield well-rounded, versatile dancers who are prepared to meet the demands of the field. **Prerequisite(s):** DAN 1012 or permission of the Dean in consultation with the faculty.

**DAN 2012: Ballet Technique IIB (Ballet Concentration) (3 credits)**

This course is comprised of daily technique classes in classical forms of ballet with emphasis placed on the development of strength, flexibility, alignment, stamina, coordination, movement quality, and artistic expression. Class sessions may also include specially designed floor barre and conditioning exercises to enhance traditional training methods. This course works in tandem with ballet technique taken throughout one's time at UNCSCA to yield well-rounded, versatile dancers who are prepared to meet the demands of the field. **Prerequisite(s):** DAN 2011 or permission of the Dean in consultation with the faculty.

**DAN 2021: Contemporary Technique and Partnering (Contemporary Concentration) IIA (3 credits)**

This course, comprised of daily technique classes, lays foundations in a variety of modern and contemporary dance techniques. Emphasis is placed on the development of strength, flexibility, functional alignment, stamina, coordination, movement quality, and artistic expression as well as the development of gender neutral partnering skills. Class sessions may also include somatic and conditioning exercises to enhance traditional training methods. This course works in tandem with contemporary technique taken throughout one's time at UNCSCA to yield well-rounded, versatile dancers who are prepared to meet the demands of the field. **Prerequisite(s):** DAN 1022 or permission of the Dean in consultation with the Faculty.

**DAN 2022: Contemporary Technique (Contemporary Concentration) IIB (3 credits)**

This course, comprised of daily technique classes, lays foundations in a variety of modern and contemporary dance techniques with emphasis placed on the development of strength, flexibility, functional alignment, stamina, coordination, movement quality, and artistic expression. Class sessions may also include somatic and conditioning exercises to enhance traditional training methods. This course works in tandem with contemporary technique taken throughout one's time at UNCSA to yield well-rounded, versatile dancers who are prepared to meet the demands of the field. **Prerequisite(s):** DAN 2021 or permission of the Dean in consultation with the Faculty.

**DAN 2041: Ballet Technique (Contemporary Concentration) IIA (2 credits)**

This course, comprised of daily ballet technique classes designed for contemporary dancers, places ongoing emphasis placed on the development of strength, flexibility, alignment, stamina, coordination and movement quality. Class sessions may also include floor barre and conditioning exercises to enhance traditional training methods. **Prerequisite(s):** DAN 1042 or permission of the Dean in consultation with the Faculty.

**DAN 2042: Ballet Technique (Contemporary Concentration) IIB (2 credits)**

This course, comprised of daily ballet technique classes designed for contemporary dancers, places ongoing emphasis placed on the development of strength, flexibility, alignment, stamina, coordination and movement quality. Class sessions may also include floor barre and conditioning exercises to enhance traditional training methods. **Prerequisite(s):** DAN 2041 or permission of the Dean in consultation with the Faculty.

**DAN 2051: Contemporary Technique and Composition (Ballet Concentration) IIA (2 credits)**

A hybrid course that provides exposure to various contemporary dance technique and compositional approaches. Special emphasis is placed on developing versatility and creativity to prepare dancers to meet the demands of the profession. **Prerequisite(s):** DAN 1052 or permission of the Dean in consultation with the Faculty.

**DAN 2052: Contemporary Technique and Composition (Ballet Concentration) IIB (2 credits)**

A hybrid course that provides exposure to various contemporary dance technique and compositional approaches. Special emphasis is placed on developing versatility and creativity to prepare dancers to meet the demands of the profession. **Prerequisite(s):** DAN 2051 or permission of the Dean in consultation with the Faculty.

**DAN 2111: Pointe/Variations/Partnering IIA (2 credits)**

A composite course designed to prepare ballet dancers for the unique technical and artistic demands of the classical repertoire. **Prerequisite(s):** Audition/ assignment; DAN 1112 or permission of the Dean in consultation with the Faculty.

**DAN 2112: Pointe/Variations/Partnering IIB (2 credits)**

A continuation of DAN 2111, this composite course prepares ballet dancers for the unique technical and artistic demands of the classical repertoire. **Prerequisite(s):** DAN 2111 or permission of the Dean in consultation with the Faculty.

**DAN 2141: Virtuosity/Variations/Partnering IIA (2 credits)**

A composite course designed to prepare ballet dancers for the unique technical and artistic demands of the classical repertoire. **Prerequisite(s):** DAN 1142 or permission of the Dean in consultation with the Faculty.

**DAN 2142: Virtuosity/Variations/Partnering IIB (2 credits)**

A continuation of DAN 2141, this composite course prepares ballet dancers for the unique technical and artistic demands of the classical repertoire. **Prerequisite(s):** DAN 2141 or permission of the Dean in consultation with the Faculty.

**DAN 2511: Dance Music History (2 credits)**

This course 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 are explored. The course culminates in a dance/music research project. **Prerequisite(s):** DAN 1512 or permission of the Dean in consultation with the Faculty.

**DAN 2612: Dance History I (1 credit)**

This survey course traces the history of ballet through an examination of the cultural and socio-political forces that shaped its evolution from its roots in the European Renaissance of the 16th Century extending to the worldwide diaspora through the 20th Century. With emphasis placed on cultural heritage, students will develop a contextualized understanding of their current artistic practice in relation to this historical backdrop. **Prerequisite(s):** DAN 1611 or permission of the Dean in consultation with the Faculty.

**DAN 2721: Dance Composition and Improvisation IIA (2 credits)**

This course builds upon choreographic skills developed in the first year and introduces added elements of phrasing, musicality, structure and collaborative work. **Prerequisite(s):** DAN 1712 or permission of the Dean in consultation with the Faculty.

**DAN 2722: Dance Composition and Improvisation IIB (2 credits)**

This course continues to build upon choreographic skills developed thus far, further exploring elements of phrasing, musicality, structure and collaborative work. **Prerequisite(s):** DAN 2721 or permission of the Dean in consultation with the Faculty.

**DAN 2811: Contemporary Repertory IIA (2 credits)**

Repertory provides a professional work-like setting to apply technical skills while developing rehearsal skills and artistry. Working under the direction of faculty or guest artists, students engage in various professional modes of learning, creating, and rehearsing a stylistically diverse range of choreography. These collaborative experiences may or may not culminate in performance. **Prerequisite(s):** DAN 1812 or permission of the Dean in consultation with the Faculty.

**DAN 2812: Contemporary Repertory IIB (2 credits)**

Repertory provides a professional work-like setting to apply technical skills while developing rehearsal skills and artistry. Working under the direction of faculty or guest artists, students engage in various professional modes of learning, creating, and rehearsing a stylistically diverse range of choreography. These collaborative experiences may or may not culminate in performance. **Prerequisite(s):** DAN 2811 or permission of the Dean in consultation with the Faculty.

**DAN 2821: Ballet Repertory IIA (2 credits)**

Repertory provides a professional work-like setting to apply and hone technical skills while developing rehearsal skills and artistry. Working under the direction of faculty or guest artists, students engage in various professional modes of learning, creating, and rehearsing a stylistically diverse range of choreography. These collaborative experiences may or may not culminate in performance. **Prerequisite(s):** DAN 1822 or permission of the Dean in consultation with the Faculty.

**DAN 2822: Ballet Repertory IIB (2 credits)**

Repertory provides a professional work-like setting to apply and hone technical skills while developing rehearsal skills and artistry. Working under the direction of faculty or guest artists, students engage in various professional modes of learning, creating, and rehearsing a stylistically diverse range of choreography. These collaborative experiences may or may not culminate in performance. **Prerequisite(s):** DAN 2821 or permission of the Dean in consultation with the Faculty.

**DAN 3011: Ballet Technique IIIA (Ballet Concentration) (3 credits)**

This course is comprised of daily technique classes in classical forms of ballet with emphasis placed on the development of strength, flexibility, alignment, stamina, coordination, movement quality, and artistic expression. Class sessions may also include specially designed floor barre and conditioning exercises to enhance traditional training methods. This course works in tandem with ballet technique taken throughout one's time at UNCSCA to yield well-rounded, versatile dancers who are prepared to meet the demands of the field. **Prerequisite(s):** DAN 2012 or permission of the Dean in consultation with the faculty.

**DAN 3012: Ballet Technique IIIB (Ballet Concentration) (3 credits)**

This course is comprised of daily technique classes in classical forms of ballet with emphasis placed on the development of strength, flexibility, alignment, stamina, coordination, movement quality, and artistic expression. Class sessions may also include specially designed floor barre and conditioning exercises to enhance traditional training methods. This course works in tandem with ballet technique taken throughout one's time at UNCSCA to yield well-rounded, versatile dancers who are prepared to meet the demands of the field. **Prerequisite(s):** DAN 3011 or permission of the Dean in consultation with the faculty.

**DAN 3021: Contemporary Technique (Contemporary Concentration) IIIA (3 credits)**

This course, comprised of daily technique classes, builds upon foundations in a variety of modern and contemporary dance techniques with emphasis placed on the development of strength, flexibility, functional alignment, stamina, coordination, movement quality, and artistic expression. Class sessions may also include somatic and conditioning exercises to enhance traditional training methods. This course works in tandem with contemporary technique taken throughout one's time at UNCSCA to yield well-rounded, versatile dancers who are prepared to meet the demands of the field. **Prerequisite(s):** DAN 2022 or permission of the Dean in consultation with the Faculty.

**DAN 3022: Contemporary Technique (Contemporary Concentration) IIIB (3 credits)**

This course, comprised of daily technique classes, builds upon foundations in a variety of modern and contemporary dance techniques with emphasis placed on the development of strength, flexibility, functional alignment, stamina, coordination, movement quality, and artistic expression. Class sessions may also include somatic and conditioning exercises to enhance traditional training methods. This course works in tandem with contemporary technique taken throughout one's time at UNCSCA to yield well-rounded, versatile dancers who are prepared to meet the demands of the field. **Prerequisite(s):** DAN 3021 or permission of the Dean in consultation with the Faculty.

**DAN 3041: Ballet Technique (Contemporary Concentration) IIIA (2 credits)**

This course, comprised of daily ballet technique classes designed for contemporary dancers, places ongoing emphasis placed on the development of strength, flexibility, alignment, stamina, coordination and movement quality. Class sessions may also include floor barre and conditioning exercises to enhance traditional training methods. **Prerequisite(s):** DAN 2042 or permission of the Dean in consultation with the Faculty.

**DAN 3042: Ballet Technique (Contemporary Concentration) IIIB (2 credits)**

This course, comprised of daily ballet technique classes designed for contemporary dancers, places ongoing emphasis placed on the development of strength, flexibility, alignment, stamina, coordination and movement quality. Class sessions may also include floor barre and conditioning exercises to enhance traditional training methods. **Prerequisite(s):** DAN 3041 or permission of the Dean in consultation with the Faculty.

**DAN 3051: Contemporary Technique and Composition (Ballet Concentration) IIIA (2 credits)**

A hybrid course that provides exposure to various contemporary dance technique and compositional approaches. Special emphasis is placed on developing versatility and creativity to prepare dancers to meet the demands of the profession. **Prerequisite(s):** DAN 2052 or permission of the Dean in consultation with the Faculty.

**DAN 3052: Contemporary Technique and Composition (Ballet Concentration) IIIB (2 credits)**

A hybrid course that provides exposure to various contemporary dance technique and compositional approaches. Special emphasis is placed on developing versatility and creativity to prepare dancers to meet the demands of the profession. **Prerequisite(s):** DAN 3051 or permission of the Dean in consultation with the Faculty.

**DAN 3111: Pointe/Variations/Partnering IIIA (2 credits)**

A composite course designed to prepare ballet dancers for the unique technical and artistic demands of the classical repertoire. **Prerequisite(s):** Audition/assignment; DAN 2112 or permission of the Dean in consultation with the Faculty.

**DAN 3112: Pointe/Variations/Partnering IIIB (2 credits)**

A continuation of DAN 3111, this composite course prepares ballet dancers for the unique technical and artistic demands of the classical repertoire. **Prerequisite(s):** DAN 3111 or permission of the Dean in consultation with the Faculty.

**DAN 3141: Virtuosity/Variations/Partnering IIIA (2 credits)**

Building upon the foundation laid in the first years of training, this composite course prepares ballet dancers for the unique technical and artistic demands of the classical repertoire. **Prerequisite(s):** DAN 2142 or permission of the Dean in consultation with the Faculty.

**DAN 3142: Virtuosity/Variations/Partnering IIIB (2 credits)**

A continuation of DAN 3141, this composite course prepares ballet dancers for the unique technical and artistic demands of the classical repertoire. **Prerequisite(s):** DAN 3141 or permission of the Dean in consultation with the Faculty.

**DAN 3611: Dance History II (1 credit)**

This survey course traces the history of modern dance through an examination of the cultural and socio-political forces that shaped its evolution from its roots in the early 20th Century through Postmodernism. With emphasis placed on the relation between past and present, students will develop a contextualized understanding of their artistic heritage in relation to this historical backdrop. **Prerequisite(s):** DAN 2612 or permission of the Dean in consultation with the Faculty.

**DAN 3652: Career Preparation I (1 credit)**

This course is designed to prepare students with practical career skills needed to navigate the professional world. Topics will vary, and may include general career planning, as well as digital portfolio and dance reel development; resume, cover letter, project proposal, budget and grant writing; union and contract awareness; personal accounting, and audition strategies.

**DAN 3682: Foundations of Dance Pedagogy: Ballet (1 credit)**

This course covers the fundamentals of teaching ballet including the investigation of class structure, pacing, tone, musicality, and effective delivery of corrections. Through readings, observations and discussions, students will come to understand various teaching styles and approaches.

**DAN 3692: Foundations of Dance Pedagogy: Contemporary (1 credit)**

This course covers the fundamentals of teaching contemporary dance including the investigation of class structure, pacing, tone, musicality, and effective delivery of corrections. Through readings, observations and discussions, students will come to understand various teaching styles and approaches.

**DAN 3731: Dance Composition and Improvisation IIIA (2 credits)**

This course provides students with the opportunity to further advance their choreographic skills through the exploration of small group studies. **Prerequisite(s):** DAN 2722 or permission of the Dean in consultation with the Faculty.

**DAN 3732: Dance Composition and Improvisation IIIB (2 credits)**

This course provides students with the opportunity to further advance their choreographic skills through the development of small group pieces. **Prerequisite(s):** DAN 3731 or permission of the Dean in consultation with the Faculty.

**DAN 3811: Contemporary Repertory IIIA (2 credits)**

Repertory provides a professional work-like setting to apply technical skills while developing rehearsal skills and artistry. Working under the direction of faculty or guest artists, students engage in various professional modes of learning, creating, and rehearsing a stylistically diverse range of choreography. These collaborative experiences may or may not culminate in performance. **Prerequisite(s):** DAN 2812 or permission of the Dean in consultation with the Faculty.

**DAN 3812: Contemporary Repertory IIIB (2 credits)**

Repertory provides a professional work-like setting to apply technical skills while developing rehearsal skills and artistry. Working under the direction of faculty or guest artists, students engage in various professional modes of learning, creating, and rehearsing a stylistically diverse range of choreography. These collaborative experiences may or may not culminate in performance. **Prerequisite(s):** DAN 3811 or permission of the Dean in consultation with the Faculty.

**DAN 3821: Ballet Repertory IIIA (2 credits)**

Repertory provides a professional work-like setting to apply and hone technical skills while developing rehearsal skills and artistry. Working under the direction of faculty or guest artists, students engage in various professional modes of learning, creating, and rehearsing a stylistically diverse range of choreography. These collaborative experiences may or may not culminate in performance. **Prerequisite(s):** DAN 2822 or permission of the Dean in consultation with the Faculty.

**DAN 3822: Ballet Repertory IIIB (2 credits)**

Repertory provides a professional work-like setting to apply and hone technical skills while developing rehearsal skills and artistry. Working under the direction of faculty or guest artists, students engage in various professional modes of learning, creating, and rehearsing a stylistically diverse range of choreography. These collaborative experiences may or may not culminate in performance. **Prerequisite(s):** DAN 3821 or permission of the Dean in consultation with the Faculty.

**DAN 4011: Ballet Technique IVA (Ballet Concentration) (3 credits)**

This course is comprised of daily technique classes in classical forms of ballet with emphasis placed on the development of strength, flexibility, alignment, stamina, coordination, movement quality, and artistic expression. Class sessions may also include specially designed floor barre and conditioning exercises to enhance traditional training methods. This course works in tandem with ballet technique taken throughout one's time at UNCSCA to yield well-rounded, versatile dancers who are prepared to meet the demands of the field. **Prerequisite(s):** DAN 3012 or permission of the Dean in consultation with the faculty.

**DAN 4012: Ballet Technique IVB (Ballet Concentration) (3 credits)**

This course is comprised of daily technique classes in classical forms of ballet with emphasis placed on the development of strength, flexibility, alignment, stamina, coordination, movement quality, and artistic expression. Class sessions may also include specially designed floor barre and conditioning exercises to enhance traditional training methods. This course works in tandem with ballet technique taken throughout one's time at UNCSCA to yield well-rounded, versatile dancers who are prepared to meet the demands of the field. **Prerequisite(s):** DAN 4011 or permission of the Dean in consultation with the faculty.



**DAN 4021: Contemporary Technique (Contemporary Concentration) IVA (3 credits)**

This course, comprised of daily technique classes, builds upon foundations in a variety of modern and contemporary dance techniques with emphasis placed on the development of strength, flexibility, functional alignment, stamina, coordination, movement quality, and artistic expression. Class sessions may also include somatic and conditioning exercises to enhance traditional training methods. This course works in tandem with contemporary technique taken throughout one's time at UNCSA to yield well-rounded, versatile dancers who are prepared to meet the demands of the field. **Prerequisite(s):** DAN 3022 or permission of the Dean in consultation with the Faculty.

**DAN 4022: Contemporary Technique (Contemporary Concentration) IVB (3 credits)**

This course, comprised of daily technique classes, builds upon foundations in a variety of modern and contemporary dance techniques with emphasis placed on the development of strength, flexibility, functional alignment, stamina, coordination, movement quality, and artistic expression. Class sessions may also include somatic and conditioning exercises to enhance traditional training methods. This course works in tandem with contemporary technique taken throughout one's time at UNCSA to yield well-rounded, versatile dancers who are prepared to meet the demands of the field. **Prerequisite(s):** DAN 4021 or permission of the Dean in consultation with the Faculty.

**DAN 4041: Ballet Technique (Contemporary Concentration) IVA (2 credits)**

This course, comprised of daily ballet technique classes designed for contemporary dancers, places ongoing emphasis placed on the development of strength, flexibility, alignment, stamina, coordination and movement quality. Class sessions may also include floor barre and conditioning exercises to enhance traditional training methods. **Prerequisite(s):** DAN 3042 or permission of the Dean in consultation with the Faculty.

**DAN 4042: Ballet Technique (Contemporary Concentration) IVB (2 credits)**

This course, comprised of daily ballet technique classes designed for contemporary dancers, places ongoing emphasis placed on the development of strength, flexibility, alignment, stamina, coordination and movement quality. Class sessions may also include floor barre and conditioning exercises to enhance traditional training methods. **Prerequisite(s):** DAN 4041 or permission of the Dean in consultation with the Faculty.

**DAN 4051: Contemporary Technique and Composition (Ballet Concentration) IVA (2 credits)**

A hybrid course that provides exposure to various contemporary dance technique and compositional approaches. Special emphasis is placed on developing versatility and creativity to prepare dancers to meet the demands of the profession. **Prerequisite(s):** DAN 3052 or permission of the Dean in consultation with the Faculty.

**DAN 4052: Contemporary Technique and Composition (Ballet Concentration) IVB (2 credits)**

A hybrid course that provides exposure to various contemporary dance technique and compositional approaches. Special emphasis is placed on developing versatility and creativity to prepare dancers to meet the demands of the profession. **Prerequisite(s):** DAN 4051 or permission of the Dean in consultation with the Faculty.

**DAN 4088: Independent Study (1 to 12 credits)**

This course may be taken upon written request by students in good academic standing who wish to incorporate special projects into their course of study beyond the regular curriculum. Under special circumstances, this course may be used to substitute otherwise required portions of the curriculum. A faculty advisor will be assigned. Graded Pass/Fail. **Prerequisite(s):** Permission of the Dean and Associate Dean in consultation with the Faculty.

**DAN 4089: Professional Internship (1 to 12 credits)**

A supervised work experience at a professional performing arts organization, or an organization serving the performing arts, outside of UNCSA, through which a student applies the knowledge and skills learned in course work to on-the-job assignments and responsibilities. The number of credits varies according to the nature and scope of the internship. Graded Pass/Fail.

**DAN 4111: Pointe/Variations/Partnering IVA (2 credits)**

A composite course designed to prepare ballet dancers for the unique technical and artistic demands of the classical repertoire. **Prerequisite(s):** Audition/assignment; DAN 3112 or permission of the Dean in consultation with the Faculty.

**DAN 4112: Pointe/Variations/Partnering IVB (2 credits)**

A continuation of DAN 4111, this composite course prepares ballet dancers for the unique technical and artistic demands of the classical repertoire. **Prerequisite(s):** Audition/assignment; DAN 4111 or permission of the Dean in consultation with the Faculty.

**DAN 4141: Virtuosity/Variations/Partnering IVA (2 credits)**

Building upon the foundation laid in the first years of training, this composite course prepares ballet dancers for the unique technical and artistic demands of the classical repertoire. **Prerequisite(s):** DAN 3142 or permission of the Dean in consultation with the Faculty.

**DAN 4142: Virtuosity/ Variations/Partnering IVB (2 credits)**

A continuation of DAN 4141, this composite course prepares ballet dancers for the unique technical and artistic demands of the classical repertoire. **Prerequisite(s):** DAN 4141 or permission of the Dean in consultation with the Faculty.

**DAN 4511: Supplemental Topics in Dance (1 credit)**

A hybrid course consisting of studio classes, lectures, and workshops scheduled throughout the semester that augment and enrich the curriculum. Topics vary by year and cohort and may include: Pilates classes, functional anatomy labs, somatics seminars, nutrition lectures, history lectures, guest artist talks, and special workshops. Students register for Supplemental Topics in each Fall semester while enrolled at UNCSCA.

**DAN 4612: Current Trends (1 credit)**

This senior colloquium introduces students to an array of artists spanning genres and disciplines who are shaping the evolution of their art form today. Through video viewing, discussion, selected readings and written reflection, students gain exposure to various sub-communities of dance and reinforce their understanding of the lineages and values they maintain or from which they diverge. **Prerequisite(s):** DAN 3611 or permission of the Dean in consultation with the Faculty.

**DAN 4651: Career Preparation II (1 credit)**

This course continues to prepare students with practical career skills needed to navigate the professional world. Topics will vary, and may include general career planning, as well as digital portfolio and dance reel development; resume, cover letter, project proposal, budget and grant writing; union and contract awareness; personal accounting, and audition strategies. **Prerequisite(s):** DAN 3652 or permission of the Dean in consultation with the Faculty.

**DAN 4662: Costuming for Dancers (1 credit)**

This introductory course is designed to provide dancers with historical context, practical skills, and a working vocabulary of design and construction terminology in the art of costuming for dance. It outlines the function and development of dance costumes within the field of dance, and in relation to the broader cultural history. Each student will create a costume design for a theoretical dance piece as a Final Project.

**DAN 4672: Emerging Choreographic Workshop (2 credits)**

This course provides students the opportunity to apply skills gained in their cumulative studies of composition, improvisation and music to develop a short dance. With faculty guidance, students will be responsible for conceptualization, casting, selection of music and costumes, scheduling and direction of rehearsals. The course culminates in a workshop performance. **Prerequisite(s):** DAN 4051. Students should be concurrently enrolled in 4052 or permission of the Dean in consultation with the Faculty.

**DAN 4681: Applied Dance Pedagogy: Ballet (1 credit)**

This course expands upon foundational material covered in DAN 3682 providing students with the opportunity to construct and teach their own movement exercises and combinations. Utilizing faculty and peer feedback, students will revise, refine and improve their teaching skills. **Prerequisite(s):** DAN 3682 or permission of the Dean in consultation with the Faculty.

**DAN 4692: Applied Dance Pedagogy: Contemporary (1 credit)**

This course expands upon foundational material covered in DAN 3692 providing students with the opportunity to construct and teach their own movement exercises and combinations. Utilizing faculty and peer feedback, students will revise, refine and improve their teaching skills. **Prerequisite(s):** DAN 3692 or permission of the Dean in consultation with the Faculty.

**DAN 4772: Performance Skills (1 credit)**

This course is designed to expand the expressive capacity and performance presence of the dancer. Course activities might include improvisational exercises as well basic acting and vocal techniques.

**DAN 4811: Contemporary Repertory IVA (2 credits)**

Repertory provides a professional work-like setting to apply technical skills while developing rehearsal skills and artistry. Working under the direction of faculty or guest artists, students engage in various professional modes of learning, creating, and rehearsing a stylistically diverse range of choreography. These collaborative experiences may or may not culminate in performance. **Prerequisite(s):** DAN 3812 or permission of the Dean in consultation with the Faculty.

**DAN 4812: Contemporary Repertory IVB (2 credits)**

Repertory provides a professional work-like setting to apply technical skills while developing rehearsal skills and artistry. Working under the direction of faculty or guest artists, students engage in various professional modes of learning, creating, and rehearsing a stylistically diverse range of choreography. These collaborative experiences may or may not culminate in performance. **Prerequisite(s):** DAN 4811 or permission of the Dean in consultation with the Faculty.

**DAN 4821: Ballet Repertory IVA (2 credits)**

Repertory provides a professional work-like setting to apply and hone technical skills while developing rehearsal skills and artistry. Working under the direction of faculty or guest artists, students engage in various professional modes of learning, creating, and rehearsing a stylistically diverse range of choreography. These collaborative experiences may or may not culminate in performance. **Prerequisite(s):** DAN 3822 or permission of the Dean in consultation with the Faculty.

**DAN 4822: Ballet Repertory IVB (2 credits)**

Repertory provides a professional work-like setting to apply and hone technical skills while developing rehearsal skills and artistry. Working under the direction of faculty or guest artists, students engage in various professional modes of learning, creating, and rehearsing a stylistically diverse range of choreography. These collaborative experiences may or may not culminate in performance. **Prerequisite(s):** DAN 4821 or permission of the Dean in consultation with the Faculty.

**DAN 4991: Emerging Choreography and Production I (3 credits)**

This course is the first semester of a year-long creative capstone in which students create a series of fully produced choreographic works applying compositional, musical, technical, and production skills acquired throughout their studies in the School of Dance. This hybrid course includes, but is not limited to experience in lighting seminars, fundraising, marketing, and outreach in addition to the creation and performance with emphasis placed on self-motivation, collaboration and accountability. Faculty advisor are assigned. **Prerequisite(s):** DAN 3732 or permission of Dean in consultation with the Faculty.

**DAN 4992: Emerging Choreography and Production II (3 credits)**

This course is the second semester of a year-long creative capstone in which students create a series of fully produced choreographic works applying compositional, musical, technical, and production skills acquired throughout their studies in the School of Dance. This hybrid course includes, but is not limited to experience in lighting seminars, fundraising, marketing, and outreach in addition to the creation and performance with emphasis placed on self-motivation, collaboration and accountability. Faculty advisor are assigned. **Prerequisite(s):** DAN 4991 or permission of Dean in consultation with the Faculty.

# School of Design & Production

*Michael Kelley, Dean*

## I. Overview of School

Recognizing the importance of designers, craftsmen, and managers as collaborators in the performing arts and entertainment industries, the School of Design and Production (D&P) 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 productions and events each year. D&P partners 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 General Education liberal arts curriculum that is integrated in the School of Design and Production BFA program.

### A. 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. Admissions Requirements

Admission to the BFA Programs in the School of Design and Production is by application, interview and portfolio assessment. Applications and portfolio submission are completed online. On campus or virtual interviews with program faculty are required, and are coordinated by the Office of Admissions. Interviewing as early as possible is recommended as all programs have incoming class size limits and interview slots may fill quickly.

### B. Bachelor of Fine Arts Requirements

The BFA requires 120 - 126 credit hours of coursework depending on the specific program of study. This degree total includes 90 - 96 credits of coursework in Design and Production and other related arts areas; 42 - 44 of these credit hours are in Production. The BFA also requires a minimum of 30 credits of General Education Liberal Arts coursework. See DEP curriculum models (click on the "Bachelor of Fine Arts" tab above) for the outline of 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 live 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 in arts courses for professional work will be considered on a case-by-case basis by the faculty of the student's concentration. Transfer credit for General Education Liberal Arts courses will be considered by the Division of Liberal Arts (DLA). See the DLA section of the bulletin. An official transcript from the original granting institution must accompany all transfer credit requests. Any additional supporting documentation will be determined by the Dean's offices and/or the Registrar's Office.

# **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 two categories: liberal arts and arts courses. Failure to achieve and/or maintain these minimum GPAs will result in placement on probation and be 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 titled Production (DEP 1000 and DEP 5000) will be graded and evaluated at the end of each semester by the entire D&P faculty.

## **C. Continuation**

Continuation from one academic year to the next in all programs in the School of Design and Production is based on several factors and is not automatic. 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 UNCOSA or School of Design and Production community, or to have failed to follow UNCOSA or School of Design and Production policies and procedures, they will be subject to dismissal from the program. Please see Undergraduate Policy on Student Probation and Continuation.

## **D. Division of Liberal Arts (DLA) General Education Requirements**

Design and Production students pursuing the BFA must complete a minimum of 30 credit hours of DLA General Education courses and earn a minimum overall 2.0 DLA GPA in order to graduate. It is recommended that students complete at least 12 semester hours in each of their first two years of the program in order to be on track to graduate at the end of their fourth year. Students wishing to submit college level coursework or AP test scores in fulfillment of

General Education requirements should contact DLA for transfer equation evaluation. Additional information about the General Education program and requirements can be found in the DLA section of the bulletin.

## **E. 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, 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 \$850 to \$1200 or more during the early part of their first year. Respirator purchasing and fit-testing is conducted annually on-campus for programs that require respirators.

### **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 may be specific to the student's area of concentration. Please review the most current requirements by concentration below. Many software packages will be available to current students via University license agreements and subscriptions, but may have annual reacivations or cloud storage requirements. If your program is not detailed here or you have further questions, contact the Director of the program before purchasing computers, software, apps, or other specific elements.

#### **Sound Design Student Requirements:**

Apple MacBook Pro:

- Thunderbolt Port
- Ethernet port or Thunderbolt to Ethernet adapter
- 16 GB minimum system RAM
- 70 GB or more of available storage space for Logic sound libraries
- AppleCare Protection Plan

Software: Apple LogicX available via the Mac App Store

Thunderbolt Drive:

- 500 GB minimum size
- SSD preferred but rotational HDD acceptable
- Thunderbolt cable

- Bus Powered drive, highly recommended

**Lighting Student Requirements:**

Apple MacBook Pro (preferred) **OR** Windows 10 64 Bit:

- I7 Processor
- 16 GB minimum system RAM
- Integrated Graphics w/ 4 GB memory
- 512 GB SSD minimum

Recommended for C2, C3 and C4 Lighting Students:

iPad Air, Mini or Pro Tablet with Apple Pencil

**Stage Management Student Requirements:**

- Apple or Windows LAPTOP with video conferencing ability
- MS Word and Excel

**Wig and Makeup Student Requirements:**

- iPad with Apple Pencil: recommended iPad 7<sup>th</sup> generation or newer, but iPad 6<sup>th</sup> generation, iPad Air, or iPad Pro will work. Another brand of tablet with digital pencil compatible with ProCreate is acceptable. If the student has a different preferred digital rendering program, please contact faculty.

**Stage Properties Student Requirements:**

- Mac or Windows (laptop preferred)
- 16GB minimum system RAM
- 70 GM or more of available storage space

**Costume Design and Costume Technology Student Requirements:**

- Mac or Windows laptop
- MS Word, Excel and Powerpoint
- Additional recommendation for Design students:
  - iPad with Apple Pencil
  - Scanner

## **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. Course, Concentrations, and Curriculum Models**

# Bachelor of Fine Arts – Costume Design & Tech-Studio

The curriculum model shown here represents the minimum coursework required for this program. It is expected that students meet with both their Arts Advisor and their General Education (DLA) Advisor regularly to ensure the correct coursework is attempted and completed. Any transfer coursework must be evaluated by the appropriate office before it may be applied to your UNCSA transcript and degree requirements, and will be reflected in your DegreeWorks profile.

BFA Degree Total 125 credits	DEP Course Total	95 credits
	General Education Course Total	30 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 1000, 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
FYS 1100	First Year Seminar	3	-	3
ENG 1200	Writing About...	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year One Total</b>		<b>16</b>	<b>18</b>	<b>34</b>
<b>Year Two</b>				
DEP 5000, 5000	Production	6	6	12
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	1	-	1
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to Present elective	-	3	3
<b>Year Two Total</b>		<b>16</b>	<b>16</b>	<b>32</b>
<b>Year Three</b>				
DEP 5000, 5000	Production	6	6	12
DEP 3115	Digital Rendering	-	1	1
DEP 3601, 3602	Costume Design IIA & IIB	3	3	6
	Arts Elective	-	2	2
	General Education Requirements <sup>1</sup>	6	6	12
<b>Year Three Total</b>		<b>15</b>	<b>18</b>	<b>33</b>
<b>Year Four</b>				
DEP 5000, 5000	Production	6	6	12
DEP 3024	Sculpture for the Theatrical Designer	-	2	2
DEP 4601, 4602	Costume Design IIIA & IIIB	3	3	6
DEP 3133	Portraiture	-	1	1
	Arts Elective	3	2	5
<b>Year Four Total</b>		<b>12</b>	<b>14</b>	<b>26</b>

<sup>1</sup>General Education  
 UNCSA Liberal Arts Core:  
 3 credits FYS 1100: First Year Seminar  
 3 credits ENG 1200: Writing About ...  
 3 credits HUM 2100: Critical Dialogues  
 3 credits HUM 2102-2112: Paths to the Present  
 3 credits Social or Behavioral Sciences  
 (Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture  
(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities  
(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Fine Arts – Costume Design & Technology

The curriculum model shown here represents the minimum coursework required for this program. It is expected that students meet with both their Arts Advisor and their General Education (DLA) Advisor regularly to ensure the correct coursework is attempted and completed. Any transfer coursework must be evaluated by the appropriate office before it may be applied to your UNCSA transcript and requirements, and will be reflected in your DegreeWorks profile.

BFA Degree Total 125 credits	DEP Course Total	95 credits
	General Education Course Total	30 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 1000, 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
FYS 1100	First Year Seminar	3	-	3
ENG 1200	Writing About...	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year One Total</b>		<b>16</b>	<b>18</b>	<b>34</b>
<b>Year Two</b>				
DEP 5000, 5000	Production	6	6	12
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	1	-	1
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to Present elective	-	3	3
<b>Year Two Total</b>		<b>16</b>	<b>16</b>	<b>32</b>
<b>Year Three</b>				
DEP 5000, 5000	Production	6	6	12
DEP 3651, 3652	Costume Technology IIIA & IIIB	3	3	6
	Arts Elective	2	2	4
	General Education Requirements <sup>1</sup>	6	6	12
<b>Year Three Total</b>		<b>17</b>	<b>17</b>	<b>34</b>
<b>Year Four</b>				
DEP 5000, 5000	Production	6	6	12
DEP 3024	Sculpture for the Theatrical Designer	-	2	2
DEP 4651	Costume Technology IVA	3	-	3
DEP 4653	Costume Technology Portfolio Capstone	-	3	3
	Arts Elective	3	2	5
<b>Year Four Total</b>		<b>12</b>	<b>13</b>	<b>25</b>

<sup>1</sup>General Education  
 UNCSA Liberal Arts Core:  
 3 credits FYS 1100: First Year Seminar  
 3 credits ENG 1200: Writing About ...  
 3 credits HUM 2100: Critical Dialogues  
 3 credits HUM 2102-2112: Paths to the Present  
 3 credits Social or Behavioral Sciences  
 (Sociology, Anthropology, Psychology)  
 3 credits Language, Literature, and Culture  
 (Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Fine Arts – Lighting

The curriculum model shown here represents the minimum coursework required for this program. It is expected that students meet with both their Arts Advisor and their General Education (DLA) Advisor regularly to ensure the correct coursework is attempted and completed. Any transfer coursework must be evaluated by the appropriate office before it may be applied to your UNCSA transcript and degree requirements, and will be reflected in your DegreeWorks profile.

BFA Degree Total 123 credits	DEP Course Total	93 credits
	General Education Course Total	30 credits

Year One		Credits per Semester		Total Credits
DEP 1000, 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 1143	CAD Drafting for Design	-	2	2
DEP 1310	Foundations of Entertainment Lighting	2	-	2
FYS 1100	First Year Seminar	3	-	3
ENG 1200	Writing About...	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year One Total</b>		<b>17</b>	<b>17</b>	<b>34</b>
Year Two		Credits per Semester		Total Credits
DEP 5000, 5000	Production	6	6	12
DEP 2311, 2312	Lighting Design IA & IB	3	3	6
DEP 2341, 2342	Stage Electrics IA & IB	3	3	6
	Arts Elective	2	2	4
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to Present elective	-	3	3
<b>Year Two Total</b>		<b>17</b>	<b>17</b>	<b>34</b>
Year Three		Credits per Semester		Total Credits
DEP 5000, 5000	Production	6	6	12
DEP 3311, 3312 or	Lighting Design IIA & IIB	3	3	6
DEP 3341, 3342	Stage Electrics IIA & IIB			
DEP 3320 or	Lighting Programming	3	-	3
DEP 3321	Advanced Lighting Programming I	-	-	
	Arts Elective	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year Three Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Four		Credits per Semester		Total Credits
DEP 5000, 5000	Production	6	6	12
DEP 3338	Light Projects	3	-	3
DEP 4361 or	Lighting Seminar I	-	1	1
DEP 4362	Lighting Seminar II	-	-	
	Arts Elective	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year Four Total</b>		<b>12</b>	<b>13</b>	<b>25</b>

<sup>1</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture  
(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities  
(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Fine Arts – Scene Design

The curriculum model shown here represents the minimum coursework required for this program. It is expected that students meet with both their Arts Advisor and their General Education (DLA) Advisor regularly to ensure the correct coursework is attempted and completed. Any transfer coursework must be evaluated by the appropriate office before it may be applied to your UNCSA transcript and degree requirements, and will be reflected in your DegreeWorks profile.

BFA Degree Total 125 credits	DEP Course Total	95 credits
	General Education Course Total	30 credits

Year One		Credits per Semester		Total Credits
DEP 1000, 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
FYS 1100	First Year Seminar	3	-	3
ENG 1200	Writing About...	-	3	3
	General Education Requirements <sup>1</sup>	3	-	3
<b>Year One Total</b>		<b>17</b>	<b>14</b>	<b>31</b>
Year Two		Credits per Semester		Total Credits
DEP 5000, 5000	Production	6	6	12
DEP 2211	Foundations of Scene Painting I	2	-	2
DEP 2412	Stagecraft	-	3	3
DEP 2511, 2512	Scene Design IA & IB	3	3	6
DEP 3103	Scenic Rendering	-	1	1
DEP 3051	Arts in Context: Architecture I	-	1	1
	Arts Electives	1	-	1
DEP 3153	Model Building	2	-	2
DEP 3114	Studio: Architecture	-	1	1
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to Present elective	-	3	3
<b>Year Two Total</b>		<b>17</b>	<b>18</b>	<b>35</b>
Year Three		Credits per Semester		Total Credits
DEP 5000, 5000	Production	6	6	12
DEP 1143	CAD Drafting for Design	2	-	2
DEP 3052	Arts in Context: Architecture II	-	1	1
DEP 3511, 3512	Scene Design IIA & IIB	3	3	6
	General Education Requirements <sup>1</sup>	3	6	9
<b>Year Three Total</b>		<b>14</b>	<b>16</b>	<b>30</b>
Year Four		Credits per Semester		Total Credits
DEP 5000, 5000	Production	6	6	12
DEP 2XXX	Design & Production Elective	-	3	3
DEP 4511, 4512	Scene Design IIIA & IIIB	3	3	6
	Arts Elective	2	-	2
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year Four Total</b>		<b>14</b>	<b>15</b>	<b>29</b>

<sup>1</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences



(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Fine Arts – Scene Painting

The curriculum model shown here represents the minimum coursework required for this program. It is expected that students meet with both their Arts Advisor and their General Education (DLA) Advisor regularly to ensure the correct coursework is attempted and completed. Any transfer coursework must be evaluated by the appropriate office before it may be applied to your UNCSA transcript and degree requirements, and will be reflected in your DegreeWorks profile.

BFA Degree Total 122 credits	DEP Course Total	92 credits
	General Education Course Total	30 credits

Year One		Credits per Semester		Total Credits
DEP 1000, 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
FYS 1100	First Year Seminar	3	-	3
ENG 1200	Writing About...	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year One Total</b>		<b>17</b>	<b>17</b>	<b>34</b>
Year Two		Credits per Semester		Total Credits
DEP 5000, 5000	Production	6	6	12
DEP 2371	Introduction to Lighting Design	-	3	3
DEP 2211, 2212	Foundations Scene Painting I & II	2	2	4
DEP 3103	Scenic Rendering	-	1	1
	Arts Electives	1	-	1
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present elective	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year Two Total</b>		<b>15</b>	<b>18</b>	<b>33</b>
Year Three		Credits per Semester		Total Credits
DEP 5000, 5000	Production	6	6	12
DEP 2412	Stagecraft	-	3	3
DEP 2513	Introduction to Scene Design	2	-	2
DEP 3211, 3212	Intermediate Scene Painting I & II	3	3	6
	Arts Electives	1	-	1
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year Three Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Four		Credits per Semester		Total Credits
DEP 5000, 5000	Production	6	6	12
DEP 4111, 4112	Professional Career Development I & II	1	1	2
DEP 4211, 4212	Advanced Scene Painting I & II	3	3	6
	Arts Elective	2	3	5
<b>Year Four Total</b>		<b>12</b>	<b>13</b>	<b>25</b>

<sup>1</sup>General Education  
 UNCSA Liberal Arts Core:  
 3 credits FYS 1100: First Year Seminar  
 3 credits ENG 1200: Writing About ...  
 3 credits HUM 2100: Critical Dialogues  
 3 credits HUM 2102-2112: Paths to the Present  
 3 credits Social or Behavioral Sciences  
 (Sociology, Anthropology, Psychology)  
 3 credits Language, Literature, and Culture  
 (Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

<sup>2</sup> DEP 3XXX Studio Skills Electives requirement can be fulfilled with any of the following courses: Fall Semester: DEP 3104 Studio (Figure); DEP 3114 Studio (Architecture); DEP 3115 Digital Rendering; DEP 3126 Life Drawing; DEP 3143 Wet Media; DEP 3153 Model Building; DEP 3193 Digital Graphics. Spring Semester: DEP 3024 3D Design for the Theatrical Designer; DEP 3113 Costume Rendering; DEP 3133 Portraiture; DEP 3163 Advanced Model Building; DEP 3173 Advanced Drafting; DEP 3183 Adv. Mechanical/Perspective Drawing

# Bachelor of Fine Arts – Scenic Technology

The curriculum model shown here represents the minimum coursework required for this program. It is expected that students meet with both their Arts Advisor and their General Education (DLA) Advisor regularly to ensure the correct coursework is attempted and completed. Any transfer coursework must be evaluated by the appropriate office before it may be applied to your UNCSA transcript and degree requirements, and will be reflected in your DegreeWorks profile.

BFA Degree Total 126 credits	DEP Course Total	96 credits
	General Education Course Total	30 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 1000, 1000	Production	4	4	8
DEP 1001, 1002	Introduction to Theatrical Production I & II	1	1	2
DEP 1153, 1154	Technical Graphics IA & IB	2	2	4
DEP 1422, 1423	Welding and Metalworking IA & IB	2	2	4
DEP 1411	Intro to Stagecraft	2	-	2
DEP 2412	Stagecraft	-	3	3
FYS 1100	First Year Seminar	3	-	3
ENG 1200	Writing About...	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year One Total</b>		<b>17</b>	<b>18</b>	<b>35</b>
<b>Year Two</b>				
DEP 5000, 5000	Production	6	6	12
DEP 2211	Foundations of Scene Painting I	2	-	2
DEP 2413	Advanced Stagecraft	3	-	3
DEP 2422	Shop Practice and Technique	-	2	2
DEP 3431	Theatrical Rigging	-	3	3
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to Present elective	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year Two Total</b>		<b>17</b>	<b>17</b>	<b>34</b>
<b>Year Three</b>				
DEP 5000, 5000	Production	6	6	12
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	1	1	2
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year Three Total</b>		<b>16</b>	<b>16</b>	<b>32</b>
<b>Year Four</b>				
DEP 5000, 5000	Production	6	6	12
DEP 4451, 4452	Motion Control IA & IB	3	3	6
	Arts Elective	3	4	7
<b>Year Four Total</b>		<b>12</b>	<b>13</b>	<b>25</b>

## <sup>1</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences  
(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Fine Arts – Sound Design

The curriculum model shown here represents the minimum coursework required for this program. It is expected that students meet with both their Arts Advisor and their General Education (DLA) Advisor regularly to ensure the correct coursework is attempted and completed. Any transfer coursework must be evaluated by the appropriate office before it may be applied to your UNCSA transcript and degree requirements, and will be reflected in your DegreeWorks profile.

BFA Degree Total 125 credits	DEP Course Total	95 credits
	General Education Course Total	30 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 1000, 1000	Production	4	4	8
DEP 1001, 1002	Introduction to Theatrical Production I & II	1	1	2
DEP 1121, 1123	Color and Design I & II	2	2	4
DEP 2813	Sound System Documentation	-	3	3
DEP 2800, 2800	Audio Ear Training	1	1	2
DEP 2822	Audio Electronics	2	-	2
FYS 1100	First Year Seminar	3	-	3
ENG 1200	Writing About...	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year One Total</b>		<b>16</b>	<b>17</b>	<b>33</b>
<b>Year Two</b>				
DEP 5000, 5000	Production	6	6	12
DEP 1812	Sound System Operation	2	-	2
DEP 2811	Sound Design I	-	3	3
DEP 2800, 2800	Audio Ear Training	1	1	2
DEP 3080	Arts in Context: Script Analysis for Sound	2	-	2
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to Present elective	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year Two Total</b>		<b>17</b>	<b>16</b>	<b>33</b>
<b>Year Three</b>				
DEP 5000, 5000	Production	6	6	12
DEP 2800, 2800	Audio Ear Training	1	1	2
DEP 2812	Sound System Design	-	3	3
DEP 3811	Sound Design II	3	-	3
DEP 3812	Sound Design Technology	-	2	2
DEP 3817	Intro Moving Image Sound Des	2	-	2
DEP 3821	Sound System Engineering	2	-	2
DEP 4817	Moving Image Sound Design I	-	2	2
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year Three Total</b>		<b>17</b>	<b>17</b>	<b>34</b>
<b>Year Four</b>				
DEP 5000, 5000	Production	6	6	12
DEP 2800, 2800	Audio Ear Training	1	1	2
DEP 3816	Foley and Story	2	-	2
DEP 3818	Sound Design for Animation	-	2	2
DEP 4811	Sound Design Seminar I	1	-	1
DEP 4812	Sound Design Seminar II	-	1	1
	Arts Elective	2	3	5
<b>Year Four Total</b>		<b>12</b>	<b>13</b>	<b>25</b>

<sup>1</sup>General Education  
UNCSA Liberal Arts Core:  
3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...  
3 credits HUM 2100: Critical Dialogues  
3 credits HUM 2102-2112: Paths to the Present  
3 credits Social or Behavioral Sciences  
(Sociology, Anthropology, Psychology)  
3 credits Language, Literature, and Culture  
(Writing, Literature, English, Foreign Language, Communication)  
3 credits Humanities  
(History, Humanities, Art History, Philosophy, Theater History)  
3 credits Math or Science (Math, Science)  
6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Fine Arts – Stage Management

The curriculum model shown here represents the minimum coursework required for this program. It is expected that students meet with both their Arts Advisor and their General Education (DLA) Advisor regularly to ensure the correct coursework is attempted and completed. Any transfer coursework must be evaluated by the appropriate office before it may be applied to your UNCSA transcript and degree requirements, and will be reflected in your DegreeWorks profile.

BFA Degree Total 125 credits	DEP Course Total	95 credits
	General Education Course Total	30 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 1000, 1000	Production	4	4	8
DEP 1001, 1002	Introduction to Theatrical Production I & II	1	1	2
DEP 1111	Drawing I	2	-	2
DEP 1912	Introduction to Stage Management	2	-	2
DEP 1121, 1123	Color and Design I & II	2	2	4
DEP 1913	Intro to Technical Management	-	3	3
FYS 1100	First Year Seminar	3	-	3
ENG 1200	Writing About...	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year One Total</b>		<b>17</b>	<b>16</b>	<b>33</b>
<b>Year Two</b>				
DEP 5000, 5000	Production	6	6	12
DEP 2921, 2922	Stage Management IA & IB	3	3	6
DEP 2513	Introduction to Scene Design	2	-	2
DEP 2601	Costume Design IA	3	-	3
DEP 2371	Introduction to Lighting Design	-	3	3
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to Present elective	-	3	3
	General Education Requirements <sup>1</sup>	-	3	3
<b>Year Two Total</b>		<b>17</b>	<b>18</b>	<b>35</b>
<b>Year Three</b>				
DEP 5000, 5000	Production	6	6	12
DEP 3931, 3932	Stage Management IIA & IIB	3	3	6
DRA 3322	Directing Practicum 3-S	-	1	1
DEP 3050	Arts in Context: Exploding the Canon	2	-	2
	Arts Elective	-	3	3
	General Education Requirements <sup>1</sup>	6	3	9
<b>Year Three Total</b>		<b>17</b>	<b>16</b>	<b>33</b>
<b>Year Four</b>				
DEP 5000, 5000	Production	6	6	12
DEP 4941, 4942	Stage Management Seminar I & II	3	3	6
	Arts Elective	3	3	6
<b>Year Four Total</b>		<b>12</b>	<b>12</b>	<b>24</b>

<sup>1</sup>General Education  
 UNCSA Liberal Arts Core:  
 3 credits FYS 1100: First Year Seminar  
 3 credits ENG 1200: Writing About ...  
 3 credits HUM 2100: Critical Dialogues  
 3 credits HUM 2102-2112: Paths to the Present  
 3 credits Social or Behavioral Sciences  
 (Sociology, Anthropology, Psychology)  
 3 credits Language, Literature, and Culture  
 (Writing, Literature, English, Foreign Language, Communication)



3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Fine Arts – Stage Properties

The curriculum model shown here represents the minimum coursework required for this program. It is expected that students meet with both their Arts Advisor and their General Education (DLA) Advisor regularly to ensure the correct coursework is attempted and completed. Any transfer coursework must be evaluated by the appropriate office before it may be applied to your UNCSA transcript and degree requirements, and will be reflected in your DegreeWorks profile.

BFA Degree Total 120 credits	DEP Course Total	90 credits
	General Education Course Total	30 credits

Year One		Credits per Semester		Total Credits
DEP 1000	Production	4	4	8
DEP 1001, 1002	Introduction to Theatrical Production I & II	1	1	2
DEP 1121, 1123	Color and Design I & II	2	2	4
DEP 1153, 1154	Technical Graphics IA & IB	2	2	4
FYS 1100	First Year Seminar	3	-	3
ENG 1200	Writing About...	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year One Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Two		Credits per Semester		Total Credits
DEP 5000, 5000	Production	6	6	12
DEP 2261	Properties Management	3	-	3
DEP 3072	Arts in Context: Furniture History	-	3	3
DEP 2412	Stagecraft	-	3	3
DEP 1111, 1112	Drawing I & II	2	2	4
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to Present elective	-	3	3
	General Education Requirements <sup>1</sup>	3	-	3
<b>Year Two Total</b>		<b>17</b>	<b>17</b>	<b>34</b>
Year Three		Credits per Semester		Total Credits
DEP 5000, 5000	Production	6	6	12
DEP 2211, 2212	Foundations of Scene Painting I & II	2	2	4
DEP 3262	Stage Properties	-	3	3
DEP 3271	Furniture Construction	3	-	3
	General Education Requirements <sup>1</sup>	3	6	9
<b>Year Three Total</b>		<b>14</b>	<b>17</b>	<b>31</b>
Year Four		Credits per Semester		Total Credits
DEP 5000, 5000	Production	6	6	12
DEP 4111, 4112	Professional Career Development I & II	1	1	2
	Arts Elective	6	5	11
<b>Year Four Total</b>		<b>13</b>	<b>12</b>	<b>25</b>

<sup>1</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Fine Arts – Wig and Makeup

The curriculum model shown here represents the minimum coursework required for this program. It is expected that students meet regularly with both their Arts Advisor and their General Education (DLA) Advisor regularly to ensure the correct coursework is attempted and completed. Any transfer coursework must be evaluated by the appropriate office before it may be applied to your UNCSA transcript and degree requirements, and will be reflected in your DegreeWorks profile.

BFA Degree Total 122 credits	DEP Course Total	92 credits
	General Education Course Total	30 credits

Year One		Credits per Semester		Total Credits
DEP 1000	Production	4	4	8
DEP 1001, 1002	Introduction to Theatrical Production I & II	1	1	2
DEP 1751, 1752	Introduction to Hair History & Styling IA & IB	2	2	4
DEP 1741, 1742	Introduction to Makeup IA & IB	2	2	4
DEP 1121, 1123	Color and Design I & II	2	2	4
FYS 1100	First Year Seminar	3	-	3
ENG 1200	Writing About...	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
Year One Total		17	17	34
Year Two		Credits per Semester		Total Credits
DEP 5000, 5000	Production	6	6	12
DEP 2731, 2732	Wig Technology IA & IB	2	2	4
DEP 2721, 2722	Prosthetics Technology IA & IB	2	2	4
DEP 1111, 1112	Drawing I & II	2	2	4
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to Present elective	-	3	3
	General Education Requirements <sup>1</sup>	-	3	3
Year Two Total		15	18	33
Year Three		Credits per Semester		Total Credits
DEP 5000, 5000	Production	6	6	12
DEP 3731, 3732 or	Wig Technology IIA & IIB	3	3	6
DEP 3721, 3722	Prosthetics Technology IIA & IIB			
DEP 2741	Career Skills for the Hair & Makeup Artist	1	-	1
DEP 3126	Life Drawing	1	-	1
	General Education Requirements <sup>1</sup>	3	6	9
Year Three Total		14	15	29
Year Four		Credits per Semester		Total Credits
DEP 5000, 5000	Production	6	6	12
DEP 4731, 4732 or	Wig Technology IIIA & IIIB	4	4	8
DEP 4721, 4722	Prosthetics Technology IIIA & IIIB			
	Arts Elective	3	3	6
Year Four Total		13	13	26

<sup>1</sup>General Education  
 UNCSA Liberal Arts Core:  
 3 credits FYS 1100: First Year Seminar  
 3 credits ENG 1200: Writing About ...  
 3 credits HUM 2100: Critical Dialogues  
 3 credits HUM 2102-2112: Paths to the Present  
 3 credits Social or Behavioral Sciences  
 (Sociology, Anthropology, Psychology)  
 3 credits Language, Literature, and Culture  
 (Writing, Literature, English, Foreign Language, Communication)  
 3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Design & Production Courses

## **DEP 1000: Production (4 to 5 credits)**

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: Introduction to Theatrical Production I (1 credit)**

An introduction to Theatrical Production which will familiarize the student with the various shops, shop procedures and shop safety to help 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 within Design and Production, the hierarchy, the vocabulary, the operations and the paperwork involved in modern theatrical production.

## **DEP 1002: Introduction to Theatrical Production II (1 credit)**

A continuing introduction to Theatrical Production which will familiarize the student with the various shops, shop procedures and shop safety to help 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 within Design and Production, the hierarchy, the vocabulary, the operations and the paperwork involved in modern theatrical production.

## **DEP 1011: Technical Theatre Production for Non-Majors (2 credits)**

An exploration of the professions of theatrical production for non-majors. Students will be introduced to the various shops, shop procedures and safety, vocabulary, roles and responsibilities, and opportunities for non-performing artists. Students will be able to apply the lessons from the classroom into practice by joining crews and teams on UNCSA productions.

## **DEP 1020: Technical Theatre for Drama (1 credit)**

Students work as stage crew on School of Drama productions in various capacities. Graded Pass/Fail.

## **DEP 1111: Drawing I (2 credits)**

A 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 1112: Drawing II (2 credits)**

A continuing 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: Color and Design I (2 credits)**

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 mediums 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.

**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 1123: Color and Design II (2 credits)**

A continuing 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.

**DEP 1124: Drawing for the Visual Artist I (3 credits)**

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 1125: Drawing for the Visual Artist II (3 credits)**

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: Drafting for the Theatre (2 credits)**

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.

**DEP 1132: Drafting for the Theatre II (2 credits)**

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:** DEP 1131.

**DEP 1143: CAD Drafting for Design (2 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 instructor's approval.

**DEP 1153: Technical Graphics IA (2 credits)**

This class will teach the techniques and standard practices of technical graphic communication for entertainment technology and engineering, through exercises produced by sketches and traditional manual drafting. Projects generated will include emphasis in geometric constructions, plans, sections, elevations, orthographic and isometric projections, and lettering.

**DEP 1154: Technical Graphics IB (2 credits)**

A continuation of DEP 1153: Technical Graphics IA. The student will begin working with AutoCAD, building 2D and 3D graphic skills to an intermediate level. This will include practice in geometric constructions, plans, sections and elevations, 2D and 3D presentational views, layouts, sheet set organization, annotation style, dimensioning style and drawing scale. **Prerequisite(s):** DEP 1153 or permission of instructor.

**DEP 1310: Foundations of Entertainment Lighting (2 credits)**

This course introduces students to the skills needed to pursue further study in lighting design, programming and stage electrics. Topics will include: color theory for light, hand drafting, stage electrics terminology, and lighting console orientation.

**DEP 1411: Intro 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 IA (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 1423: Welding and Metalworking IB (2 credits)**

A continuation of DEP 1422: Welding and Metalworking IA. Students will transition to working with GMAW (MIG) process and basic layout and fabrication processes as these apply to constructing scenery out of metal.

**Prerequisite(s):** DEP 1422 or permission of instructor.

**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 beginning flat patterning and construction techniques with an emphasis on practical applications. Possible topics include: sloper development, full and half-scale pattern manipulations, rendering interpretation, and garment construction. **Prerequisite:** DEP 1651

**DEP 1741: Introduction to Makeup IA (2 credits)**

A basic overview of makeup materials, methods, and techniques with an emphasis on applications for theatre and film.

**DEP 1742: Introduction to Makeup IB (2 credits)**

A continuation of basic makeup materials, methods, and techniques with an emphasis on applications for theatre and film. **Prerequisite(s):** DEP 1741 or permission of instructor.

**DEP 1751: Introduction to Hair History & Styling IA (2 credits)**

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

**DEP 1752: Introduction to Hair History & Styling IB (2 credits)**

A continuation of the history of hairstyles and styling techniques with an emphasis on applications for theatre and film. **Prerequisite(s):** DEP 1751 or permission of instructor.



**DEP 1812: Sound System Operation (2 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 1913: Intro to Technical Management (3 credits)**

An overview of the production processes, business models and management structures for live entertainment organizations. Students will develop an understanding of how the work and structure of departmental management within the technical disciplines functions and interacts with the larger institutional organization.

**DEP 2011: Digital Portfolio (2 credits)****DEP 2099: Tutorials and Contracts (1 to 10 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 (2 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. Possible projects may include wood grain, simple trompe l'oeil techniques and a textural landscape.

**DEP 2212: Foundations of Scene Painting II (2 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 2311: Lighting Design IA (3 credits)**

This course begins with a concise survey of the history of theatrical lighting design. As the term progresses a study of the photometrics of the current fixtures available to the designer, and an in depth study of physical principles of light and human perception will be covered.

**DEP 2312: Lighting Design IB (3 credits)**

This course is an in depth study of script analysis for the Lighting Designer. Students will apply the process to creating a complete design package and a thorough look at all paperwork required of the Lighting Designer.

**DEP 2341: Stage Electrics IA (3 credits)**

A beginning dialogue of basic stage electric equipment and lighting technology. Course discussions will include arc, dimmable and LED source 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.

**DEP 2342: Stage Electrics IB (3 credits)**

.A continuing dialogue of stage electric systems and lighting technology. Course discussions will include the development and engineering of lighting systems including ethernet and DMX systems as well as the documentation and development of those systems. Some content of the course will be based on subjects in the ETCP Electrician Certification Exam.

**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 a 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: Scene Design IA (3 credits)**

An introduction to Scene Design, emphasizing the design process from script analysis to presentational material. Students will be investigating styles of theatre and stage spaces and the application of design variables.

**DEP 2512: Scene Design IB (3 credits)**

A continuing introduction to Scene Design, emphasizing the design process from script analysis to presentational material. Students will be investigating styles of theatre and stage spaces and the application of design variables.

**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: Costume Design IA (3 credits)**

This course examines the fundamental techniques of costume design for the stage through a series of skill-building projects. Emphasis will be placed on imagination, problem solving, and growth in both rendering and presentation of work.

**DEP 2602: Costume Design IB (3 credits)**

This course examines the fundamental techniques of costume design for film and television through a series of skill-building projects. Emphasis will be placed on imagination, organization, problem solving, and growth in both rendering and presentation of work. **Prerequisite(s):** DEP 2601 or permission of instructor.

**DEP 2651: Costume Technology IIA (3 credits)**

A study of theatrical patterning and construction techniques through realized projects with an emphasis on demonstrating artistry and craft, problem-solving skills, and technological comprehension. Possible topics include: undergarments and understructures such as corsets, petticoats, bustles, or boned bodices. **Prerequisite:** DEP 1652

**DEP 2652: Costume Technology IIB (3 credits)**

A study of theatrical patterning and construction techniques through realized projects with an emphasis on demonstrating artistry and craft, problem-solving skills, and technological comprehension. Possible topics include: waistcoats, trousers or knickerbockers. **Prerequisite:** DEP 2651

**DEP 2721: Prosthetics Technology IA (2 credits)**

A basic overview of prosthetic materials, methods, and techniques with an emphasis on creation and application for theatre and film.

**DEP 2722: Prosthetics Technology IB (2 credits)**

A continuing overview of prosthetic materials, methods, and techniques with an emphasis on creation and application for theatre and film. **Prerequisite(s):** DEP 2721 or permission of instructor.

**DEP 2731: Wig Technology IA (2 credits)**

This course covers basic facial hair and wig construction, and styling techniques. **Prerequisite(s):** DEP 1752 or permission of instructor.

**DEP 2732: Wig Technology IB (2 credits)**

This course continues basic custom wig construction and styling techniques. **Prerequisite(s):** DEP 2731 or permission of instructor.

**DEP 2741: Career Skills for the Hair & Makeup Artist (1 credit)**

An overview of the hair and makeup industry for the theatre and film, including expectations, etiquette, and how to be a successful freelance artist.

**DEP 2742: Rendering for the Hair & Makeup Artist (2 credits)**

A study of drawing and painting and their importance to accurately portray design ideas, specifically focused on the face and hair.

**DEP 2800: Audio Ear Training (1 credit)**

This course is a listening lab where students can improve their critical listening skills. Students will participate in weekly audio ear training drills online.

**DEP 2811: Sound Design I (3 credits)**

This course will introduce second-year students to the process of developing a sound design through analyzing a text and making valid sound choices. Students will engage in practicing multiple foundational techniques focusing on research, sourcing of recordings, sound editing, manipulation, and composition. Students will then utilize these techniques in the implementation of sound in the art of storytelling. **Prerequisite(s):** DEP 3080 or permission of instructor.

**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 2813: Sound System Documentation (3 credits)**

An in-depth study of the tools and standards for documenting the design and installation of a theatrical sound system. Topics include: Sound System Diagrams, Power Diagrams, Loudspeaker Plots, Patch Plots, Rigging Diagrams, and Equipment Lists.

**DEP 2822: Audio Electronics (2 credits)**

This course will examine the basic concepts of audio electronic interconnections and circuits. The course will include hands-on, practical exercises where students will learn these concepts by building actual cables and audio devices.

**DEP 2921: Stage Management IA (3 credits)**

An introduction to the fundamentals of stage management as related to current productions as well as professional union requirements. The basic techniques of the stage manager are presented, including the prompt book, rehearsal and performance procedures. In addition, stage management forms and formats will be studied to strengthen organizational skills. **Prerequisite(s):** DEP 1912.

**DEP 2922: Stage Management IB (3 credits)**

A continuing study of 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 2921

**DEP 3024: 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 3050: Arts in Context: Exploding the Canon (2 credits)**

This course explores storytelling through the lens of playwrights and authors from under-represented populations. Students will develop a better understanding how cultural and historical context plays a role in developing point of view in the creation of experiential art. Through individual and team explorations we will investigate unique and often unheard voices, story-telling structures, and concepts of collaboration.

**DEP 3051: Arts in Context: Architecture I (1 credit)**

An introductory overview of the major periods of architecture that are of use to theatrical and entertainment designers. A particular emphasis will be placed on proper nomenclature of common architecture elements. The time span covered begins with the ancient world and concludes with the medieval period.

**DEP 3052: Arts in Context: Architecture II (1 credit)**

An introductory overview of the major periods of architecture that are of use to theatrical and entertainment designers. A particular emphasis will be placed on proper nomenclature of common architectural elements. The time span covered begins with the Renaissance period and concludes with the modern day.

**DEP 3061: Arts in Context: Western Clothing I (2 credits)**

This survey course examines clothing and accessories throughout the Western world. This course provides students with a general overview of the history of clothing, correct terminology and the knowledge of how to research in depth when working on specific stylistic periods. The time span covered begins with Ancient Egypt and concludes with the close of the 17th century.

**DEP 3062: Arts in Context: Western Clothing II (2 credits)**

This survey course examines clothing and accessories throughout the Western world. This course provides students with a general overview of the history of clothing, correct terminology and the knowledge of how to research in depth when working on specific stylistic periods. The time span covered begins with the dawn of the 17th century and concludes with the present day.

**DEP 3072: Arts in Context: Furniture History (3 credits)**

A study of furniture design principles, construction techniques and materials. A comprehensive look at furniture history, style recognition and chief characteristics.

**DEP 3080: Arts in Context: Script Analysis for Sound (2 credits)**

This course is an examination of various techniques to analyze a script in order to understand the themes, messages, and objectives of a story and how that information can be used to identify the role that sound design can play in the storytelling.

**DEP 3081: Arts in Context: Period Styles of Music (2 credits)**

This course is a study of the history of music and how different musical cultures evolved and influenced one another over time. The focus of this study is to help sound designers utilize music in their designs in a way that appropriately reflects the story being told.

**DEP 3099: Tutorials and Contracts (1 to 10 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 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. May be repeated for additional credit.

**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 maybe taken twice for credit.

**DEP 3105: Studio: Plein Air Watercolor (1 credit)**

The course explores the tools and techniques associated with Plein Air (outdoor) watercolor painting. Students will develop an understanding of the Plein Air (outdoor) environment when composing and executing a water color painting. Emphasis will be placed on washes, layers, brushwork technique and color mixing as students will observe light, atmosphere, proportion and the definition of form in both landscapes and built environments. **Prerequisite(s):** DEP 3103 or DEP 3143 or permission. May be repeated for additional credit.

**DEP 3111: Technical Graphics II (3 credits)**

A continuation of the Technical Graphics coursework. The student will continue to build upon 2D and 3D graphic skills with AutoCAD by producing more complex projects, and will begin to focus on specific applications. **Prerequisite(s):** DEP 1153, 1154 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." May be repeated for additional credit.

**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 .May be repeated for additional 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. **Prerequisite(s):** DEP 3113

**DEP 3126: Life Drawing (1 credit)**

This course focuses on drawing from live models, and includes a basic study of anatomy. Working from nude artists' models, students will develop graphic abilities in various mediums. Students will learn to draw from the human form by reinforcing issues of line, form, proportion, highlight and shadow, composition and gesture through skill-building exercises and techniques that focus on eye/hand coordination. May be repeated for additional credit.

**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. May be repeated for additional credit.

**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 potential as a means of personal expression. May be repeated for additional credit.

**DEP 3150: Scenic Design Case Studies (1 credit)**

In this course, a series of case studies will be utilized to examine the objectives, problems, research, decisions and techniques used in designing sets for the theater. A particular emphasis will be placed on sourcing materials for designing period settings. **Prerequisite:** permission of instructor

**DEP 3153: Model Building (2 credits)**

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: Using Technology for Models and Props (1 credit)**

This course explores the use of advanced technology such as laser cutters, etchers and 3D printing for use in the construction of design models and stage properties.

**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: Intermediate Scene Painting I (3 credits)**

A review of basic processes and techniques used in the development of more complex scenic painting assignments. The course will continue building the skills and techniques used by the professional scenic artist. **Prerequisite:** DEP 2212

**DEP 3212: Intermediate Scene Painting II (3 credits)**

A continuation of the processes and techniques used in the development of more complex scenic painting assignments. The course will continue building the skills and techniques used by the professional scenic artist. Prerequisite DEP 2212

**DEP 3213: Scenic Art Pneumatic and Spray Techniques (2 credits)**

This course introduces students to a range of skills for painting theatrical and global arts and entertainment installations using pneumatic spray equipment. **Prerequisite:** DEP 2212

**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 (3 credits)**

A practical study of the construction, repair and refinishing of furniture, and the art of fine woodworking. By the end of this course, students will have a good knowledge of wood properties, joinery, anatomy of furniture and the uses of various species of lumber.

**DEP 3272: Furniture Upholstery (2 credits)**

A study of techniques, tools and materials used in furniture upholstery for the stage. Must be able to demonstrate proficiency with a sewing machine to the instructor prior to enrolling.

**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: Lighting Design IIA (3 credits)**

An introduction to designing and analyzing lighting for Dance and Opera. Students will work with the Choreography students in a realized dance production. The opera portion of the semester will include survey of opera and a paper design project. **Prerequisite(s):** DEP 2312

**DEP 3312: Lighting Design IIB (3 credits)**

An in depth look at designing and analyzing lighting for Dance and Opera. This course 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 3311

**DEP 3320: Lighting Programming (3 credits)**

This course provides students the opportunity to explore the skills and techniques needed for programming lighting consoles utilized in a variety of entertainment performance venues and projects.

**DEP 3321: Advanced Lighting Programming I (3 credits)**

This elective lighting course will prepare students for the professional world of programming for Broadway, Concerts and/or themed entertainment. The class is designed for practical applications that focus on specific techniques, contracts, negotiations, and real world problem-solving as a programmer. **Prerequisite(s):** DEP 2342 and DEP 2312

**DEP 3322: Advanced Lighting Programming II (3 credits)**

This elective lighting course continues to prepare students for the professional world of programming for Broadway, Concerts and/or themed entertainment. The class is designed for practical applications that focus on specific techniques, contracts, negotiations, and real world problem-solving as a programmer. **Prerequisites:** DEP 3321

**DEP 3338: Light Projects (3 credits)**

Special projects in lighting design and technology will be covered this term, which may include public art projects, architectural lighting, and event lighting. Course components may include design, logistics, budgeting, grant writing and installation, based on lighting projects chosen. **Prerequisite(s):** DEP 2312

**DEP 3341: Stage Electrics IIA (3 credits)**

This course will engage students in critique and discussion of electrics work at UNCSCA and outside venues in the area. Trips will likely be required to visit commercial theatre 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.

**DEP 3342: Stage Electrics IIB (3 credits)**

A continuing critique and discussion of electrics work at UNCSCA and outside venues in the area. Trips will likely be required to visit commercial theatre 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 3341.

**DEP 3411: Technical Direction I (3 credits)**

This course explores 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.

**DEP 3412: Technical Direction II (3 credits)**

A continuing exploration of 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

**DEP 3421: Theatrical Structures and Stage Dynamics I (3 credits)**

An advanced course in scenery construction techniques and material technology with an emphasis on mathematical problem-solving. A brief study of structural engineering is included, with concentration on its application to stage machinery and scenic units.

**DEP 3422: Theatrical Structures and Stage Dynamics II (3 credits)**

A continuing advanced course in scenery construction techniques and material technology with an emphasis on mathematical problem-solving. A deeper study of structural engineering is included, with concentration on its application to stage machinery and scenic units. **Prerequisite:** DEP 3421

**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: Scene Design IIA (3 credits)**

An intermediate exploration 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.



**DEP 3512: Scene Design IIB (3 credits)**

A continuing intermediate exploration 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 3511.

**DEP 3601: Costume Design IIA (3 credits)**

This course examines costume design concepts for operas and musicals. Emphasis will be placed on imagination, organization, problem solving, and growth in both rendering and presentation of work. **Prerequisite(s):** DEP 2602 or permission of instructor.

**DEP 3602: Costume Design IIB (3 credits)**

This course examines costume design concepts for dance and spectacle. Emphasis will be placed on imagination, organization, problem solving, and growth in both rendering and presentation of work. **Prerequisite(s):** DEP 3601 or permission of instructor.

**DEP 3651: Costume Technology IIIA (3 credits)**

A wide-ranging study of advanced costume patterning problems and fabrics requiring highly developed problem-solving skills and independent thinking. Possible topics include knits, stretch wear, fluid bias garments, and draping.

**Prerequisite:** DEP 2652

**DEP 3652: Costume Technology IIIB (3 credits)**

Intensive study of a wide variety of materials to familiarize students with a sampling of ways to achieve solutions for complex costume technology problems. **Prerequisite:** DEP 2652

**DEP 3653: Millinery (2 credits)**

This course develops 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. **Prerequisite(s):** DEP 2652 or permission of instructor.

**DEP 3654: Fabric Modification (2 credits)**

Students will 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 their usage; fabric painting mediums and applications; fabric printing techniques; aging and distressing. **Prerequisite(s):** DEP 2652 or permission of instructor

**DEP 3655: Costume Crafts (2 credits)**

Assorted projects in theatrical costume crafts emphasizing focused problem solving skills. Possible topics include: mask-making, thermoplastics, theatrical armor, jewelry, cobblers, crowns and tiaras. **Prerequisite(s):** DEP 3652 or Permission of Instructor.

**DEP 3656: Fabrics & Textiles (1 credit)**

A study of fabrics and textiles commonly encountered in garment production. Students will focus on developing and expanding skills and abilities of: fabric nomenclature, identification, and research.

**DEP 3720: Medical Wig Project (3 credits)**

An in-depth study of hair prosthesis as it pertains to the medical industry. Students will be partnered with a local medical facility's clients that have a medical hair need. Students will work with their clients to determine and build the appropriate wig or hairpiece. Students and medical clients will meet for 3-4 fittings and consultations over the term to ensure comfort, fit, style and adhesion methods. Upon successful completion of the course, the client will keep the prosthesis. This course is designated as a Service Learning Course.

**DEP 3721: Prosthetics Technology IIA (3 credits)**

An intermediate-level study of prosthetic materials, methods, and techniques with an emphasis on creation and application for theatre and film. **Prerequisite:** DEP 2722 or permission of instructor

**DEP 3722: Prosthetics Technology IIB (3 credits)**

A continuing intermediate-level study of prosthetic materials, methods, and techniques with an emphasis on creation and application for theatre and film. **Prerequisite:** DEP 3721 or permission of instructor

**DEP 3731: Wig Technology IIA (3 credits)**

This course covers skills for intermediate-level custom wig construction and styling techniques. **Prerequisite:** DEP 2732 or permission of instructor

**DEP 3732: Wig Technology IIB (3 credits)**

A continuing study of intermediate-level custom wig construction and styling techniques. **Prerequisite:** DEP 3731 or permission of instructor

**DEP 3741: Editorial Hair & Makeup (2 credits)**

A study of Editorial/High Fashion hair and makeup, from design to realization. Students will work on models and learn about skin care, makeup and hair design, and methods of execution. Students will complete a series of photo shoots including one group photo shoot.

**DEP 3811: Sound Design II (3 credits)**

This course will introduce third-year sound design students to the advanced techniques necessary to create original sound compositions and designs for multiple forms of live and recorded entertainment. Students will also engage in sound editing, manipulation, and the programming of multi-channel playback systems. **Prerequisite(s):** DEP 2811 or permission of instructor.

**DEP 3812: Sound Design Technology (2 credits)**

This course is a study of the technology used by sound designers to create the sound content for productions. In this course students 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 3815: Soundstories & Podcasting (3 credits)**

This course is an exploration of sound as the primary method of story-telling. Through the medium of podcasting, students will engage in the creation of sound-only stories from the conceptualization through the entire design and production process resulting in a completed podcast to be publicly distributed across major streaming platforms.

**Prerequisite:** DEP 2811

**DEP 3816: Foley and Story (2 credits)**

Students will evolve as sound designers by crafting custom tailored Foley to a moving image sequence. Students will work on preselected material that require foot steps, props, and movement. Students will be immersed in the craft of performing in real time to a moving image.

**DEP 3817: Intro to Moving Image Sound Design (2 credits)**

This course is designed to give the student a solid 360 view of the work of a professional sound designer and editor within the area of moving image arts. The course material is designed to develop a basic understanding of sound design and editing that enhances and thoughtfully helps tell the story. The course work and assignments use Pro Tools software.

**DEP 3818: Sound Design for Animation (2 credits)**

This course assists the student in discovering the creative power of sound design in storytelling for animation by engaging in the process and techniques of designing custom sound tracks for animated sequences. Over a series of projects, students will design custom sound effects, audio backgrounds, and record dialogue and voice overs as they evolve as audio professionals. **Prerequisite(s):** DEP 3817

**DEP 3819: Sound Design for Computer Entertainment and Games (2 credits)**

This course will help the student discover the creative power of a thoughtful, well-designed sound track that moves a computer-based story or game experience forward. Sound design students will advance their training as audio professionals through designing custom audio tracks for assorted forms of computer entertainment and games.

**Prerequisite(s):** DEP 3817

**DEP 3821: Sound System Engineering (2 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: Stage Management IIA (3 credits)**

An intermediate 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.

**DEP 3932: Stage Management IIB (3 credits)**

An advanced 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 3931

**DEP 3933: Touring and Technical Management (3 credits)**

This course is designed to give the student a well-rounded understanding of the world of working of a stage manager across multiple venues. Students will explore the process of stage managing for touring productions, working with unions, labor law, advancing productions, and venue management. **Prerequisite:** Students must have C3 standing or higher to enroll.

**DEP 3934: Managing Special Events (3 credits)**

In this course students will be introduced to the specific challenges and requirements of producing and managing special events in non-conventional spaces, such as outdoor venues, museums, offices, temporary event structures, and more. Students will explore how the creative concept and pitch are unique to this client-centric industry. The class will explore the different needs associated with each locale and create an event budget including subcontracts, equipment purchase and rental, permits and insurance, labor, and other considerations. Students must have C3 standing or higher to enroll.

**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.

**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.

**DEP 4010: Co-Lab (3 credits)**

This course allows students to explore the process of collaboration from several related points of view: effective collaborative participation, team building, and moving to a shared mindset. In addition to the readings and discussions around the action of effective collaboration, students will simultaneously work to apply these principles in non-hierarchical terms to create audience-focused immersive theatrical experiences. **Prerequisite:** By permission only

**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 4089: Professional Internship (1 to 15 credits)**

A supervised work experience at a professional performing arts organization, or an organization serving the performing arts, outside of UNCSA. The number of credits varies according to the nature and scope of the internship. Graded Pass/Fail. **Prerequisite(s):** Approval of the Dean or Associate Dean of the School of Design & Production in consultation with appropriate faculty.

**DEP 4099: Tutorials and Contracts (1 to 15 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 4111: Professional Career Development I (1 credit)**

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 UNCSA. Graded Pass/Fail.

**DEP 4112: Professional Career Development II (1 credit)**

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 UNCSA. 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 by 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 the instructor.

**DEP 4211: Advanced Scene Painting I (3 credits)**

An advanced course building on the foundations of trompe l'oeil and three dimensional applications for realistic finishes used by the professional scenic artist. **Prerequisite:** DEP 2212

**DEP 4212: Advanced Scene Painting II (3 credits)**

An advanced course continuing skills in trompe l'oeil and three dimensional applications for realistic finishes used by the professional scenic artist. **Prerequisite:** DEP 2212

**DEP 4271: Set Decorating (2 credits)**

An exploration of set decoration for theatre, film, television and themed entertainment. This course is designed to give the Property Director and Set Decorator a better understanding of the field of set decorating and its skill sets. Projects revolve around practical application of research, vocabulary and techniques in the field.

**DEP 4272: Weapons and Special Effects (2 credits)**

An exploration of weapons and special effects, for live entertainment. This course is designed to give the Property Director a background in weapon history, function, safety procedures and creating special effects for live entertainment.

**DEP 4273: Prop Finishing (2 credits)**

This course is an exploration of finishing techniques for props in live entertainment.

**DEP 4298: Special Topics in Design (1 to 3 credits)**

A one-semester special topics course taught by 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: Lighting Design IIIA (3 credits)**

This course examines 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.

**Prerequisite(s):** permission of instructor.

**DEP 4312: Lighting Design IIIB (3 credits)**

This course focuses on career preparation topics such as: 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: Stage Electrics IIIA (1 credit)**

An introduction to the business of Entertainment Lighting Technology. Subjects may include: contracts, benefits, personal finance as a free-lance technician, resume, personal web-publishing, and maintaining contacts.

**Prerequisite(s):** DEP 3342

**DEP 4342: Stage Electrics IIIB (1 credit)**

A continued discussion of entering the profession as Lighting Technicians. Subjects may include: contracts, benefits, personal finance as a free-lance technician, resume, personal web-publishing, and maintaining contacts.

**Prerequisite(s):** DEP 4341

**DEP 4361: Lighting Seminar I (1 credit)**

This Seminar will serve as a forum for designers and technicians to meet weekly and discuss the transition to the profession. Topics may include special projects, contracts, compensation models, promotional materials or career readiness. Graded pass/fail. **Prerequisite(s):** DEP 3342 or DEP 3312

**DEP 4362: Lighting Seminar II (1 credit)**

This Seminar will serve as a forum for designers and technicians to meet weekly and discuss the transition to the profession. Topics may include special projects, contracts, compensation models, promotional materials or career readiness. Graded pass/fail. **Prerequisite(s):** DEP 3342 or DEP 3312

**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: Motion Control IA (3 credits)**

Motion control for the stage. A introduction to the use of control systems and equipment in relation to moving scenery. Computer and other control systems will be covered. **Prerequisites:** DEP 2413 and 3431

**DEP 4452: Motion Control IB (3 credits)**

Motion control for the stage. A continuing 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

**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: Scene Design IIIA (3 credits)**

An advanced 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

**DEP 4512: Scene Design IIIB (3 credits)**

A culminating 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 4511

**DEP 4601: Costume Design IIIA (3 credits)**

This course examines costume design concepts for Shakespeare and the classics. Emphasis will be placed on imagination, organization, problem solving, and growth in both rendering and presentation of work. **Prerequisite:** DEP 3602 or permission of instructor

**DEP 4602: Costume Design IIIB (3 credits)**

This course develops skills for larger and more complex costume design projects. Students will hone their portfolios and personal marketing materials. Emphasis will be placed on imagination, organization, problem solving, and growth in both rendering and presentation of work. **Prerequisite:** DEP 4601 or permission of instructor.

**DEP 4651: Costume Technology IVA (3 credits)**

Wide-ranging study of costume silhouettes and historical shapes requiring highly developed problem-solving skills and independent thinking. **Prerequisite:** DEP 3652

**DEP 4652: Costume Technology IVB (3 credits)**

An intensive study of patterning and construction techniques focused on classical tailoring skills as adapted for modern theatrical requirements. **Prerequisite:** DEP 3652

**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:** DEP 3652

**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):** DEP 2652.

**DEP 4662: Costume Shop Management (3 credits)**

A study of the skills needed for successful management of a professional costume shop. Topics include team time management, team supervision, leadership, stress management, space management, conflict resolution, hiring and interviewing, negotiating, and health and safety. **Prerequisite:** DEP 4661 or permission of instructor

**DEP 4720: Advanced Medical Wig Class (3 credits)**

An in-depth study of Advanced Hair Prosthesis as it pertains to the Medical Industry. Students will be partnered with a local medical facility's clients that have a medical hair need. Students will work with their clients to determine and build the appropriate wig or hairpiece. The medical client will have 3-4 fittings scheduled within the semester to ensure comfort and fit as well as the desired style and comfortable adhesion methods. Upon successful completion of the course, the client will keep the hair prosthesis. This course is designated as a Service Learning Course.

**Prerequisite(s):** DEP 3270 Medical Wig Project

**DEP 4721: Prosthetics Technology IIIA (4 credits)**

An advanced-level study of prosthetic materials, methods, and techniques with an emphasis on creation and application for theatre and film. **Prerequisite:** DEP 3722 or permission of instructor.

**DEP 4722: Prosthetics Technology IIIB (4 credits)**

A continuing advanced-level study of prosthetic materials, methods, and techniques with an emphasis on creation and application for theatre and film. **Prerequisite:** DEP 4721 or permission of instructor

**DEP 4727: Puppetry, Design & 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 4731: Wig Technology IIIA (4 credits)**

This course covers advanced custom wig construction and styling techniques. **Prerequisite(s):** DEP 3732 or permission of instructor.

**DEP 4732: Wig Technology IIIB (4 credits)**

A continued study in advanced custom wig construction and styling techniques. **Prerequisite:** DEP 4731 or permission of instructor

**DEP 4811: Sound Design Seminar (1 credit)**

This course will have fourth-year students look into advanced concepts and strategies in sound design for entertainment in relation to aesthetics and audience cognition. Students will engage in advanced research to discover the myriad options of sound's placement in the entertainment industry and engage in group discussion regarding the future of sound design. **Prerequisite(s):** DEP 3812 or permission of instructor. Graded Pass/Fail

**DEP 4812: Sound Design Seminar II (1 credit)**

This course will assist in preparing graduating senior students for engagement in the professional community through resume preparation, portfolio creation, networking techniques, and interviewing skills. Students will explore career options and explore early-career involvement in professional organizations. **Prerequisite(s):** DEP 4811. Graded Pass/Fail.

**DEP 4817: Moving Image Sound Design I (2 credits)**

Students will evolve as artists by refining their personal processes and techniques through designing increasingly sophisticated sound tracks that support story for the moving image arts. This course focuses on designing sound effects, backgrounds, and editing music to the moving image. **Prerequisites:** DEP 3817 and DEP 3818

**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 4917: Personal Finance for 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 4941: Stage Management Seminar I (3 credits)**

This course provides students the opportunity for group discussion and individual projects relating to current productions for the senior stage management student. Development of the students' skills needed to survive in the marketplace will be introduced. **Prerequisite(s):** DEP 3932.

**DEP 4942: Stage Management Seminar II (3 credits)**

This course provides students the opportunity for group discussion and individual projects relating to current productions for the senior stage management student. Development of the student's skills needed to survive in the marketplace will be explored in-depth. **Prerequisite(s):** DEP 4941.

**DEP 4951: People Management and Organizational Behavior (3 credits)**

Introduction to the field of arts and creative businesses and to the evolution and practice of the core management functions of planning, organizing, controlling, and leading complex organizations. Focus on the basic roles, skills, and responsibilities of managers and on the application of management theories to lead people, implement projects, and solve practical problems found in organizations. Topics cover basic theories, principles, and concepts of organization and management through lectures and critical thinking exercises that incorporate the arts and creative business examples and cases. **Prerequisite(s):** C4 standing

**DEP 4962: Managing the Production Process (3 credits)**

An investigation of the creative production process and the role of the manager within the process. Students will explore the entertainment and commercial industry, emerging trends, and the differences between various forms of media and creative execution styles in order to address the associated requirements and implications. Topics include the producer's interface with the client, director, and other key personnel, pitching and articulating complex ideas, script breakdown and scheduling, budgeting, drafting pre-production activity lists, and critical issues facing a producer. **Prerequisite:** C4 standing

**DEP 5000: Production (5 to 6 credits)**

This is a practicum 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.



# School of Drama

*Scott Zigler, Dean*

## I. Overview of School

The School of Drama is committed to training their students to be exciting, experienced and accomplished professional actors. 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, who give 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 this program 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.

### **The Bachelor of Fine Arts**

Students may pursue a Bachelor of Fine Arts 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 includes special skills classes in mask work, stage combat, Shakespeare, accents and dialects, devised theatre, singing, and theatre dance. 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 Showcase in Atlanta, Chicago, New York and Los Angeles for major agents, casting directors and management from all branches of theatre, film and television.

## II. Specific Admissions and Transfer Requirements

Audition applicants should prepare three monologues (one classical, preferably from a play by Shakespeare or one of his contemporaries, 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. General Education courses transferred from other institutions may be counted toward graduation requirements based upon approval from the Division of Liberal Arts. All transfer students accepted in the the program will enter the School of Drama curriculum beginning with Year One.

# 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. All 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 in the middle and end of each semester by the entire faculty and informed of their progress. In addition to assigning grades as a final evaluation of a student's work, each teacher provides 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 they 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 UNCSA and School of Drama policies, procedures and expectations will result in dismissal from the program. The School of Drama has developed a program designed to provide a full, rounded and highly professional education in actor training. The School of Drama 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 their own pace. It would be detrimental to ask a student to continue to move forward in the program if their 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 their developing talents. This is in no way a reflection of the student's abilities, but a recognition of the limitations imposed by the School of Drama's four-year program.

## **E. Division of Liberal Arts (DLA) Requirements**

Drama students pursuing the BFA must complete 30 credits hours of DLA courses in order to graduate. See course requirements listed in concentration models, below.

## **IV. Courses, Concentrations, and Curriculum Models**

# Bachelor of Fine Arts – Acting

BFA Degree Total 120 Credits

Drama Course Total

90 credits

General Education Course Total<sup>1</sup>

30 credits

Year One		Credits per Semester		Total Credits
DEP 1011	Technical Theatre Production for Non-Majors	2	-	2
DRA 1151, 1152	Acting 1-F & 1-S	2	2	4
DRA 1161, 1162	Voice 1-F & 1-S	1	1	2
DRA 1165	Singing 1-S	-	1	1
DRA 1171, 1172	Theatre Dance 1-F & 1-S	1	1	2
DRA 1181, 1182	Stage Combat 1F & 1-S	1	1	2
DRA 1183, 1184	Practical Aesthetics 1-F & 1-S	2	2	4
DRA 1185, 1186	Movement 1-F & 1-S	1	1	2
DRA 1198	Speech 1-S	-	1	1
FYS 1100	First Year Seminar	3	-	3
ENG 1200	Writing About...	-	3	3
	General Education Requirement <sup>1</sup>	3	3	6
<b>Year One Total</b>		<b>16</b>	<b>16</b>	<b>32</b>
Year Two		Credits per Semester		Total Credits
DRA 2251, 2252	Acting 2-F & 2-S	3	3	6
DRA 2261, 2262	Voice 2-F & 2-S	2	1	3
DRA 2264, 2265	Singing 2-F & 2-S	2	2	4
DRA 2271, 2272	Theatre Dance 2-F & 2-S	1	1	2
DRA 2282	Stage Combat 2-S	-	2	2
DRA 2285, 2286	Movement 2-F & 2-S	1	1	2
DRA 2297, 2298	Speech 2F & 2-S	1	1	2
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
	General Education Requirement <sup>1</sup>	3	3	6
<b>Year Two Total</b>		<b>16</b>	<b>17</b>	<b>33</b>
Year Three		Credits per Semester		Total Credits
DRA 3341, 3342	Rehearsal and Performance 3-F & 3-S	3	3	6
DRA 3361, 3362	Shakespeare 3-F & 3-S	2	2	4
DRA 3364, 3365	Singing 3-F & 3-S	1	1	2
DRA 3372	Theatre Dance 3-S	-	1	1
DRA 3381	Stage Combat 3-F	2	-	2
DRA 3383, 3384	Devised Performance 3-F & 3-S	3	3	6
DRA 3397, 3398	3-F & 3-S/Accents and Dialects	2	2	4
	General Education Requirement <sup>1</sup>	3	3	6
<b>Year Three Total</b>		<b>16</b>	<b>15</b>	<b>31</b>
Year Four		Credits per Semester		Total Credits
DRA 4401, 4402	Business of Acting 4-F & 4-S	1	1	2
DRA 4441, 4442	Rehearsal and Performance 4-F & 4-S	3	3	6
DRA 4451, 4452	Acting 4-F & 4-S	3	3	6
DRA 4461, 4462	Voice 4-F & 4-S	2	2	4
DRA 4483, 4484	Senior Showcase 4-F & 4-S	2	2	4
DRA 4498 or, 4089	Special Topics in Drama or Professional Internship <sup>2</sup>	1	1	2
<b>Year Four Total</b>		<b>12</b>	<b>12</b>	<b>24</b>

<sup>1</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)  
3 credits Language, Literature, and Culture  
(Writing, Literature, English, Foreign Language, Communication)  
3 credits Humanities  
(History, Humanities, Art History, Philosophy, Theater History)  
3 credits Math or Science (Math, Science)  
6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

<sup>2</sup> All Studio 4 students must complete a minimum of 2 credit hours of drama/arts elective coursework as part of the required credit hours toward this degree. This coursework may be fulfilled by DRA 4498 Special Topics in Drama (concentrations in, but not limited to, Accents and Dialects, Dance, Devised Performance, Movement, Singing, Stage Combat) or DRA 4089 Professional Internship, as well as permitted Arts classes outside the School of Drama in consultation with appropriate faculty.

# Bachelor of Fine Arts – Directing

BFA Degree Total 120 credits

Drama Course Total

90 credits

General Education Course Total<sup>1</sup>

30 credits

Year One		Credits per Semester		Total Credits
DEP 1912	Introduction to Stage Management	2	-	2
DRA 1121, 1122	Fundamentals of Directing 1-F & 1-S	1	1	2
DRA 1151, 1152	Acting 1-F & 1-S	2	2	4
DRA 1161, 1162	Voice 1-F & 1-S	1	1	2
DRA 1165	Singing 1-S	-	1	1
DRA 1181, 1182	Stage Combat 1-F & 1-S	1	1	2
DRA 1183, 1184	Practical Aesthetics 1-F & 1-S	2	2	4
DRA 1185, 1186	Movement 1-F & 1-S	1	1	2
DRA 1198	Speech 1-S	-	1	1
FYS 1100	First Year Seminar	3	-	3
ENG 1200	Writing About...	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year One Total</b>		<b>16</b>	<b>16</b>	<b>32</b>
Year Two		Credits per Semester		Total Credits
DEP 2601	Costume Design IA	3	-	3
DRA 2223, 2224	Directing Theory 2-F & 2-S	1	1	2
DRA 2242	Rehearsal and Performance 2-S	-	1	1
DRA 2251, 2252	Acting 2-F & 2-S	3	3	6
DRA 2261, 2262	Voice 2-F & 2-S	2	1	3
DRA 2282	Stage Combat 2-S	-	2	2
DRA 2285, 2286	Movement 2-F & 2-S	1	1	2
DRA 2297, 2298	Speech 2-F & 2-S	1	1	2
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year Two Total</b>		<b>17</b>	<b>16</b>	<b>33</b>
Year Three		Credits per Semester		Total Credits
DRA 3321, 3322	Directing Practicum 3-F & 3-S	1	1	2
DRA 3323, 3324	Directing Theory 3-F & 3-S	1	1	2
DRA 3325, 3326	Devised Directing 3-F & 3-S	1	1	2
DRA 3327	Directing Seminar 3-F	1	-	1
DRA 3341, 3342	Rehearsal and Performance 3-F & 3-S	1	2	3
DRA 3361, 3362	Shakespeare 3-F & 3-S	2	2	4
DRA 3383, 3384	Devised Performance 3-F & 3-S	3	3	6
DEP 2371	Introduction to Lighting Design	-	3	3
DEP 2513	Introduction to Scene Design	2	-	2
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year Three Total</b>		<b>15</b>	<b>16</b>	<b>31</b>
Year Four		Credits per Semester		Total Credits
DRA 4401, 4402	Business of Acting 4-F & 4-S	1	1	2
DRA 4421, 4422	Directing Practicum 4-F & 4-S	1	1	2
DRA 4425, 4426	Devised Directing 4-F & 4-S	1	1	2
DRA 4427	Directing Seminar 4-F	1	-	1
DRA 4441, 4442	Rehearsal and Performance 4-F & 4-S	2	6	8
DRA 4451	Acting 4-F	3	-	3
DRA 4461, 4462	Voice 4-F & 4-S	2	2	4
DRA 4498 or, 4089	Special Topics in Drama or Professional Internship <sup>2</sup>	1	1	2
<b>Year Four Total</b>		<b>12</b>	<b>12</b>	<b>24</b>

<sup>1</sup>General Education  
UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar  
3 credits ENG 1200: Writing About ...  
3 credits HUM 2100: Critical Dialogues  
3 credits HUM 2102-2112: Paths to the Present  
3 credits Social or Behavioral Sciences  
(Sociology, Anthropology, Psychology)  
3 credits Language, Literature, and Culture  
(Writing, Literature, English, Foreign Language, Communication)  
3 credits Humanities  
(History, Humanities, Art History, Philosophy, Theater History)  
3 credits Math or Science (Math, Science)  
6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

<sup>2</sup>All Studio 4 students must complete a minimum of 2 credit hours of drama/arts elective coursework as part of the required credit hours toward this degree. This coursework may be fulfilled by DRA 4498 Special Topics in Drama (concentrations in, but not limited to, Accents and Dialects, Dance, Devised Performance, Movement, Singing, Stage Combat) or DRA 4089 Professional Internship, as well as permitted Arts classes outside the School of Drama in consultation with appropriate faculty.



# School of Drama Courses

## **DRA 1121: Fundamentals of Directing 1-F (1 credit)**

This course focuses on foundational directing theory and technique. Through in-class discussion of a variety of readings, students discover core values in composition, staging, and design elements. Directing students learn to read and break down a given script that then becomes the basis of a theoretical production book, incorporating ideas and values discovered during the semester. Directing students may assist on a senior directing thesis and will direct and produce a 10-minute play production.

## **DRA 1122: Fundamentals of Directing 1-S (1 credit)**

This course builds upon the ideas discussed in the fall semester. Students explore storytelling through script analysis and begin to develop concepts towards a possible production. Students will research the cultural and artistic relevance of the plays' themes and begin to develop their own artistic point of view. Directing students may assist on a senior directing thesis and will direct and produce a 10-minute play production. **Prerequisite(s):** DRA 1121

## **DRA 1151: Acting 1-F (2 credits)**

This course seeks to create an environment that mirrors the professional world, develop Stanislavski techniques that will unlock and support students when inspiration fails, and most importantly, guide the individual potential and talent of every student and find a way for them to fully embody this potential. These three factors allow the student to free their instrument and become dynamic, alive, and creative actor-artists. Through Stanislavski's method, this course strives to train the mind, body, and imagination of the actor so that they can release the technique and live moment to moment as their character.

## **DRA 1152: Acting 1-S (2 credits)**

Building upon Acting 1-F, this course sets up an environment that stretches, challenges, and propels each student's potential forward. Run much like a rehearsal with very hands-on methods of instruction, students are encouraged to step out of their analytical brains and approach the work by "doing": using all resources of mind, body and creative spirit. **Prerequisite(s):** DRA 1151

## **DRA 1161: Voice 1-F (1 credit)**

Through Kristin Linklater's progression of vocal & physical exercises known as Freeing the Natural Voice, this course examines how the human voice is designed to work while discovering the ways in which the voice can get blocked or prevented from its natural functioning. Through practical, hands-on work, the class teaches an in-depth understanding of the effects of habit on body, mind and voice and how to learn effective ways to release habitual tensions, experiencing the voice beginning to open and connect to authentic impulse. The Alexander Technique is incorporated into the voice work, and taught in individual tutorials as a means of transforming habitual tensions into available, usable energy.

## **DRA 1162: Voice 1-S (1 credit)**

This course continues to follow the progression of Kristin Linklater's vocal & physical exercises known as Freeing the Natural Voice, clarifying where students hold tensions in their voice and body, while learning how to undo them through practical work. The course will closely look at tensions in the jaw, tongue and soft palate and how to release them to find more freedom, ease and responsiveness in the speaking and singing voice. The course explores how to strengthen and develop the voice through an initial examination of the various resonating cavities in the body. Individual tutorials in the Alexander Technique continue throughout the term to clarify patterns of misuse while guiding the student to integrate body, mind and voice. **Prerequisite(s):** DRA 1161

**DRA 1165: Singing 1-S (1 credit)**

The purpose and main objective of this preparatory class is to introduce students to a vocal technique that allows them to sing healthily while effectively telling a story through song. The mechanics of breathing and breath management, along with the coordination of the jaw, tongue, lips and palate are addressed to improve the line of the voice developing timbre, projection, range, and pitch. An introduction to musical notation and how it translates into musical sound is presented through reading basic rhythms, identifying primary key and time signatures and translating simple melodic lines into numbers by sight. Assignments include the study and performance of an Italian art song, an English art song, and a Golden Age musical theatre selection underscoring proper technique from the bel canto study of voice, using a simple, clear point of view from the text.

**DRA 1171: Theatre Dance 1-F (1 credit)**

This course in the movement training sequence is designed to produce flexible, strong, well-coordinated bodies that respond easily and readily to the creative and stylistic demands of dance in film, television, and theatre. Specific topics include: African dance, Ballet, Jazz dance, Improvisation, Musical Theatre repertory and other related movement disciplines chosen to help support the health and wellness of the performer and their physical instrument. No prerequisites.

**DRA 1172: Theatre Dance 1-S (1 credit)**

Building upon the fall semester, theatre dance training continues to promote flexible, strong, well-coordinated bodies that respond easily and readily to the creative and stylistic demands of dance in film, television, and theatre. Specific topics include: African dance, Ballet, Jazz dance, Improvisation, Musical Theatre repertory and other related movement disciplines chosen to help support the health and wellness of the performer and their physical instrument.

**Prerequisite(s):** DRA 1171

**DRA 1181: Stage Combat 1-F (1 credit)**

This class is intended to develop a foundational understanding of the fundamental techniques of safe and effective acts of violence for the dramatic stage. The class also incorporates the work from the students' Voice, Movement, and Alexander technique into the physical work of violent storytelling. The primary focus of this course is the development of safe practices for falling, wrestling and grappling on stage.

**DRA 1182: Stage Combat 1-S (1 credit)**

This class builds on the development of a foundational understanding of the fundamental techniques of safe and effective acts of violence for the dramatic stage begun in the fall term. The class also incorporates the work from the students' Voice, Movement, and Alexander technique into the physical work of violent storytelling. The primary focus of this course is the development of safe practices for striking and blocking techniques (slapping, punching, kicking, etc.) on stage.

**DRA 1183: Practical Aesthetics 1-F (2 credits)**

This course introduces students to the Practical Aesthetics approach to acting developed by David Mamet and William H. Macy, based heavily on their training with Sanford Meisner and the work of Konstantin Stanislavski. Students concurrently study text analysis and Meisner's Repetition Exercise. Special attention is given to developing a rigorous text analysis methodology, and using the analytic structure to support the actor in finding spontaneous and impulsive moments that are consistently believable in the context of a play's given circumstances based on their interaction with their onstage partner(s).

**DRA 1184: Practical Aesthetics 1-S (2 credits)**

Building upon work done in the fall semester using the Practical Aesthetics approach to acting, this course further develops skills in text analysis and Meisner's Repetition Exercise. Further attention is given to developing a rigorous text analysis methodology, and using the analytic structure to support the actor in finding spontaneous and impulsive moments that are consistently believable in the context of a play's given circumstances based on their interaction with their onstage partner(s). Scene work in the spring semester extends to multi-character scenes and beat changes.

**Prerequisite(s):** DRA 1183

**DRA 1185: Movement 1-F (1 credit)**

The goal of movement training is to increase the communicative ability of the actor's body for performance. Multiple physical pedagogies are introduced to develop a strong, supple, flexible, and highly expressive physical instrument. This work explores the creative relationship between breath, alignment, balance, energy, gravity, space, time and imagination in order to release impulse, lower inhibitions, and increase body confidence. Movement training supports the student's progression into the Devised Theatre curriculum and collaborative, student-generated work will be encouraged and observed at the end of the semester.

**DRA 1186: Movement 1-S (1 credit)**

Building on work done in the fall semester, this course delves deeper into the communicative ability of the actor's body. Continued focus is placed on the body to create both still and moving images that can be used in the composition of devised theater. Mask work invites risk-taking, active listening, observation, and an economy of gesture with an emphasis on awareness of physical habits and the capacity for transformation. The class continues to increase the physical range of the actor through stretching and strengthening exercises. Prerequisite(s) DRA 1185

**DRA 1198: Speech 1-S (1 credit)**

This course is designed for detailed phonetic analysis, diagnosis and practice with the sounds of American English. The objective is to facilitate the students' command and mastery of the sounds of American English and to refine their speech patterns with methods complementary to Linklater Voice training. Speech mastery and flexibility enables requisite skills for stage, film, and television.

**DRA 2221: Fundamentals of Directing 2-F (1 credit)**

This course focuses on intermediate directing theory and technique. Directors will encounter plays of varying styles and genres, developing new interpretive skills. Practical work with actors continues to develop the director's language and working method, focusing on aspects of rehearsal etiquette and practice, composition, storytelling, metaphor and meaning. Discussion of applied skills, current theater topics, and an ongoing reading of plays, both classic and new, add to the director's knowledge of the field and art form. **Prerequisite(s):** DRA 1122

**DRA 2222: Fundamentals of Directing 2-S (1 credit)**

Building on the work of DRA 2221, this intermediate directing class continues with theoretical text work, now evolving into more heightened theatrical forms and styles. Practical work continues, with more complex levels of compositional and organizational difficulty, and group discussions of the field and current practical work. **Prerequisite(s):** DRA 2221

**DRA 2223: Directing Theory 2-F (1 credit)**

This course focuses on physical and inquiry-based approaches to directing. The course encourages students to explore these approaches through text analysis, rehearsal process development, staging studies, and to prepare for work with actors. Using a wide range of theatrical texts, as well as studying composition in other art forms, students develop practical skills for embodied directing practices. **Prerequisite(s):** DRA 1122 Fundamentals of Directing 1-S

**DRA 2224: Directing Theory 2-S (1 credit)**

This is a required course taken jointly by Studio 2 and 3 directing students. The content alternates between a year studying Repertoire and a year focused on Fable. The Repertoire work begins with a study of mission statements and season selections of various professional theaters leading to a written "personal mission statement". Using the mission as a starting point, the course then leads each student through a guided reading survey of dramatic literature relevant to their intentions, challenging them to discover work that supports and explores their stated dramatic interests and themes. The Fable content focuses on the director's conception of a dramatic work, beginning with Brecht's exposition of the dramatic "fable". Through writing and visual exercises, students are asked to conceive an increasingly comprehensive vision of a text, and to then give oral presentations of their concept intended for actors, designers, and other stakeholders. **Prerequisite(s):** DRA 2223 Directing Theory 2-F

**DRA 2242: Rehearsal and Performance 2-S (1 credit)**

This course offers Studio 2 Directing students the opportunity to assist faculty or guest directors on one mainstage show during the season. During the rehearsal period, the assistant director is taught to develop a responsible, professional attitude and approach to the work. Guidelines are given as to how to take notes from the director, give notes and interact with actors, manage a rehearsal space and work with the design team. **Prerequisite(s):** DRA 1122

**DRA 2251: Acting 2-F (3 credits)**

Building upon skills learned in Acting 1, this course encounters four different plays to reveal problems of acting in various styles. From Modern American Realism to Expressionism, each subsequent play gains in theatrical elements over the semester. The course explores and encourages students to practice a way to prepare, study, and create a role in a play. The course teaches how to access the facts of the play, discover the story, determine the events, and with this information, define the theme, conflict, actions, objectives, obstacles, relationships and character. Assignments include researching the world of the play: historical, social, and cultural. Each quarter of the term culminates in an acting workshop presentation. **Prerequisite(s):** DRA 1152

**DRA 2252: Acting 2-S (3 credits)**

The second semester of Acting 2 builds upon skills learned in the previous term. The class encounters four different plays to reveal problems of acting in various styles. Each subsequent play gains in theatrical elements over the semester. The course explores and encourages students to practice a way to prepare, study, and create a role in a play. The course teaches how to access the facts of the play, discover the story, determine the events, and with this information define the theme, conflict, actions, objectives, obstacles, relationships and character. Assignments include researching the world of the play: historical, social, and cultural. Each quarter of the term culminates in an acting workshop presentation. **Prerequisite(s):** DRA 2251

**DRA 2261: Voice 2-F (2 credits)**

This course builds on the work begun in Voice I. Students will deepen the connection between body, breath and voice and continue to explore their connection to open rooted sound. This course explores access to efficient and powerful breath support, and begins the work of finding vocal expressivity through isolation and exploration of the resonating chambers of the voice. Individual tutorials in the Alexander Technique continue throughout the semester to clarify patterns of misuse while guiding the student to integrate body, mind and voice. This class draws upon a wide variety of vocal pedagogies. **Prerequisite(s):** DRA 1162

**DRA 2262: Voice 2-S (1 credit)**

Building on the work of the previous three semesters of Voice, this course encourages students to experiment bravely with vocal expressivity and begin to build a vocabulary, as well as the ability, to make bold, text-supported vocal choices. This class draws upon a wide variety of vocal pedagogies. **Prerequisite(s):** DRA 2261

**DRA 2264: Singing 2-F (2 credits)**

This course builds on the foundation of DRA 1165, working on vocal technique that encourages students to sing healthily while effectively telling a story through song. More consistent focus is placed on singing all vowels with openness and forward resonance while engaging a low abdominal breath with physical freedom. There is in-depth work to identify and respond to the language and symbols of basic musical notation as presented in sight reading exercises (using the Nashville number system) and worksheets. Assignments include study through multiple private tutorials, "songologue" work and performance of selections from the Golden Age of musical theatre as well as beginning work on part singing of basic 4-part arrangements. **Prerequisite(s):** DRA 1165

**DRA 2265: Singing 2-S (2 credits)**

This course continues work on vocal production/technique that encourages students to sing healthily while effectively telling a story through song. More consistent focus is placed on terminology of vocal technique; singing with line on open vowels (using the International Phonetic Alphabet - IPA), forward resonance (buzz, projection), diaphragmatic breathing and ease of articulation. This course reinforces the language of the acting classes and how the techniques complement one another in the space. Encouragement to work independently is heightened as more difficult sight reading exercises, back-ups to solos, and multiple part-singing selections are introduced. Assignments include study through multiple private tutorials, "songologue" work and performance of solo selections from the musical theatre repertoire as well as performance of an ensemble piece with the entire group. **Prerequisite(s):** DRA 2264

**DRA 2271: Theatre Dance 2-F (1 credit)**

DRA 2271: Theatre Dance 2-F 1 credit hour This course continues the work accomplished in Theatre Dance 1. Specific topics include Jazz dance, Tap dance, Modern dance, Ballroom, Improvisation, Musical Theatre repertory and other related movement disciplines chosen to help support the health and wellness of the performer and their physical instrument. **Prerequisite(s):** DRA 1172

**DRA 2272: Theatre Dance 2-S (1 credit)**

Building upon the previous year and semester, DRA 2272 continues to work on Jazz dance, Improvisation and Musical Theatre repertory, with additional Tap dance studies and other related movement disciplines chosen to help support the health and wellness of the performer and their physical instrument. **Prerequisite(s):** DRA 2271

**DRA 2282: Stage Combat 2-S (2 credits)**

Paralleling aspects of the Studio 2 acting curriculum, DRA 2282 explores parts of stage violence often associated with contemporary theatre, those of unarmed and knife fighting techniques. This course reviews and refines the fundamental unarmed techniques covered in Studio 1, knife fighting, and the rehearsal and performance process of staged fights in these disciplines. The course concludes with a public presentation of unarmed and knife fight scenes and a Society of American Fight Directors Skills Proficiency Test in those disciplines. **Prerequisite(s):** DRA 1182

**DRA 2285: Movement 2-F (1 credit)**

This course builds on the physical foundation and self-awareness created in the first year to further develop the body's expressive capability. The class more fully explores extreme physicality, partnering, and expressive masks. This work continues to develop the physical aspect of character in both realistic and heightened physicality, breaking down inhibitions and encouraging physical transformation. Movement training supports the student's progression into the Devised Theatre curriculum and collaborative, student-generated work is encouraged and observed at the end of the term. **Prerequisite(s):** DRA 1186

**DRA 2286: Movement 2-S (1 credit)**

Building on the work done in the fall semester, this course continues to challenge actors to take on more complicated physical tasks. Mask and clowning allow the actor to create a comedic point of view, while other expressive work develops the relationship between movement and language. The class continues to increase the physical range of the actor through stretching and strengthening exercises. **Prerequisite(s):** DRA 2285

**DRA 2297: Speech 2-F (1 credit)**

This course is a continuation of Speech 1 and begins preparation for Accent and Dialects in the third year. The course is designed for detailed phonetic analysis, diagnosis and practice with the sounds of American English. The objective is to facilitate students' command and mastery of the sounds of American English and to refine their speech patterns with methods complementary to Linklater Voice training. Speech mastery and flexibility enables requisite skills for stage, film, and television. **Prerequisite(s):** DRA 1198

**DRA 2298: Speech 2-S (1 credit)**

This course is a continuation of Speech 2-F and preparation for Accent and Dialects in the third year. The course is designed for detailed phonetic analysis, diagnosis and practice with the sounds of American English. The objective is to facilitate the students' command and mastery of the sounds of American English and to refine speech patterns with methods complementary to Linklater Voice training. Speech mastery and flexibility enables requisite skills for stage, film, and television. **Prerequisite(s):** DRA 2297

**DRA 3088: Independent Study (1 to 3 credits)**

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.

**DRA 3321: Directing Practicum 3-F (1 credit)**

This course examines the role of director as the leader of the rehearsal process, focusing on the director's role in conceiving, blocking, and working with actors in the creation of dramatic action. In the fall semester, the course focuses on creating stage pictures, using staging as a focusing lens, working with actors' physical presence, and understanding how to heighten dynamic elements of a scene using visual language. **Prerequisite:** DRA 2224

**DRA 3322: Directing Practicum 3-S (1 credit)**

In spring semester, Practicum introduces text, and focuses on building on the skills from fall while adding working with actors through text to achieve dramatic impact. Directors are asked to critically engage with the work of their peers. **Prerequisite(s):** DRA 3321

**DRA 3323: Directing Theory 3-F (1 credit)**

This course is designed to investigate leadership in the role of director. Looking at power and bias, the course delves into different leadership models and how they impact the rehearsal room. Students work to develop models of leadership that align with personal and artistic values. Students then engage with a play, as well as with other written and visual art, to explore how different leadership approaches, power dynamics, and bias intersections can impact artistic vision, directorial choices, and the work with actors. Throughout the semester students also continue to develop skills from the previous year in physical approaches to directing. **Prerequisite(s):** DRA 2224 Directing Theory 2-S

**DRA 3324: Directing Theory 3-S (1 credit)**

This is a required course taken jointly by Studio 2 and 3 directing students. The content alternates between a year studying Repertoire and a year focused on Fable. The Repertoire work begins with a study of mission statements and season selections of various professional theaters, leading to a written "personal mission statement". Using the mission as a starting point, the course then leads each student through a guided reading survey of dramatic literature relevant to their intentions, challenging them to discover work that supports and explores their stated dramatic interests and themes. The Fable content focuses on the director's conception of a dramatic work, beginning with Brecht's exposition of the dramatic "fable". Through writing and visual exercises, students are asked to conceive an increasingly comprehensive vision of a text, and to then give oral presentations of their concept intended for actors, designers, and other stakeholders. Studio 3 directors are expected to apply the theory to their work more independently and apply the training at a higher level than their Studio 2 counterparts. **Prerequisite(s):** DRA 3323 Directing Theory 3-F

**DRA 3325: Devised Directing 3-F (1 credit)**

This is a required course to be taken jointly by 3rd and 4th year directing students. It is designed to analyze the director's role in a devising process. Students study many of the top devising companies and their processes, learning the different methodologies devisers employ in creating their work. This practice serves as a foundation for exploring the role of the director, whether in a devising process or in directing an existing play.

**DRA 3326: Devised Directing 3-S (1 credit)**

This is a required course to be taken jointly by 3rd and 4th year directing students. It bridges the theoretical work in the first semester into the practical. Students will identify a theatrical hunch they would like to pursue, and then develop a structure for a practical workshop within which to run a work session. They will then work with other students in Drama to employ the working structures they have developed. **Prerequisite(s):** DRA 3325

**DRA 3327: Directing Seminar 3-F (1 credit)**

Seminar on Contemporary Theatre History, Theory, and Criticism: This course is designed to expose students to major developments in theatre history, theory, and criticism from the late 1800s to the present. Topics include, but are not limited to, Symbolism, Expressionism, Realism and Naturalism, New Stagecraft, Avant-Garde Performance, The Theatre of Cruelty, Epic Theatre, Theatre of the Oppressed, the Theatre of the Absurd, Performance Studies, Post-modernism, Feminist Performance, Deconstruction, and Post-dramatic Theatre. **Prerequisite(s):** DRA 2224 Directing Theory 2-S.

**DRA 3341: Rehearsal and Performance 3-F (1 to 3 credits)**

This course is designed to extend the students' training from rehearsal through the run of a production. During the rehearsal period, the actor and assistant director are guided by faculty and guest directors to develop a responsible, professional attitude and approach to the work. For directing students, continued guidance is given as to how to take notes from the director, give notes and interact with actors, manage a rehearsal space and work with the design team. Weekly round-up discussions take place with directing faculty providing feedback on student work. Acting students strengthen techniques by which to maintain a spontaneous and disciplined performance. **Prerequisite:** None

**DRA 3342: Rehearsal and Performance 3-S (2 to 3 credits)**

In the spring semester, this course is designed to deepen the students' training from rehearsal through the run of a different production assignment. During the rehearsal period, the actor and assistant director are once again guided by faculty and guest directors to develop a responsible, professional attitude and approach to the work. For directing students, continued guidance is given on how to take notes from the director, give notes and interact with actors, manage a rehearsal space and work with the design team. Weekly round-up discussions take place with directing faculty providing feedback on student work. Acting students strengthen techniques by which to maintain a spontaneous and disciplined performance. **Prerequisite:** DRA 3341 Rehearsal and Performance 3-F

**DRA 3361: Shakespeare 3-F (2 credits)**

This class in Shakespeare covers the demands of the material in terms of acting, handling of heightened text, and voice and speech. **Prerequisite(s):** DRA 2262

**DRA 3362: Shakespeare 3-S (2 credits)**

This class builds on the work done in the fall semester of Shakespeare studies, and continues to cover the demands of the material in terms of acting, handling of heightened text, and voice and speech. **Prerequisite(s):** DRA 3361

**DRA 3364: Singing 3-F (1 credit)**

This class continues work on vocal production/technique that encourages students to sing healthily while effectively telling a story through song, adding the element of a partner. Assignments include a classical or contemporary pop song, an acapella folk song worked on in collaboration with the Accents and Dialects class, and a staged or choreographed duet. Personalization of all material is expected, as is independence of preparing and learning material. Sight reading harmonized pieces continues as do private tutorials followed by space work with instructor and peer feedback. **Prerequisite(s):** DRA 2265

**DRA 3365: Singing 3-S (1 credit)**

This class continues work on vocal production/technique that encourages students to sing healthily while effectively telling a story through song, adding the element of multiple partners. Assignments begin with an ensemble piece (with up to 5 members) using tools of vocal technique, acting technique and part-singing learned over the previous semesters' work. The semester culminates in a solo musical theatre selection that reflects the vocal and character attributes of the individual actor. The final demonstration includes an ensemble piece with the entire Studio.

**Prerequisite(s):** DRA 3364

**DRA 3372: Theatre Dance 3-S (1 credit)**

Building on the work accomplished in previous Theatre Dance courses, DRA 3372 continues the emphasis on Musical Theater Repertory and other related movement disciplines chosen to help support the health and wellness of the performer and their physical instrument with the addition of mock auditions. **Prerequisites:** DRA 2272

**DRA 3381: Stage Combat 3-F (2 credits)**

This course covers the fundamental techniques of stage swordplay from the nuts-and-bolts mechanics of the craft through the rehearsal and performance of a theatrical sword fight. The first half of the semester and is intended to help develop a foundational understanding of the mechanics necessary to perform safe and effective sword fights for the dramatic stage. The second half of the semester brings all aspects of the training together in actor, character and scene specific pieces of fight choreography. Working in a studio format, students are coached/rehearsed through one or more fight scenes. The course concludes with two public presentations of the fight scenes and a Society of American Fight Directors Skills Proficiency Test. **Prerequisite(s):** DRA 2282

**DRA 3383: Devised Performance 3-F (3 credits)**

This course provides active engagement with the elements of the stage in a workshop setting - exploring lights, sound, costumes, movement, repetition, architecture and other elements - to discover their full theatrical potential. The course introduces techniques for creating theatrical works through non-traditional methods. Throughout the course, focus will gradually turn to more targeted explorations, working with themes that resonate with the students. The process includes the use of students' own research, writing and choreography, while beginning to experiment in the structure of theatrical narratives. Collaborative, student-generated work will be encouraged and observed at the end of the term. **Prerequisite(s):**None



**DRA 3384: Devised Performance 3-S (3 credits)**

Building upon the work accomplished in the first semester, this course refines the discovered theatrical forms to create more complex and expressive pieces of narrative. The course encourages continued research, theatrical as well as personal and academic, while delving deeper into the structure of narrative. Collaborative work with classmates, as well as students from other disciplines, is encouraged to shape the creations. This course is an opportunity for students to discover and create the work they want to see. A showing of the work they have generated as a group will take place at the end of term. **Prerequisite(s):** DRA 3383

**DRA 3397: Speech 3-F/Accents and Dialects (2 credits)**

This class develops the necessary skills to produce and analyze the key features of a dialect/accents using the International Phonetic Alphabet as a descriptive tool. It combines these skills with Linklater Voice Work in order to increase vocal freedom, range, and resonance with articulate and eloquent language patterns. Emphasis is placed on rigorous articulation exercises, transcription, and use of Pitch, Rhythm, Volume and Resonance as tools for spoken clarity and flexibility in accents. Through working on multiple accents over the course of the semester, numerous techniques are learned to both analyze and acquire an accent in service of the acting work. **Prerequisite(s):** DR 2298

**DRA 3398: Speech 3-S/Accents and Dialects (2 credits)**

Building on the fall semester, this class continues the development of the necessary skills to produce and analyze key features of a dialect/accents using the International Phonetic Alphabet as a descriptive tool. It continues to combine these skills with Linklater Voice Work in order to increase vocal freedom, range, and resonance with articulate and eloquent language patterns. Emphasis is placed on rigorous articulation exercises, transcription, and use of Pitch, Rhythm, Volume and Resonance as tools for spoken clarity and flexibility in accents. Through working on multiple accents over the course of the semester, numerous techniques are learned to both analyze and acquire an accent in service of the acting work. **Prerequisite(s):** DRA 3397

**DRA 4089: Professional Internship (1 to 12 credits)**

A supervised work experience at a professional performing arts organization, or an organization serving the performing arts, outside of UNCSA, through which a student applies the knowledge and skills learned in course work to on-the-job assignments and responsibilities. The number of credits varies according to the nature and scope of the internship. Graded Pass/Fail.

**DRA 4401: Business of Acting 4-F (1 credit)**

Through study of appropriate texts and in-class discussion, students discover how the industry of acting works. This course particularly focuses on the casting process, and the various professionals encountered while navigating a professional acting career (casting director, agent, manager, producer, etc.). Over the course of the semester, various industry professionals are brought to campus to guide our students through a variety of workshops, Q&As, and mock auditions to prepare them for the industry they are about to enter.

**DRA 4402: Business of Acting 4-S (1 credit)**

As in DRA 4401, select industry professionals are brought to campus to guide students through a variety of workshops, Q&As, and mock auditions to prepare them for the industry they are about to enter. These professionals also attend performances and provide feedback to students on their work.

**DRA 4421: Directing Practicum 4-F (1 credit)**

In the fourth year, the Practicum work evolves, with greater expectations. Using the same exercises as in third year, this course asks students to work with greater complexity and confidence in conception, staging and execution, and to offer more nuanced reflection on the work in class. **Prerequisite:** DRA 3322 Directing Practicum 3-S

**DRA 4422: Directing Practicum 4-S (1 credit)**

This course builds on work done in the fall semester. This semester requires the student to work with greater complexity and confidence in conception, staging and execution, and to offer more nuanced reflection on the work in class. **Prerequisite:** DRA 4421 Directing Practicum 4-F

**DRA 4425: Devised Directing 4-F (1 credit)**

This is a required course to be taken jointly by 3rd and 4th year directing students. It is designed to deepen the analysis of the director's role in a devising process. Students study many of the top devising companies and their processes, learning the different methodologies devisers employ in creating their work. This practice serves as a foundation for exploring the role of the director, whether in a devising process or in directing an existing play.

**Prerequisite(s):** DRA 3384

**DRA 4426: Devised Directing 4-S (1 credit)**

This is a required course to be taken jointly by 3rd and 4th year directing students. It bridges the theoretical work from the 3rd year and the fall semester into the practical. Students will identify a theatrical hunch they would like to pursue, and then develop a structure for a practical workshop within which to run a work session. They will then work with other students in Drama to employ the working structures they have developed. **Prerequisite(s):** DRA 4425

**DRA 4427: Directing Seminar 4-F (1 credit)**

This is a required course to be taken jointly by 3rd and 4th year directing students. Seminar on Contemporary Theatre History, Theory, and Criticism: This advanced-level course is designed to further expose students to major developments in theatre history, theory, and criticism from the late 1800s to the present. Topics include, but are not limited to, Symbolism, Expressionism, Realism and Naturalism, New Stagecraft, Avant-Garde Performance, The Theatre of Cruelty, Epic Theatre, Theatre of the Oppressed, The Theatre of the Absurd, Performance Studies, Post-modernism, Feminist Performance, Deconstruction, and Post-dramatic Theatre. **Prerequisite(s):** DRA 3324 Directing Theory 3-S

**DRA 4441: Rehearsal and Performance 4-F (1 to 3 credits)**

This course is designed to extend the 4th year student's training from rehearsal through the run of a production. During the rehearsal period, the acting and directing students are guided by faculty and guest directors to develop a responsible, professional attitude and approach to the work. Directing students receive continued guidance on how to take notes from the director, give notes and interact with actors, manage a rehearsal space and work with the design team. Weekly round-up discussions take place with directing faculty providing feedback on student work. Acting students strengthen techniques by which to maintain a spontaneous and disciplined performance.

**DRA 4442: Rehearsal and Performance 4-S (3 to 6 credits)**

This course is designed to extend the students' training from rehearsal through the run of a different production assignment. During the rehearsal period, acting and directing students are guided by faculty and guest directors to develop a responsible, professional attitude and approach to the work, as well as techniques by which to maintain a spontaneous and disciplined performance. Directing students conceive and carry out a thesis project which culminates in a mainstage production. Their work includes production selection and conception, conducting all rehearsals, leading all design elements in collaboration with designers and technicians, and guiding the production to completion. **Prerequisite:** DRA 4441

**DRA 4451: Acting 4-F (3 credits)**

This advanced acting course focuses on the integration of the actor's vocal, physical, and acting technique. Using a scene-study format, actors work intensely on texts of various genres and styles in order to develop the advanced skills required to compete as a professional actor. The course requires extensive out of class preparation, and demands professional-level rehearsal and performance etiquette.

**DRA 4452: Acting 4-S (3 credits)**

The focus of the class is preparation for the acting work required in the professional showcase, as well as additional scene work designed to encourage the actor to fully integrate their four years of training into a clearly articulated and highly personal acting technique. **Prerequisites:** DRA 4451

**DRA 4461: Voice 4-F (2 credits)**

The goal of this course is to put all voice and speech training from the first three years into a clear, useful and healthy vocal approach for use throughout the career. This includes the development of a comprehensive warm up used for class, rehearsal, and performance; a clear understanding of how to care for the vocal instrument over the course of the career; and some discussion of the various ways the voice can be used professionally (commercial voiceover, voice acting for animation and video games, audio books, etc.). The course also serves as an opportunity for students to resolve lingering questions about vocal production, the physiology of voice, speech and dialect work, and the exploration and incorporation of vocal pedagogies beyond those focused on in previous coursework. **Prerequisite(s):** DRA 3362

**DRA 4462: Voice 4-S (2 credits)**

This course is a wrap up of all previous training in voice, speech and dialects and a final codification of the range of voice and speech skills the student has acquired. This course continues the development of a comprehensive warm up used for class, rehearsal, and performance; a clear understanding of how to care for the vocal instrument over the course of the career; and further discussion of the various ways the voice can be used professionally. This course reiterates ways students can maintain and expand their vocal capabilities after graduation, including discussion of vocal pedagogies that students may wish to explore beyond the core training of the School of Drama. **Prerequisite(s):** DRA 4461

**DRA 4483: Senior Showcase 4-F (2 credits)**

Over the course of fall semester, students cull together short scenes from contemporary plays, film, and television. These are scenes that a student could be conceivably cast in as they are age and type appropriate, highlighting the student's strengths as an actor. They are read in front of the class with a chosen scene partner and the student begins to discover the unique voice they bring to the acting profession. **Prerequisite(s):** DRA 3384

**DRA 4484: Senior Showcase 4-S (2 credits)**

Building on the work of fall semester, students continue to cull together contemporary material that becomes the basis of the industry showcase. Students present a series of short scenes and a few songs in Atlanta, Chicago, New York, and Los Angeles for an audience of agents, managers, casting directors, and other industry professionals as a means to introduce the graduating class to the industry. Students begin to familiarize themselves with a variety of entertainment markets and the professionals that inhabit them. **Prerequisite(s):** DRA 4483

**DRA 4498: Special Topics in Drama (1 to 3 credits)**

This course is designed to offer the upper class student an opportunity to specialize in a particular area of interest in order to more fully develop skills in a chosen discipline within the School of Drama. Such concentrations may include, but are not limited to, Accents and Dialects, Dance, Devised Performance, Movement, Singing, and Stage Combat. The instructor guides the student in outside research and may offer opportunities to assist with in-class instruction and/or tutorials. Permission of instructor required.

# School of Filmmaking

*Deborah LaVine, 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 ideas 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 individualized mentorship, involving close collaboration in all aspects of the development, production, and exhibition of our students’ digital video or 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 in 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 year 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.

## 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. The School of Filmmaking embraces inclusivity and will provide reasonable accommodations for students with documented disabilities.

### 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 grade of 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, collaborative, and intensive, and therefore it is generally not advantageous 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, reflecting both artistic and academic performance; assessment of the student's portfolio; and their ability to interact appropriately and productively within the School community. 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](#).

#### **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. This review consists of a general discussion and assessment of all aspects of the student's coursework, practicum experiences, and their creative development across the year.

#### **B. Class Placement and Concentration**

At the end of a student's first year, they may request a Portfolio Review for acceptance 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 will schedule Portfolio Reviews with the faculty of their 1st and 2nd choice disciplines, selected from among the following options: Cinematography, Directing, Picture Editing & Sound Design, Producing, or Screenwriting, each of which is a two-year program. In accepting or placing a student within a discipline at the end of the Year 2 Portfolio Review process, the faculty will take into consideration each student's grades, artistic portfolio, and professional demeanor, in order to help each student maximize their creative potential.

#### **C. Minimum Grade Point Average, Probation, and Non-continuation**

Students in the School of Filmmaking are expected to meet or exceed a minimum cumulative Grade Point Average (GPA) of at least 2.7 each semester, as delineated in the Institutional Policies section of the UNCSA Bulletin.

Students who fail to meet this minimum GPA will be placed on probation; students who fail to raise their GPA to the requisite 2.7 by the end of the subsequent semester may, by UNCSA policy, be continued on Probationary Status for another term, or be discontinued from the School of Filmmaking.

See the GPA chart and policies at this link: <https://www.uncsa.edu/bulletin/current/undergraduate/institutional-policies.aspx>

#### **D. Division of Liberal Arts (DLA) Requirements**

School of Filmmaking students pursuing the BFA must complete a 30 credit hour Liberal Arts (General Education) Core, plus an additional 6 credits that may be earned either from two more Liberal Arts courses taken beyond the

Gen Ed Core and/or any permitted courses from the Schools of Dance, Design & Production, Drama, or Music. Transfer credits or AP credits may also apply.

It is recommended that students with no transfer or AP credits complete at least 9 credit hours of Gen Ed requirements (at least three courses) each year in order to be on track to graduate by the end of their fourth year.

## **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 the [Film School Art Hub](#)). 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**

Each incoming student is required to purchase an Apple MacBook Pro with the latest operating system and Final Draft screenwriting software. Students will also be using Adobe Creative Cloud, the license for which is provided by UNCSA at no additional cost. The 14" Macbook Pro is recommended for editing. You should purchase the model that has the Apple M2 Pro with 12-Core CPU, 19-Core GPU, 16-core Neural Engine with 1TB SSD Storage or better and 16GB of unified memory.

The less expensive 13" MacBook Pro can be used also. If you choose to buy the 13" model, choose the Apple M2 chip with 8-core CPU, and 10-core GPU, and 16 core Neural Engine and upgrade to the 1TB SSD Storage or better and 16GB of unified memory. We strongly recommend adding the AppleCare Warranty option to protect your computer investment. The warranty does not cover water damage or neglect.

We also recommend that all incoming students purchase a Tripp-Lite U442-DOCK 1 USB-C Docking Station (or an equivalent) to provide substantially more connectivity for their laptop, as well as an external USB3 hard drive (at least 1 terabyte) with USB-C or USB3 interface, for editing and backup purposes (the link is provided below). We strongly recommend adding the AppleCare warranty option to protect your computer investment.

<https://www.amazon.com/Tripp-Lite-Ethernet-Charging-U442-DOCK1/dp/B01N9C5RP0>

### **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 is available at this link:

<https://www.uncsa.edu/mysa/incoming-students/undergraduate/what-to-pack-for-undergraduate.aspx>.

All of these items are available for purchase in the Winston-Salem area, but we recommend you buy these essential tools of the filmmaking trade in advance.

## **V. Courses, Concentrations, and Curriculum Models**

# Bachelor of Fine Arts - Cinematography

BFA Degree Total 120 credits

Filmmaking Course Total 84 credits

General Education Course Total<sup>1</sup> 30 credits

Liberal Arts or Designated Arts Course

Total<sup>2</sup> 6 credits

Year One		Credits per Semester	Total Credits
FIM 1001	Fundamentals of Production Design	1	1
FIM 1101	Fundamentals of Screenwriting I	2	2
FIM 1102	Fundamentals of Screenwriting II [optional]	- [2]	
FIM 1201, 1202	Fundamentals of Directing I & II	2	4
FIM 1311, 1312	Short Film (Fall); American Cinema (Spring)	3	6
FIM 1401, 1402	Fundamentals of Producing I & II	1	2
FIM 1611, 1612	Fundamentals of Picture Editing I & II	1	3
FIM 1622	Fundamentals of Sound Design	- 1	1
FIM 1801	Fundamentals of Cinematography	2	2
FYS 1100	First Year Seminar	3	3
ENG 1200	Writing About...	- 3	3
	General Education Requirement <sup>1</sup>	- 3	3
Year One Total		15	30
Year Two		Credits per Semester	Total Credits
FIM 2311	Classics of World Cinema <sup>3</sup>	3	3
FIM 33XX	Cinema Studies	- 3	3
FIM 2511	Year 2 Development & Collaboration	2	2
FIM 2512	Year 2 Film Production & Critique	- 2	2
Plus two 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	Conceiving and Developing the Short Film	[2] -	[2]
FIM 2402	Progress to Production	- [2]	[2]
FIM 2601, 2602	Developing the Editor's Eye I & II	[2] [2]	[4]
FIM 2801, 2802	Cinematography Workshop I & II	[2] [2]	[4]
HUM 2100	Critical Dialogues	3	3
HUM 21XX	Paths to the Present (choose one course)	- 3	3
	General Education Requirements <sup>1</sup>	3	6
Year Two Total		15	30
Year Three		Credits per Semester	Total Credits
FIM 3811, 3812	Aesthetics & Control: Making the Image I & II	3	6
FIM 3821	Shooting Film	2	2
FIM 3822	Cinematography & Production Design: The Essential Partnership	- 2	2
FIM 3871, 3872	Intermediate Cinematography Practicum I & II	3	7
	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses <sup>4</sup>	2	5
	General Education Requirements <sup>1</sup>	3	3
	General Education Requirements <sup>1</sup>	3	6
Year Three Total		16	31
Year Four		Credits per Semester	Total Credits
FIM 4811, 4812	Advanced Cinematography IA & IB	3	6
FIM 4821	Advanced Cinematography II	3	3
FIM 4832	Transition to the Profession: The Freelance Cinematographer	- 2	2
FIM 4871, 4872	Advanced Cinematography Practicum I & II	4	7
	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses <sup>4</sup>	2	5
	Designated Arts or Liberal Arts Courses <sup>2</sup>	3	6
Year Four Total		15	29



<sup>1</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

<sup>2</sup>The School of Filmmaking requires a total of 6 additional credits earned from Liberal Arts or Designated Arts courses outside of the student's Major. These may be taken earlier than Year Four, but we strongly recommend that they only be taken in semesters when the student is registered for one Gen Ed requirement.

<sup>3</sup>Year Two generalists must take the following in the Fall: Classics of World Cinema, Year 2 Development & Collaboration, 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 Cinema Studies class, Year 2 Production & Critique, and again two workshops in your 1st and 2nd choice concentrations.

<sup>4</sup>All Cinematography students must complete a minimum of 10 credit hours of film/arts elective coursework as part of the required credit hours towards this degree. Elective course credits may be fulfilled by any of the following: FIM 33XX, FIM 37XX, FIM 4088, FAN XX98, FAR XX98, FIM XX98, as well as permitted Arts classes outside of the student's concentration.

# Bachelor of Fine Arts - Directing

BFA Degree Total 120 credits

Filmmaking Course Total	84 credits
General Education Course Total <sup>1</sup>	30 credits
Liberal Arts or Designated Arts Course	
Total <sup>2</sup>	6 credits

Year One		Credits per Semester	Total Credits
FIM 1001	Fundamentals of Production Design	1	1
FIM 1101	Fundamentals of Screenwriting I	2	2
FIM 1102	Fundamentals of Screenwriting II [optional]	- [2]	
FIM 1201, 1202	Fundamentals of Directing I & II	2	4
FIM 1311, 1312	Short Film (Fall); American Cinema (Spring)	3	6
FIM 1401, 1402	Fundamentals of Producing I & II	1	2
FIM 1611, 1612	Fundamentals of Picture Editing I & II	1	3
FIM 1622	Fundamentals of Sound Design	- 1	1
FIM 1801	Fundamentals of Cinematography	2	2
FYS 1100	First Year Seminar	3	3
ENG 1200	Writing About...	- 3	3
	General Education Requirement <sup>1</sup>	- 3	3
<b>Year One Total</b>		<b>15</b>	<b>15</b>
<b>Year Two</b>			
FIM 2311	Classics of World Cinema <sup>3</sup>	3	3
FIM 33XX	Cinema Studies	- 3	3
FIM 2511	Year 2 Development & Collaboration	2	2
FIM 2512	Year 2 Film Production & Critique	- 2	2
Plus two of the following each semester:			
FIM 2101, 2102	Screenwriting Workshop I & II	[2]	[4]
FIM 2201, 2202	Directing Workshop I & II	[2]	[4]
FIM 2401	Conceiving and Developing the Short Film	[2]	[2]
FIM 2402	Progress to Production	- [2]	[2]
FIM 2601, 2602	Developing the Editor's Eye I & II	[2]	[4]
FIM 2801, 2802	Cinematography Workshop I & II	[2]	[4]
HUM 2100	Critical Dialogues	3	3
HUM 21XX	Paths to the Present (choose one course)	- 3	3
	General Education Requirements <sup>1</sup>	3	6
<b>Year Two Total</b>		<b>15</b>	<b>15</b>
<b>Year Three</b>			
FIM 3231, 3232	Intermediate Directing IA & IB	3	6
FIM 3241, 3242	Intermediate Directing IIA & IIB	2	4
FIM 3271, 3272	Intermediate Directing Practicum I & II	3	7
	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses <sup>4</sup>	2	5
	General Education Requirement <sup>1</sup>	3	3
	General Education Requirements <sup>1</sup>	3	6
<b>Year Three Total</b>		<b>16</b>	<b>31</b>
<b>Year Four</b>			
FIM 4211, 4212	Advanced Directing IA & IB	3	7
FIM 4221, 4232	Advanced Directing IIA & IIB	2	4
FIM 4271, 4272	Advanced Directing Practicum I & II	4	7
	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses <sup>4</sup>	2	5
	Designated Arts or Liberal Arts Courses <sup>2</sup>	3	6
<b>Year Four Total</b>		<b>14</b>	<b>29</b>

<sup>1</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

<sup>2</sup>The School of Filmmaking requires a total of 6 additional credits earned from Liberal Arts or Designated Arts courses outside of the student's Major. These may be taken earlier than Year Four, but we strongly recommend that they only be taken in semesters when the student is registered for one Gen Ed requirement.

<sup>3</sup>Year Two generalists must take the following in the Fall: Classics of World Cinema, Year 2 Development & Collaboration, 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 Cinema Studies class, Year 2 Production & Critique, and again two workshops in your 1st and 2nd choice concentrations.

<sup>4</sup>All Directing students must complete a minimum of 10 credit hours of film/arts elective coursework as part of the required credit hours towards this degree. Elective course credits may be fulfilled by any of the following: FIM 33XX, FIM 37XX, FIM 4088, FAN XX98, FAR XX98, FIM XX98, as well as permitted Arts classes outside of the student's concentration.

# Bachelor of Fine Arts – Animation

BFA Degree Total 120 credits

Filmmaking Course Total	84 credits
General Education Course Total <sup>1</sup>	30 credits
Liberal Arts or Designated Arts Course	
Total <sup>2</sup>	6 credits

Year One		Credits per Semester	Total Credits
FIM 1001	Fundamentals of Production Design	1	1
FIM 1101	Fundamentals of Screenwriting I	2	2
FIM 1102	Fundamentals of Screenwriting II [optional]	- [2]	
FIM 1201, 1202	Fundamentals of Directing I & II	2	4
FIM 1311, 1312	Short Film (Fall); American Cinema (Spring)	3	6
FIM 1401, 1402	Fundamentals of Producing I & II	1	2
FIM 1611, 1612	Fundamentals of Picture Editing I & II	1	3
FIM 1622	Fundamentals of Sound Design	- 1	1
FIM 1801	Fund of Cinematography	2	2
FAN 1101, 1102	Introduction to Animation I & II [optional electives] <sup>3</sup>	[1]	[2]
FYS 1100	First Year Seminar	3	3
ENG 1200	Writing About...	- 3	3
	General Education Requirement <sup>1</sup>	- 3	3
Year One Total		15	30
Year Two		Credits per Semester	Total Credits
FAN 2101, 2102	Animations Foundations I & II	3	6
FAN 2151, 2152	Storyboarding I & II	2	4
FAN 2171, 2172	Year 2 Animation Practicum I & II	1	3
FAR 2050	Sketching for Communication	2	2
FAR 2070	Life Drawing Studio	- 2	2
FIM 2311	Classics of World Cinema	3	3
HUM 2100	Critical Dialogues	3	3
HUM 21XX	Paths to the Present (choose one course)	- 3	3
	General Education Requirements <sup>1</sup>	3	6
Year Two Total		17	32
Year Three		Credits per Semester	Total Credits
FAN 3101, 3102	Computer Animation I & II	3	6
FAN 3111, 3112	Computer Graphics I & II	2	4
FAN 3171, 3172	Year 3 Animation Practicum I & II	3	6
FIM 3330 or FIM 3340	Exp Stop-Motion Animation <sup>5</sup> International Animation <sup>5</sup>	- 3	3
	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses <sup>4</sup>	2	4
	General Education Requirements <sup>1</sup>	3	3
	General Education Requirements <sup>1</sup>	3	6
Year Three Total		16	32
Year Four		Credits per Semester	Total Credits
FAN 4101, 4102	Advanced Computer Animation I & II	3	6
FAN 4171, 4172	Year 4 Animation Practicum I & II	4	8
	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses <sup>4</sup>	3	6
	Designated Arts or Liberal Arts Courses <sup>2</sup>	3	6
Year Four Total		13	26

<sup>1</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...  
3 credits HUM 2100: Critical Dialogues  
3 credits HUM 2102-2112: Paths to the Present  
3 credits Social or Behavioral Sciences  
(Sociology, Anthropology, Psychology)  
3 credits Language, Literature, and Culture  
(Writing, Literature, English, Foreign Language, Communication)  
3 credits Humanities  
(History, Humanities, Art History, Philosophy, Theater History)  
3 credits Math or Science (Math, Science)  
6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

<sup>2</sup>The School of Filmmaking requires a total of 6 additional credits earned from Liberal Arts or Designated Arts courses outside of the student's Major. These may be taken earlier than Year Four, but we strongly recommend that they only be taken in semesters when the student is registered for one Gen Ed requirement.

<sup>3</sup>If you are interested in Animation, we strongly recommend that you take the FAN 1101 and FAN 1102: Introduction to Animation I & II elective classes in your first year.

<sup>4</sup>All Animation students must complete a minimum of 10 credit hours of film/arts elective coursework as part of the required credit hours towards this degree. Elective course credits may be fulfilled by any of the following: FIM 33XX, FIM 37XX, FIM 4088, FAN XX98, FAR XX98, FIM XX98, as well as permitted Arts classes outside of the student's concentration.

<sup>5</sup>All Animation students must also take **EITHER** FIM 3330: Experimental Animation **OR** FIM 3340: International Animation at some point during their four years.

# Bachelor of Fine Arts – Picture Editing and Sound Design

BFA Degree Total 120 credits

Filmmaking Course Total	84 credits
General Education Course Total <sup>1</sup>	30 credits
Liberal Arts or Designated Arts Course	
Total <sup>2</sup>	6 credits

Year One		Credits per Semester		Total Credits
FIM 1001	Fundamentals of Production Design	1	-	1
FIM 1101	Fundamentals of Screenwriting I	2	-	2
FIM 1102	Fundamentals of Screenwriting II [optional]	-	[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
FYS 1100	First Year Seminar	3	-	3
ENG 1200	Writing About...	-	3	3
	General Education Requirement <sup>1</sup>	-	3	3
<b>Year One Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Two		Credits per Semester		Total Credits
FIM 2311	Classics of World Cinema <sup>3</sup>	3	-	3
FIM 33XX	Cinema Studies	-	3	3
FIM 2511	Year 2 Development & Collaboration	2	-	2
FIM 2512	Year 2 Film Production & Critique	-	2	2
Plus two of the following each semester:				
FIM 2102, 2102	Screenwriting Workshop I & II	[2]	[2]	[4]
FIM 2401	Conceiving and Developing the Short Film	[2]	-	[2]
FIM 2402	Progress to Production	-	[2]	[2]
FIM 2201, 2202	Directing Workshop I & II	[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 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year Two Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Three		Credits per Semester		Total Credits
FIM 3611, 3612	Intermediate Picture Editing I & II	2	3	5
FIM 3621, 3622	Intermediate Sound Design I & II	2	3	5
FIM 3671, 3672	Intermediate Editing Practicum I & II	3	4	7
	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses <sup>4</sup>	2	3	5
	General Education Requirement <sup>1</sup>	3	-	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year Three Total</b>		<b>15</b>	<b>16</b>	<b>31</b>

Year Four					
FIM 4611, 4612	Advanced Picture Editing I & II		2	3	5
FIM 4621, 4622	Advanced Sound Design I & II		2	3	5
FIM 4671, 4672	Advanced Editing Practicum I & II		4	4	8
	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses <sup>4</sup>		2	3	5
	Designated Arts or Liberal Arts Courses <sup>2</sup>		3	3	6
Year Four Total			13	16	29

<sup>1</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

<sup>2</sup>The School of Filmmaking requires a total of 6 additional credits earned from Liberal Arts or Designated Arts courses outside of the student's Major. These may be taken earlier than Year Four, but we strongly recommend that they only be taken in semesters when the student is registered for one Gen Ed requirement.

<sup>3</sup>Year Two generalists must take the following in the Fall: Classics of World Cinema, Year 2 Development & Collaboration, 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 Cinema Studies class, Year 2 Production & Critique, and again two workshops in your 1st and 2nd choice concentrations.

<sup>4</sup>All Editing students must complete a minimum of 10 credit hours of film/arts elective coursework as part of the required credit hours towards this degree. Elective course credits may be fulfilled by any of the following: FIM 33XX, FIM 37XX, FIM 4088, FAN XX98, FAR XX98, FIM XX98, as well as permitted Arts classes outside of the student's concentration.

# Bachelor of Fine Arts – Producing

BFA Degree Total 120 credits

Filmmaking Course Total	84 credits
General Education Course Total <sup>1</sup>	30 credits
Liberal Arts or Designated Arts Course	
Total <sup>2</sup>	6 credits

Year One		Credits per Semester		Total Credits
FIM 1001	Fundamentals of Production Design	1	-	1
FIM 1101	Fundamentals of Screenwriting I	2	-	2
FIM 1102	Fundamentals of Screenwriting II [optional]	-	[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
FYS 1100	First Year Seminar	3	-	3
ENG 1200	Writing About...	-	3	3
	General Education Requirement <sup>1</sup>	-	3	3
<b>Year One Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Two		Credits per Semester		Total Credits
FIM 2311	Classics of World Cinema <sup>3</sup>	3	-	3
FIM 33XX	Cinema Studies	-	3	3
FIM 2511	Year 2 Development & Collaboration	2	-	2
FIM 2512	Year 2 Film Production & Critique	-	2	2
Plus two 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	Conceiving and Developing the Short Film	[2]	-	[2]
FIM 2402	Progress to Production	-	[2]	[2]
FIM 2601, 2602	Developing the Editor's Eye I & II	[2]	[2]	[4]
FIM 2801, 2802	Cinematography Workshop I & II	[2]	[2]	[4]
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year Two Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Three		Credits per Semester		Total Credits
FIM 3411	Creative Development	2	-	2
FIM 3412	Creative Dealmaking	-	2	2
FIM 3431	Above- and Below-the-Line Budgets & Schedules	2	-	2
FIM 3432	Marketing and Distribution	-	2	2
FIM 3471, 3472	Intermediate Producing Practicum I & II	4	4	8
	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses <sup>4</sup>	2	3	5
	General Education Requirement <sup>1</sup>	3	-	3
	General Education Requirements <sup>1</sup>	3	3	6
<b>Year Three Total</b>		<b>16</b>	<b>14</b>	<b>30</b>



Year Four				
FIM 4421	Producing in the Studio System	2	-	2
FIM 4422	Transition to the Profession	-	2	2
FIM 4431, 4432	Alternative Funding I & II	3	3	6
FIM 4442	Post-Production Delivery	-	2	2
FIM 4471, 4472	Advanced Producing Practicum I & II Cinema Studies, Film Electives, Independent Study, or Special Topics Courses <sup>4</sup>	4	3	7
	Designated Arts or Liberal Arts Courses <sup>2</sup>	3	3	6
Year Four Total		15	15	30

<sup>1</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

<sup>2</sup>The School of Filmmaking requires a total of 6 additional credits earned from Liberal Arts or Designated Arts courses outside of the student's Major. These may be taken earlier than Year Four, but we strongly recommend that they only be taken in semesters when the student is registered for one Gen Ed requirement.

<sup>3</sup>Year Two generalists must take the following in the Fall: Classics of World Cinema, Year 2 Development & Collaboration, 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 Cinema Studies class, Year 2 Production & Critique, and again two workshops in your 1st and 2nd choice concentrations.

<sup>4</sup>All Producing students must complete a minimum of 10 credit hours of film/arts elective coursework as part of the required credit hours towards this degree. Elective course credits may be fulfilled by any of the following: FIM 33XX, FIM 37XX, FIM 4088, FAN XX98, FAR XX98, FIM XX98, as well as permitted Arts classes outside of the student's concentration.

# Bachelor of Fine Arts – Production Design

BFA Degree Total 120 credits

Filmmaking Course Total 84 credits

General Education Course Total<sup>1</sup> 30 credits

Liberal Arts or Designated Arts Course

Total<sup>2</sup> 6 credits

Year One		Credits per Semester		Total Credits
FIM 1001	Fundamentals of Production Design	1	-	1
FIM 1101	Fundamentals of Screenwriting I	2	-	2
FIM 1102	Fundamentals of Screenwriting II [optional]	-	[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
FYS 1100	First Year Seminar	3	-	3
ENG 1200	Writing About...	-	3	3
	General Education Requirement <sup>1</sup>	-	3	3
Year One Total		15	15	30
Year Two		Credits per Semester		Total Credits
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	Classics of World Cinema	3	-	3
FIM 33XX	Cinema Studies	-	3	3
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
	General Education Requirements <sup>1</sup>	3	3	6
Year Two Total		17	17	34
Year Three		Credits per Semester		Total Credits
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
	Life Drawing, Decorative Finishes, Cinema Studies, Independent Study, or Special Topics Course <sup>3</sup>	2	2	4
	General Education Requirement <sup>1</sup>	3	-	3
	General Education Requirements <sup>1</sup>	3	3	6
Year Three Total		14	13	27
Year Four		Credits per Semester		Total Credits
FAR 4021, 4022	Production Design Analysis I & II	2	2	4
FAR 4030	Set Decoration for Film & TV	-	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
	Life Drawing, Decorative Finishes, Cinema Studies, Independent Study, or Special Topics Course <sup>3</sup>	2	2	4
	Designated Arts or Liberal Arts Courses <sup>2</sup>	3	3	6
Year Four Total		15	14	29

<sup>1</sup>General Education  
UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar  
3 credits ENG 1200: Writing About ...  
3 credits HUM 2100: Critical Dialogues  
3 credits HUM 2102-2112: Paths to the Present  
3 credits Social or Behavioral Sciences  
(Sociology, Anthropology, Psychology)  
3 credits Language, Literature, and Culture  
(Writing, Literature, English, Foreign Language, Communication)  
3 credits Humanities  
(History, Humanities, Art History, Philosophy, Theater History)  
3 credits Math or Science (Math, Science)  
6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

<sup>2</sup>The School of Filmmaking requires a total of 6 additional credits earned from Liberal Arts or Designated Arts courses outside of the student's Major. These may be taken earlier than Year Four, but we strongly recommend that they only be taken in semesters when the student is registered for one Gen Ed requirement.

<sup>3</sup>All Production Design students must complete a minimum of 8 credit hours of arts elective coursework as part of the required credit hours towards this degree. Elective course credits may be fulfilled by any of the following: FAR 2070, FAR 3020, FIM 33XX, FIM 4088, FAN XX98, FAR XX98, FIM XX98, as well as permitted Arts classes outside of the student's concentration.

# Bachelor of Fine Arts – Screenwriting

BFA Degree Total 120 credits

Filmmaking Course Total	84 credits
General Education Course Total <sup>1</sup>	30 credits
Liberal Arts or Designated Arts Course	
Total <sup>2</sup>	6 credits

Year One		Credits per Semester	Total Credits
FIM 1001	Fundamentals of Production Design	1	1
FIM 1101	Fundamentals of Screenwriting I	2	2
FIM 1102	Fundamentals of Screenwriting II [optional]	- [2]	
FIM 1201, 1202	Fundamentals of Directing I & II	2	4
FIM 1311, 1312	Short Film (Fall); American Cinema (Spring)	3	6
FIM 1401, 1402	Fundamentals of Producing I & II	1	2
FIM 1611, 1612	Fundamentals of Picture Editing I & II	1	3
FIM 1622	Fundamentals of Sound Design	- 1	1
FIM 1801	Fundamentals of Cinematography	2	2
FYS 1100	First Year Seminar	3	3
ENG 1200	Writing About...	- 3	3
	General Education Requirement <sup>1</sup>	- 3	3
<b>Year One Total</b>		<b>15</b>	<b>15</b>
<b>Year Two</b>			
FIM 2311	Classics of World Cinema <sup>3</sup>	3	3
FIM 33XX	Cinema Studies	- 3	3
FIM 2511	Year 2 Development & Collaboration	2	2
FIM 2512	Year 2 Film Production & Critique	- 2	2
Plus two of the following each semester:			
FIM 2101, 2102	Screenwriting Workshop I & II	[2]	[4]
FIM 2201, 2202	Directing Workshop I & II	[2]	[4]
FIM 2401	Conceiving and Developing the Short Film	[2]	[2]
FIM 2402	Progress to Production	- [2]	[2]
FIM 2601, 2602	Developing the Editor's Eye I & II	[2]	[4]
FIM 2801, 2802	Cinematography Workshop I & II	[2]	[4]
HUM 2100	Critical Dialogues	3	3
HUM 21XX	Paths to the Present (choose one course)	- 3	3
	General Education Requirements <sup>1</sup>	3	6
<b>Year Two Total</b>		<b>15</b>	<b>15</b>
<b>Year Three</b>			
FIM 3111, 3112	Intermediate Screenwriting IA & IB	2	4
FIM 3121, 3122	Intermediate Screenwriting IIA & IIB	2	4
FIM 3171, 3172	Feature Screenplay Practicum I & II	4	8
	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses <sup>4</sup>	3	7
	General Education Requirements <sup>1</sup>	3	3
	General Education Requirements <sup>1</sup>	3	6
<b>Year Three Total</b>		<b>17</b>	<b>15</b>
<b>Year Four</b>			
FIM 4111, 4112	Advanced Screenwriting IA & IB	2	4
FIM 4121, 4122	Advanced Screenwriting IIA & IIB	2	4
FIM 4171, 4172	Advanced Feature Screenplay Practicum I & II	4	8
	Cinema Studies, Film Electives, Independent Study, or Special Topics Courses <sup>4</sup>	3	6
	Designated Arts or Liberal Arts Courses <sup>2</sup>	3	6
<b>Year Four Total</b>		<b>14</b>	<b>28</b>

<sup>1</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

<sup>2</sup>The School of Filmmaking requires a total of 6 additional credits earned from Liberal Arts or Designated Arts courses outside of the student's Major. These may be taken earlier than Year Four, but we strongly recommend that they only be taken in semesters when the student is registered for one Gen Ed requirement.

<sup>3</sup>Year Two generalists must take the following in the Fall: Classics of World Cinema, Year 2 Development & Collaboration, 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 Cinema Studies class, Year 2 Production & Critique, and again two workshops in your 1st and 2nd choice concentrations.

<sup>4</sup>All Screenwriting students must complete a minimum of 13 credit hours of film/arts elective coursework as part of the required credit hours towards this degree. Elective course credits may be fulfilled by any of the following: FIM 33XX, FIM 37XX, FIM 4088, FAN XX98, FAR XX98, FIM XX98, as well as permitted Arts classes outside of the student's concentration.

# School of Filmmaking Courses

## Animation

### **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 credit)**

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

### **FAN 1198: Special Topics in Animation (1 to 3 credits)**

A one-semester course devoted to techniques, methods, and issues of Animation.

### **FAN 2100: Animation Lab (1 credit)**

This elective will serve as a forum for the exploration of the basic principles and various forms of traditional animation (cut-out, 2-D, stop-motion, or puppetry). Available to students outside the animation concentration. Course work will culminate in a final animated project. Graded Pass/Fail.

### **FAN 2101: Animation Foundations I (3 credits)**

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 2102: Animations Foundations II (3 credits)**

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: Storyboarding I (2 credits)**

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 2152: Storyboarding II (2 credits)**

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 2171: Year 2 Animation Practicum I (1 credit)**

The Animation practicum provides one-on-one faculty mentorship, for students to hone and refine their professional skills and artistry.

**FAN 2172: Year 2 Animation Practicum II (2 credits)**

Building upon the work accomplished in the Fall Semester, Year 2 Animation Practicum II continues the one-on-one engagement between faculty mentors and students, to hone and refine their professional skills and artistry.

**FAN 2198: Special Topics in Animation (1 to 3 credits)**

A one-semester course devoted to techniques, methods, and issues of animation.

**FAN 3101: Computer Animation I (3 credits)**

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 3102: Computer Animation II (3 credits)**

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 3111: Computer Graphics I (2 credits)**

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 3112: Computer Graphics II (2 credits)**

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: Year 3 Animation Practicum I (3 credits)**

First semester of a year-long workshop formalizes and supports the development, pre-production, production and post-production of the spring semester Year 3 animation project. The development and pre-production of Year 4 projects for the following year will also begin. The goal of this series of courses is to provide hand-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 3172: Year 3 Animation Practicum II (3 credits)**

Animation students continue their work on their Year 3 Animation projects. The development and pre-production of Year 4 projects for the following year continues. 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: Advanced Computer Animation I (3 credits)**

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 4102: Advanced Computer Animation II (3 credits)**

This series of courses is designed to prepare the Animation student for graduation and professional work. Student 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: Year 4 Animation Practicum I (4 credits)**

First semester of a year-long workshop formalizes and supports the development, pre-production and post-production for the spring term Year 4 animation project. In this course students will be individually mentored and will demonstrate their control and understanding of animation through the execution of this project. Emphasis will be placed on story, character, and craft. This course provides additional hands-on experience in the making of a short animated project, on schedule, and with extensive peer collaboration.

**FAN 4172: Year 4 Animation Practicum II (4 credits)**

Animation students will continue working on their Year 4 animation project. In this course students will be individually mentored and will demonstrate their control and understanding of animation through the execution of this project. Emphasis will be placed on story, character, and craft. This course provides additional hands-on experience in the making of a short animated project, on schedule, and with extensive peer collaboration.

**FAN 4442: Post-Production Delivery (2 credits)**

This is a one semester course designed to cover the logistical aspects of post-production supervision in managing workflow, from editing through the delivery of both the digital elements of picture and sound as well as document production. The students will review distribution deals and learn about the needs and expectations of a distributor in preparation for marketing and distribution.

## Film Art Direction

**FAR 1098: Special Topics in Production Design (1 to 3 credits)**

A one-semester course devoted to techniques, methods, and issues of Production Design.

**FAR 2011: Drafting I (2 credits)**

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):** Successful completion of FAR 2011 is the prerequisite for FAR 2012.

**FAR 2012: Drafting II (2 credits)**

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):** Successful completion of FAR 2011 is the prerequisite for FAR 2012.

**FAR 2020: Set Construction (2 credits)**

This course will focus on the interactions between the designer, the film director, the producer and most importantly the construction coordinator or contract builder. Students will explore one of the most important concepts in set design: the relationship between drawings and the built product. This course introduces construction techniques and applications, including materials, structure, and finish details such as trim, molding, doors and windows. Students will prepare detailed advanced working drawings, plans, elevations, sections, detail and practical electrical/plumbing plans for the hypothetical contractor or construction coordinator. Set design plan construction drawings will stress schedules, symbols, and notes. Students will use their drawings to build exact replica scale models of the sets that match exactly what the construction people are building in order to familiarize themselves with the construction process and materials of construction.

**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: Year 2 Art Direction Workshop I (2 credits)**

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 2062: Year 2 Art Direction Workshop II (2 credits)**

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 2098: Special Topics in Production Design (1 to 3 credits)**

A one-semester course devoted to techniques, methods, and issues of production design.

**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: Visual Effects for the Production Designer I (2 credits)**

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 3032: Visual Effects for the Production Designer II (2 credits)**

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: Year 3 Art Direction Workshop I (2 credits)**

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 3062: Year 3 Art Direction Workshop II (2 credits)**

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: Production Design Analysis I (2 credits)**

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 4022: Production Design Analysis II (2 credits)**

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: Set Decoration for Film & TV (2 credits)**

In this course, students will gain the artistic and practical skills needed to decorate sets for feature films and television programs. The course will present an overview of residential decor from antiquity to contemporary times, and focus on how to create a style and color palette (via choices in paint, wallpaper, fabric, furniture, and art) that support the story, locale, and occupants. Students will also learn how the set decorator interacts with above-the-line personnel and below-the-line crew.

**FAR 4061: Year 4 Art Direction Workshop I (2 credits)**

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 4062: Year 4 Art Direction Workshop II (2 credits)**

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: Year 4 Production Design Practicum I (6 credits)**

This practicum elevates students to the position of Production Designer on a Year 4 student film production. Students meet one-on-one with their mentors on a regular basis, from pre-production into construction/production and strike.

**FAR 4072: Year 4 Production Design Practicum II (3 credits)**

This practicum provides Year 4 Production design students the opportunity to act as peer-counsel to an Art Director on a Year 3 film production, under the continued guidance of their faculty mentor.

# Filmmaking

## **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 screening, 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:** FIM 1101 or permission of instructor.

## **FIM 1198: Special Topics in Screenwriting (1 to 3 credits)**

A one-semester course devoted to techniques, methods, and issues of Screenwriting.

## **FIM 1201: Fundamentals of Directing I (2 credits)**

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 1202: Fundamentals of Directing II (2 credits)**

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 1298: Special Topics in Directing (1 to 3 credits)**

A one-semester course devoted to techniques, methods, and issues of Directing.

## **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 35 mm 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 1398: Special Topics in Cinema Studies (1 to 3 credits)**

A one-semester course devoted to techniques, methods, and issues of Cinema Studies.

**FIM 1401: Fundamentals of Producing I (1 credit)**

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 1402: Fundamentals of Producing II (1 credit)**

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 1498: Special Topics in Producing (1 to 3 credits)**

A one-semester course devoted to techniques, methods, and issues of Producing.

**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 1698: Special Topics in Picture Editing & Sound Design (1 to 3 credits)**

A one-semester course devoted to techniques, methods, and issues of Picture Editing & Sound Design.

**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 1898: Special Topics in Cinematography (1 to 3 credits)**

A one-semester course devoted to techniques, methods, and issues of Cinematography.

**FIM 2089: Professional Internship (1 to 12 credits)**

A supervised work experience on a professional film or television production outside of UNCSA, through which a student applies the knowledge and skills learned in course work to on-the-job assignments and responsibilities. The number of credits varies according to the nature and scope of the internship. The validity of any Professional Internship will be decided on a case-by-case basis. Graded Pass/Fail.

**FIM 2101: Screenwriting Workshop I (2 credits)**

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 2102: Screenwriting Workshop II (2 credits)**

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: Directing Workshop I (2 credits)**

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 reproduction 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 2202: Directing Workshop II (2 credits)**

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 and 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 2511: Year 2 Development & Collaboration (2 credits)**

This course will provide a place for Year Two students to learn and practice the process of creative collaboration on a film. From idea generation to the selection process, students will acquire the most important tool in their artistic toolbox: the ability to collaborate creatively with their peers across disciplines.

**FIM 2512: Year 2 Film Production & Critique (2 credits)**

This course will give students an opportunity to build on their knowledge of traditional narrative technique and expand their understanding through the exploration of various methods and forms of visual storytelling. Students will increase their understanding of the role and specific functions of the various Heads of Department on a film production. The second half of the course will consist of screenings and in-class analyses of rough cuts of the students' second year productions. Students will practice how to give and receive thoughtful, in-depth, and constructive critique of each other's projects with the aim of helping each student improve their creative work and achieve their artistic intention.

**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.

**FIM 2801: Cinematography Workshop I (2 credits)**

Building on the fundamentals taught in Year One, this workshop explores in more detail many of the key aspects of shooting both film and digital. In-class exercises involve lighting and shooting with the most current digital cameras. Course content includes 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 covers 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.

**FIM 2802: Cinematography Workshop II (2 credits)**

Building on the learning outcomes accomplished in Cinematography Workshop I, this hands-on workshop explores in more detail many of the key aspects of shooting both film and digital. Students will also work with their faculty member to discuss location issues, lighting style, shot selection, etc., in preparation to shoot the Year Two 7-minute project.



**FIM 2872: 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: Intermediate Screenwriting IA (2 credits)**

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 3112: Intermediate Screenwriting IB (2 credits)**

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: Intermediate Screenwriting IIA (2 credits)**

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 3122: Intermediate Screenwriting IIB (2 credits)**

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: Feature Screenplay Practicum I (4 credits)**

The first part of a two semester course sequence in which 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.

**FIM 3172: Feature Screenplay Practicum II (4 credits)**

The second part of a two semester course sequence in which students will work with their screenwriting mentor to complete a rough draft of the entire feature script, demonstrating command of visual storytelling, setting, dialogue, emotional tone and story resolution techniques.

**FIM 3198: Special Topics in Screenwriting (1 to 3 credits)**

A one-semester course devoted to techniques, methods, and issues of screenwriting.

**FIM 3231: Intermediate Directing IA (3 credits)**

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 3232: Intermediate Directing IB (3 credits)**

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: Intermediate Directing IIA (2 credits)**

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 3242: Intermediate Directing IIB (2 credits)**

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: Intermediate Directing Practicum I (3 credits)**

This practicum develops directing students' skills in all phases of production leading to their Year Three student film. Students work closely with their faculty mentors during script development, preproduction, production, and postproduction processes.

**FIM 3272: Intermediate Directing Practicum II (4 credits)**

This practicum continues to develop the directing student's skills in all phases of production required to successfully complete their Year Three film. Student Directors work closely with their faculty mentors during the entire script development, preproduction, production and post-production processes.

**FIM 3298: Special Topics in Directing (1 to 3 credits)**

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 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 Hayao 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 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 3398: Special Topics in Cinema Studies (1 to 3 credits)**

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 UNCSCA - 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 and 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: Intermediate Producing Practicum I (4 credits)**

In this practicum students will work directly with producing mentors on their Year Three production. Producing mentors will guide their mentees through development, preproduction, production, post-production as well as the marketing and advertising aspects of their Year Three production.

**FIM 3472: Intermediate Producing Practicum II (4 credits)**

A continuation of students' one-on-one work with their producing mentor, as Year Three Producing students move through development, preproduction, production, post-production, as well as the marketing and advertising aspects of their Year Three production.

**FIM 3498: Special Topics in Producing (1 to 3 credits)**

A one-semester course devoted to techniques, methods, and issues of producing.

**FIM 3571: Interdisciplinary Practicum I (3 credits)**

Year 3 students in the Interdisciplinary Production program may work on Year 3 and Year 4 projects in a capacity to be determined on a case-by-case basis and in consultation with their mentor. The goal of this two-semester practicum is to provide the interdisciplinary student with individualized mentorship and hands-on experience in the making of a short project on schedule and with extensive peer collaboration.

**FIM 3572: Interdisciplinary Practicum II (3 credits)**

Year 3 students in the Interdisciplinary Production program may work on Year 3 and Year 4 projects in a capacity to be determined on a case-by-case basis and in consultation with their mentor. The goal of this two-semester practicum is to provide the interdisciplinary student with individualized mentorship and hands-on experience in the making of a short project on schedule and with extensive peer collaboration.

**FIM 3611: Intermediate Picture Editing I (2 credits)**

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-scene, 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 3612: Intermediate Picture Editing II (3 credits)**

Building upon the work done in Intermediate Picture Editing I, this course continues the Year Three editing students' training on Final Cut Pro, and also introduces them to the Avid editing system. In this class, picture editing students learn to mine the unseen potential inherent in the footage. In-class projects include analysis of the Year Three student film projects, focusing on creative restructuring, modulating mood, and editing around performance when necessary.

**FIM 3621: Intermediate Sound Design I (2 credits)**

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 3622: Intermediate Sound Design II (3 credits)**

Building upon the work done in Intermediate Sound Design I, this course continues the Year Three editing students' journey as filmmakers, storytellers, and artists, through step-by-step development and design of their Year Three student film sound tracks. The course focuses on dialogue editing, alternate takes, cueing ADR, designing backgrounds, Foley, sound effects, and music. Through dissecting and rebuilding the production track in different ways, students discover various creative possibilities in sound design.

**FIM 3671: Intermediate Editing Practicum I (3 credits)**

This practicum provides Year Three editing students the one-on-one faculty mentorship through which they will hone and refine their editorial skills and artistry, as they apply these skills to their Year Three productions.

**FIM 3672: Intermediate Editing Practicum II (4 credits)**

In this Practicum editing students will continue to work one-on-one with faculty mentors to hone and refine their editorial skills and artistry and apply these skills to their Year Three productions.

**FIM 3698: Special Topics in Picture Editing and Sound Design (1 to 3 credits)**

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. By permission of Instructor. 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 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: The Image & Internal Space-Time Continuum I (2 credits)**

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 3756: The Image & Internal Space-Time Continuum II (2 credits)**

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: Documentary: Finding the Story I (2 credits)**

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 3762: Documentary: Finding the Story II (2 credits)**

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 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 3764: Multichannel Recording Techniques and 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. 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 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 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: Aesthetics & Control: Making the Image I (3 credits)**

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 3812: Aesthetics & Control: Making the Image II (3 credits)**

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: Intermediate Cinematography Practicum I (3 credits)**

This practicum provides experience in the making of short narrative films on both location and sound stages, with limited budgets and extensive peer collaboration. Year Three cinematographers will crew on Year Four film productions, as well as prepare for their own 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 crew positions. As the Spring Semester approaches, students will meet with their mentor to discuss the preproduction and production of their Spring Semester film or video project.

**FIM 3872: Intermediate Cinematography Practicum II (4 credits)**

In this practicum, Year Three Cinematographers will continue to work closely with their faculty mentors as they prepare and then execute their Year Three film or video project. Cinematography students will also meet with their mentors to discuss lighting style, shot selection, film stock, filters, etc., in preparation for their Year Four productions. Course content will also include evaluation of dailies from ongoing student projects.

**FIM 3898: Special Topics in Cinematography (1 to 3 credits)**

A one-semester course devoted to techniques, methods, and issues of cinematography.

**FIM 4088: Independent Study (1 to 3 credits)**

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 4088.

**FIM 4089: Professional Internship (1 to 12 credits)**

A supervised work experience on a professional film or television production outside of UNCSA, through which a student applies the knowledge and skills learned in course work to on-the-job assignments and responsibilities. The number of credits varies according to the nature and scope of the internship. The validity of any Professional Internship will be decided on a case-by-case basis. Graded Pass/Fail.

**FIM 4111: Advanced Screenwriting IA (2 credits)**

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 how to prepare their final drafts so that they are ready for the professional marketplace.

**FIM 4112: Advanced Screenwriting IB (2 credits)**

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 how to prepare their final drafts so that they are ready for the professional marketplace.

**FIM 4121: Advanced Screenwriting IIA (2 credits)**

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 4122: Advanced Screenwriting IIB (2 credits)**

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: Advanced Feature Screenplay Practicum I (4 credits)**

In this practicum students will work with their screenwriting mentor to complete their Year Four feature screenplay and begin writing a second screenplay for film or TV. Students will be expected to complete a polished treatment or outline for their second screenplay. Students will also complete a series of outside assignments, such as attending a variety of UNCSA performances.

**FIM 4172: Advanced Feature Screenplay Practicum II (4 credits)**

In this practicum students will continue to work with their screenwriting mentor to complete their Year Four feature screenplay and a completed outline or polished treatment for a second screenplay for film or TV. Students will also complete a series of outside assignments, such as attending a variety of UNCSA performances.

**FIM 4211: Advanced Directing IA (3 credits)**

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 4212: Advanced Directing IB (4 credits)**

This course provides Year Four Directing students the opportunity to direct their own short projects built upon their screenplays written in the Fall Semester, which place firm focus on story and actor performance.

**FIM 4221: Advanced Directing IIA (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 IIB (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: Advanced Directing Practicum I (4 credits)**

In this practicum students will develop directing skills in all phases of production leading to their Year Four film project. Students will work closely with their faculty mentors during the entire script development, preproduction, production, and postproduction processes. Students not selected to direct a Year Four production will be evaluated on their participation in another film school project.

**FIM 4272: Advanced Directing Practicum II (3 credits)**

In this practicum students will continue to work closely with their faculty mentors during the script development, preproduction, production, and postproduction processes of their Year Four film. Students not selected to direct a Year Four production will be evaluated on their participation in another film school project.

**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: 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.

**FIM 4431: Alternative Funding I (3 credits)**

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 4432: Alternative Funding II (3 credits)**

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 4442: Post-Production Delivery (2 credits)**

This is a one semester course designed to cover the logistical aspects of post-production supervision in managing workflow, from editing through the delivery of both the digital elements of picture and sound as well as document production. The students will review distribution deals and learn about the needs and expectations of a distributor in preparation for marketing and distribution.

**FIM 4471: Advanced Producing Practicum I (4 credits)**

In this practicum students will work directly with producing mentors on their Year Four production. Producing mentors will guide their mentees through development, preproduction, production, and postproduction as well as the marketing and advertising aspects of their Year Four production.

**FIM 4472: Advanced Producing Practicum II (3 credits)**

Building upon the work accomplished in the Fall Semester, Advanced Producing Practicum II continues the one-on-one engagement between faculty mentors and students. Year Four Producing students carry on the work on the postproduction process, including the marketing and advertising aspects of their student productions.

**FIM 4571: Interdisciplinary Senior Practicum I (3 credits)**

Year 4 students in the Interdisciplinary Production program may work on Year 3 and Year 4 projects in a capacity to be determined on a case-by-case basis and in consultation with their mentor. The goal of this series of courses is to provide the interdisciplinary student with individualized mentorship and the opportunity to create projects worthy of a professional portfolio.

**FIM 4572: Interdisciplinary Senior Practicum II (3 credits)**

Year 4 students in the Interdisciplinary Production program may work on Year 3 and Year 4 projects in a capacity to be determined on a case-by-case basis and in consultation with their mentor. The goal of this series of courses is to provide the interdisciplinary student with individualized mentorship and the opportunity to create projects worthy of a professional portfolio.

**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 element. 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 (3 credits)**

In this course, Year Four editing students 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 in this class also develop a professional reel of their editorial work.

**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 a 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 (3 credits)**

This course examines the sonic characteristics of objects, actions, environments, emotions, and transitions. In this class, Year Four Editing students analyze sound qualities such as rhythm, intensity, pitch, timbre, speed, how they are perceived, and how they elicit emotion. Students also learn how to utilize audio signal pathways to perform EQ, reverb, and noise reduction sound treatment; how to edit the production track as well as music in order to maximize the narrative; design SFX and backgrounds; record and edit Foley.

**FIM 4671: Advanced Editing Practicum I (4 credits)**

In this practicum editing students will work one-on-one with faculty mentors to hone and refine their editorial skills and artistry and apply these skills to their Year Four productions.

**FIM 4672: Advanced Editing Practicum II (4 credits)**

In this Practicum editing students will work one-on-one with faculty mentors to hone and refine their editorial skills and artistry and apply these skills to their Year Four productions.

**FIM 4811: Advanced Cinematography IA (3 credits)**

This course provides advanced instruction and training in the setup of professional motion picture cameras, along with methods of lighting, metering, camera movement, collaborative teamwork, and set protocol. In-class assignments afford Year Four Cinematography students the opportunity to rotate through all key crew positions while receiving hands-on training with some of the latest motion picture camera and lighting equipment available to the cinematographer today.

**FIM 4812: Advanced Cinematography IB (3 credits)**

Building upon the work accomplished in the Fall Semester, this course continues the hands-on training Year Four Cinematography students require to function efficiently and effectively on set according to industry standards.

**FIM 4821: Advanced Cinematography II (3 credits)**

This class is designed to complement and expand upon the experience Year Four Cinematography students have gained from their Year Four student production assignments. Through in-class exercises both on interior sets and exterior locations, students work in teams, with each student having the chance to function as Director of Photography, and explore enhanced industry-standard techniques for image formation.

**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: Advanced Cinematography Practicum I (4 credits)**

In this practicum Year Four cinematography students will be involved in the preproduction, production and postproduction of the fall semester Year Four film or video project, or one of the digital short subject projects. Cinematography students will meet in preproduction with their mentor to discuss lighting style, shot selection, film stock, filters, etc., in preparation for production in the Fall Semester. Course content will also include evaluation of dailies from ongoing student productions.

**FIM 4872: Advanced Cinematography Practicum II (3 credits)**

In this practicum Year Four cinematography students will continue to work one-on-one with faculty mentors on their Year Four film project as well as participate as crew on Year Three film productions in the camera, grip and lighting departments. Year Four cinematographers will also work closely with their Year Three counterparts to help them achieve their vision for their Year Three projects.

# School of Music

*Saxton Rose, 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.

## **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 and be based upon evaluation of the student's transcript and/or UNCSA School of Music placement assessments in consultation with the appropriate faculty. 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. Jury and Recital Requirements**

Undergraduate students are required to participate in all departmental juries.

Undergraduate students are required to present a full recital during their senior year. A student concentrating in performance satisfies the requirement through successful completion of both a juried recital hearing and a public performance of the same recital program. A student concentrating in composition satisfies the requirement through successful production of a recital of their own works under the guidance of their composition faculty.



## **B. Assessment of Progress**

A student's overall progress is contingent upon both continued improvement and development in the artistic area of study as well as academic performance in the classroom. While assessment in a conservatory environment is continuous, specific information about progress is intentionally gathered from faculty at both the middle and end of each semester. Based upon this information, the Associate Dean makes recommendations to the Dean regarding Warning and Probationary Status for individual students who are not meeting expectations.

## **C. Minimum Grade Point Averages**

Students in the School of Music are required to achieve a minimum cumulative GPA of 2.0 during both semesters of their C1 level of study, and a minimum cumulative GPA of 2.3 during all remaining semesters of study. In addition, by the time students are classified at the C3 level of study, they must have achieved and then maintain a 2.0 cumulative GPA in General Education requirements.

## **D. Warning, Probation, and Non-Continuation**

Students who do not meet expectations and/or GPA requirements are placed on Warning or Probationary Status. Failure to meet expectations and/or GPA requirements while on Probationary Status ultimately results in non-continuation in the program. Specific information about the Undergraduate Policy on Student Probation and Continuation is available in the [Institutional Policies](#) section of the Bulletin.

## IV. Courses, Concentrations, and Curriculum Models

# Minor in Multiple Woodwinds

*Saxton Rose, Dean*

## I. Overview of School

While specialization in a single instrument is the most common path taken by conservatory performance students, other viable paths to successful professional careers exist. One such path involves the study of multiple (3 or more) woodwinds, a path then frequently leading to increased diversity of opportunity in the theatre pit, in the studio, on the stage, and as an instructor. The Minor in Multiple Woodwinds provides a mechanism through which appropriate and motivated woodwind students might organize elective work into a coherent foundation in this specialized career path. The intention is not to reduce the high level of development expected of the student in their primary instrument, but rather to provide opportunity for focused development in both a secondary and a tertiary instrument. While the work of this minor will not automatically ensure uniform mastery of these additional instruments, it will nonetheless result in the laying of a solid foundation upon which additional development can occur.

## II. Requirements

### Summary of Requirements for the Minor in Multiple Woodwinds

(total of 15 credits)

#### Minor Applied Study (total of 6 credits)

Minor Instrument #1 (Fall/Spring of C2 year)

- Fall (C2) – Weekly lessons of 60 minutes (2 credits)
- Spring (C2) – Weekly lessons of 30 minutes or bi-weekly lessons of 60 minutes (1 credit)

Minor Instrument #2 (Fall/Spring of C3 year)

- Fall (C3) – Weekly lessons of 60 minutes (2 credits)
- Spring (C3) – Weekly lessons of 30 minutes or bi-weekly lessons of 60 minutes (1 credit)

#### Ensembles for Applied Minor (total of 4 credits)

Minor Instrument #1 (Spring C2 year/Fall C3 year)

- Spring (C2) – Large (or Chamber) Ensemble (1 credit)
- Fall (C3) – Large (or Chamber) Ensemble (1 credit)

Minor Instrument #2 (Spring C3 year/Fall C4 year)

- Spring (C3) – Large (or Chamber) Ensemble (1 credit)
- Fall (C4) – Large (or Chamber) Ensemble (1 credit)

#### Seminar in Multiple Woodwinds (total of 1 credit)

Involves both minor instruments (Spring C3 year)

### **Performance Project in Multiple Woodwinds** (total of 1 credit)

Involves both minor instruments (Fall or Spring C4 year)

### **Minor Electives** (total of 3 credits)

These credits can be fulfilled in a variety of ways, including the following:

- Additional lessons in Minor Instrument #1 or Minor Instrument #2, with approval of dean or designee
- Additional ensembles in Minor Instrument #1 or Minor Instrument #2
- Lessons in a Minor Instrument #3, with approval of dean or designee
- Ensemble(s) in a Minor Instrument #3
- Improvisation (1 or 2 credits)
- LIT 2980: A Brief History of Musical Theatre (3 credits)
- Other courses (Music, DLA, UNCISA), with approval of the associate dean

## **III. Eligibility and Application**

### **Eligibility and Application Procedure and Timeline for the Minor in Multiple Woodwinds**

#### **Eligibility**

Eligibility exists on two levels.

**Basic UNCISA eligibility** includes the following elements:

- Must have at least C2 standing;
- Must have a cumulative GPA of 3.0 or greater at the time of application for the minor;
- Must be in good standing with the university, as evidenced by approval of the application by the dean or assistant dean of the Division of Liberal Arts, and the director of Student Conduct.

**School of Music eligibility** includes the following elements:

- Must submit a formal application, in part declaring which two additional instruments will be the focus of the minor;
- Must demonstrate basic ability or significant potential through an audition in the two instruments intended as focus of the minor; the audition is evaluated by the director of the Minor in Multiple Woodwinds in consultation with the pertinent faculty of the woodwind department;
- Must have physical access to the two declared instruments;
- Must have approval of their applied faculty of their major primary instrument; and
- Must be in good standing with the School of Music, as evidenced by approval of the application by the dean or associate dean of the School of Music.

#### **Application Procedure and Timeline**

Because work of the Minor in Multiple Woodwinds begins in fall of the C2 year, planning and preparation for the application needs to be undertaken during the C1 year.

1. The student consults with their applied faculty of their major primary instrument. If agreement is reached that pursuing the Minor in Multiple Woodwinds is appropriate to their overall development, then the process continues with step #2.
2. The student consults with the director of the Minor in Multiple Woodwinds, who assists them in confirming the most appropriate choice of minor instruments to pursue.
3. The student consults with their Music Program Advisor within the School of Music as part of course planning and pre-registration held during spring semester. An appropriate class in Minor Applied Study is provisionally added to their fall semester schedule.
4. Before the conclusion of spring semester, the student presents an audition for the director of the Minor in Multiple Woodwinds, demonstrating basic ability or significant potential in the two instruments intended as focus of the minor. If the audition is assessed as successful, then the process continues with step #5.
5. During the summer, after the student's level has been advanced by the Registrar from C1 to C2, the student submits the formal application for acceptance into the Minor in Multiple Woodwinds.

## **IV. Further Information**

For information regarding the Minor in Multiple Woodwinds, please contact Associate Dean David Winkelman at [winked@uncsa.edu](mailto:winked@uncsa.edu).

# Bachelor of Music – Bassoon

BM Degree Total 120 credits

Music Course Total

78 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>1</sup>

12 credits

Year One		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1614	Foundations of Music: Theory I & II	2	2	4
MUS 1623, 1624	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, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>3</sup>	3	-	3
ENG 1200	Writing About... <sup>4</sup>	-	3	3
Year One Total		16	14	30
Year Two		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
Year Two Total		15	15	30
Year Three		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3310	Woodwind Repertoire & Pedagogy: Orchestral Winds	1	-	1
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 1090, 1090	Performance Hour	0	0	0
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	3	3	6
Year Three Total		16	15	31
Year Four		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 4080	Graduation Recital	-	0	0
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3880	Introduction to Conducting	2	-	2
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	3	3	6
Year Four Total		14	15	29

<sup>1</sup>Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Orchestra assignments are made by the orchestra director in consultation with the major teacher; Chamber Ensemble assignments are approved by the major teacher.

<sup>3</sup>FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>4</sup>ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>5</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences  
(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture  
(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Music – Clarinet

BM Degree Total 120 credits

Music Course Total

78 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>1</sup>

12 credits

Year One		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1614	Foundations of Music: Theory I & II	2	2	4
MUS 1623, 1624	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, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>3</sup>	3	-	3
ENG 1200	Writing About... <sup>4</sup>	-	3	3
Year One Total		16	14	30
Year Two		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
Year Two Total		15	15	30
Year Three		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3310	Woodwind Repertoire & Pedagogy: Orchestral Winds	1	-	1
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 1090, 1090	Performance Hour	0	0	0
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	3	3	6
Year Three Total		16	15	31
Year Four		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 4080	Graduation Recital	-	0	0
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3880	Introduction to Conducting	2	-	2
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	3	3	6
Year Four Total		14	15	29

<sup>1</sup>Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Orchestra assignments are made by the orchestra director in consultation with the major teacher; Chamber Ensemble assignments are approved by the major teacher.

<sup>3</sup>FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>4</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Orchestra assignments are made by the orchestra director in consultation with the major teacher; Chamber Ensemble assignments are approved by the major teacher.

<sup>5</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).



# Bachelor of Music – Composition

BM Degree Total 120 credits

Music Course Total

79 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>6</sup>

11 credits

Year One		Credits per Semester		Total Credits
MUS 3072, 3072	Major Applied Study: Composition Lessons & Seminars	3	3	6
MUS 51X0, 51X0 or MUS 52X0, 52X0	Ensembles <sup>2</sup> Ensembles	1	1	2
MUS 3813	Instrumentation	2	-	2
MUS 3823	Counterpoint: Modal	-	2	2
MUS 3471	Music Technology: Synthesis and Multimedia	-	2	2
MUS 1301	Introduction to Recording & Music Technology	2	-	2
MUS 1613, 1614	Foundations of Music: Theory I & II	2	2	4
MUS 1631, 1632	Foundations of Music: Keyboard Skills I & II	2	2	4
MUS 1623, 1624	Foundations of Music: Aural Skills I & II	2	2	4
MUS 1090, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>3</sup>	3	-	3
ENG 1200	Writing About... <sup>4</sup>	-	3	3
Year One Total		17	17	34
<b>Year Two</b>				
MUS 3072, 3072	Major Applied Study: Composition Lessons & Seminars	4	4	8
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 3824	Counterpoint: Diatonic & Beyond	2	-	2
MUS 3814	Orchestration	-	2	2
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
Year Two Total		16	15	31
<b>Year Three</b>				
MUS 3072, 3072	Major Applied Study: Composition Lessons & Seminars	4	4	8
MUS 3472	Music Technology: Digital Audio and Recording	-	2	2
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 3880	Introduction to Conducting	2	-	2
MUS 3882	Instrumental Conducting II	-	2	2
MUS 1090, 1090	Performance Hour	0	0	0
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	2	2	4
Year Three Total		14	16	30
<b>Year Four</b>				
MUS 3072, 3072	Major Applied Study: Composition Lessons & Seminars	3	3	6
MUS 4082	Composition Recital & Thesis Presentation	-	1	1
MUS 3473	Film Composition	2	-	2
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	4	3	7
Year Four Total		12	13	25

<sup>1</sup> Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup> Any combination of MUS 51Xo and MUS 52Xo may be used to fulfill the minimum requirement.

<sup>3</sup> FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>4</sup> ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>5</sup> General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Music – Double Bass

BM Degree Total 120 credits

Music Course Total

78 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>16</sup>

12 credits

Year One		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 5110, 5110	Orchestra <sup>2</sup>	1	1	2
MUS 3370, 3370	Symphonic Repertoire: Double Bass	1	1	2
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1632	Foundations of Music: Keyboard Skills I & II	2	2	4
MUS 1623, 1624	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, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>3</sup>	3	-	3
ENG 1200	Writing About... <sup>4</sup>	-	3	3
Year One Total		17	15	32
Year Two		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 5110, 5110	Orchestra <sup>2</sup>	1	1	2
MUS 3370, 3370	Symphonic Repertoire: Double Bass	1	1	2
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
Year Two Total		16	16	32
Year Three		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 5110, 5110	Orchestra <sup>2</sup>	1	1	2
MUS 5180	Chamber Ensemble <sup>2</sup>	-	1	1
MUS 3370	Symphonic Repertoire: Double Bass	1	-	1
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 1090, 1090	Performance Hour	0	0	0
General Education Requirement (2 courses) <sup>5</sup>		3	3	6
General Education Requirement <sup>5</sup>		-	3	3
Unrestricted Elective Credits <sup>1</sup>		2	2	4
Year Three Total		14	14	28
Year Four		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 4080	Graduation Recital	-	0	0
MUS 5110, 5110	Orchestra <sup>2</sup>	1	1	2
MUS 5180	Chamber Ensemble <sup>2</sup>	1	-	1
General Education Requirement (2 courses) <sup>5</sup>		3	3	6
General Education Requirement <sup>5</sup>		-	3	3
Unrestricted Elective Credits <sup>1</sup>		5	3	8
Year Four Total		14	14	28

<sup>1</sup>Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Orchestra assignments are made by the orchestra director in consultation with the major teacher; Chamber Ensemble assignments are approved by the major teacher.

<sup>3</sup>FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>4</sup>ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>5</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences  
(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture  
(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities  
(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Music – Euphonium

BM Degree Total 120 credits

Music Course Total

77 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>1</sup>

13 credits

Year One		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1614	Foundations of Music: Theory I & II	2	2	4
MUS 1623, 1624	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, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>3</sup>	3	-	3
ENG 1200	Writing About... <sup>4</sup>	-	3	3
<b>Year One Total</b>		<b>16</b>	<b>14</b>	<b>30</b>
Year Two		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Three		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 1090, 1090	Performance Hour	0	0	0
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	3	3	6
<b>Year Three Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Four		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 4080	Graduation Recital	-	0	0
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3880	Introduction to Conducting	2	-	2
	General Education Requirements <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	4	3	7
<b>Year Four Total</b>		<b>15</b>	<b>15</b>	<b>30</b>

<sup>1</sup> Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSCA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup> All music students must perform in ensembles as assigned, even beyond the minimum. Minimum requirement: 4 semesters of Large Ensemble (MUS 5110, MUS 5120, MUS 5130, MUS 5140, MUS 5160); 4 semesters of Chamber Ensemble (MUS 5180); 8 semesters of either Large or Chamber Ensemble (MUS 51X0). 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> FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>4</sup> ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>5</sup> General Education

UNCSCA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Music – Flute

BM Degree Total 120 credits

Music Course Total

78 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>1</sup>

12 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1614	Foundations of Music: Theory I & II	2	2	4
MUS 1623, 1624	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, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>3</sup>	3	-	3
ENG 1200	Writing About... <sup>4</sup>	-	3	3
<b>Year One Total</b>		<b>16</b>	<b>14</b>	<b>30</b>
<b>Year Two</b>				
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2621, 2622	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
<b>Year Three</b>				
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3310	Woodwind Repertoire & Pedagogy: Orchestral Winds	1	-	1
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 1090, 1090	Performance Hour	0	0	0
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits	3	3	6
<b>Year Three Total</b>		<b>16</b>	<b>15</b>	<b>31</b>
<b>Year Four</b>				
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 4080	Graduation Recital	-	0	0
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3880	Introduction to Conducting	2	-	2
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	3	3	6
<b>Year Four Total</b>		<b>14</b>	<b>15</b>	<b>29</b>

<sup>1</sup>Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Orchestra assignments are made by the orchestra director in consultation with the major teacher; Chamber Ensemble assignments are approved by the major teacher.

<sup>3</sup>FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>4</sup>ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>5</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences  
(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture  
(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities  
(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).



# Bachelor of Music – Guitar

BM Degree Total 120 credits

Music Course Total

70 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>1</sup>

20 credits

Year One		Credits per Semester		Total Credits
MUS 3010, 3010	Lessons	3	3	6
MUS 3011, 3011	Master Class	1	1	2
MUS 1381	Guitar Foundations	1	-	1
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1614	Foundations of Music: Theory I & II	2	2	4
MUS 1623, 1624	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, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>2</sup>	3	-	3
ENG 1200	Writing About... <sup>3</sup>	-	3	3
	General Education Requirement <sup>4</sup>	-	3	3
Year One Total		16	16	32
Year Two		Credits per Semester		Total Credits
MUS 3010, 3010	Lessons	3	3	6
MUS 3011, 3011	Master Class	1	1	2
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
Year Two Total		14	14	28
Year Three		Credits per Semester		Total Credits
MUS 3010, 3010	Lessons	3	3	6
MUS 3011, 3011	Master Class	1	1	2
MUS 3483, 3484	Guitar Pedagogy I & II	2	2	4
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 1090, 1090	Performance Hour	0	0	0
	General Education Requirement (2 courses) <sup>4</sup>	3	3	6
	General Education Requirement <sup>4</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	3	3	6
Year Three Total		15	15	30
Year Four		Credits per Semester		Total Credits
MUS 3010, 3010	Lessons	3	3	6
MUS 3011, 3011	Master Class	1	1	2
MUS 4080	Graduation Recital	-	0	0
MUS 3481, 3482	Guitar History and Literature I & II	1	1	2
	General Education Requirement (2 courses) <sup>4</sup>	3	3	6
	Unrestricted Elective Credits <sup>1</sup>	7	7	14
Year Four Total		15	15	30

<sup>1</sup>Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup> FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>3</sup> ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>4</sup> General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Music – Harp

BM Degree Total 120 credits

Music Course Total

77 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>1</sup>

13 credits

Year One		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1614	Foundations of Music: Theory I & II	2	2	4
MUS 1623, 1624	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, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>3</sup>	3	-	3
ENG 1200	Writing About... <sup>4</sup>	-	3	3
<b>Year One Total</b>		<b>16</b>	<b>14</b>	<b>30</b>
Year Two		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Three		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3381	Harp Literature	2	-	2
MUS 3382	Harp Pedagogy	-	2	2
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 1090, 1090	Performance Hour	0	0	0
General Education Requirement (2 courses) <sup>5</sup>		3	3	6
General Education Requirement <sup>5</sup>		-	3	3
Unrestricted Elective Credits <sup>1</sup>		3	3	6
<b>Year Three Total</b>		<b>16</b>	<b>16</b>	<b>32</b>
Year Four		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 4080	Graduation Recital	-	0	0
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3880	Introduction to Conducting	2	-	2
General Education Requirement (2 courses) <sup>5</sup>		3	3	6
General Education Requirement <sup>5</sup>		-	3	3
Unrestricted Elective Credits <sup>1</sup>		4	3	7
<b>Year Four Total</b>		<b>14</b>	<b>14</b>	<b>28</b>

<sup>1</sup> Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 5110, MUS 5120, MUS 5140, and MUS 5180 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>3</sup>FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>4</sup>ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>5</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Music – Horn

BM Degree Total 120 credits

Music Course Total

77 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>1</sup>

13 credits

Year One		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1614	Foundations of Music: Theory I & II	2	2	4
MUS 1623, 1624	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, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>3</sup>	3	-	3
ENG 1200	Writing About... <sup>4</sup>	-	3	3
<b>Year One Total</b>		<b>16</b>	<b>14</b>	<b>30</b>
Year Two		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Three		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 1090, 1090	Performance Hour	0	0	0
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	3	3	6
<b>Year Three Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Four		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 4080	Graduation Recital	-	0	0
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3880	Introduction to Conducting	2	-	2
	General Education Requirements (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	4	3	7
<b>Year Four Total</b>		<b>15</b>	<b>15</b>	<b>30</b>

<sup>1</sup> Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSCA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup> All music students must perform in ensembles as assigned, even beyond the minimum. Minimum requirement: 4 semesters of Large Ensemble (MUS 5110, MUS 5120, MUS 5130, MUS 5140, MUS 5160); 4 semesters of Chamber Ensemble (MUS 5180); 8 semesters of either Large or Chamber Ensemble (MUS 51X0). 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> FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>4</sup> ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>5</sup> General Education

UNCSCA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Music – Oboe

BM Degree Total 120 credits

Music Course Total

78 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>1</sup>

12 credits

Year One		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1614	Foundations of Music: Theory I & II	2	2	4
MUS 1623, 1624	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, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>3</sup>	3	-	3
ENG 1200	Writing About... <sup>4</sup>	-	3	3
<b>Year One Total</b>		<b>16</b>	<b>14</b>	<b>30</b>
Year Two		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Three		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3310	Woodwind Repertoire & Pedagogy: Orchestral Winds	1	-	1
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 1090, 1090	Performance Hour	0	0	0
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	3	3	6
<b>Year Three Total</b>		<b>16</b>	<b>15</b>	<b>31</b>
Year Four		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 4080	Graduation Recital	-	0	0
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3880	Introduction to Conducting	2	-	2
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	3	3	6
<b>Year Four Total</b>		<b>14</b>	<b>15</b>	<b>29</b>

<sup>1</sup>Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Orchestra assignments are made by the orchestra director in consultation with the major teacher; Chamber Ensemble assignments are approved by the major teacher.

<sup>3</sup>FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>4</sup>ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>5</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences  
(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture  
(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities  
(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).



# Bachelor of Music – Organ

BM Degree Total 120 credits

Music Course Total

76 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>1</sup>

14 credits

Year One		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1614	Foundations of Music: Theory I & II	2	2	4
MUS 1623, 1624	Foundations of Music: Aural Skills I & II	2	2	4
MUS 1090, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>2</sup>	3	-	3
ENG 1200	Writing About... <sup>3</sup>	-	3	3
	General Education Requirement <sup>4</sup>	-	3	3
<b>Year One Total</b>		<b>13</b>	<b>14</b>	<b>27</b>
Year Two		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 1641, 1642	Foundations of Music: Keyboard Skills I & II for Pianists and Organists	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Three		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 3443, 3444	Sacred Music Skills I & II	2	2	4
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 1090, 1090	Performance Hour	0	0	0
	General Education Requirement (2 courses) <sup>4</sup>	3	3	6
	General Education Requirement <sup>4</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	4	4	8
<b>Year Three Total</b>		<b>16</b>	<b>16</b>	<b>32</b>
Year Four		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 4080	Graduation Recital	-	0	0
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3441, 3442	Organ History and Literature I & II	2	2	4
MUS 3445	Organ Pedagogy	1	-	1
MUS 3880	Introduction to Conducting	2	-	2
MUS 3884	Choral Conducting II	-	2	2
	General Education Requirement (2 courses) <sup>4</sup>	3	3	6
	Unrestricted Elective Credits <sup>1</sup>	3	3	6
<b>Year Four Total</b>		<b>16</b>	<b>15</b>	<b>31</b>

<sup>1</sup>Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup>FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>3</sup>ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>4</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Music – Percussion

BM Degree Total 120 credits

Music Course Total

78 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>1</sup>

12 credits

Year One		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 5170, 5170	Large Ensembles for Percussion	1	1	2
MUS 5230, 5230	Percussion Ensemble	1	1	2
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1612	Foundations of Music: Theory I & II	2	2	4
MUS 1623, 1624	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, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>2</sup>	3	-	3
ENG 1200	Writing About... <sup>3</sup>	-	3	3
Year One Total		16	14	30
Year Two		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 5170, 5170	Large Ensembles for Percussion	1	1	2
MUS 5230, 5230	Percussion Ensemble	1	1	2
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
Year Two Total		15	15	30
Year Three		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 5170, 5170	Large Ensembles for Percussion	1	1	2
MUS 5230, 5230	Percussion Ensemble	1	1	2
MUS 3880	Introduction to Conducting	2	-	2
MUS 286X	Percussion Internship <sup>4</sup>	-	1	1
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 1090, 1090	Performance Hour	0	0	0
General Education Requirement (2 courses) <sup>4</sup>		3	3	6
General Education Requirement <sup>4</sup>		-	3	3
Unrestricted Elective Credits <sup>1</sup>		-	3	3
Year Three Total		14	16	30
Year Four		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 4080	Graduation Recital	-	0	0
MUS 5170, 5170	Large Ensembles for Percussion <sup>2</sup>	1	1	2
MUS 5230, 5230	Percussion Ensemble	1	1	2
General Education Requirement (2 courses) <sup>4</sup>		3	3	6
General Education Requirement <sup>4</sup>		-	3	3
Unrestricted Elective Credits <sup>1</sup>		6	3	9
Year Four Total		15	15	30

<sup>1</sup> Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSCA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup> FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>3</sup> ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>4</sup> Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSCA campus. Courses offered by an Arts School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Arts School offering the course.

<sup>7</sup> General Education

UNCSCA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Music – Piano

BM Degree Total 120 credits

Music Course Total

78 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>1</sup>

12 credits

Year One		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 5240, 5240	Collaborative Piano Class	1	1	2
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1614	Foundations of Music: Theory I & II	2	2	4
MUS 1623, 1624	Foundations of Music: Aural Skills I & II	2	2	4
MUS 1090, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>2</sup>	3	-	3
ENG 1200	Writing About... <sup>3</sup>	-	3	3
	General Education Requirement <sup>5</sup>	-	3	3
Year One Total		14	15	29
Year Two		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2612	Foundations of Music: Theory I & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 1641, 1642	Foundations of Music: Keyboard Skills I & II for Pianists and Organists	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
Year Two Total		15	15	30
Year Three		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 5180, 5180	Chamber Ensemble <sup>4</sup>	1	1	2
MUS 3544	Piano Pedagogy	2	-	2
MUS 3541	Piano Literature I	-	2	2
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 2641, 2642	Foundations of Music: Keyboard Skills III & IV for Pianists and Organists	1	1	2
MUS 1090, 1090	Performance Hour	0	0	0
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	2	2	4
Year Three Total		16	16	32
Year Four		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 4080	Graduation Recital	-	0	0
MUS 51X0	Large Ensemble <sup>4</sup>	1	-	1
MUS 3542, 3543	Piano Literature II & III	2	2	4
MUS 3880	Introduction to Conducting	2	-	2
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	Unrestricted Elective Credits <sup>2</sup>	3	5	8
Year Four Total		15	14	29

<sup>1</sup>Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup> FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>3</sup> ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>4</sup> All music students must perform in ensembles as assigned, even beyond the minimum. MUS 5110, MUS 5120, MUS 5130, and MUS 5140 may be used to fulfill the Large Ensemble 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>5</sup> General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Music – Saxophone

BM Degree Total 120 credits

Music Course Total

78 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>1</sup>

12 credits

Year One		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1614	Foundations of Music: Theory I & II	2	2	4
MUS 1623, 1624	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, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>3</sup>	3	-	3
ENG 1200	Writing About... <sup>4</sup>	-	3	3
<b>Year One Total</b>		<b>16</b>	<b>14</b>	<b>30</b>
Year Two		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Three		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3310	Woodwind Repertoire & Pedagogy: Orchestral Winds	1	-	1
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 1090, 1090	Performance Hour	0	0	0
General Education Requirement (2 courses) <sup>5</sup>		3	3	6
General Education Requirement <sup>5</sup>		-	3	3
Unrestricted Elective Credits <sup>1</sup>		3	3	6
<b>Year Three Total</b>		<b>16</b>	<b>15</b>	<b>31</b>
Year Four		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 4080	Graduation Recital	-	0	0
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3880	Introduction to Conducting	2	-	2
General Education Requirement (2 courses) <sup>5</sup>		3	3	6
General Education Requirement <sup>5</sup>		-	3	3
Unrestricted Elective Credits <sup>1</sup>		3	3	6
<b>Year Four Total</b>		<b>14</b>	<b>15</b>	<b>29</b>

<sup>1</sup>Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Orchestra assignments are made by the orchestra director in consultation with the major teacher; Chamber Ensemble assignments are approved by the major teacher.

<sup>3</sup>FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>4</sup>ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>5</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences  
(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture  
(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities  
(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).



# Bachelor of Music – Trombone

BM Degree Total 120 credits

Music Course Total

77 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>1</sup>

13 credits

Year One		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1614	Foundations of Music: Theory I & II	2	2	4
MUS 1623, 1624	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, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>3</sup>	3	-	3
ENG 1200	Writing About... <sup>4</sup>	-	3	3
<b>Year One Total</b>		<b>16</b>	<b>14</b>	<b>30</b>
Year Two		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Three		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 1090, 1090	Performance Hour	0	0	0
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	3	3	6
<b>Year Three Total</b>		<b>12</b>	<b>13</b>	<b>25</b>
Year Four		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 4080	Graduation Recital	-	0	0
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3880	Introduction to Conducting	2	-	2
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	4	3	7
<b>Year Four Total</b>		<b>15</b>	<b>15</b>	<b>30</b>

<sup>1</sup> Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSCA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup> All music students must perform in ensembles as assigned, even beyond the minimum. Minimum requirement: 4 semesters of Large Ensemble (MUS 5110, MUS 5120, MUS 5130, MUS 5140, MUS 5160); 4 semesters of Chamber Ensemble (MUS 5180); 8 semesters of either Large or Chamber Ensemble (MUS 51X0). 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> FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>4</sup> ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>5</sup> General Education

UNCSCA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Music – Trumpet

BM Degree Total 120 credits

Music Course Total

77 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>1</sup>

13 credits

Year One		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1614	Foundations of Music: Theory I & II	2	2	4
MUS 1623, 1624	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, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>3</sup>	3	-	3
ENG 1200	Writing About... <sup>4</sup>	-	3	3
Year One Total		16	14	30
Year Two		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
Year Two Total		15	15	30
Year Three		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 1090, 1090	Performance Hour	0	0	0
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	3	3	6
Year Three Total		15	15	30
Year Four		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 4080	Graduation Recital	-	0	0
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3880	Introduction to Conducting	2	-	2
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	4	3	7
Year Four Total		15	15	30

<sup>1</sup>Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSCA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Minimum requirement: 4 semesters of Large Ensemble (MUS 5110, MUS 5120, MUS 5130, MUS 5140, MUS 5160); 4 semesters of Chamber Ensemble (MUS 5180); 8 semesters of either Large or Chamber Ensemble (MUS 51X0). 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>FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>4</sup>ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>5</sup>General Education

UNCSCA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Music – Tuba

BM Degree Total 120 credits

Music Course Total

77 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>1</sup>

13 credits

Year One		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1614	Foundations of Music: Theory I & II	2	2	4
MUS 1623, 1624	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, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>3</sup>	3	-	3
ENG 1200	Writing About... <sup>4</sup>	-	3	3
<b>Year One Total</b>		<b>16</b>	<b>14</b>	<b>30</b>
Year Two		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Three		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 1090, 1090	Performance Hour	0	0	0
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	3	3	6
<b>Year Three Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Four		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 4080	Graduation Recital	-	0	0
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3880	Introduction to Conducting	2	-	2
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	4	3	7
<b>Year Four Total</b>		<b>15</b>	<b>15</b>	<b>30</b>

<sup>1</sup>Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Minimum requirement: 4 semesters of Large Ensemble (MUS 5110, MUS 5120, MUS 5130, MUS 5140, MUS 5160); 4 semesters of Chamber Ensemble (MUS 5180); 8 semesters of either Large or Chamber Ensemble (MUS 51X0). 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>FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>4</sup>ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>5</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Music – Viola

BM Degree Total 120 credits

Music Course Total

74 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>1</sup>

16 credits

Year One		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 5110, 5110	Orchestra <sup>2</sup>	1	1	2
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1614	Foundations of Music: Theory II	2	2	4
MUS 1623, 1624	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, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>3</sup>	3	-	3
ENG 1200	Writing About... <sup>4</sup>	-	3	3
<b>Year One Total</b>		<b>16</b>	<b>14</b>	<b>30</b>
Year Two		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 5110, 5110	Orchestra <sup>2</sup>	1	1	2
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Three		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 5110, 5110	Orchestra <sup>2</sup>	1	1	2
MUS 5180, 5180	Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3350	Symphonic Repertoire: Viola	1	-	1
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 1090, 1090	Performance Hour	0	0	0
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	3	3	6
<b>Year Three Total</b>		<b>16</b>	<b>15</b>	<b>31</b>
Year Four		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 4080	Graduation Recital	-	0	0
MUS 5110, 5110	Orchestra <sup>2</sup>	1	1	2
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	6	4	10
<b>Year Four Total</b>		<b>14</b>	<b>15</b>	<b>29</b>

<sup>1</sup>Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Orchestra assignments are made by the orchestra director in consultation with the major teacher; Chamber Ensemble assignments are approved by the major teacher.

<sup>3</sup>FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>4</sup>ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>5</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences  
(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture  
(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).



# Bachelor of Music – Violin

BM Degree Total 120 credits

Music Course Total

74 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>1</sup>

16 credits

Year One		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 5110, 5110	Orchestra <sup>2</sup>	1	1	2
MUS 1301	Introduction to Recording & Music Technology Skills <sup>2</sup>	2	-	2
MUS 1613, 1614	Foundations of Music: Theory I & II	2	2	4
MUS 1623, 1624	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, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>3</sup>	3	-	3
ENG 1200	Writing About... <sup>4</sup>	-	3	3
<b>Year One Total</b>		<b>16</b>	<b>14</b>	<b>30</b>
Year Two		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 5110, 5110	Orchestra <sup>2</sup>	1	1	2
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
<b>Year Two Total</b>		<b>15</b>	<b>15</b>	<b>30</b>
Year Three		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 5110, 5110	Orchestra <sup>2</sup>	1	1	2
MUS 5180, 5180	Chamber Ensemble <sup>2</sup>	1	1	2
MUS 3340	Symphonic Repertoire: Violin	1	-	1
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 1090, 1090	Performance Hour	0	0	0
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	3	3	6
<b>Year Three Total</b>		<b>16</b>	<b>15</b>	<b>31</b>
Year Four		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 4080	Graduation Recital	-	0	0
MUS 5110, 5110	Orchestra <sup>2</sup>	1	1	2
	General Education Requirement (2 courses) <sup>5</sup>	3	3	6
	General Education Requirement <sup>5</sup>	-	3	3
	Unrestricted Elective Credits <sup>1</sup>	6	4	10
<b>Year Four Total</b>		<b>14</b>	<b>15</b>	<b>29</b>

<sup>1</sup> Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Orchestra assignments are made by the orchestra director in consultation with the major teacher; Chamber Ensemble assignments are approved by the major teacher.

<sup>3</sup>FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>4</sup>ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>5</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences  
(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture  
(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Music – Violoncello

BM Degree Total 120 credits

Music Course Total

74 credits

General Education Course Total

30 credits

Unrestricted Elective Credits<sup>1</sup>

16 credits

Year One		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 5110, 5110	Orchestra <sup>2</sup>	1	1	2
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1614	Foundations of Music: Theory I & II	2	2	4
MUS 1623, 1624	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, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>3</sup>	3	-	3
ENG 1200	Writing About... <sup>4</sup>	-	3	3
Year One Total		16	14	30
Year Two		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 5110, 5110	Orchestra <sup>2</sup>	1	1	2
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
Year Two Total		15	15	30
Year Three		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 5110, 5110	Orchestra <sup>2</sup>	1	1	2
MUS 5180, 5180	Chamber Ensemble	1	1	2
MUS 3360	Symphonic Repertoire: Violoncello	1	-	1
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 1090, 1090	Performance Hour	0	0	0
General Education Requirement (2 courses) <sup>5</sup>		3	3	6
General Education Requirement <sup>5</sup>		-	3	3
Unrestricted Elective Credits <sup>1</sup>		3	3	6
Year Three Total		16	15	31
Year Four		Credits per Semester		Total Credits
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	4	4	8
MUS 4080	Graduation Recital	-	0	0
MUS 5110, 5110	Orchestra <sup>2</sup>	1	1	2
General Education Requirement (2 courses) <sup>5</sup>		3	3	6
General Education Requirement <sup>5</sup>		-	3	3
Unrestricted Elective Credits <sup>1</sup>		6	4	10
Year Four Total		14	15	29

<sup>1</sup>Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSCA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Orchestra assignments are made by the orchestra director in consultation with the major teacher; Chamber Ensemble assignments are approved by the major teacher.

<sup>3</sup>FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>4</sup>ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>5</sup>General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences  
(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture  
(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Bachelor of Music – Voice

BM Degree Total 120 credits

Music Course Total

74 credits

General Education Course Total<sup>4</sup>

30 credits

Foreign Language & Unrestricted

Electives<sup>5</sup>

16 credits

Year One		Credits per Semester	Total Credits	
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 5260, 5260	Cantata Singers	1	1	2
MUS 1463	Dance/Movement for Singers I	1	-	1
MUS 1461	Introduction to Vocal Diction	-	2	2
MUS 1301	Introduction to Recording & Music Technology Skills	2	-	2
MUS 1613, 1614	Foundations of Music: Theory I & II	2	2	4
MUS 1623, 1624	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, 1090	Performance Hour	0	0	0
FYS 1100	First Year Seminar <sup>2</sup>	3	-	3
ENG 1200	Writing About... <sup>3</sup>	-	3	3
Year One Total		16	15	31
Year Two		Credits per Semester	Total Credits	
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 5260, 5260	Cantata Singers	1	1	2
MUS 2461	Acting for Singers I	2	-	2
MUS 2301	Professional Pathways for Musicians	1	-	1
MUS 2311	Introduction to Music Pedagogy	-	1	1
MUS 2613, 2614	Foundations of Music: Theory III & IV	2	2	4
MUS 2623, 2624	Foundations of Music: Aural Skills III & IV	1	1	2
MUS 1090, 1090	Performance Hour	0	0	0
HUM 2100	Critical Dialogues	3	-	3
HUM 21XX	Paths to the Present (choose one course)	-	3	3
ITA 1101, 1102	Elementary Italian I & II <sup>4</sup>	3	3	6
Year Two Total		16	14	30
Year Three		Credits per Semester	Total Credits	
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 5260, 5260	Cantata Singers	1	1	2
MUS 3463, 3464	Vocal Literature I & II	2	2	4
MUS 2615	Foundations of Music: Theory V	2	-	2
MUS 2625	Foundations of Music: Aural Skills V	1	-	1
MUS 2711, 2712	History of Musical Styles I & II	3	3	6
MUS 1090, 1090	Performance Hour	0	0	0
GER 1101	Elementary German I	3	-	3
General Education Requirement <sup>5</sup>		-	3	3
Unrestricted Elective Credits <sup>1</sup>		-	3	3
Year Three Total		15	15	30
Year Four		Credits per Semester	Total Credits	
MUS 3020, 3020	Major Applied Study: Lessons & Studio Classes	3	3	6
MUS 4080	Graduation Recital	-	0	0
MUS 5260, 5260	Cantata Singers	1	1	2
MUS 3462	Vocal Diction	2	-	2
FRE 1101	Elementary French I	3	-	3
General Education Requirement (2 courses) <sup>5</sup>		3	3	6
General Education Requirement <sup>5</sup>		-	3	3
Unrestricted Elective Credits <sup>1</sup>		3	4	7
Year Four Total		15	14	29

<sup>1</sup> Unrestricted Elective Credits may be fulfilled at any time during the four years of the program using any course offered on the UNCSA campus. Courses offered by an Art School other than Music must receive approval of both the Dean of the School of Music (or designee) and the Dean (or designee) of the Art School offering the course.

<sup>2</sup> FYS 1100: First Year Seminar may be taken during either the fall or spring semester.

<sup>3</sup> ENG 1200: Writing About... may be taken during either the fall or spring semester.

<sup>4</sup> Elementary Italian I & II fulfill two required General Education courses.

<sup>5</sup> General Education

UNCSA Liberal Arts Core:

3 credits FYS 1100: First Year Seminar

3 credits ENG 1200: Writing About ...

3 credits HUM 2100: Critical Dialogues

3 credits HUM 2102-2112: Paths to the Present

3 credits Social or Behavioral Sciences

(Sociology, Anthropology, Psychology)

3 credits Language, Literature, and Culture

(Writing, Literature, English, Foreign Language, Communication)

3 credits Humanities

(History, Humanities, Art History, Philosophy, Theater History)

3 credits Math or Science (Math, Science)

6 credits General Education Electives/Interdisciplinary courses (ARH, ARM, ATY, COM, ENG, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, SOC, TAI, THH, WRI) This includes courses offered by the Division of Liberal Arts, and with specific permission by the Dean of Liberal Arts, can include courses offered by one of the Art Schools, provided that the course is outside the student's major area of concentration (Dance, Design and Production, Drama, Film, or Music).

# Undergraduate Arts Certificate – Composition

Certificate Total 48 credits

Year One		Credits per Semester		Total Credits
MUS 3070, 3070	Composition Lessons <sup>1</sup>	3	3	6
MUS 3071, 3071	Composition Seminar	1	1	2
	Music courses appropriate to student's development and interests <sup>2</sup>	8	8	16
Year One Total		12	12	24
Year Two		Credits per Semester		Total Credits
MUS 3070, 3070	Composition Lessons <sup>1</sup>	3	3	6
MUS 3071, 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
Year Two Total		12	12	24

<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 Associate Dean in the School of Music. These courses may include participation in ensembles as appropriate and approved.

# Undergraduate Arts Certificate – Performance

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 48 credits**

Year One		Credits per Semester		Total Credits
MUS 3010, 3010	Lessons <sup>1</sup>	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	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
<b>Year One Total</b>		<b>12</b>	<b>12</b>	<b>24</b>
Year Two		Credits per Semester		Total Credits
MUS 3010, 3010	Lessons <sup>1</sup>	3	3	6
MUS 51X0, 51X0	Large Ensemble or Chamber Ensemble <sup>2</sup>	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
<b>Year Two Total</b>		<b>12</b>	<b>12</b>	<b>24</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 Associate Dean in the School of Music.



# School of Music Courses

## **MUS 1010: Non-Required Secondary Instrument (1 credit)**

Study of an instrument other than a student's concentration instrument. **Prerequisites:** permission of the 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. **Prerequisites:** permission of the instructor and the Dean of the School of Music.

## **MUS 1090: Performance Hour (0 credit)**

A weekly forum for students to perform in public before their peers and the faculty. Graded pass/fail.

## **MUS 1301: Introduction to Recording & Music Technology Skills (2 credits)**

One of the most significant challenges facing musicians today is mastering the skills required to continually adapt to a changing technology base. This course introduces the fundamentals of music technology geared to the needs of today's professional musician. Presenting an overview of many aspects of current music technology, the primary goal of the course is to enable students to leverage the use of these types of tools in support of their undergraduate education. Included are such topics as computer music notation, MIDI, properties of sound, digital audio and video file types, and using a digital audio workstation to record, mix, edit, and master audio. A central focus of the course is on student development of the basic skills needed to record, edit, and distribute their own work. Through hands-on assignments culminating in a final project, students learn about and develop skills including audio and video recording, mixing, signal processing, and editing.

## **MUS 1331: Rhythm Section Fundamentals I (1 credit)**

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

## **MUS 1332: Rhythm Section Fundamentals II (1 credit)**

This course is designed for pianist, 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):** MUS 1331 or permission of instructor.

## **MUS 1333: Afro-Cuban Drumming: The Rhythmic Roots of American Popular Music (1 credit)**

This course explores the music and history of West African drumming through hands-on experience. Students learn to play djembe, dunun, shekere, iron bell, and their New World descendants: the conga drum, bongo, claves, maracas, and agogo bells. Class meetings take place in a drum circle ensemble setting. Over the last several decades the hourglass-shaped djembe has become the most popular hand drum in the world and is now used cross-culturally in many styles of popular music. Hand drums are also used in community drum circles and team building programs taught by interactive drumming facilitators. Class instruction involves playing hand percussion instruments in drum circles with the instructor. Analysis of audio and video recordings of African folk music, jazz, blues, rock, and Latin American music tracing roots to African drumming is also included. The traditional method of teaching hand drumming is through oral instruction and group repetition. Because of this pedagogical approach, music reading is not a prerequisite and the class is open to all UNCSA students. Enrollment is limited in part by the number of instruments available.

**MUS 1381: Guitar Foundations (1 credit)**

Guitar Foundations is intended for first-year students and features basic material on a number of topics considered a necessary foundation for study in an advanced-level conservatory program. Students bring different levels of accomplishment to their undergraduate work, and successful completion of Guitar Foundations ensures all guitarists in the program have a common baseline understanding and ability in these critical areas. The course is delivered in a hybrid format. Content, consisting of information and assignments, is provided online through our Learning Management System. Pedagogical support and assignments/skills assessment are both offered through in-person meetings. This course is graded P/F.

**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: Dance/Movement for Singers I (1 credit)**

Basic dance technique to familiarize the student with the fundamentals of body movement and coordination as well as basic dance terms and forms.

**MUS 1464: Dance/Movement for Singers II (1 credit)**

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):** MUS 1463 or permission of instructor.

**MUS 1600: Foundations of Music Classes (1 to 12 credits)****MUS 1611: Foundations of Music: Theory I (2 credits)**

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 and Keyboard Skills I.

**MUS 1612: Foundations of Music: Theory II (2 credits)**

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 II and Keyboard Skills II. **Prerequisites:** MUS 1611, MUS 1621, and MUS 1631 (if required by curriculum of student's concentration).

**MUS 1613: Foundations of Music: Theory I (2 credits)**

Theory I introduces the student to essential materials common to musical experience in the 21st century. Instructional techniques emphasize the development of the student's ability to hear, write, and analyze musical ideas. Course content includes elements of pitch and rhythmic notation, major and minor scales, key signatures, intervals, and triads. These concepts are studied in relation to musical examples drawn from a wide diversity of musical styles. Students create improvised and composed melodies based on the models studied in class.

**MUS 1614: Foundations of Music: Theory II (2 credits)**

Theory II builds upon the study of triads by relating them to seventh chords. The study of triad and seventh chord construction is explored in various four-part textures including keyboard and vocal styles. Melodic analysis and composition now include the study of two-part counterpoint. Students learn how to support a melody with well-chosen harmonies. The student is introduced to common elaboration of the I-V-I phrase model and learns fundamental strategies for organizing 4-, 8-, 12-, and 16-measure phrase groups. Music chosen for the analysis of common theme types is drawn from diverse musical styles and are used as models for improvisation and composition. **Prerequisite:** MUS 1613.

**MUS 1621: Foundations of Music: Aural Skills I (2 credits)**

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 and Keyboard Skills I.

**MUS 1622: Foundations of Music: Aural Skills II (2 credits)**

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 II and Keyboard Skills II. **Prerequisites:** MUS 1611, MUS 1621, and MUS 1631 (if required by curriculum of student's concentration).

**MUS 1623: Foundations of Music: Aural Skills I (2 credits)**

Through the aural skills curriculum, students develop a strong set of musicianship skills. Applicable to a diversity of musical styles and genres, these skills include recognition of elements of musical notation, transformation of written notation into musical sound, and identification and transcription of heard musical sounds. Aural Skills I begins the organized study of these musicianship skills. Pitch work focuses on singing and identifying scales, simple intervals, and triads; sight singing diatonic melodies; beginning development of strategies and tools to listen to and notate simple melodic phrases. Rhythm work emphasizes beat and pulse within simple and compound meters up through 4 beats; subdivision of the beat into 2, 3, and 4 parts. Clef work supports growing fluency in reading treble, bass, and grand staff. Projects in composition of short melodic phrases support overarching synthesis of concepts and skills. In addition, students begin to consider how aural skills intersect with and support their daily experiences as musicians.

**MUS 1624: Foundations of Music: Aural Skills II (2 credits)**

Aural Skills II continues the work of the previous semester on a more advanced level. Pitch work continues to involve simple intervals and triads, and expands to include the most common seventh chords; sight singing diatonic melodies of a more involved scope; continued development of melody dictation strategies and tools. Rhythm work continues to emphasize beat and pulse within simple and compound meters up through 4 beats; more complicated subdivisions of the beat and pulse into 2, 3, 4, and 6 parts. Clef work continues to support growing fluency in reading treble, bass, and grand staff; introduction of alto clef. Projects in composition of short melodic phrases support overarching synthesis of concepts and skills. Students continue to consider how aural skills support their overall development as musicians. **Prerequisite:** MUS 1623.

**MUS 1631: Foundations of Music: Keyboard Skills I (2 credits)**

Develops fundamental musicianship skills including reading fluency, harmonization, keyboard technique, and ensemble work. Coordinates with Theory I and Aural Skills I.

**MUS 1632: Foundations of Music: Keyboard Skills II (2 credits)**

Develops fundamental musicianship skills including reading fluency, harmonization, keyboard technique, and ensemble work. Coordinates with Theory II and Aural Skills II. **Prerequisite(s):** MUS 1611, 1621, and MUS 1631.

**MUS 1641: Foundations of Music: Keyboard Skills I for Pianists and Organists (1 credit)**

Develops skills including reading fluency, transposition, harmonization, improvisation, figured bass realization, and score reading.

**MUS 1642: Foundations of Music: Keyboard Skills II for Pianists and Organists (1 credit)**

Develops skills including reading fluency, transposition, harmonization, improvisation, figured bass realization, and score reading. **Prerequisite(s):** 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 2022: Minor Applied Study: Flute (1 to 2 credits)**

Lessons in flute as part of a minor applied course of study. 2-credit lessons provide one hour per week (60 minutes) of individual performance instruction. 1-credit lessons provide either one-half hour per week (30 minutes) or one hour every two weeks (60 minutes total) of individual performance instruction. **Prerequisite:** Acceptance into a minor applied course of study in the School of Music.

**MUS 2023: Minor Applied Study: Oboe (1 to 2 credits)**

Lessons in oboe as part of a minor applied course of study. 2-credit lessons provide one hour per week (60 minutes) of individual performance instruction. 1-credit lessons provide either one-half hour per week (30 minutes) or one hour every two weeks (60 minutes total) of individual performance instruction. **Prerequisite:** Acceptance into a minor applied course of study in the School of Music.

**MUS 2024: Minor Applied Study: Clarinet (1 to 2 credits)**

Lessons in clarinet as part of a minor applied course of study. 2-credit lessons provide one hour per week (60 minutes) of individual performance instruction. 1-credit lessons provide either one-half hour per week (30 minutes) or one hour every two weeks (60 minutes total) of individual performance instruction. **Prerequisite:** Acceptance into a minor applied course of study in the School of Music.

**MUS 2025: Minor Applied Study: Bassoon (1 to 2 credits)**

Lessons in bassoon as part of a minor applied course of study. 2-credit lessons provide one hour per week (60 minutes) of individual performance instruction. 1-credit lessons provide either one-half hour per week (30 minutes) or one hour every two weeks (60 minutes total) of individual performance instruction. **Prerequisite:** Acceptance into a minor applied course of study in the School of Music.

**MUS 2026: Minor Applied Study: Saxophone (1 to 2 credits)**

Lessons in saxophone as part of a minor applied course of study. 2-credit lessons provide one hour per week (60 minutes) of individual performance instruction. 1-credit lessons provide either one-half hour per week (30 minutes) or one hour every two weeks (60 minutes total) of individual performance instruction. **Prerequisite:** Acceptance into a minor applied course of study in the School of Music.

**MUS 2301: Professional Pathways for Musicians (1 credit)**

This course introduces students to the wide range of professional opportunity available in today's music industry while also helping them to prepare for certain aspects of the business of music. Through a combination of instructor lectures, experiential learning activities, and guest presentations, students investigate a variety of professional paths within today's music world. Challenged to explore not only traditional Western classical paths, students also consider rich professional opportunities arising from the intersection of culturally diverse musical styles and genres with the more traditional paths. Combined, these experiences ready students for the varied professional landscape today and cultivate a broad set of skills that augment and complement the more traditional paths. In addition, students create a variety of professional documents, including items such as a resumé and a curriculum vitae, and they also gain experience in writing compelling and engaging cover letters.

**MUS 2311: Introduction to Music Pedagogy (1 credit)**

Through the content and experiences provided in this introductory course, students begin to consider the organized teaching of either an instrument or voice. The course presents baseline information regarding culturally responsive pedagogy, and different learning theories, models, and methods to help educators understand and be responsive to unique needs of a diverse student population. It also introduces consideration of issues related to developmental and cognitive psychology. Further, it addresses how educators' own sociocultural backgrounds and positions may influence how they deliver content and evaluate students. From a practical perspective, students reflect on the nature of teaching and learning a skill-based pursuit, including how they themselves have been taught and are continuing to learn. Arising from these considerations, students are prompted to begin the process of formulating their own responsive teaching philosophies that include and transcend their own lived experiences. At this introductory level the intent is not for a student to develop a full and refined pedagogy specific to a particular instrument or voice. Nonetheless, each student considers and applies concepts, skills, and tools in a fashion relevant to their own area of music experience.

**MUS 2461: Acting for Singers I (2 credits)**

Basic acting technique to familiarize the student with stage movement and character development. **Prerequisite(s):** MUS 1463.

**MUS 2462: Acting for Singers II (1 credit)**

Basic acting technique to familiarize the student with stage movement and character development. **Prerequisite(s):** 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: Foundations of Music: Theory III (2 credits)**

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):** MUS 1612, MUS 1622, and MUS 1632 (if required by curriculum of student's concentration).

**MUS 2612: Foundations of Music: Theory IV (2 credits)**

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):** MUS 2611.

**MUS 2613: Foundations of Music: Theory III (2 credits)**

Theory III completes the study of counterpoint and four-part diatonic writing. The focus then shifts to the topics of tonicization and modulation. Music for analysis emphasizes the modulation to closely related key areas and how these concepts apply to binary and ternary forms. Students demonstrate their understanding through improvisation and composition assignments based on the diverse models studied in class. **Prerequisite:** MUS 1614.

**MUS 2614: Foundations of Music: Theory IV (2 credits)**

Theory IV builds on previous work with increasing focus on melodic and rhythmic dissonance. The study of chromatic harmony includes leading-tone 7th chords, mode mixture, and applied dominant chord function. Students explore elements of melodic and rhythmic figuration in instrumental textures drawn from diverse musical styles. Analytic work addresses issues of large-scale modulation and form. **Prerequisite:** MUS 2613.

**MUS 2615: Foundations of Music: Theory V (2 credits)**

Theory V studies chromaticism associated with intermediate chord function and chromatic voice leading. These topics include 7th chords with added dissonance (“extensions”), Neapolitan, and Augmented 6th chords. Topics also include advanced uses of mode mixture and non-functional chromaticism. Formal analysis of large forms including fugue, rondo, sonata, and sonata-rondo. Students study these concepts through the analysis of large chamber and ensemble music drawn from diverse musical styles. **Prerequisite:** MUS 2614.

**MUS 2621: Foundations of Music: Aural Skills III (1 credit)**

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. **Prerequisites:** MUS 1612, MUS 1622, and MUS 1632 (if required by curriculum of student's concentration).

**MUS 2622: Foundations of Music: Aural Skills IV (1 credit)**

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):** MUS 2611 and MUS 2621.

**MUS 2623: Foundations of Music: Aural Skills III (1 credit)**

Through the aural skills curriculum, students develop a strong set of musicianship skills. Applicable to a diversity of musical styles and genres, these skills include recognition of elements of musical notation, transformation of written notation into musical sound, and identification and transcription of heard musical sounds. Aural Skills III builds upon the development of the previous courses. Pitch work consolidates development of intervals and triads from previous semesters, and expands to include all seventh chords; sight singing adds decorative chromaticism to continued work with diatonic melodies; harmonic (chord progression) dictation focusing on standard tonal gestures. Rhythm work explores asymmetric meters and asymmetric division of the beat (quintuplets and septuplets). Clef work continues to support further development of alto clef; introduction of tenor clef. Projects in score reading (sing and play), combined melody and chord progression dictation, and composition of short melodic phrases support overarching synthesis of concepts and skills. Students continue to explore appropriate ways to apply aural skills to their daily musical experiences. **Prerequisite:** MUS 1624.

**MUS 2624: Foundations of Music: Aural Skills IV (1 credit)**

Aural Skills IV continues to build upon the development of the previous courses. Pitch work continues final consolidation of intervals, triads, and all seventh chords; sight singing adds structural chromaticism (modulation and applied function) to continued work with decorative chromaticism and diatonic melodies; harmonic (chord progression) dictation expands to encompass longer musical examples. Rhythm work explores changing meters with a consistent beat and changing meters with a changing beat. Clef work continues to support growing fluency of both alto and tenor clefs. Projects in score reading (sing and play), combined melody and chord progression dictation, and composition of short melodic phrases support overarching synthesis of concepts and skills. Students continue to explore ways to apply aural skills to their personal development as musicians. **Prerequisite:** MUS 2623.

**MUS 2625: Foundations of Music: Aural Skills V (1 credit)**

Aural Skills V provides additional strengthening and refinement of the skills developed throughout the aural skills curriculum. Through a combination of exercises and projects involving activities such as sight singing, sing and play score reading, melody and harmonic (chord progression) dictation, rhythm performance, and short composition, students continue to consolidate and synthesize their aural skills development and to seek opportunities to apply the skills to a diversity of musical styles and genres in their daily experiences as musicians. **Prerequisite:** MUS 2624.

**MUS 2631: Foundations of Music: Keyboard Skills III (2 credits)**

Continued development on more advanced level of skills from Keyboard Skills II, with special focus on instrumental transpositions and scores. **Prerequisite(s):** MUS 1612, MUS 1622, and MUS 1632 (if required by curriculum of student's concentration).

**MUS 2632: Foundations of Music: Keyboard Skills IV (2 credits)**

Continued development on more advanced level of skills from Keyboard Skills II, with special focus on instrumental transpositions and scores. **Prerequisite(s):** MUS 2611 and MUS 2631.

**MUS 2641: Foundations of Music: Keyboard Skills III for Pianists and Organists (1 credit)**

Continued development on more advanced level of skills from Keyboard Skills II for Pianists and Organists. **Prerequisite(s):** MUS 1642.

**MUS 2642: Foundations of Music: Keyboard Skills IV for Pianists and Organists (1 credit)**

Continued development on more advanced level of skills from Keyboard Skills II for Pianists and Organists. **Prerequisite(s):** MUS 2641.

**MUS 2661: Foundations of Music: Keyboard Skills III for Singers (2 credits)**

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):** MUS 1612, MUS 1622, and MUS 1632 (if required by curriculum of student's concentration).

**MUS 2662: Foundations of Music: Keyboard Skills IV for Singers (2 credits)**

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):** MUS 2611 and MUS 2661.

**MUS 2711: History of Musical Styles I (3 credits)**

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 2712: History of Musical Styles II (3 credits)**

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 the 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 UNCSCA 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 the 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 UNCSCA 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 the 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 UNCSCA Percussion Faculty with the Music Director of the UNCSCA School of Dance and will involve a minimum of 45 hours of work in appropriate UNCSCA 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 UNCSCA Dance Staff, while the final project will pair the student with a UNCSCA Dance Faculty to perform for a class as an unassisted accompanist. **Prerequisite(s):** Permission of the 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 UNCSCA 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 further investigation of the connections between drumming activities and healthcare. **Prerequisite(s):** Permission of the Percussion Faculty.

**MUS 3010: Lessons (2 to 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 3020: Major Applied Study: Lessons & Studio Classes (3 to 4 credits)**

The central component of music performance study, this course focuses on the development of artistic and technical skills progressing toward professional employability. The training for this development is a unified whole delivered through multiple types of engaged instruction. A weekly total of one-hour (60-minutes) of individual lesson time provided by the major teacher of the student is supported by weekly studio classes attended by all students in the studio. The studio class encompasses a wide range of supportive activities, including an opportunity to refine performance skills, to practice appropriate verbal critique, and to explore and develop specialized skills, topics, and content pertinent to the specific concentration of study. At times, multiple studios, especially from within the same department, might meet together, thereby fostering cross-learning opportunities. The major teacher serves as a mentor and advisor for the individual students in the studio. This ongoing mentoring provides guidance for artistic and professional development, as well as space in which to address issues that arise throughout the growth of each student-artist. Each section of this course is specific to an area of concentration as identified through the complete course title.

**MUS 3070: Composition Lessons (2 to 3 credits)**

One hour per week of individual composition lessons. Number of credits earned determined by the concentration 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 3072: Major Applied Study: Composition Lessons & Seminars (3 to 4 credits)**

The central component of music composition study, this course focuses on the development of artistic and technical skills progressing toward professional engagement. The training for this development is a unified whole delivered through multiple types of engaged instruction. A weekly total of one-hour (60-minutes) of individual lesson time provided by the major teacher of the student is supported by composition seminars attended by all students in the department. The seminar encompasses a wide range of supportive activities, including an opportunity to work with professional ensembles through readings and recording sessions and to attend talks by a range of leading composers, conductors and performers in the field. The major teacher serves as a mentor and advisor for the individual students in the studio. This ongoing mentoring provides guidance for artistic and professional development, as well as space in which to address issues that arise throughout the growth of each student-artist.

**MUS 3088: Independent Study (1 to 3 credits)**

Independent study in the form of performance, composition, or research under the supervision of a member of the faculty. The number of credits and grading mode (standard letter grade or pass/fail) will vary according to the nature and scope of the project. **Prerequisite(s):** Permission of instructor and approval of the Associate Dean of the School of Music.

**MUS 3089: Pre-Professional Internship (1 to 3 credits)**

A work experience occurring in some aspect or area of the music industry for which a student earns elective credit. The number of credits varies according to the nature and scope of the internship. Graded Pass/Fail. **Prerequisite(s):** Approval of the Associate Dean of the School of Music in consultation with appropriate faculty.

**MUS 3098: Special Topics in Music (1 to 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 the instructor.

**MUS 3121: Seminar in Multiple Woodwinds (1 credit)**

The seminar in multiple woodwinds addresses the needs, complications, and techniques required to become a viable performer on multiple woodwind instruments. The weekly meetings survey the performance strategies of a multiple woodwind artist and the practice and performance logistics needed to successfully navigate a multiple woodwind career. They engage the student in developing the ability to understand and interpret the range of styles encountered through the repertoire, as well as prompting the student to consider and reflect upon not only the various national schools of playing but also pertinent social and cultural styles. In addition, the seminar provides both a history of the instruments and information about current manufacturers. Finally, drawing upon the repertoire of the instruments chosen by the student as part of the minor, the student prepares and performs standard excerpts. **Prerequisite(s):** At least 3 credits of MUS 202X: Minor Applied Study in the first of the chosen minor instruments; at least 2 credits of MUS 202X: Minor Applied Study in the second chosen minor instrument; at least 1 completed credit of ensemble in the first chosen minor instrument; at least 1 completed or in-process credit of ensemble in the second chosen minor instrument.

**MUS 3301: Career Development Seminar I (1 credit)**

This course introduces the business side of the music profession by providing students with professional skills and resources that will help them excel in the field of music. Through a series of seminars led by the primary instructors and guest lecturers, students will learn how to successfully market themselves in a competitive music environment.

**MUS 3302: Career Development Seminar II (1 credit)**

Building upon Career Development Seminar I, this course continues to explore the business side of the music profession by providing students with professional skills and resources that will help them excel in the field of music. Through a series of seminars led by the primary instructors and guest lecturers, students will learn how to successfully market themselves in a competitive music environment.

**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 (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: Organ History and Literature I (2 credits)**

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 3442: Organ History and Literature II (2 credits)**

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: Sacred Music Skills I (2 credits)**

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):** MUS 2612, MUS 2622, and MUS 2642, or permission of instructor.

**MUS 3444: Sacred Music Skills II (2 credits)**

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):** 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: Vocal Literature I (2 credits)**

Surveys the vocal literature from the major stylistic periods with emphasis on style, interpretation, poetic content, performance and program building.

**MUS 3464: Vocal Literature II (2 credits)**

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: Guitar History and Literature I (1 credit)**

MUS 3481 is the first half of a year-long sequence that 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 attention to transcription of early tablatures.

**MUS 3482: Guitar History and Literature II (1 credit)**

MUS 3482 is the second half of a year-long sequence that 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 attention to transcription of early tablatures.

**MUS 3483: Guitar Pedagogy I (2 credits)**

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 3484: Guitar Pedagogy II (2 credits)**

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: Piano Literature I (2 credits)**

Surveys the literature for the piano from the Baroque (keyboard works suitable for performance on the modern piano) through Contemporary periods.

**MUS 3542: Piano Literature II (2 credits)**

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 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 and 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 instrument making; 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. **Prerequisites:** MUS 2711 and MUS 2712 or permission of the instructor.

**MUS 3716: Minimalism & Post-Minimalism (2 credits)**

This course explores the origins, development and the 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 Part. 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, 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 UNCSA 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 ethno-musicological 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: Orchestration I (2 credits)**

Detailed study of instrumentation, orchestration, history of orchestration, and survey of acoustics as applied to orchestral instruments.

**MUS 3812: Orchestration II (2 credits)**

Detailed study of instrumentation, orchestration, history of orchestration, and survey of acoustics as applied to orchestral instruments. **Prerequisite(s):** MUS 3811 or permission of instructor.

**MUS 3813: Instrumentation (2 credits)**

A detailed study of writing for standard orchestral instruments based on their technical capabilities, acoustics and usage within an ensemble context.



**MUS 3814: Orchestration (2 credits)**

A detailed study of how to write for a variety of large ensembles, including orchestra and wind ensemble, centered in the technical capabilities and acoustics of an ensemble based on its size and instrumental composition.

**Prerequisite(s):** MUS 3813 or permission of instructor.

**MUS 3821: Counterpoint I (2 credits)**

Students investigate Renaissance (species) and Baroque contrapuntal procedures, and compose inventions, canons, and fugues. Polyphonic techniques are observed in Mozart, Brahms, Bartok, and American jazz.

**MUS 3822: Counterpoint II (2 credits)**

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):** MUS 3821 or permission of instructor.

**MUS 3823: Counterpoint: Modal (2 credits)**

Students develop skills in modal counterpoint, working from species studies through canon to the composition of brief motets.

**MUS 3824: Counterpoint: Diatonic & Beyond (2 credits)**

Students develop skills in diatonic counterpoint, working up to the writing of 3-voice fugues, with additional work with more recent innovations. **Prerequisite(s):** MUS 3823 or permission of instructor.

**MUS 3831: Jazz Improvisation I (2 credits)**

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 3832: Jazz Improvisation II (2 credits)**

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: Jazz Arranging I (2 credits)**

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 3834: Jazz Arranging II (2 credits)**

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 3841: Free Improvisation (1 credit)**

Free Improvisation is designed for individuals who want to develop their skills in spontaneous creative expression. The course will focus on building competency and confidence in solo and collective improvisation. Students will be led through a sequence specifically created to ease fears about improvisation and increase connectivity, creativity, and individual voice. Classes will be focused on practical experience as well as readings and activities to enhance artistic intuition. The semester will culminate in a performance of improvisation. This course is open to all UNCSA students who are willing to experiment in the art of free improvisation through the creation of sound, regardless of the art school in which they are enrolled for their major concentration.

**MUS 3880: Introduction to Conducting (2 credits)**

This introductory course provides students with a set of basic conducting skills applicable to both instrumental and choral conducting. Emphasis is placed on developing clear aural expectations, followed by training the body in principled movement to convey those expectations to other performers. Concepts are explored and exercises are provided that lead to intentional and efficient movement, clear and complete gestures, and a growing ability to utilize both verbal and non-verbal communication skills. **Prerequisites:** MUS 2614 and MUS 2624, or permission of the instructor.

**MUS 3881: Instrumental Conducting I (2 credits)**

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):** MUS 2711 and MUS 2712 or permission of instructor.

**MUS 3882: Instrumental Conducting II (2 credits)**

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):** MUS 3881 or permission of instructor.

**MUS 3883: Choral Conducting I (2 credits)**

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):** MUS 2711 and MUS 2712 or permission of instructor.

**MUS 3884: Choral Conducting II (2 credits)**

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):** MUS 3883 or permission of instructor.

**MUS 4080: Graduation Recital (0 credit)**

Performance project by the student with permission from the area of concentration. It may include specific requirements as dictated by the concentration teacher. Graded Pass/Fail

**MUS 4082: Composition Recital & Thesis Presentation (1 credit)**

Produce a public performance of original music reflecting undergraduate compositional accomplishments. Present a lecture to the Composition Department about music composed during the student's undergraduate years. Graded Pass/Fail.

**MUS 4121: Performance Project in Multiple Woodwinds (1 credit)**

The student cultivates a performance project that focuses on the use of the multiple woodwind instruments chosen to be studied through this minor. Performance projects can include, but are not limited to: • a performance in a musical that utilizes the instruments studied during the minor (on campus or in the surrounding musical theatre community); • a solo recital comprised of music that uses the instruments studied during the minor; or • a chamber performance that involves the instruments studied within the minor. This performance project includes a significant presence of the minor instruments, but it can also include the major instrument, depending upon the repertoire of the project. As a facet of the project, the repertoire selected should demonstrate the student's ability to quickly switch between the necessary instruments for the performance. **Prerequisite(s):** At least 3 credits of MUS 202X: Minor Applied Study in each of the chosen minor instruments; at least 1 credit of ensemble in each of the chosen minor instruments; MUS 3121: Seminar in Multiple Woodwinds.

**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 5100: Ensemble Placeholder (1 credit)**

**MUS 5110: Orchestra (1 credit)**

Preparation and public performance of representative works from the symphonic literature, including opera and dance. Performance 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:** 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 Ensemble 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 5152: Large Ensembles for Applied Minor: Flute (1 credit)**

Preparation and public performance, as part of a minor applied course of study, of representative works by any of the School of Music large ensembles. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the minor applied flute teacher.

**MUS 5153: Large Ensembles for Applied Minor: Oboe (1 credit)**

Preparation and public performance, as part of a minor applied course of study, of representative works by any of the School of Music large ensembles. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the minor applied oboe teacher.

**MUS 5154: Large Ensembles for Applied Minor: Clarinet (1 credit)**

Preparation and public performance, as part of a minor applied course of study, of representative works by any of the School of Music large ensembles. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the minor applied clarinet teacher.

**MUS 5155: Large Ensembles for Applied Minor: Bassoon (1 credit)**

Preparation and public performance, as part of a minor applied course of study, of representative works by any of the School of Music large ensembles. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the minor applied bassoon teacher.

**MUS 5156: Large Ensembles for Applied Minor: Saxophone (1 credit)**

Preparation and public performance, as part of a minor applied course of study, of representative works by any of the School of Music large ensembles. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the minor applied saxophone 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, 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 5182: Chamber Ensemble for Applied Minor: Flute (1 credit)**

Preparation and public performance, as part of a minor applied course of study, of an uncondacted small ensemble, as assigned by the minor applied flute teacher. **Prerequisite(s):** Audition/assignment with approval of the minor applied flute teacher.

**MUS 5183: Chamber Ensemble for Applied Minor: Oboe (1 credit)**

Preparation and public performance, as part of a minor applied course of study, of an uncondacted small ensemble, as assigned by the minor applied oboe teacher. **Prerequisite(s):** Audition/assignment with approval of the minor applied oboe teacher.

**MUS 5184: Chamber Ensemble for Applied Minor: Clarinet (1 credit)**

Preparation and public performance, as part of a minor applied course of study, of an uncondacted small ensemble, as assigned by the minor applied clarinet teacher. **Prerequisite(s):** Audition/assignment with approval of the minor applied clarinet teacher.

**MUS 5185: Chamber Ensemble for Applied Minor: Bassoon (1 credit)**

Preparation and public performance, as part of a minor applied course of study, of an uncondacted small ensemble, as assigned by the minor applied bassoon teacher. **Prerequisite(s):** Audition/assignment with approval of the minor applied bassoon teacher.

**MUS 5186: Chamber Ensemble for Applied Minor: Saxophone (1 credit)**

Preparation and public performance, as part of a minor applied course of study, of an uncondacted small ensemble, as assigned by the minor applied saxophone teacher. **Prerequisite(s):** Audition/assignment with approval of the minor applied saxophone 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:** 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 for those for whom the course is not required:** permission of the 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: Electronic and Computer Music (2 credits)**

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:** Permission of instructor.

**MUS 5372: Electronic and Computer Music II (2 credits)**

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.

# 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 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](#).

## Undergraduate Policy on Student Probation and Continuation

Because UNCSA is an arts conservatory, a student's continuation is contingent on both academic performance and continuous 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:

	C1	C2	C3	C4
<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>	2.7	2.7	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 Arts School Dean or designated representative outlining the area(s) of concern and a list of what skills, tasks, and/or objectives they must accomplish 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 dismiss the student from UNCOSA.

### **Dismissal**

Because each of the Art Schools within UNCOSA 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 be dismissed from their program.

The Art School Dean or designated representative will notify the student of non-continuation as soon as is practicable.

### **Dismissal Appeal**

Under the following conditions, students at UNCOSA have the right to appeal the dismissal from 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.

### **Dismissal Appeal Procedures**

1. Notice of dismissal 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 ten (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 ten (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 ten (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 does 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 that might result in such a hearing are:

1. Repeated failure to comply with arts school and/or academic attendance policies and/or to complete assignments as assigned; or
2. Any other behaviors which indicate that the student is engaging in activities that prevent the student from being productive in the art or academic work.

The administrator initiating the committee meeting shall chair the hearing of the administrative committee. The committee members shall be: (1) the dean of the school in which the student is currently enrolled; (2) the 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 their 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 their social rules record. If the committee decides that the allegations against the student are unwarranted, that information 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 UNCSCA or determining that the student will be dismissed from UNCSCA 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 UNCSCA 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 ten (10) calendar days of receiving the information.
3. The student may file a written appeal of the instructor's decision (no more than ten (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 thirty (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 UNCSCA 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 UNCSCA 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 UNCSCA to amend a record that they believe is inaccurate, misleading, or otherwise in violation of the student's privacy rights. They should write the UNCSCA official responsible for the record, clearly identify the part of the record they want to be amended, and specify why it is inaccurate, misleading, or otherwise in violation of the student's privacy rights.

If UNCSCA decides not to amend the records as requested by the student, UNCSCA will notify the student of the decision and advise the student of their 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 the 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 UNCSCA in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personal and health staff); outside contractors or volunteers if UNCSCA would otherwise hire someone to perform that individual's job, UNCSCA directly controls that individual's use of education records, and UNCSCA 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 their tasks. A school official has a legitimate educational interest if the official needs to review an education record to fulfill their professional responsibility.

Upon request, UNCSCA discloses education records without consent to officials of another school 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 UNCSCA 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 UNCOSA'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 the 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 68.3 percent of the first-time, full-time freshmen who entered the University of North Carolina School of the Arts in Fall 2015 have received a baccalaureate degree from this institution as of Spring 2019, and 70.3% as of Spring 2021. 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 UNCOSA students are growing in popularity, and our chances to showcase student works have increased significantly in recent years. UNCOSA trains performing artists in the disciplines of Design and Production, Dance, Drama, Music, and Filmmaking, and the University likes to be able to promote our students and their talents, as well as our school, on 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 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 UNCOSA 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. Should you happen upon an opportunity to exploit your work that requires UNCOSA to relinquish its non-exclusive license in your work, we will freely do such.

In that vein, you are required to abide by UNCOSA's Intellectual Property Policy and sign a "Non-Exclusive Licensing Agreement for UNCOSA Student Works" as a condition of your enrollment at UNCOSA. By requiring you to sign this Agreement as a condition of your enrollment, UNCOSA 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 UNCOSA Student Works**

The University of North Carolina School of the Arts ("UNCOSA") and ("Student") agree to the following terms concerning rights in works created or performed by the Student in connection with their enrollment and study at UNCOSA.

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 UNCOSA production or performance, Student agrees to permit UNCOSA 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 their 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 publicly, and, in the case of sound recordings perform publicly 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

### Determining In-State Residency

The specific standards for determining resident status for tuition purposes are set forth in the North Carolina General Statute section 116-143.1 (the "Statute"). Since the benefit of in-state tuition is generally provided only to legal residents of North Carolina, understanding the legal principles of domicile is fundamental to a correct interpretation and application of North Carolina laws that regulate tuition classification decisions. The "North Carolina State Residence Classification Manual" provides detailed information with regard to residency for tuition purposes.

The Residency Determination Service (RDS) is the entity responsible for all classifications of residency in North Carolina.

Students wishing to request a residency classification must submit an application using the Residency Determination Service (RDS).

- To begin the process, visit [www.NCresidency.org](http://www.NCresidency.org)
- All student inquiries about initial determinations, reconsiderations or appeals, should be directed to RDS, the sole authority for North Carolina residency determinations.

### **Additional Information**

Contact RDS by telephone or email:

- Phone: 844-319-3640
- Email: [rdsinfo@ncresidency.org](mailto:rdsinfo@ncresidency.org)

## **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 UNC-SA 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. 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. A. 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<sup>1</sup> 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. 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. 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 UNCOSA 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 UNCSCA 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. UNCSCA 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**

1. 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 UNCSCA shall comply with the applicable Student Code of Conduct.
2. In applying regulations in the area of student discipline, UNCSCA 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.
3. The following statements shall be included in any UNCSCA 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.
4. The following provisions addressing specific student conduct that could lead to disciplinary action shall be included in any UNCSCA 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 UNCSCA'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 identity, 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 accomplishments and. The Conduct Policy Committee will review the Code, rules, regulations, and sanction provisions and approve any accomplishments and. 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 accomplishments and.

## Student Grievance and Complaints

UNCSA provides several means by 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: <https://www.uncsa.edu/mysa/current-students/student-grievance-complaints.aspx>

# Arts Entrepreneurship Minor

## Program Description

The goal of the Minor in Arts Entrepreneurship at UNCSA is to provide students with additional tools that will aid in their discovery, or creation, of entrepreneurially-based opportunities related to their art.

## Program Requirements

1. Total credit hours required: 15 credit hours (at least 6 beyond the General Education 30-credit core)
2. Courses accepted to fulfill the 15-credit hour requirement:
  1. **Required: ARM 1000 – Introduction to Arts Management (3 credits)**  
AND
  2. Three courses from the following list:  
ARM 2000 – The Artist Entrepreneur (3 credits)  
ARM 2020 – Negotiation (3 credits)  
ARM 2050 – Personal Finance for the Artist (3 credits)  
  
Other ARM courses counting toward this requirement may be implemented and added to this list, based on instructor availability, scheduling, and other considerations.  
Additional courses within in the Art schools that fulfill the intention of the Minor may be accepted in partial fulfillment of this requirement, upon preapproval of the Minor Coordinator. (maximum of 6 credits allowed)  
AND
3. One course from the following list (maximum of three credits allowed for minor):  
MAT 1100 – College Algebra (3 credits)  
MAT 1200 – Foundations of Finance (3 credits)  
MAT 1300 – Statistical Reasoning (3 credits)  
MAT 1500 – Applied Mathematics (3 credits)  
MAT 2300 – Calculus (3 credits)  
OR  
An approved AP course (or equivalent) in college-level mathematics may be accepted to fulfill this requirement, with approval of the Minor Coordinator.
4. Up to three credits earned through the UNC Online program may be accepted for items b) or c), above, upon preapproval of the Minor Coordinator.
5. Requests for consideration of transfer credits from other institutions that meet the spirit of the program's goals may be considered as counting toward fulfillment of the Minor's requirements, with the approval of the Dean and Minor Coordinator. (maximum of 3 credits allowed)

# Creative Writing Minor

## The Creative Writing Minor

The Creative Writing Minor offered within the Division of Liberal Arts provides opportunity for students in all arts areas to engage with an additional focus of creative study while at UNCSA. The minor supports students who wish to

explore innovative ideas and tell their stories through rigorous practice and engagement with the medium of creative writing, including working in fiction and non-fiction, storytelling, poetry, memoir, playwriting, narrative genres, personal essays, and other writing forms.

**Courses and Credit Hours Required for the Creative Writing Minor:**

**The Division of Liberal Arts minor in Creative Writing requires 15 approved credit hours at the 2000 level or above.**

*Students must take a minimum of 12 credit hours within Division of Liberal Arts at the 2000 level or above:*

9 credit hours in DLA Writing [WRI] Courses: courses designated as WRI in the bulletin.

3 credit hours in DLA Literature [LIT] Courses: courses designated as LIT in the bulletin.

*The additional 3 credit hours required for the Creative Writing Minor must come from one of the following options:*

3 credit hours in DLA Writing [WRI] **or** DLA Literature [LIT] at the 2000 level or above.

Or

3 credit hours of approved Arts Course(s) at the 2000 level or above.

Or

3 credit hours of approved course Transfer Credits at the 2000 level or above.

**For more information regarding the Creative Writing Minor, please contact**

**the Program Coordinator, Elizabeth Klaimon : [klaimone@uncsa.edu](mailto:klaimone@uncsa.edu)**

## **German Studies Minor**

### **Program Description**

The UNCSA German Studies Minor provides interested undergraduates the opportunity alongside their arts training to deepen their familiarity and proficiency with German language and culture, both generally and as it relates to their specific arts area. This strategic focus alongside students' arts training will help them take better advantage of the attractive work and study opportunities in the German-speaking world, and will enrich their study and practice of their art.

## Program Requirements

The minor consists of a total of 15 credits beyond the 1<sup>st</sup>-year (1000-level) German language and culture sequence, including at least 6 credits beyond the 30-credit General Education Core, to be selected from courses at the 2000 and 3000 levels as follows:

### 1. Required (9 credits):

GER 2101: Intermediate German Language and Culture I (3 credits)

GER 2102: Intermediate German Language and Culture II (3 credits)

GER 3198: Topics in German Language (3 credits)

(GER 3198 may be repeated once with preapproval of the minor coordinator for an additional 3 credits toward the fulfillment of section B below)

### 2. Required (6 credits):

Courses from within the Division of Liberal Arts and the Arts Schools totaling a minimum of 6 credits. Courses may be selected from among the following list. "Topics" courses must be preapproved by the minor coordinator and may be repeated, again upon preapproval of the minor coordinator.\*

GER 3198: Topics in German Language (3 credits)

(GER 3198 may be repeated once here for 3 credits, in addition to the 3-credit requirement in part A above, upon preapproval of the minor coordinator)

HUM 2198: Advanced Topics in Humanities (3 credits)

HUM 3098: Advanced Topics in Humanities (3 credits)

LIT 2950: Epic Theatre (3 credits)

LIT 2398: Topics in Literature - Literature in Translation (3 credits)

LIT 2498: Topics in Literature - Comparative Literature (3 credits)

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

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

LIT 2998: Topics in Dramatic Literature (3 credits)

MUS 3611: Symphonies of Johannes Brahms (2 credits)

MUS 3613: The Lied Tradition (2 credits)

MUS 3616: Fugues of J.S. Bach's Well-Tempered Clavier (2 credits)

MUS 3712: Beethoven's Symphonies (2 credits)

MUS 3714: Mozart's Operas (2 credits)

MUS 3798" Special Topics in Music History/Literature (2 credits)

PHI 2198: Advanced Topics in Philosophy (3 credits)

PHI 3200: Masterworks of Philosophy (3 credits)

(PHI 3200 may also be repeated upon preapproval of the minor coordinator)

\* Other DLA and Art School courses not on the above list that meet the intent of the minor and are preapproved by the minor coordinator may also be used to fulfill this 6-credit portion of the minimum 15-credit requirement. Upon preapproval of the minor coordinator, up to three credits earned through the UNC Online program may be accepted as partial fulfillment of the minimum 15-credit requirement. With the approval of the Dean of Liberal Arts, up to 3 transfer credits from other institutions for courses that meet the spirit of the program's goals may also be accepted as partial fulfillment of the minimum 15-credit requirement.



# Undergraduate Minors

## General Statement

Academic units at UNCSA may, at their discretion, offer formal academic minors. UNCSA does not require that an academic unit offer a minor or that its students take a minor. Minors will be described in the bulletin and identified on the student's transcript in the same manner that majors are identified. Minors must be approved by the UNCSA Educational Policies Committee and the Provost.

## Rationale

A minor formally recognizes strategic work in an area of study and thus encourages students to pursue a secondary field. The opportunity to earn a formal minor or minors may encourage students to organize what has been elective work into more coherent focus areas; the posting of those minors to students' transcripts will better communicate focus areas of the student's academic career. Such program options should prove appealing to both students and Arts schools. A formal academic minor could enhance the attractiveness of graduates on the job market, help in student recruitment and retention, and provide another measure of productivity for academic units in addition to the number of majors.

## Requirements

- Minors consist of a minimum of 15 credits and represent a focused specialization.
- At least 9 credit hours of the minor must be taken at UNCSA.
- Minors include a progression of courses that, upon completion, represent significant study, immersion, and intellectual knowledge of a subject area.
- Course work completed under the guidelines of a minor may be used to fulfill other degree requirements, as appropriate.
- At least 6 credit hours of the minor must be taken beyond the General Education 30-credit core.
- Undergraduate students may declare intention for a minor at the beginning of their second year of study, or later.
- Students must demonstrate a cumulative GPA of at least 3.0 in order to be accepted into a minor.
- Students placed on probation will be suspended from progress toward a minor until official removal from probation status.
- Declaration of a minor does not allow a student to bypass specified prerequisites.
- Approval must be given by a student's Associate/Assistant Dean of the Art school, and the Dean/Assistant Dean of the Division of Liberal Arts (for minors focused in DLA) in order to declare intention for a minor program.
- Students must earn a C or better in all 15 credits within their declared minor in order to receive credit for the minor course of study and indication of the earned minor on their official transcript.
- Students currently on probation may not declare their intent for a minor course of study.

## FAQ

1. When can a student “declare” their intention to apply for the Minor?  
*A student can go through the process of declaring a Minor at the beginning of their 2nd year of undergraduate study, or later.*
2. Are there any minimum GPA requirements for acceptance into the Minor?  
*Yes. A minimum 3.0 or higher GPA (cumulative) is required for acceptance into the Minor*
3. Can a student continue to work to complete a Minor after all requirements for the major have been met and the student is eligible for graduation?  
*No, Minor coursework cannot be extended beyond the conferring of a student’s major degree*
4. What is the threshold for an earned grade in order for a course to count toward the minor?  
*A minimum course grade of C is necessary in order for a course to count toward the 15-credit Minor requirement*
5. What is the role of the Arts Advisor?  
*A student must be in good standing in their primary arts discipline/school, and approval must be obtained by the Dean/Associate Dean/Assistant Dean of the Arts school and the Dean/Assistant Dean of the Division of Liberal Arts, in order to declare intention for the Minor program. The Arts Advisor will be consulted by the Dean/Associate Dean/Assistant Dean of the Arts school in making a determination about student eligibility.*
6. Can a student declare the Minor without having completed any courses in the arts management/entrepreneurship area?  
*Yes. There are no prerequisites in order to declare intention for the Minor program.*
7. How will UNCSA document a student’s acceptance, participation, and completion in the Minor program?  
*Two documents will be generated for each student accepted into the Arts Entrepreneurship Minor program:*
  1. *A written plan of study that documents the courses the student proposes to take in order to fulfill the requirements of the Minor, including the specific courses and proposed academic terms, so that a clear roadmap to completion can be documented;*
  2. *A formal Memorandum of Understanding (MOU) will be generated for each student, which will serve as a non-binding agreement demonstrating the school’s commitment to the student upon successful completion of the program’s requirements.*

*Once an agreement has been made between the program advisor and the student, this documentation will then be submitted to the Office of the Registrar, in addition to being archived in the Minor Coordinator’s records. Progress toward the minor will be tracked using DegreeWorks, in addition to documentation by the Minor Coordinator.*

## View Minors

[ARTS ENTREPRENEURSHIP](#) [GERMAN Studies](#)  
[Creative Writing](#) [Multiple Woodwinds](#)