

**GRADUATE  
BULLETIN 2023-2024**



# Graduate Bulletin

Graduate education for careers in the arts. One of the 17 constituent institutions of the University of North Carolina

## Accreditation

Accredited by the Commission on Colleges of the Southern Association of Colleges and Schools to award the Master of Fine Arts in Design and Production, the Master of Fine Arts in Film Music Composition, and the Master of Music.

The Southern Association of Colleges and Schools  
1866 Southern Lane  
Decatur, GA 30022-4097  
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This bulletin is published annually and provides the basic information you will need to know about the University of North Carolina School of the Arts. It includes admission standards and requirements, tuition and other costs, sources of financial aid, the rules and regulations that govern student life, and the School's matriculation requirements. It is your responsibility to know this information and to follow the rules and regulations as they are published in this bulletin. The School reserves the right to make changes in tuition, curriculum, rules and regulations and in other areas as deemed necessary.

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

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

Dr. Vittorio Giannini, a Juilliard composer, served as the founding president of the North Carolina School of the Arts. Giannini's vision of arts education shaped the School at its beginning and continues to make the School unique among its peers. During its formative years, the School also was guided by people of vision, particularly its Board of Trustees, which was chaired by Dr. James H. Semans and included Smith Bagley, Hugh Cannon, Wallace Carroll, James McClure Clarke and R. Philip Hanes, among others. Robert Ward, Pulitzer Prize-winning composer and former member of the faculty of Juilliard, succeeded Dr. Giannini as the second president after Giannini's untimely death in November 1966. Ward led the School through its first decade, when policies and programs were still being developed. During his tenure, the School more than doubled its faculty and enrollment; established a School of Design & Production, separate from the School of Drama; and created a high school Visual Arts Program. Ward also presided over the incorporation of the School into the University of North Carolina in the early 1970s, when 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'Etudes 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 "UNCSCA 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 UNCSA in decades, Powering Creativity: The Campaign for UNCSA, leading the school across the finish line to raise more than \$75 million, surpassing the original goal by \$10 million.

Cole led UNCSA through a worldwide pandemic, ensuring that UNCSA 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 UNCSA 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 UNCSA, 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 [uncsa.edu](http://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 UNCSA graduate division is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools to award the Master of Fine Arts and Master of Music degrees, a Graduate Arts Certificate and a Professional Artist Certificate. UNCSA is one of the 17 constituent campuses of the University of North Carolina.

The School of Design and Production and the School of Filmmaking offer a Master of Fine Arts degree, and the School of Music offers a Master of Music degree, a Graduate Arts Certificate, and a Professional Artist Certificate. Applicants must audition and/or interview or, where appropriate, present a portfolio of visual arts/design works for admission consideration. Applicants for the graduate division of the School of Design and Production or the School of Filmmaking must show completion of an undergraduate degree from a regionally accredited conservatory, college or university. Applicants to the Graduate Artist Certificate program must show completion of a Bachelor of Music or Bachelor of Arts in Music from a regionally accredited conservatory, college or university (or the equivalent if the institution is located outside of the United States). Applicants to the Professional Artist Certificate program must show completion of a Master of Music or Master of Arts from a regionally accredited conservatory, college or university (or the equivalent if the institution is located outside of the United States).

## Degrees

The Master of Fine Arts program in Design and Production is a three-year graduate program offering specialization in animatronics, costume design, costume technology, production and project management, scenic art, scene design, sound design, stage automation, stage properties, technical direction, or wig and makeup design. For specific course information, please refer to the Design and Production graduate section of this Bulletin.

The Master of Fine Arts program in Filmmaking is a two-year graduate program with concentrations in creative producing, film music composition or screenwriting.

The Master of Music program is a two-year graduate program offering specialization in music performance in bassoon, cello, clarinet, collaborative piano, composition, double bass, flute, euphonium, guitar, horn, oboe, organ, percussion, piano, saxophone, trombone, orchestral conducting, organ, trumpet, tuba, viola, violin, and voice.

The one-year Graduate Arts Certificate provides a student who has earned a BM or BA in Music in either performance or composition the opportunity to work on the graduate level with our UNCSA Music faculty. It is available in the following concentrations: brass (trumpet, horn, trombone, tuba, euphonium), collaborative piano, composition, guitar, harp, organ, percussion, piano, strings (violin, viola, violoncello, double bass), voice, and woodwinds (flute, oboe, clarinet, bassoon, saxophone).

The Professional Artist Certificate and the Fletcher Institute Professional Artist Certificate programs offers specialization in brass, collaborative piano, composition, conducting, guitar, organ, percussion, piano, strings, voice, and woodwinds.

## 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 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 TOEFL iBT or TOEFL iBT Home Edition test score with a minimum score of 79, an IELTS Academic test score with a minimum of 6.5 or Duolingo English Test with a minimum score of 100.
- 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.
- 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.
- All international applicants must obtain a visa prior to enrollment.
- International applicants are not eligible for state or federal financial aid.
- A special health insurance policy is required of every international student except applicants from Canada. This policy is obtained through the University of North Carolina School of the Arts and the premium will be billed on the student's tuition bill. The coverage is required even if the student carries health insurance in his or her home country.

## Application and Admission Procedures

Guidelines for applying to the graduate program vary. Applicants should follow the guidelines provided with the application. Applicants must submit the following:

- A completed application signed by the applicant, along with the nonrefundable application fee.
- Two letters of recommendation, preferably one from an arts instructor and one from an academic instructor.
- Official transcript(s) or previous college work. The documents must bear the school seal or signature of a school official.
- A resume
- 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 graduate program 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*

## Registration

Registration takes place online through E-Z Arts at designated times during the year. All graduate students must register at the appointed time and show evidence of payment of tuition and fees prior to attending classes. Students will not be granted entry to classes without having completed registration. New students will receive instructions regarding registration, orientation and placement testing during the summer before their arrival at the School.

## 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.

## Class Designation

A student's classification is officially determined on the basis of progress in the major arts area. Level designations are, therefore, based upon a combination of the number of arts course requirements which have been met and the level of artistic proficiency that has been achieved. Designations are G1 for first-year graduate, G2 for second-year graduate, G3 for third-year graduate. The artist certificates are classified at P1.

## Credit Definitions

Graduate credit is awarded in semester hours.

## Course Numbering

UNCSA has changed to a 4-digit numbering system. 3-digit courses that continue to be offered have been renumbered with a 4-digit number. A chart showing the 4-digit equivalents is available in the Office of The Registrar. 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 coursework

## Course Requirements

It is the responsibility of the student to know the requirements for his or her particular program. Individual program requirements are outlined in the appropriate sections of this Bulletin.

## 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.

## **Residency Requirements**

Graduate residency requirements are determined by the individual Art Schools. Please confer with the Art School Dean and handbook for additional information. All graduate students must carry at least nine credit hours per semester to be classified as a full-time student.

## **Transfer Students**

Graduate 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.

## **Part-time Degree Students**

Under certain circumstances, a matriculated graduate student may enroll as a part-time student for a given semester. This status is only granted by special permission of the appropriate dean, at his or her discretion. Part-time graduate students may carry fewer than nine credits and are charged by the credit, according to the schedule of fees for special and part-time students. Students who have been granted part-time status must submit the appropriate form to the Office of the Registrar.

## **Course Audit**

A regularly registered student may, with the consent of the appropriate dean and the instructor, audit one or more courses outside the major area in addition to his or her regular program. Attendance must be regular. Students may not audit a class without being registered by the appropriate Arts School. No credit is given. Students will be charged the prevailing per-credit tuition amount.

## **Course Planning and Program Advising**

Each student is assigned an advisor when they enter the School. The advising system varies from one arts school to another. In some schools the dean or assistant dean acts as the student advisor; in others, members of the faculty are assigned as advisors.

Students meet with their advisors during designated weeks at the midpoint of each semester to plan their programs for the following semester. The courses each student selects must be approved by the advisor.

## **Add/Drop and Course Withdrawal**

Students may add or drop courses during the first week of classes. Changes during this week do not appear on the student's permanent record. Students who have cleared all holds and wish to add or drop courses during this period shall do so via the EZ Arts web portal. Beginning with the second week of classes, students must officially "withdraw" from a course. Unlike dropped courses, withdrawn courses remain on the student's class schedule and will appear on the transcript with a letter grade of "W." Students are advised to withdraw from courses when successful completion appears impossible. Although "W" grades do not impact a student's GPA, they do count in attempted hours.

Students have through the seventh week of classes to withdraw from courses by using the Course Withdrawal form, available via the Office of the Registrar web site. Course withdrawal without processing the appropriate form will result in an automatic grade of "F" for the course.



## Attendance

Students are expected to attend all their class meetings, rehearsals and performances, and to arrive on time, prepared to participate fully. Attendance regulations for each program and for individual courses within the program are communicated to students and kept on file in the appropriate school or dean's office. Students who violate the attendance regulations will be referred to the appropriate dean or director, who will counsel or discipline the students. Students who miss class frequently must be prepared to receive a low or failing grade or be advised to withdraw from that course.

## Early Departure from School

While early departure before the end of the semester is discouraged, UNCOSA recognizes that, from time to time, extenuating circumstances will necessitate approval of such early departure. Students seeking permission to leave school early should meet with 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 should discuss early departure with the Financial Aid Office.

For approval of early departure from graduate classes, an Early Departure Form must be signed by the appropriate instructor, and advisor (if appropriate), and returned to the relevant Dean no less than three weeks prior to the end of the semester. Copies of the approved Early Departure Form must be submitted to the Office of the Registrar as it impacts the enrollment reporting of the student.

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

## Withdrawal from School

Students who wish to withdraw from UNCOSA during a semester must begin the process with the case manager in Student Affairs by submitting the appropriate form, which is available via the Office of the Registrar web site. Students who withdraw from school during a given semester receive no credit for courses taken during that semester, and may not carry a grade of incomplete in any course for which they have not completed. Students who leave school without officially withdrawing will receive grades of "F" for all courses for which they are registered and will forfeit eligibility for refund of tuition or fees. Students who have terminated their enrollment for any reason must apply for readmission before registering for another semester.

## Reenrollment

Former students who reenroll at UNCOSA 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.

## Delayed Graduation

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

## Leave of Absence

A leave of absence may be granted for a specific period of time for a valid educational purpose. Permission for such a leave must be sought by processing the appropriate form, available in the Office of the Registrar. Such permission may be granted by the appropriate arts dean, with the understanding that no credit can be given for studies or projects undertaken by the student while not officially enrolled in school. No tuition is paid for a semester during which a leave of absence has been granted and no application fee for readmission is required if the student reenrolls for the semester immediately following the leave period.

## Grading System

UNCSA's grading scale is based on a 4.0 scale. The highest grade awarded for coursework 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 new 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

## Probation and Continuance

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

## 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. Requests should be sent directly to the Office of the Registrar. Information can be found on the Office of the Registrar web site.

Official transcripts bear the signature of the registrar and the School seal and are normally sent directly to other institutions or agencies in sealed envelopes. Unofficial transcripts may be downloaded from the E-Z Arts Web Services.

Transcripts will not be released for students who have an outstanding financial obligation to the School or for students who have been declared in default of institutional, state or federal loans or who have failed to complete the federally required exit interview for National Direct Student/Perkins Loan borrowers. The charge for transcripts is \$7 each. Official transcripts can be ordered at [www.getmytranscript.com](http://www.getmytranscript.com).

## **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.

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). (please see full policy in the institutional policies section of the Bulletin).

## **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 UNCSA for requesting a substitution is as follows:

- Student must have a diagnosed disability that would prohibit his/her ability to learn the subject matter in question. Only those students who are registered with a disability may make a request for a course substitution.
- The student writes a letter to the 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.
- The 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.
- The 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 Fax (336) 726-6964

<https://www.uncsa.edu/mya/current-students/academics/learning-resources/>

Email: [learningresources@uncsa.edu](mailto:learningresources@uncsa.edu)

# Office of Student Financial Aid

*Jane Caropreso Kamiab, Director*

The mission of the Office of Student Financial Aid is to serve prospective students and currently-enrolled students by providing information, assistance and guidance on ways to plan for and meet the costs of education at the University of North Carolina School of the Arts. The office administers a full range of federal, state, university, and private aid programs.

Financial aid is provided to supplement the amount the student can contribute toward the costs of the student's education. The federal government and UNCSA believe the primary responsibility for paying for education rests with the student, who is expected to meet as much of the cost as possible.

## Instructions for Applying for Financial Aid

Graduate students wishing to be considered for student loans should complete and submit the Free Application for Federal Student Aid (FAFSA) each year.

## Types of Financial Aid

### Loans (Self Help)

The financial aid program at UNCSA offers Federal Direct Unsubsidized Loans for graduate students. The Federal Direct Loan Program provides loans directly from the U.S. Department of Education to college students. Students may qualify with at least half-time enrollment. Federal Direct Unsubsidized student loans and Federal Direct PLUS Loans for Graduate Students are available regardless of need. Grace periods and interest rates will be provided at the time the student receives his or her award notification.

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. Interest is currently fixed at 7.05%, for loans disbursed between July 1, 2023, and June 30, 2024. The maximum annual loan limit for Unsubsidized loans is \$20,500.

The Federal Direct PLUS Loan is available to provide additional funds for educational expenses for graduate students, currently at a fixed 8.05% interest rate, for loans disbursed between July 1, 2023, and June 30, 2024. A graduate student 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 UNCSA are also required to complete Exit Counseling before leaving campus at the time of graduation or withdrawal from the institution. Any student who fails to complete Exit Counseling can expect to have a "hold" placed on their academic record, pending completion of this federal requirement.

### Scholarships (Gift Aid)

Graduate students may be awarded scholarships by their arts dean, based on talent determined at the time of audition, interview, or evaluations. Students who want to apply for talent-based 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 award by the Office of Student Financial Aid.

### **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 was awarded up to the amount of the Cost of Attendance Budget, it is possible that a reduction in previously-awarded aid may be necessary.

### **Other Resources**

- **Department of Veterans Affairs**

A student who is a veteran or a dependent of a 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 or "Professional Artist Certificate" during the regular academic year. (Special students and Graduate Artist Certificate students are not eligible for Federal Direct Loans.)

In general, students enrolled in courses that do not count toward the specific program to which they have been admitted cannot use enrollment in those courses toward their enrollment status for financial aid purposes. (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. This enrollment status will also be used to determine eligibility for awards including student loans 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.

It is important that students understand that all 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.

## **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 circumstances and availability of funds. To be eligible for ongoing assistance, a student must be maintaining satisfactory academic progress at UNCSA. 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 UNCSA’s Minimum Grade Point Average (GPA) Requirements consistent with the academic standard for graduation in the program in which they are enrolled. The achievement of acceptable GPAs will be monitored and administered by the arts schools, in conjunction with the University Registrar. GPAs include all course work at UNCSA.

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

### Quantitative

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

#### Completion Ratio

Students must achieve and maintain a cumulative Completion Ratio of at least 67% to remain eligible for financial aid. The Completion Ratio will be calculated by dividing the cumulative number of total credit hours successfully completed by the cumulative number of total credit hours attempted. Credit hours successfully completed at UNCSA are for all courses in which a student receives a non-failing letter grade (A – D), S (Satisfactory), or P (Passing). Credit hours attempted at UNCSA include credit hours for all courses in which a student was enrolled on the tenth day of class each semester (or the second day of class each summer session). Credit hours from other institution(s) accepted toward a student’s program at UNCSA are added to both attempted and completed hours.

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

#### Maximum Timeframe

Students must complete their program within the maximum timeframe of 150% of the credit hours required to complete the program.

A complete copy of the “UNCSA 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.

## 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 Graduate Student Bulletin* and the *College Student Handbook*;
- Request any information you feel is necessary; 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 financial circumstances change significantly (Students 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 Federal Direct Loans (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 Direct Loan (Unsubsidized and PLUS), 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.

# 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 \$1 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 and Returning Students**

All 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 deposit 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.

Returning students are required to pay the \$300 advance housing deposit during the spring semester in order to reserve a residence hall space for the following fall semester. This advance deposit shall be applied against the student's fall housing fee. Procedures for refunds are the same as for the advance tuition deposit.

# School of Design & Production

*Michael Kelley, Dean*

## I. Overview of School

In recognition of the primary importance of designers, craftsmen, and managers as full collaborators in the performing arts, the School of Design and Production offers a unique and comprehensive program of instruction and practice in eleven different concentrations at the master's degree level in theatrical and entertainment design, production, management, and specialized crafts.

At UNCSA, students design and execute the sets, properties, costumes, lighting, wigs, makeup, and sound. Our students manage all production aspects for more than twenty productions and events each year. The School of Design and Production partners with the Schools of Dance, Drama, Filmmaking, and Music in mounting productions and projects, including operas, musicals, plays, films, ballets and contemporary dance performances.

The Master of Fine Arts (MFA) is a terminal degree professional training program consisting of three years of advanced study. The total credits vary by concentration, and can be viewed in the individual curriculum models. This program is open to college graduates holding an undergraduate degree who wish to specialize in one of four design concentrations, or one of seven production concentrations. Studio, coursework and production assignments escalate in scale and complexity to prepare students to take full responsibility for productions as professional designers, managers and technicians.

### Design and Production Concentrations

Classes are small and the resident faculty members are both working professionals and full-time participants in the training program. The faculty regularly gives guidance and evaluation to each student throughout the three-year program.

#### **Design Concentrations:**

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

#### **Production Concentrations:**

- Animatronics
- Costume Technology
- Production and Project Management
- Scenic Art
- Stage Automation
- Stage Properties
- Technical Direction

## II. Specific Admissions and Transfer Requirements

The Master of Fine Arts (MFA) program in Design and Production is a three-year graduate program offering specialization in animatronics, costume design, costume technology, scene design, scenic art, sound design, stage properties, stage automation, technical direction, wig and makeup design, and production and project management.

Admission to the MFA Programs in the School of Design and Production is by application, interview, and portfolio assessment. Candidates must have completed an undergraduate degree from an accredited college or university (or the equivalent if the institution is located outside the United States). To apply, candidates must submit the following:

- a completed application form and application fee,
- two letters of recommendation,
- an official transcript with a seal or registrar's signature from each college attended (copies are unacceptable and international students must submit a certified English translation for each transcript),
- a résumé detailing the applicant's artistic experience and educational objectives, and
- a TOEFL test (if the candidate is an international student.)

The following must occur before a student is officially admitted to the program:

- the applicant must attend an interview and portfolio evaluation with faculty from the School of Design and Production,
- a website link or a "take-away" of portfolio samples must accompany the interview (usually in the form of a print-out, disc or thumbdrive, but other forms may be acceptable),
- the faculty submits a written evaluation of the applicant's interview. The application is then sent to the Dean of the School of Design and Production for final approval. To assure a safe and collegial campus, background checks of applicants may be required.

All students in the School of Design and Production must be able to physically, artistically and intellectually participate in all phases and activities of the program area in which they are enrolled. In general, students in the School of Design and Production must possess the ability to communicate clearly with faculty and other students in classes and production activities; and must be able to watch and hear theatrical productions and possess the ability to analyze and discuss them. The various professional fields of design and production have specific physical demands. The School of Design and Production embraces inclusiveness and will make reasonable accommodations for students showing professional promise and the ability to handle the rigorous work of the program and of the field. It is important to note that not all disabilities can be accommodated.

**Transfer Credit or Advanced Placement:** Transfer and/or advanced placement credits will be considered on a case-by-case basis.

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

### A. Portfolio Review

All students are required to present their work to the entire faculty in a Portfolio Review at the end of the Spring Semester each year. The faculty uses this presentation to further develop an understanding of the student's progress and steer the student's future in the program.

## **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 courses titled Production (DEP 6000, 7000, 8000) will be graded and evaluated at the end of each semester by the entire D&P faculty

## **C. Residency and Placement**

The School of Design and Production requires that a minimum thirty six (36) graduate credit hours toward the MFA in Design and Production must be earned at UNCOSA. The MFA degree must be completed within five (5) years of the graduate student's initial enrollment in the program.

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

## **D. MFA Thesis Requirement**

As a terminal degree, the MFA requires a rigorous thesis. Each MFA concentration in Design and Production has thesis requirements and guidelines specific to the concentration and field. For further information, consult the director of the specific MFA concentration. The MFA thesis must be successfully completed within five (5) years of the student's initial enrollment in the program. Graduate students are responsible for all costs incurred to deliver their thesis, including materials, printing and archived elements.

## **E. Continuation**

Graduate students in the School of Design and Production MFA programs are required to maintain cumulative 3.0 or higher GPA averages in arts classes. A graduate student may accumulate only a maximum of eight (8) credit hours of the grade of "C" (including "C+" and "C-") and remain enrolled in the graduate program. A graduate student who receives a "D" or "F" is subject to Probation or Dismissal. Students who fail to maintain these levels for a given term are placed on Arts Probation for the following term. Students who, in the judgement of the faculty, fail to demonstrate sufficient professional development in the arts may receive a letter of Warning and be placed on Probation. The decision of the Dean as to continuation under Probation or Dismissal from the program is final.

Continuation from one academic year to the next in all concentrations in the School of Design and Production is not automatic, and is based on several factors. Among these are: faculty assessment of professional potential, class grades, production assignment evaluations, growth in artistic and/or technical abilities as applicable, academic growth, professional demeanor and creative discipline. If a student is found to have interacted inappropriately with the UNCOSA or School of Design and Production community, or to have failed to follow UNCOSA or School of Design and Production policies and procedures, he or she will be dismissed from the program. Please see the Graduate Policy on Student Probation and Continuation. Students who do not exhibit satisfactory grades, growth and performance will be dismissed.

## **F. Additional School of Design and Production Policies**

Students must read and comply with all policies and procedures in the School of Design and Production Student Handbook. Students must sign a Student Agreement at the beginning of each school year verifying that they have read the Design and Production Student Handbook and yearly affirm they accept the policies and procedures contained therein.

## IV. Additional Costs, Materials, and Equipment

Students are personally responsible for obtaining the supplies and equipment required by their MFA concentration 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 that they will use for the rest of their professional careers. Students not already owning some of the necessary major equipment and supplies needed should be prepared to spend \$750 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.

All Design and Production students are required to have a working computer and printer. Computer and software requirements and recommendations are specific to each program and area of concentration. Many software packages will be available to current students via University license agreements and subscription, but may have annual reactivations or cloud storage requirements. Please review the most current requirements below. If your program is not detailed here, contact the Director of the MFA concentration for further information before purchasing computers, software, apps, or other specific equipment.

### **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

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

# Master of Fine Arts – Costume Design

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

## MFA Degree Total 70 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 6000, 6000	Production	6	6	12
DEP 6126	Life Drawing	1	-	1
DEP 6113	Costume Rendering	-	1	1
DEP 6601, 6602	Graduate Costume Design IA & IB	3	3	6
DEP 6651	Graduate Foundational Garments I	3	-	3
DEP 6652	Graduate Foundational Garments II	-	3	3
Year One Total		13	13	26
<b>Year Two</b>				
DEP 7000, 7000	Production	6	6	12
DEP 6115	Digital Rendering	-	1	1
DEP 7601, 7602	Graduate Costume Design IIA & IIB	3	3	6
Year Two Total		9	10	19
<b>Year Three</b>				
DEP 8000	Production	6	-	6
DEP 8000 or	Production	-	6	6
DEP 8089	Professional Internship			
DEP 8601, 8602	Graduate Costume Design IIIA & IIIB	3	3	6
DEP 8909	Thesis	-	3	3
DEP XXXX, XXXX	Arts Elective	1	2	3
DEP 6133	Portraiture	-	1	1
Year Three Total		10	15	25

# Master of Fine Arts – Graduate Animatronics

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

## MFA Degree Total 70 Credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 6000, 6000	Production	6	6	12
DEP 6310, 6311	Animatronic Design IA & IB - Figure Basics	2	2	4
DEP 6320, 6321	Prototypical Project Management A & B	2	2	4
DEP 6330, 6331	3D Design, Sculpting and Animatics IA & IB	2	2	4
Year One Total		12	12	24
<b>Year Two</b>				
DEP 7000, 7000	Production	6	6	12
DEP 7310, 7311	Animatronic Design IIA & IIB	2	2	4
DEP 7320, 7321	Figure Design and Engineering A & B	2	2	4
DEP 7330, 7331	3D Design, Sculpting and Animatics IIA & IIB	2	2	4
Year Two Total		12	12	24
<b>Year Three</b>				
DEP 8000, 8000	Production	4	4	8
DEP 8310, 8311	Animatronic Design IIIA & IIIB	2	2	4
DEP 8320, 8321	Animatronic Programming A & B	2	2	4
DEP 8909, 8909	Thesis	3	3	6
Year Three Total		11	11	22

# Master of Fine Arts – Production and Project Management

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

## MFA Degree Total 73 Credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 6000, 6000	Production	6	6	12
DEP 6951	People Management & Org Behavior	3	-	3
DEP 6952	Project Management	-	3	3
DEP 7955	Human Resources	-	3	3
DEP 7962	Managing Production Processes	3	-	3
DEP XXXX	Design & Production Elective	2	-	2
Year One Total		14	12	26
<b>Year Two</b>				
DEP 7000, 7000	Production	6	6	12
DEP 8951	Entrepreneurship and Intrapreneurship	3	-	3
DEP 6911, 6912	Accounting and Financial Management I & II	3	3	6
DEP 7951	Negotiation	-	2	2
DEP XXXX	Design & Production Elective	-	2	2
Year Two Total		12	13	25
<b>Year Three</b>				
DEP 8000, 8000	Production	4	4	8
DEP 7945	Law and the Arts	3	-	3
DEP 7952	Strategic Management and Leadership	3	-	3
DEP 8950	PPM Portfolio Projects	-	3	3
DEP 8909	Thesis	-	3	3
DEP XXXX	Design & Production Elective	2	-	2
Year Three Total		12	10	22

# Master 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 their Arts Advisor regularly to ensure the correct coursework is attempted and completed. Any transfer coursework must be evaluated before it may be applied to your UNCSCA transcript and degree requirements, and will be reflected in your DegreeWorks profile.

## MFA Degree Total 74 credits

<b>Year One</b>		<b>Credits per Semester</b>		<b>Total Credits</b>
DEP 6000, 6000	Production	6	6	12
DEP 6103	Scenic Rendering	-	1	1
DEP 6114	Studio: Architecture	-	1	1
DEP 6153	Model Building	2	-	2
DEP 6211, 6212	Grad Foundations of Scene Painting I & II	2	2	4
DEP 6511, 6512	Graduate Scene Design IA & IB	3	3	6
<b>Year One Total</b>		<b>13</b>	<b>13</b>	<b>26</b>
<b>Year Two</b>		<b>Credits per Semester</b>		<b>Total Credits</b>
DEP 7000, 7000	Production	6	6	12
DEP 6150	Scenic Design Case Studies	-	1	1
DEP 7143	CAD Drafting for Design	2	-	2
DEP 7511, 7512	Graduate Scene Design IIA & IIB	3	3	6
	Arts Electives	2	2	4
<b>Year Two Total</b>		<b>13</b>	<b>12</b>	<b>25</b>
<b>Year Three</b>		<b>Credits per Semester</b>		<b>Total Credits</b>
DEP 8000, 8000	Production	5	5	10
DEP 8511, 8512	Graduate Scene Design IIIA & IIIB	3	3	6
DEP 8909	Thesis	3	3	6
	Arts Electives	1	-	1
<b>Year Three Total</b>		<b>12</b>	<b>11</b>	<b>23</b>

# Master of Fine Arts – Scenic Art

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

## MFA Degree Total 66 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 6000, 6000	Production	6	6	12
DEP 6103	Scenic Rendering	-	1	1
DEP 6153	Model Building	2	-	2
DEP 6211, 6212	Grad Foundations of Scene Painting I & II	2	2	4
DEP 6511, 6512	Graduate Scene Design IA & IB	3	3	6
Year One Total		13	12	25
<b>Year Two</b>				
DEP 7000, 7000	Production	6	6	12
DEP 6114	Studio: Architecture	1	-	1
DEP 6183	Advanced Mechanical/Perspective Drawing	-	1	1
DEP 7211, 7212	Graduate Intermediate Scene Painting I & II	3	3	6
Year Two Total		10	10	20
<b>Year Three</b>				
DEP 8000, 8000	Production	4	3	7
	Arts Electives	1	1	2
DEP 8211, 8212	Graduate Advanced Scene Painting I & II	3	3	6
DEP 8909, 8909	Thesis	3	3	6
Year Three Total		11	10	21

# Master 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 their Arts Advisor regularly to ensure the correct coursework is attempted and completed. Any transfer coursework must be evaluated before it may be applied to your UNCSA transcript and degree requirements, and will be reflected in your DegreeWorks profile.

## MFA Degree Total 77 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 6000, 6000	Production	6	6	12
DEP 6080	Arts in Context: Script Analysis for Sound	2	-	2
DEP 6800, 6800	Audio Ear Training	1	1	2
DEP 6801	Graduate Sound System Operation	2	-	2
DEP 6811	Graduate Sound Design I	-	3	3
DEP 6813	Graduate Sound System Documentation	-	3	3
DEP 6822	Graduate Audio Electronics	2	-	2
<b>Year One Total</b>		<b>13</b>	<b>13</b>	<b>26</b>
<b>Year Two</b>				
DEP 7000, 7000	Production	6	6	12
DEP 6800, 6800	Audio Ear Training	1	1	2
DEP 6821	Graduate Sound System Engineering	2	-	2
DEP 6812	Graduate Sound System Design	-	3	3
DEP 7811	Graduate Sound Design II	3	-	3
DEP 7812	Graduate Sound Design Technology	-	2	2
DEP 7817	Grad Intro to Moving Image Sound Design	2	-	2
DEP 8817	Moving Image Sound Design I	-	2	2
<b>Year Two Total</b>		<b>14</b>	<b>14</b>	<b>28</b>
<b>Year Three</b>				
DEP 8000, 8000	Production	6	3	9
DEP 6800, 6800	Audio Ear Training	1	1	2
DEP 7816	Foley and Story	2	-	2
DEP 7818	Sound Design for Animation	-	2	2
DEP 8811	Graduate Sound Design Seminar I	1	-	1
DEP 8812	Graduate Sound Design Seminar II	-	1	1
DEP 8909	Thesis	3	3	6
<b>Year Three Total</b>		<b>13</b>	<b>10</b>	<b>23</b>

# Master of Fine Arts – Stage Automation

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

MFA Degree Total 73 credits

Year One		Credits per Semester		Total Credits
DEP 6000, 6000	Production	6	6	12
DEP 6431, 6432	Motion Control IA & IB	3	3	6
DEP 6462	Advanced Computer Techniques	-	2	2
DEP 6111	Graduate Technical Graphics I <sup>1</sup>	3	-	3
DEP 6421, 6422	Theatrical Structures and Stage Dynamics I & II	3	3	6
DEP 6442	Graduate Welding and Metalworking <sup>1</sup>	-	2	2
Year One Total		15	16	31
Year Two		Credits per Semester		Total Credits
DEP 7000, 7000	Production	6	6	12
DEP 6411	Graduate Technical Direction I	3	-	3
DEP 6451, 6452	Motion Control IIA & IIB	3	3	6
DEP 7431	Graduate Theatrical Rigging	-	3	3
Year Two Total		12	12	24
Year Three		Credits per Semester		Total Credits
DEP 8000, 8000	Production	4	3	7
DEP 7451, 7452	Motion Control IIIA & IIIB	3	3	6
DEP 8411	Machining and Fabricating for the Theatre	2	-	2
DEP 8909	Thesis	-	3	3
Year Three Total		9	9	18

<sup>1</sup> Graduate Technical Direction students should show proficiency in:

DEP 1153: Technical Graphics I before enrolling in DEP 6111: Graduate Technical Graphics I

DEP 1422: Welding and Metalworking I before enrolling in DEP 6442: Graduate Welding and Metalworking



# Master 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 their Arts Advisor regularly to ensure the correct coursework is attempted and completed. Any transfer coursework must be evaluated before it may be applied to your UNCSA transcript and degree requirements, and will be reflected in your DegreeWorks profile.

**MFA Degree Total 66 credits**

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 6000, 6000	Production	6	6	12
DEP 6211, 6212	Grad Foundations of Scene Painting I & II	2	2	4
DEP 6267, 6268	Graduate Stage Properties I & II (AY) <sup>*</sup>	3	3	6
<b>Year One Total</b>		<b>11</b>	<b>11</b>	<b>22</b>
<b>Year Two</b>				
DEP 7000, 7000	Production	6	6	12
DEP 7275, 7276	Graduate Furniture and Woodworking I & II (AY) <sup>*</sup>	3	3	6
	Arts Elective	3	3	6
<b>Year Two Total</b>		<b>12</b>	<b>12</b>	<b>24</b>
<b>Year Three</b>				
DEP 8000, 8000	Production	4	4	8
DEP 8909, 8909	Thesis	3	3	6
	Arts Elective	3	3	6
<b>Year Three Total</b>		<b>10</b>	<b>10</b>	<b>20</b>

<sup>\*</sup>(AY) Offered Alternate years

# Master of Fine Arts – Technical Direction

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

MFA Degree Total 72 credits

Year One		Credits per Semester		Total Credits
DEP 6000, 6000	Production	6	6	12
DEP 6111	Graduate Technical Graphics I <sup>1</sup>	3	-	3
DEP 6411, 6412	Graduate Technical Direction I & II	3	3	6
DEP 6421, 6422	Theatrical Structures and Stage Dynamics I & II	3	3	6
DEP 6442	Graduate Welding and Metalworking <sup>1</sup>	-	2	2
DEP 6462	Advanced Computer Techniques	-	2	2
Year One Total		15	16	31
Year Two		Credits per Semester		Total Credits
DEP 7000, 7000	Production	6	6	12
DEP 6431, 6432	Motion Control IA & IB	3	3	6
DEP 7431	Graduate Theatrical Rigging	-	3	3
DEP 7432	Graduate Shop Practice and Technique	2	-	2
Year Two Total		11	12	23
Year Three		Credits per Semester		Total Credits
DEP 8000, 8000	Production	4	3	7
DEP 6211	Grad Foundations of Scene Painting I	2	-	2
DEP 7962	Managing Production and Budgeting Processes	-	3	3
DEP 8909	Thesis	-	3	3
	Arts Elective <sup>2</sup>	3	-	3
Year Three Total		9	9	18

<sup>1</sup> Graduate Technical Direction students should show proficiency in: DEP 1153: Technical Graphics I before enrolling in DEP 6111: Graduate Technical Graphics I, DEP 1422: Welding and Metalworking I before enrolling in DEP 6442: Graduate Welding and Metalworking

# Master 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 with their Arts Advisor regularly to ensure the correct coursework is attempted and completed. Any transfer coursework must be evaluated before it may be applied to your UNCSCA transcript and degree requirements, and will be reflected in your DegreeWorks profile.

## MFA Degree Total 75 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 6000, 6000	Production	6	6	12
DEP 6721, 6722	Graduate Prosthetics Design & Technology IA & IB	2	2	4
DEP 6731, 6732	Graduate Wig Technology IA & IB	2	2	4
DEP 6741, 6742	Graduate Introduction to Makeup IA & IB	2	2	4
DEP 6751, 6752	Graduate Introduction to Hair History & Styling IA & IB	2	2	4
DEP 6126	Life Drawing	1	-	1
<b>Year One Total</b>		<b>15</b>	<b>14</b>	<b>29</b>
<b>Year Two</b>				
DEP 7000, 7000	Production	6	6	12
DEP 6143	Wet Media	1	-	1
DEP 7721, 7722	Grad Prosthetics Design & Technology IIA & IIB or	3	3	6
DEP 7731, 7732	Graduate Wig Technology IIA & IIB			
DEP 7741	Grad Career Skills for the Hair & Makeup Artist	1	-	1
DEP 7742	Grad Rendering for the Hair & Makeup Artist	-	1	1
	Arts Electives	-	2	2
<b>Year Two Total</b>		<b>11</b>	<b>12</b>	<b>23</b>
<b>Year Three</b>				
DEP 8000, 8000	Production	6	6	12
DEP 8721, 8722 or	Graduate Prosthetics Design & Technology IIIA & IIIB	4	4	8
DEP 8731, 8732	Graduate Wig Technology IIIA & IIIB			
DEP 8909	Thesis	-	3	3
<b>Year Three Total</b>		<b>10</b>	<b>13</b>	<b>23</b>

# Master of Fine Arts – Costume Technology

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

## MFA Degree Total 69 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
DEP 6000, 6000	Production	6	6	12
DEP 6602	Graduate Costume Design IB	-	3	3
DEP 6603	Graduate Shop Practice	2	-	2
DEP 6651	Graduate Foundational Garments I	3	-	3
DEP 6652	Graduate Foundational Garments II	-	3	3
Year One Total		11	12	23
<b>Year Two</b>				
DEP 7000, 7000	Production	6	6	12
DEP 6661	Shop Management	1	-	1
DEP 7651	Graduate Theatrical Tailoring	3	-	3
DEP 7652	Graduate Specialty Construction Techniques	-	3	3
DEP 7662	Costume Shop Management	-	3	3
DEP 8652	Graduate Advanced Patterning Problems	3	-	3
Year Two Total		13	12	25
<b>Year Three</b>				
DEP 8000, 8000	Production	6	6	12
DEP 8651	Graduate Rendering Interpretation	3	-	3
DEP 8653	Graduate Costume Technology Portfolio	-	3	3
DEP 8909	Thesis	-	3	3
Year Three Total		9	12	21

# Design & Production Courses

## **DEP 6000: Production (5 to 6 credits)**

This is a practical laboratory class that is required for all Design and Production graduate students. Specific assignments vary according to each student's abilities and the production to which they are assigned. It is intended to serve as an opportunity to practice skills learned in the studio or laboratory classes. By applying these skills to actual productions that are performed for the public, students will experience a variety of situations that will prepare them for the professional workplace. Advanced students will be assigned to the areas of their concentration.

## **DEP 6010: 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 6050: 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 6051: 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 architectural elements. The time span covered begins with the ancient world and concludes with the medieval period.

## **DEP 6052: 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 6061: Arts in Context: Western Clothing I (2 credits)**

This graduate 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 6062: Arts in Context: Western Clothing II (2 credits)**

This graduate 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 6072: 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 6080: 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 6081: 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 6088: 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 permission of the Assistant Dean of Academics of School of D&P.

**DEP 6098: Special Topics in Design & Production (1 to 3 credits)**

The School of Design & Production graduate program offers a variety of courses on topics of special interest, making every effort to respond to both faculty and student interest in the formulation and scheduling of such courses. The number of credit hours and grading mode will vary according to the nature and scope of the subject matter. Graded pass/fail or standard.

**DEP 6099: Tutorials and Contracts (1 to 10 credits)**

Credit is given for apprenticeships and tutorials, originated by the graduate 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 6103: 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. Graduate students will be required to complete projects appropriate to a graduate level of study. May be repeated for additional credit.

**DEP 6104: 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. Graduate students will be required to complete projects appropriate to a graduate level of study.

**DEP 6105: 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 environment when composing and executing a watercolor 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 6103 or DEP 6143 or permission of instructor. May be repeated for additional credit.

**DEP 6111: Graduate Technical Graphics I (3 credits)**

The graduate student will build upon 2D and 3D graphics skills with AutoCAD by producing more complex projects and will begin to focus on specific applications. Graduate students will be required to complete projects appropriate to a graduate level of study. **Prerequisite(s):** Proficiency to DEP 1153 or permission of instructor.

**DEP 6113: 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.” Graduate students will be required to complete projects appropriate to a graduate level of study. May be repeated for additional credit.

**DEP 6114: Studio: Architecture (1 credit)**

This course focuses on developing skilled perspective and architectural sketch techniques for the design and painting student. Both “in class” and “on site” projects will be included. This course maybe taken twice for credit. Graduate students will be required to complete projects appropriate to a graduate level of study. May be repeated for additional credit.

**DEP 6115: 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:** DEP 6113.

**DEP 6123: 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. Graduate students will be required to complete projects appropriate to a graduate level of study.

**Prerequisite(s):** DEP 3193: Digital Graphics or permission of instructor.

**DEP 6126: Graduate 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 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 6133: 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. Graduate students will be required to complete projects appropriate to a graduate level of study. May be repeated for additional credit.

**DEP 6143: 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. Graduate students will be required to complete projects appropriate to a graduate level of study. May be repeated for additional credit.

**DEP 6150: Scenic Design Case Studies (1 credit)**

Students will examine a series of case studies involving 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. Graduate students will be expected to produce projects on a graduate level.

**DEP 6153: 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. Graduate students will be required to complete projects appropriate to a graduate level of study.

**DEP 6163: Advanced Model Building (1 credit)**

This course continues to introduce more sophisticated methods of model building techniques in paper, wood and brass. The course focuses on completely finished and painted model pieces with precision. Graduate students will be required to complete projects appropriate to a graduate level of study. **Prerequisite(s):** permission of instructor.

**DEP 6170: Graduate Drafting for Theater Design (2 credits)**

The course is intended to train graduate students to read and execute draftings associated with theatre design. Classes are taught in a studio setting, through lectures, examples and practice. Students will become familiar with the tools, techniques and conventions the theatre and entertainment industry uses for hand drafting of theatrical designs. This course is appropriate for graduate students who have had no previous drafting experience or may have some limited drafting experience. May be taken twice for credit.

**DEP 6173: 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. Graduate students will be required to complete projects appropriate to a graduate level of study.

**DEP 6183: 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. Graduate students will be required to complete projects appropriate to a graduate level of study.

**DEP 6193: 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. Graduate students will be required to complete projects appropriate to a graduate level of study.

**DEP 6198: Special Topics in Technology (1 to 3 credits)**

A one-semester special topics course taught in Design and Production that focuses on a specific issue or issues in the study of technology. This course may be taken 4 times for credit. **Prerequisite(s):** Permission of instructor.

**DEP 6211: Grad 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 6212: Graduate 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. Possible projects may include architectural moldings, columns and spray techniques. **Prerequisite(s):** DEP 6211

**DEP 6267: Graduate Stage Properties I (3 credits)**

A study of management, organization and procurement of stage and entertainment properties. Emphasis is placed on safety procedures, researching and problem solving for the entertainment industry. A demonstrated background in stage properties is a prerequisite.



**DEP 6268: Graduate Stage Properties II (3 credits)**

A study of new procedures and materials, combined with advanced techniques for use in the construction of stage properties by the Artisan or Property Director in the entertainment industry. **Prerequisite:** DEP 6267

**DEP 6271: Graduate Set Decorating (2 credits)**

An in-depth study of set decoration for theatre, film, television and themed entertainment. This course is designed to give the Property Director and Set Decorator a comprehensive 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 6272: Graduate Weapons and Special Effects (2 credits)**

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

**DEP 6273: Graduate Gas Forge Smithing (1 credit)**

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 6298: Special Topics in Design (1 to 3 credits)**

A one-semester special topics course taught in Design and Production that focuses on a specific issue or issues in the study of design. This course may be taken 4 times for credit. **Prerequisite(s):** Permission of instructor.

**DEP 6310: Animatronic Design 1A - Figure Basics (2 credits)**

This course introduces students to the concepts, tools and techniques of designing Animatronic figures and props. Students will learn the fundamental principles of scene timing, figure joints and motion, sculpting, relevant software basics, 3D scanning and file processing, Animation Sheets/documentation, and color/costume fundamentals. Students will begin their design for a Small Animated Figure and an Animated Prop.

**DEP 6311: Animatronic Design 1B - Figure Basics (2 credits)**

In this course, students will continue to learn the fundamental principles of scene timing, figure joints and motion, sculpting, relevant software basics, 3D scanning and file processing, Animation Sheets/documentation, and color/costume fundamentals. Students will document their evolving design for a Small Animated Figure and an Animated Prop. **Prerequisite:** DEP 6310 Animatronic Design 1A

**DEP 6320: Prototypical Project Management A (2 credits)**

This course introduces project management fundamentals including managing Budget, Scope and Schedule for Animatronics. Design and fabrication of Animatronics involves creating a “living” 3D element, which generally involves creative invention, prototyping and complex manufacturing.

**DEP 6321: Prototypical Project Management B (2 credits)**

This course continues Animatronic project management fundamentals by introducing necessary additional tools and techniques needed to manage prototypical projects. These include Earned Value, Risk Analysis, Hazard Analysis, Quality Planning, Procurement Planning, Communication Planning and other advanced techniques. **Prerequisite:** DEP 6320 Prototypical Project Management A

**DEP 6330: 3D Design, Sculpting and Animatics 1A (2 credits)**

This software and 3D printing intensive course focuses on the basics of designing, visualizing and growing miniature 3D figures. Students will begin with software tools and techniques for 3D sculpting of a simple Small Animated Figure. Students will design and position figures in a 3D environment and learn how to position a figure in a neutral pose. Students will learn how to prepare files for printing and learn techniques for effectively growing scaled figures. Students will export their digitally sculpted figure into a motion software environment and identify specific joint locations and ranges of motion.

**DEP 6331: 3D Design, Sculpting and Animatics 1B (2 credits)**

This software and 3D printing intensive course focuses on advanced skills for designing, visualizing and growing miniature 3D figures. Sculpted figures previously developed will be modified and adapted for the ranges of motion and updated for clean motion. **Prerequisite:** DEP 6330 3D Design, Sculpting and Animatics 1A

**DEP 6398: 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 6411: Graduate Technical Direction I (3 credits)**

This two semester class will explore the role of the Technical Director as a problem solver, manager, leader, and collaborator in the production process. Development of skills in critical thinking, communication, graphics, leadership, collaboration and practical applications will be emphasized.

**DEP 6412: Graduate Tech Direction II (3 credits)**

This two semester class will explore the role of the Technical Director as a problem solver, manager, leader, and collaborator in the production process. Development of skills in critical thinking, communication, graphics, leadership, collaboration and practical applications will be emphasized. **Prerequisite(s):** DEP 6411

**DEP 6421: Theatrical Structures and Stage Dynamics I (3 credits)**

This course introduces concepts 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 6422: Theatrical Structures and Stage Dynamics II (3 credits)**

An 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 6421

**DEP 6431: Motion Control IA (3 credits)**

Motion control for the stage. An introduction to the use of control systems and equipment in relation to moving scenery. Computer and other control systems will be covered.

**DEP 6432: 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 6431.

**DEP 6442: Graduate Welding and Metalworking (2 credits)**

A honing of welding and fabrication skills. Basic shop operations will be covered including general tool and shop maintenance. Emphasis will be on different welding techniques and equipment. **Prerequisite(s):** Permission of instructor.

**DEP 6451: Motion Control IIA (3 credits)**

A continuation of the skills and knowledge from Motion Control I. More in-depth study in design and programming of complete systems. **Prerequisite(s):** DEP 6432.

**DEP 6452: Motion Control IIB (3 credits)**

A continuation of the skills and knowledge in the Motion Control sequence. More in-depth study in design and programming of complete systems. **Prerequisite(s):** DEP 6451.

**DEP 6462: Advanced Computer Techniques (2 credits)**

In-depth study of advanced software applications being used in the theatrical field and associated industries. Graduate students will be required to complete projects appropriate to a graduate level of study.

**DEP 6511: Graduate Scene Design IA (3 credits)**

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

**DEP 6512: Graduate Scene Design IB (3 credits)**

A review and analysis of the principles of scene design for the stage, with emphasis on the use of various stage spaces, research, visual presentation, and integration with costumes and lighting. **Prerequisite(s):** DEP 6511.

**DEP 6601: Graduate Costume Design IA (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:** Permission of instructor

**DEP 6602: 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:** DEP 6601 or permission of instructor

**DEP 6603: Graduate Shop Practice (2 credits)**

A combination of review and new material to acquaint incoming graduate students with variable degrees of experience, with standard industry practices in the costume workroom such as: machine operation (domestic and industrial sewing machines, sergers, and steam irons), construction techniques, organizational and leadership skills, and safety in the dye and crafts studios. A series of small projects will lead to a notebook with examples of closures, seam styles and edge finishes.

**DEP 6634: Graduate Costume Design Practicum I (3 credits)**

To be taken once in whichever semester of a student's first year he or she is assigned a realized design project, the class will include all responsibilities for that design from concept to shopping to opening night. Some work will be done in meetings with the director, some in the designer's studio, and some in the shop during conferences and fittings with drapers and craftsmen. As the production schedule permits, a separate Assistant Designer assignment may occur. Conferences will be held with the instructor as needed throughout the process.

**DEP 6651: Graduate Foundational Garments I (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.

**DEP 6652: Graduate Foundational Garments II (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 6651

**DEP 6661: 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. Graduate students will be required to complete projects appropriate to a graduate level of study. **Prerequisite(s):** DEP 6652.

**DEP 6720: 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 6721: Graduate Prosthetics Design & Technology IA (2 credits)**

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

**DEP 6722: Graduate Prosthetics Design & Technology IB (2 credits)**

A continuing overview of prosthetic materials, methods, and techniques with an emphasis on design, creation, and application for theatre and film. **Prerequisite:** DEP 6721 or permission of instructor

**DEP 6727: Puppetry, Design and Fabrication (2 credits)**

This course will concentrate on complex mold making and castings designed to bridge costume crafts, prosthetics, and stage properties using the creation of puppets. This course uses varying materials which may include, but are not limited to, silicones, latex, and urethanes. Graduate students will be required to complete projects appropriate to a graduate level of study. **Prerequisite(s):** Permission of instructor.

**DEP 6731: Graduate Wig Technology IA (2 credits)**

This course covers basic facial hair and wig construction, and styling techniques.

**DEP 6732: Graduate Wig Technology IB (2 credits)**

This course covers a continuation of basic facial hair and wig construction, and styling techniques. **Prerequisite:** DEP 6731 or permission of instructor

**DEP 6741: Graduate 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 6742: Graduate Introduction to Makeup IB (2 credits)**

A continuing overview of makeup materials, methods, and techniques with an emphasis on applications for theatre and film. **Prerequisite:** DEP 6741 or permission of instructor

**DEP 6751: Graduate 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 6752: Graduate 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:** DEP 6751 or permission of instructor

**DEP 6800: 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 6801: Graduate Sound System Operation (2 credits)**

This course focuses on using sound systems to acquire audio sources and on mixing them for delivery to the audience. Topics include microphone types, playback sources, and mixing consoles.

**DEP 6811: Graduate Sound Design I (3 credits)**

This course will introduce graduate 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 6080 or permission of instructor.

**DEP 6812: Graduate Sound System Design (3 credits)**

This course is graduate-level study 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 6811 or permission of instructor.

**DEP 6813: Graduate Sound System Documentation (3 credits)**

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

**DEP 6815: Soundstories and 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 6811

**DEP 6821: Graduate 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. Graduate students will be expected to complete projects at a graduate level of study. **Prerequisite(s):** DEP 6812 or permission of instructor.

**DEP 6822: Graduate 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 6911: Accounting and Financial Management I (3 credits)**

This course is designed to introduce students to the concepts, tools and techniques of managing the financial resources of an organization. Students will learn the fundamental principles of accounting, including the preparation and analysis of financial statements, in both a for-profit and non-profit environment. Additional topics may include endowment management, budgeting and cash flow planning.

**DEP 6912: Accounting and Financial Management II (3 credits)**

This course builds on the concepts introduced in the first semester and applies them to professional industry situations. Students will research and gain knowledge of the financial models for commercial theater production, including Broadway and Off-Broadway, Regional theater, touring, and non-profit institutions. Students will also study the concepts of project presentation for investors and the tracking of financial information for large scale entertainment projects.

**DEP 6918: Personal Finance for the Artist (2 credits)**

This course will help prepare students that are entering the workforce to better understand the importance of sound personal financial management. Topics to be covered include an introduction to basic business and economic principles, fundamentals of investing (including risk vs. return), preparation of an artist's personal income tax return, understanding employee benefits, insurance basics, independent contractor status, and retirement planning. Graduate students will be required to complete projects appropriate to a graduate level of study. Graded Pass/Fail.

**DEP 6931: Introduction to Arts Management (3 credits)**

The history of organizational practice in the arts in America, focusing on the challenges facing non-profit theatre, music, and dance institutions through a case study approach. Managing organizations in transition (artistic, administrative and/or facility), and balancing the needs of artists, staff, boards, and funders will be central considerations.

**DEP 6934: 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.

**DEP 6951: 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.

**DEP 6952: Project Management (3 credits)**

Introduction to the techniques and methods of successfully planning, managing, and leading projects in organizations. Methods covered may include: Waterfall and Agile systems, Program Evaluation and Review Techniques (PERT), Critical Path Method (CPM), Basecamp, Harvest, Teamwork Project, Zoho Projects, Trello, Freedcamp, Brightpod, Flow, Scrumdo, and Planscope, and others. Exploration of how management principles and practices are used to implement projects and solve practical problems in creative, innovative organizations.

**DEP 6962: Cultural Literacy (3 credits)**

Where is the art in arts management programs? This course will present opportunities for students to learn about and discuss the performing arts, an overview of the history of various arts forms, and the seminal leaders in each art form.

**DEP 7000: Production (5 to 6 credits)**

This is a practical laboratory class that is required for all Design and Production graduate students. Specific assignments vary according to each student's abilities and the production to which they are assigned. It is intended to serve as an opportunity to practice skills learned in the studio or laboratory classes. By applying these skills to actual productions that are performed for the public, students will experience a variety of situations that will prepare them for the professional workplace. Advanced students will be assigned to the areas of their concentration.

**DEP 7143: 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 industry-standard rendering and sketching software.

**DEP 7211: Graduate 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 6212

**DEP 7212: Graduate 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 6212

**DEP 7213: 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 6212

**DEP 7272: Graduate Furniture Upholstery (2 credits)**

An in-depth study of techniques, tools and materials used by the soft-goods properties artisan in upholstery for Traditional, Provincial and Contemporary Modern furniture. **Prerequisite:** must be able to demonstrate proficiency with a sewing machine.

**DEP 7273: Graduate Prop Finishing (2 credits)**

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

**DEP 7275: Graduate Furniture and Woodworking I (3 credits)**

A comprehensive study of furniture history, style recognition and furniture design applications. This course will also focus on construction techniques and materials used in the construction of furniture.

**DEP 7276: Graduate Furniture and Woodworking II (3 credits)**

A practical study of the construction, finishing, repair and refinishing of furniture, and the art of fine woodworking. **Prerequisite:** DEP 7275

**DEP 7310: Animatronic Design 2A – Figures and Scenes (2 credits)**

This course focuses on importing the animatronic into a scene environment to explore guest perspectives and experience. Students will begin with 2D sketching to layout the scene with design sketches to illustrate intent, then principles of 3D scene design lighting, sound and color will be incorporated to create a digitally realized multiple figure scene. **Prerequisite:** DEP 6311 Animatronic Design 1B

**DEP 7311: Animatronic Design 2B (2 credits)**

The course continues exploring guest perspectives and experience for animatronic figures in scenes by focusing on advanced animated figure design. Students will explore multiple joints, speeds and ranges working together. The final project for the class course will be to design a “lifelike” animated figure, an “imaginary” animated figure, one museum interactive animated prop, and one devised theater animated prop. **Prerequisite:** DEP 7310 Animatronic Design 2A

**DEP 7320: Figure Design and Engineering A – Actuators, Show Control and Electrical (2 credits)**

This course concentrates on the engineering and infrastructure of Animatronics by looking at forces: mass and acceleration, component sizing, ranges of motion and speed, safety/hazard analysis and shafting/powertrain design.

**DEP 7321: Figure Design and Engineering B – Actuators, Show Control and Electrical (2 credits)**

This course focuses on machinery control components, sensors, wiring, diagrams, motor power and schematics for Animatronic figures. Students will identify the basics of show control, documentation and practice. **Prerequisite:** DEP 7320 Figure Design and Engineering A

**DEP 7330: 3D Design, Sculpting and Animatics 2A – Advanced Tools, Model Growing/Building (2 credits)**

This course is designed to provide students with first-hand working experience creating models using a combination of techniques including traditional model building, 3D printing, and 3D cutting technologies. This course focuses on the “Digital Pipeline” for animatronics and software tool selection by exploring various “best in breed” software titles and advantages between different possible software titles. **Prerequisite:** DEP 6331 3D Design, Sculpting and Animatics 1B

**DEP 7331: 3D Design, Sculpting and Animatics 2B – Advanced Tools, Model Growing/Building (2 credits)**

This course provides students with a working knowledge of basic 3D scanning, 3D printing, and 3D sculpting technology. Students will create interactives with show timing, 3D technical coordination, and 3D animatics of designs. **Prerequisite:** DEP 7330 3D Design, Sculpting and Animatics 2A

**DEP 7431: Graduate 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. Graduate students will be expected to complete projects to a graduate level of study.

**DEP 7432: Graduate Shop Practice and Technique (2 credits)**

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

**DEP 7442: Graduate Research Topics (1 credit)**

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

**DEP 7451: Motion Control IIIA (3 credits)**

Advanced study of Motion Control in a seminar setting. This course includes investigations in equipment, software and procedures for control of effects on stage and in the entertainment industry. **Prerequisite(s):** DEP 6452.

**DEP 7452: Motion Control IIIB (3 credits)**

Advanced study of Motion Control in a seminar setting. This course culminates investigations in equipment, software and procedures for control of effects on stage and in the entertainment industry. **Prerequisite(s):** DEP 7451.

**DEP 7511: Graduate Scene Design IIA (3 credits)**

This course concentrates on the development of skills in conceptualizing the scenic design and preparing a design for execution. Emphasis is placed on developing facility and speed with the designer's graphic skills and solving the design problems of multi-set productions in theatre, opera, dance and musical theatre through lecture/discussion/critique sessions. **Prerequisite(s):** DEP 6512.

**DEP 7512: Graduate Scene Design IIB (3 credits)**

This course continues the development of skills in conceptualizing the scenic design and preparing a design for execution. Emphasis is placed on developing facility and speed with the designer's graphic skills and solving the design problems of multi-set productions in theatre, opera, dance and musical theatre through lecture/discussion/critique sessions. **Prerequisite(s):** DEP 7511.

**DEP 7601: Graduate Costume Design IIA (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 6602 or permission of instructor.



**DEP 7602: Graduate 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:** DEP 7601 or permission of instructor

**DEP 7634: Graduate Costume Design Practicum II (4 credits)**

To be taken in whichever semester of a student's second year he or she is assigned a realized design project, the class will include all responsibilities for that design from concept to shopping to opening night. The level of difficulty of the project will be significantly higher than any previous assignment. Some work will be done in meetings with the director, some in the designer's studio, and some in the shop during conferences and fittings with drapers and craftsmen. As the production schedule permits, a separate Assistant Designer assignment may occur. Conferences will be held with the instructor as needed throughout the process.

**DEP 7651: Graduate Theatrical Tailoring (3 credits)**

An intensive study of patterning and construction techniques focused on classical tailoring skills as adapted for modern theatrical requirements. **Prerequisite:** DEP 6652

**DEP 7652: Graduate Specialty Construction Techniques (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 6652

**DEP 7653: Graduate 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. Graduate students will be expected to produce work at the graduate level.

**Prerequisite:** DEP 6651 or permission of instructor.

**DEP 7654: Graduate 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 fiber usage; fabric painting mediums and applications; fabric printing techniques; aging and distressing. Graduate students are expected to work at an advanced level. **Prerequisite(s):** DEP 6652 or permission of instructor

**DEP 7655: Graduate Costume Crafts (2 credits)**

Advanced projects in theatrical costume crafts emphasizing advanced problem-solving skills. Possible topics include: mask-making, thermoplastics, theatrical armor, jewelry, cobblery, crowns and tiaras. Graduate students are expected to work at an advanced level. **Prerequisite(s):** DEP 6652 or permission of instructor.

**DEP 7656: 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 7662: 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 6661.

**DEP 7720: Advanced Medical Wig Project (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 Graduate Service Learning Course.

**Prerequisite(s):** DEP 6720 Medical Wig Project.

**DEP 7721: Graduate Prosthetics Design & Technology IIA (3 credits)**

An intermediate study of prosthetic materials, methods, and techniques with an emphasis on design, creation, and application for theatre and film **Prerequisite:** DEP 6722 or permission of instructor

**DEP 7722: Grad Prosthetics Design & Technology IIB (3 credits)**

A continuing intermediate study of prosthetic materials, methods, and techniques with an emphasis on design, creation, and application for theatre and film. **Prerequisite:** DEP 7721 or permission of instructor

**DEP 7731: Graduate Wig Technology IIA (3 credits)**

This course covers intermediate-level custom wig construction and styling techniques. **Prerequisite:** DEP 6732 or permission of instructor

**DEP 7732: Graduate Wig Technology IIB (3 credits)**

A continuing study of intermediate-level custom wig construction and styling techniques. **Prerequisite:** DEP 7731 or permission of instructor

**DEP 7741: Grad Career Skills for the Hair & Makeup Artist (1 credit)**

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

**DEP 7742: Grad 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 7811: Graduate Sound Design II (3 credits)**

This course will introduce graduate 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 6811 or permission of instructor.

**DEP 7812: Graduate 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 7811 or permission of instructor.

**DEP 7816: Foley and Story (2 credits)**

Graduate students will evolve as sound designers by crafting custom tailored Foley to a moving image sequence. Students will work on pre-selected material that require foot Steps, props, and movement. Students will be immersed in the craft of performing in real time to a moving image. **Prerequisite:** DEP 7817

**DEP 7817: Grad 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 7818: 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:** DEP 7817

**DEP 7819: 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:** DEP 7817

**DEP 7900: Production and Project Management Practicum (3 to 4 credits)**

Practical laboratory application of all phases of production and project management.

**DEP 7923: Marketing Strategy (3 credits)**

This course will teach students to develop a full understanding of the strategy and implementation necessary to market and sell a season of performing arts events for a non-profit or commercial performing arts entity. Students will put that strategy and implementation into action by creating a marketing plan that can be used in a real-time environment. The course will cover new technology and social media marketing, creating marketing budgets and subscription plans, creating marketing partnerships, audience development, group sales and arts-in-education, advertising and media planning, market research, press and publications, ticketing and information technology.

**Prerequisite:** DEP 6921 (Arts Mktg.Practice), DEP 6922 (Principles of Mktg.), or permission of instructor.

**DEP 7945: Law and the Arts (3 credits)**

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

**Prerequisite:** Second-year graduate standing or instructor's approval.

**DEP 7951: Negotiation (2 credits)**

This course is designed to introduce students to the fundamental principles of business negotiations. Major concepts to be covered include BATNA (Best Alternative to a Negotiated Agreement), Reservation Price, ZOPA (Zone of Possible Agreement), value creation, framing, identifying interests, win-win vs. win-lose outcomes, and maintaining of long-term relationships. The course will include regular readings, videos and class discussions. Students will also participate in the negotiation of case studies outside of class each week.

**DEP 7952: Strategic Management and Leadership (3 credits)**

This course will focus on the management of the strategic aspects of a performing arts organization from a senior leadership perspective. Course material will cover three separate, yet interrelated topics: Strategic planning, strategic decision-making, and leadership. In the strategic planning phase, students will develop the tools to establish a business plan, including establishing and executing an institutional vision, and identifying organizational goals and objectives. The strategic management phase will help students to develop decision-making skills based on real-world case studies in the field of arts management. In the leadership phase, students will study key aspects of dynamic organizational leadership, including topics such as power and persuasion, motivation, change management and leading in a diverse society.

**DEP 7953: Producing for the Commercial Theatre (3 credits)**

This seminar is an overview of the business of producing, with focus on Broadway, Off-Broadway and touring. The class will examine the role of the commercial producer and the relationships with creative & production team members, labor unions, theatre owners and agents, paying particular attention to the deals with these individuals (both in terms of compensation & creative control), as well as financing, budgets, marketing & advertising. Offered in alternate years. **Prerequisite:** Second-year graduate standing or instructor's approval.

**DEP 7955: Human Resources (3 credits)**

This course explores the HR function within organizations. An emphasis is placed on the role that human resource management plays as an organization focuses on enhancing organizational performance. This course covers the relevant functional areas of human resources, including recruiting and hiring, rewards systems with a focus on compensation and benefits, performance management, diversity and applicable laws which govern HR practices. All areas will be considered from a global and ethical perspective. Offered in alternate years. **Prerequisite:** Second-year graduate standing or instructor's approval.

**DEP 7962: 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.

**DEP 7967: Arts in Education (2 credits)**

This course will educate performing arts managers in the psychology of the educational system and how it relates to the teaching of students; the different methodologies (CRISS, Cooperative Learning, etc.) used to teach new material to students; and how to construct valuable, relevant and fun curricula in visual art, dance, drama, and music. By participating in class, managers will learn how they can effectively support and assist schools, teachers and students through their work in non-profit organizations.

**DEP 8000: Production (3 to 6 credits)**

This is a practical laboratory class that is required for all Design and Production graduate students. Specific assignments vary according to each student's abilities and the production to which they are assigned. It is intended to serve as an opportunity to practice skills learned in the studio or laboratory classes. By applying these skills to actual productions that are performed for the public, students will experience a variety of situations that will prepare them for the professional workplace. Advanced students will be assigned to the areas of their concentration.

**DEP 8089: Professional Internship (1 to 13 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 and Production in consultation with appropriate faculty.

**DEP 8099: Thesis (3 credits)****DEP 8211: Graduate 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 6212

**DEP 8212: Graduate 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 6212

**DEP 8310: Animatronic Design 3A (2 credits)**

This course focuses on designing the figure finishing aspect of Animatronics. Students will design costumes, wigs and fur for Animatronics with special emphasis on maintenance, boning and costume structure. The final project will include designing a simple figure with all elements of figure finishing and fully documenting the design/sample process. **Prerequisite:** DEP 7311 Animatronic Design 2B

**DEP 8311: Animatronic Design 3B (2 credits)**

This course synthesizes all previous years of study into a series of design projects that allow the student to express all the combined elements into figures of increasing complexity including flexible skins, hair and/or fur. **Prerequisite:** DEP 8310 Animatronic Design 3A

**DEP 8320: Animatronic Programming A (2 credits)**

This course focuses on the art and technology behind bringing a figure to "life." The course is grounded in animation functions, range of motions, speeds and technical design challenges to support the artistic design intent. Students will focus on figure calibration, operation, and adjustment. **Prerequisite:** DEP 7321 Figure Design and Engineering B

**DEP 8321: Animatronic Programming B (2 credits)**

This course continues work on the art and technology behind bringing a figure to "life." Students will focus on set-up and calibration of equipment and interface by looking at show timing, dialogue and programming life-like movement. The course will encompass a series of programming challenges for figures of varying complexity, and creating show files with documentation to demonstrate mastery of programming. **Prerequisite:** DEP 8320 Animatronic Programming A

**DEP 8411: Machining and Fabricating for the Theatre (2 credits)**

Basic machine shop operations will be covered including general tool and shop maintenance. Emphasis will be on different fabricating techniques and equipment for theatrical machinery. **Prerequisite(s):** Permission of instructor.

**DEP 8511: Graduate Scene Design IIIA (3 credits)**

A directed study in scenic design for theatre, opera, ballet and musical theatre for the most advanced student. **Prerequisite(s):** DEP 7512.

**DEP 8512: Graduate Scene Design IIIB (3 credits)**

A directed study in scenic design for theatre, opera, ballet and musical theatre for the most advanced student culminating in a professional portfolio. **Prerequisite(s):** DEP 8511.

**DEP 8601: Graduate Costume Design IIIA (3 credits)**

This course develops skills for larger and more complex costume design projects. Students will hone multi-tasking and time management skills. Emphasis will be placed on imagination, organization, problem solving, and growth in both rendering and presentation of work. **Prerequisite(s):** DEP 7602 or permission of instructor

**DEP 8602: Graduate 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(s):** DEP 7602 or permission of instructor.

**DEP 8634: Graduate Costume Design Practicum III (4 credits)**

To be taken the semester in which the third year student has a realized design project (usually fall) the class will include all responsibilities related to that design from concept through shopping and fittings to opening night. The level of accomplishment for this assignment will be of professional quality. Some work will be done in meetings with the director, some in the designer's studio, and some in the shop during conferences and fittings with drapers and craftsmen. Conferences will be held with the instructor as needed throughout the process.

**DEP 8651: Graduate Rendering Interpretation (3 credits)**

Wide-ranging study of costume silhouettes and historical shapes requiring highly developed problem solving skills and independent thinking. **Prerequisite(s):** DEP 7652 or permission of instructor.

**DEP 8652: Graduate Advanced Patterning Problems (3 credits)**

Wide-ranging study of advanced costume patterning problems and fabrics requiring highly developed problem solving skills and independent thinking. Possible topics include knits, stretch dancewear, ballet costume, fluid bias garments, and draping. **Prerequisite(s):** DEP 6652 or permission of instructor.

**DEP 8653: Graduate Costume Technology Portfolio (3 credits)**

This course will focus on the finalized creation of a Costume Technology Portfolio in preparation for entering the job market. Portfolio Projects will be focused on demonstrating a breadth of knowledge, and synthesis of prior coursework.

**DEP 8721: Grad Prosthetics Design & Tech IIIA (3 to 4 credits)**

An advanced-level study of prosthetic materials, methods, and techniques with an emphasis on design, creation, and application for theatre and film. **Prerequisite:** DEP 7722 or permission of instructor

**DEP 8722: Graduate Prosthetics Design & Technology IIIB (3 to 4 credits)**

A continuing advanced-level study of prosthetic materials, methods, and techniques with an emphasis on design, creation, and application for theatre and film. **Prerequisite:** DEP 8721 or permission of instructor

**DEP 8731: Grad Wig Technology IIIA (4 credits)**

This course covers advanced custom wig construction and styling techniques. **Prerequisite:** DEP 7732 or permission of instructor

**DEP 8732: Graduate Wig Technology IIIB (4 credits)**

A continued study in advanced custom wig construction and styling techniques. **Prerequisite(s):** DEP 8731 or permission of instructor.

**DEP 8741: Graduate 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 8811: Graduate Sound Design Seminar (1 credit)**

This course will look into the challenges and opportunities that individual graduate sound designers are facing in their productions and attempt to share the learning experience with all the other sound design students. This course will look into some advanced concepts and strategies in theatre sound design related to aesthetics and audience cognition. Graduate students will be expected to complete projects at a graduate level of study. **Prerequisite(s):** DEP 7812 or permission of instructor. Graded Pass/Fail.

**DEP 8812: Graduate Sound Design Seminar II (1 credit)**

This course will assist in preparing graduating 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 8811. Graded Pass/Fail.

**DEP 8817: 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 7817 and DEP 7818

**DEP 8821: 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. Graduate students will be expected to complete projects at a graduate level of study. **Prerequisite(s):** DEP 6812 or permission of instructor.

**DEP 8909: Thesis (3 credits)**

Preparation and submission of a fully documented, rigorous thesis for a student's area of concentration. Depending on area of concentration, one of the following categories will be required: Production Thesis, Research Project Thesis, Thesis Portfolio Gallery. A Production Thesis will be a fully produced physical production, presented before the public, and documentation will include design or engineering concepts, research material, renderings, fabric/paint samples, elevations, complete construction and mechanical drawings, cost estimates, schedules, and photographs of the completed production as appropriate to the area of concentration. A Research Project Thesis will be conducted under the close supervision of the thesis advisor. A thesis Portfolio Gallery presentation will showcase the entire body of the student's work, which will be fully documented and include a final Thesis Gallery Review. See THESIS REQUIREMENTS FOR MFA CANDIDATES - SCHOOL OF DESIGN AND PRODUCTION for the concentration-specific requirements. Graded Pass/Fail.

**DEP 8910: Continuing Thesis (1 credit)**

This course is required for those students who have not completed their thesis in their final semester of course work. It will afford their continued matriculation in the program and use of Production Design shops and facilities of the school.

**DEP 8950: PPM Portfolio Projects (1 to 3 credits)**

A one-semester course devoted to techniques, methods and issues in Production and Project Management.

**DEP 8951: Entrepreneurship and Intrapreneurship (3 credits)**

Introduction to the fields and practices of entrepreneurship and intrapreneurship. Topics covered may include: decision processes to become a creative entrepreneur; development of successful business ideas; movement of ideas to entrepreneurial firm; growth and management of arts and creative enterprises. Exploration of entrepreneurship and intrapreneurship as creative disciplines that borrow from design thinking concepts (such as observing, opportunity recognition and ideation, prototyping/testing, and constant iteration) as a means of navigating the process of an entrepreneurial endeavor.

# School of Filmmaking

*Deborah LaVine, Dean*

## I. Overview of the Graduate Program

The School of Filmmaking offers a 2-year Master of Fine Arts degree in Filmmaking with concentrations in Creative Producing, Film Music Composition, and Screenwriting. Our faculty consists of film and television artists-in-residence as well as professional scholars committed to nurturing our students' creative potential by exposing them to an educational environment that mirrors the professional world's collaborative process. The MFA program is supported by the outstanding facilities currently in place for our BFA program, which is a comprehensive film production curriculum. Our backlot studio with four sound stages, a music recording stage, a highly valued technical operations department, as well as state-of-the-art post-production facilities and equipment, are unparalleled in the state of North Carolina.

Our MFA program in **Film Music Composition** offers a unique opportunity for the nascent film composer to work with student filmmakers during production and post-production, while honing their musical and compositional creativity. Film Music Composition students take courses in electronic technology, digital recording, mixing, and mastering; orchestration; scoring for short films, video games, and new media; film music history, theory, and analysis; American and international film history and aesthetics; as well as a capstone course that focuses on the business skills necessary to transition effectively into the industry. Students score a variety of formats (commercials, live-action and animated shorts, documentaries, and experimental works) of various lengths, ranging from 90-second main titles in various genres to 15-minute student productions. The depth and intensity of the training, along with the curricular diversity offered by a specialized faculty, prepare students to function successfully within the extremely competitive world of film music composition.

Our MFA in Filmmaking also includes concentrations in **Creative Producing** and in **Screenwriting**, strategically chosen due to the symbiotic relationship between these two professions. The Creative Producer is the person who generates and/or cultivates a project from conception to completion with an eye towards the project's commercial viability. The Screenwriter and the Creative Producer spend the majority of their collaborative time in what is called the development process: the period in advance of production during which the material is transformed from outline to final draft. The Creative Producer and Screenwriter also work together to seek the appropriate platform (e.g., long form motion picture, television series, or web series) as well as the market for the story.

We believe that the most successful filmmakers have command of entrepreneurial skills as well as storytelling expertise. Therefore, our MFA concentrations in Creative Producing and Screenwriting offer in-depth training in developing dynamic creative content for a slate of projects to write, finance, produce, and distribute across a variety of media in our ever-changing technological age. Classes include script development, deal making, marketing, financing, distribution, screenwriting, and film history and aesthetics.

## II. Specific Admissions and Transfer Requirements

### A. Minimum Requirements for Admission to the MFA in Filmmaking

- All applicants must have completed an undergraduate degree;
- Qualified applicants applying directly out of undergraduate school must show a GPA of 3.0 or better;
- Preferred applicants to the Film Music Composition concentration should have an undergraduate degree in music or music composition;



- Preferred primary applicants for the Creative Producing or Screenwriting concentrations should have a minimum of 2 years of work experience.

## **B. Required Documents to Supplement Admissions Application**

For Applicants to the Film Music Composition Concentration:

- Letter of intent;
- Transcripts;
- Two letters of recommendation;
- One letter from an arts or academic instructor;
- If applicant is not currently enrolled in school, recommendation may be from employer, mentor, or artists with whom the applicant has worked.
- Portfolio of three to five original compositions, preferably demonstrating a proficiency in musical storytelling and contrasting musical styles, to be submitted in the following formats: film clips with original score (mp4 preferred), live or MIDI audio recordings (m4a preferred), and accompanying musical scores in pdf format.

For Applicants to the Creative Producing or Screenwriting Concentration:

- Letter of intent;
- Transcripts;
- Two letters of recommendation;
- One letter from an arts or academic instructor;
- If applicant is not currently enrolled in school, recommendation may be from employer, mentor, or artists with whom applicant as worked;
- Two writing samples in pdf format: one of creative fiction (screenplay, theatrical script, or short story) and one expository essay (of film analysis or film criticism)

## **C. Transfer Credit**

Transfer credits will be considered on a case-by-case basis. The School of Filmmaking requires that a minimum of 36 graduate credit hours toward the MFA in Filmmaking must be earned at UNCSA. The MFA degree must be completed within five years of the graduate student's initial enrollment in the program.

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

### **A. Minimum Grade Point Average**

Graduate students in the MFA program must earn a grade point average (GPA) of 3.0 (a B average) or higher each semester. A student who earns a GPA of less than a 3.0 in any one semester will be placed on Probation for the subsequent semester. If after one semester of Probation the student fails to meet or exceed the minimum GPA, they may be dismissed from the program.

Continuation from one academic year to the next in the School of Filmmaking is based on several factors in addition to course grades. Among these are: evidence of growth in artistic and/or technical abilities as applicable, faculty assessment of professional potential, professional demeanor, and creative discipline. Evidence of a student's inability to interact appropriately and productively within UNCOSA and School of Filmmaking policies, procedures and expectations will result in dismissal from the program.

**B. MFA Thesis Requirement**

As a terminal degree, the MFA requires a rigorous thesis. Each MFA concentration in the School of Filmmaking has thesis requirements and guidelines specific to the student's concentration. For further information, consult the Chair of your department.

**C. Time Limits for Completion**

The MFA degree must be successfully completed within five years of the graduate student's initial enrollment in the program.

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

# Master of Fine Arts – Creative Producing

MFA Degree Total\* 55 credits

		Credits per Semester		Total Credits
<b>Year One</b>				
FIM 6101, 6102	Fundamentals of Cinematic Storytelling I & II	3	3	6
FIM 6112	Episodic Genres	3	-	3
FIM 6301	International Film History & Aesthetics	-	3	3
FIM 6411, 6412	Introduction to Creative Producing I & II	3	3	6
FIM 6471, 6472	The Development Process I & II	3	3	6
Year One Total		12	12	24
<b>Year Two</b>				
FIM 7402	Marketing	-	3	3
FIM 7422	Marketing Practicum	-	5	5
FIM 7431	Advanced Story Analysis	3	-	3
FIM 7441, 7442	The Business of Producing I & II	4	4	8
FIM 7581, 7582	Thesis Project I & II	6	6	12
Year Two Total		13	18	31

\* Only G2 Students may take graduate-level elective courses above and beyond the required courses listed above; however, students may not register for more than 18 credit hours in any one semester. Elective credits may be fulfilled by any graduate-level Special Topics (FIM XX98), Cinema Studies (FIM X3XX), or Screenwriting (FIM 71XX) class, Independent Study (FIM 6088), or Professional Internship (FIM 6089).

# Master of Fine Arts – Film Music Composition

MFA Degree Total 52 credits\*

Year One		Credits per Semester		Total Credits
FIM 6301	International Film History & Aesthetics	-	3	3
FMU 6001, 6002	Film Music Composition Lessons I & II	3	3	6
FMU 6101, 6102	Film Music Composition Seminar I & II	2	2	4
FMU 6201, 6202	Film Music Analysis I & II: Historical Composers	2	2	4
FMU 6401, 6402	Electronic Technology I & II	2	2	4
FMU 6501, 6502	Orchestration I & II	2	2	4
Year One Total		11	14	25
Year Two		Credits per Semester		Total Credits
FIM 7581, 7582	Thesis Project I & II	6	6	12
FMU 7101, 7102	Film Music Composition Seminar III & IV	2	2	4
FMU 7201, 7202	Advanced Film Music Anal. I & II: Contemporary Composers	2	2	4
FMU 7211	Film Music Theory	2	-	2
FMU 7222	Scoring for Video Games	-	2	2
FMU 7401	Electronic Technology III	2	-	2
FMU 7702	Transition to the Profession	-	1	1
Year Two Total		14	13	27

\* Film Music Composition students may take electives in the School of Music (SoM), with permission of the relevant SoM faculty member, as long as these electives do not interfere with requirements towards the MFA. Similarly, schedule permitting, Film Music Composition students may also take various graduate-level electives taught in the School of Filmmaking (SoF). Available SoF electives will be posted to the Film Art Hub in advance of course registration.

# Master of Fine Arts – Screenwriting

MFA Degree Total 46 credits\*

		Credits per Semester		Total Credits
<b>Year One</b>				
FIM 6101, 6102	Fundamentals of Cinematic Storytelling I & II	3	3	6
FIM 6112	Episodic Genres	3	-	3
FIM 6301	International Film History & Aesthetics	-	3	3
FIM 6411, 6412	Introduction to Creative Producing I & II	3	3	6
FIM 6471, 6472	The Development Process I & II	3	3	6
Year One Total		12	12	24
<b>Year Two</b>				
FIM 7101, 7102	Advanced Cinematic Storytelling I & II	3	3	6
FIM 7111, 7112	Career Strategies I & II	2	2	4
FIM 7581, 7582	Thesis Project I & II	6	6	12
Year Two Total		11	11	22

\* Only G2 Students may take graduate-level elective courses above and beyond the required courses listed above. Elective credits may be fulfilled by any graduate-level Special Topics course (FIM XX98), Cinema Studies (FIM X3XX), or Creative Producing (FIM 74XX) class, Independent Study (FIM 6088), or Professional Internship (FIM 6089).

# School of Filmmaking Courses

## Filmmaking

### **FIM 6088: 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 take an Independent Study, the student must receive permission from the faculty member under whose guidance s/he 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, including credit-hour value and grading mode, and all signatures and therefore permissions are obtained, the student must bring the completed form to the Assistant Dean of Academics in the School of Filmmaking for processing.

### **FIM 6089: Professional Internship (1 to 9 credits)**

A supervised work experience with a professional film or television company outside of UNCSA, through which a student applies the knowledge and skills learned in course work to on-the-job assignments and responsibilities. Proposed internships will be approved by the student's mentor on a case-by-case basis. The number of credits varies according to the nature and scope of the internship. Graded Pass/Fail.

### **FIM 6098: Special Topics in Filmmaking (1 to 3 credits)**

The School of Filmmaking graduate program offers a variety of courses on topics of special interest, making every effort to respond to both faculty and student interest in the formulation and scheduling of such courses. The number of credit hours and grading mode will vary according to the nature and scope of the subject matter.

### **FIM 6101: Fundamentals of Cinematic Storytelling I (3 credits)**

This two-semester class will explore the full spectrum of the story development process, from creating an initial concept through writing a first draft. Students will examine both the screenwriting and creative producing point of view, with special emphasis on the intersection of personal passion and marketplace realities. In the Fall Semester, students will identify, create, pitch, develop, and refine their vision. In the Spring, students will focus on writing a first draft of their feature screenplay while exploring classic Three Act as well as alternative structures.

### **FIM 6102: Fundamentals of Cinematic Storytelling II (3 credits)**

This two-semester class will explore the full spectrum of the story development process, from creating an initial concept through writing a first draft. Students will examine both the screenwriting and creative producing point of view, with special emphasis on the intersection of personal passion and marketplace realities. In the Fall Semester, students will identify, create, pitch, develop, and refine their vision. In the Spring, students will focus on writing a first draft of their feature screenplay while exploring classic Three Act as well as alternative structures.

### **FIM 6112: Episodic Genres (3 credits)**

This is a screening-intensive course that focuses on the evolution of episodic narrative through the lens of various genres that American showrunners have developed and codified. We will examine how creators fulfill time-honored genre expectations while also innovating within a genre. The course provides a broad survey of hour and half-hour forms, including (but not limited to) the soap opera, the case-of-the-week procedural, and the sitcom.

### **FIM 6198: Special Topics in Screenwriting (1 to 3 credits)**

A one-semester course devoted to advanced-level techniques, methods, and issues related to screenwriting.

### **FIM 6301: International Film History & Aesthetics (3 credits)**

Surveying touchstone motion pictures from around the globe, this required Cinema Studies course will familiarize the graduate student to a wide range of narrative fiction feature filmmaking styles from the silent era to the present.

**FIM 6302: American Film History & Aesthetics (3 credits)**

This required Cinema Studies seminar class focuses on the evolution of American cinema through the lens of various genres that American moviemakers largely developed and codified. An understanding of these narrative modes will broaden the graduate students' understanding of film aesthetics, thereby helping them become more well-informed filmmakers.

**FIM 6398: Special Topics in Cinema Studies (1 to 3 credits)**

A one-semester course devoted to advanced-level methods and issues related to the study of film history, analysis, and aesthetics.

**FIM 6411: Introduction to Creative Producing I (3 credits)**

This course introduces students to the Creative Producer's role in creating and delivering stories that satisfy an audience's simultaneous desire for familiarity as well as surprise. Course material focuses on traditional (theatrical and television [cable and network]) exhibition outlets, in order to inform an understanding of the contemporary media landscape. The course covers story forms, genres, and trends in exhibition; course work includes script review and analysis, industry awareness, and pitching original work.

**FIM 6412: Introduction to Creative Producing II (3 credits)**

This course focuses on story forms, genres, and trends in new media exhibition outlets: streaming platforms, social media, and transmedia. Course work includes script review, story analysis, story notes, and the creation of a crowd-funding video.

**FIM 6471: The Development Process I (3 credits)**

The Development Process is a two-semester practicum in which students will work individually with their mentors to begin to develop the underlying material for their eventual thesis project (a screenplay for feature film, television pilot, or web series, etc.). In the Fall, students will identify their core vision, choose the production path, and develop a pitch and outline. In the Spring, students will develop a treatment and break down the material for budgeting and scheduling.

**FIM 6472: The Development Process II (3 credits)**

The Development Process is a two-semester practicum in which students will work individually with their mentors to begin to develop the underlying material for their eventual thesis project (a screenplay for feature film, television pilot, or web series, etc.). In the Fall, students will identify their core vision, choose the production path, and develop a pitch and outline. In the Spring, students will develop a treatment and break down the material for budgeting and scheduling.

**FIM 6498: Special Topics in Producing (1 to 3 credits)**

A one-semester course devoted to advanced-level techniques, methods, and issues related to producing.

**FIM 7101: Advanced Cinematic Storytelling I (3 credits)**

In this two-semester series of courses, students will learn how to write for a TV series, how to write documentaries, and how to adapt original material into dynamic screenplays. In the Fall semester, students will learn about both the TV and documentary business, how to do original primary research, and how to develop both a TV spec script and a documentary. During the Spring semester, students will focus on techniques for adapting stories from one medium to another, including how to analyze a script's narrative in order to convert the story's original intent into its most effective cinematic form. **Prerequisite(s):** Successful completion of FIM 6102: Fundamentals of Cinematic Storytelling II



**FIM 7102: Advanced Cinematic Storytelling II (3 credits)**

In this two-semester series of courses, students will learn how to write for a TV series, how to write documentaries, and how to adapt original material into dynamic screenplays. In the Fall semester, students will learn about both the TV and documentary business, how to do original primary research, and how to develop both a TV spec script and a documentary. During the Spring semester, students will focus on techniques for adapting stories from one medium to another, including how to analyze a script's narrative in order to convert the story's original intent into its most effective cinematic form. **Prerequisite(s):** Successful completion of FIM 7101: Advanced Cinematic Storytelling I

**FIM 7111: Career Strategies I (2 credits)**

A two-semester "transition to the profession" course, focusing on the practical aspects of launching a career as a writer in the film or television industry.

**FIM 7112: Career Strategies II (2 credits)**

A two-semester "transition to the profession" course, focusing on the practical aspects of launching a career as a writer in the film or television industry. **Prerequisite(s):** FIM 7111: Career Strategies I

**FIM 7320: The History of International Animation (3 credits)**

This elective 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, we will watch the evolution of animation styles, 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. We 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. This class may fulfill Cinema Studies elective credit for graduate students, who will be required to do advanced work.

**FIM 7330: 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 7333: 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. 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 7334: 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 7335: 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 7336: 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 7337: 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 7340: 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 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.

**FIM 7343: 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 7344: 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 7345: 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 7346: 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 7347: The Coen Brothers and their Forerunners (3 credits)**

The content of this course consists of 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 7402: Marketing (3 credits)**

This one-semester course will provide an in-depth view of the extensive and integral role of the producer in marketing of film and television. Students will examine how marketing impacts all aspects of filmmaking, from inception to sale, and will examine recent successes and failures in the marketplace to further that end. Students will learn how to create a market and advertising plan for their own projects to better prepare them for fundraising, attracting media interest, navigating the festival circuit, and ultimately obtaining distribution.

**FIM 7422: Marketing Practicum (5 credits)**

Creation of the marketing materials, including full-length trailer, teasers, and posters designed to promote the student's thesis project.

**FIM 7431: Advanced Story Analysis (3 credits)**

This course will build on the story work done in the first year Creative Producing courses. Using narrative structures as described in "The Hero's Journey," as well as those developed within numerous film genres, students will break down stories from films and episodic series that are similar to their own projects, in order to better identify those structures and apply them effectively to their own creative work.

**FIM 7441: The Business of Producing I (4 credits)**

This two-semester course will cover all aspects of the business of filmmaking, from the inception of the idea through development, production, sales, and distribution. Creative Producing students will learn about intellectual property, chain of title, the acquisition of rights, and the nuances of rights deals, as well as have the opportunity to practice negotiation skills.

**FIM 7442: The Business of Producing II (4 credits)**

This two-semester course will cover all aspects of the business of filmmaking, from the inception of the idea through development, production, sales, and distribution. Creative Producing students will learn about intellectual property, chain of title, the acquisition of rights, and the nuances of rights deals, as well as have the opportunity to practice negotiation skills.

**FIM 7498: Special Topics in Entrepreneurship (1 to 3 credits)**

A one-semester course devoted to the marketing research and predictive analytics of the business model for a chosen mode and market (i.e. film, television, web-based, corporate).

**FIM 7581: Thesis Project I (6 credits)**

The Fall semester of this year-long course constitutes the preparation phase of the students' work on their Master's thesis. Working closely with their faculty mentor, students will determine the parameters of and begin working on their individualized project. The thesis project is to be completed during the Spring semester, and represents the culmination of the students' requirements for the Master of Fine Arts degree in Filmmaking. Graded Pass/Fail.

**FIM 7582: Thesis Project II (6 credits)**

The Fall semester of this year-long course constitutes the preparation phase of the students' work on their Master's thesis. Working closely with their faculty mentor, students will determine the parameters of and continue working on their individualized project. The thesis project is to be completed during the Spring semester, and represents the culmination of the students' requirements for the Master of Fine Arts degree in Filmmaking. Graded Pass/Fail.

**FIM 8910: Continuing Thesis (1 credit)**

A one-credit course to enable graduate students to maintain matriculation while finishing up their thesis project.

## Film Music Composition

**FMU 6001: Film Music Composition Lessons I (3 credits)**

One hour per week of film music composition lessons.

**FMU 6002: Film Music Composition Lessons II (3 credits)**

One hour per week of film music composition lessons.

**FMU 6088: Independent Study (1 to 4 credits)**

In order to register for an Independent Study, you must receive written permission from the faculty member with whom you will be working, as well as your mentor. Said permission must be emailed to the office of the Academic Programs Manager in the School of Filmmaking before the end of the add/drop period.

**FMU 6101: Film Music Composition Seminar I (2 credits)**

In the Fall Semester, this class will explore the language of music and how it is used to enhance the dramatic intentions of the filmmaker: how music affects story through the use of instrumentation, style, motives, and rhythm. Each week, Year One Film Music Composition students will be assigned a cue to score, which they will then present during the following class. In the Spring Semester, the Year One graduate student composers will submit demos to the Year Three undergraduate filmmakers. Composers will then meet with the Year Three students to spot and compose music for the undergraduate films; they will also continue to present their music to their peers.

**FMU 6102: Film Music Composition Seminar II (2 credits)**

In the Fall Semester, this class will explore the language of music and how it is used to enhance the dramatic intentions of the filmmaker: how music affects story through the use of instrumentation, style, motives, and rhythm. Each week, Year One Film Music Composition students will be assigned a cue to score, which they will then present during the following class. In the Spring Semester, the Year One graduate student composers will submit demos to the Year Three undergraduate filmmakers. Composers will then meet with the Year Three students to spot and compose music for the undergraduate films; they will also continue to present their music to their peers.

**FMU 6201: Film Music Analysis I: Historical Composers (2 credits)**

This two-semester course will focus on major film composers who worked between 1930 and 1990. Students will be assigned individual composers to research and then will present to the class a brief lecture on the composer's biography, the films and related music that best represent that composer's collected works, and an analysis of the composer's style (his or her tendencies in terms of melody, harmony, rhythm, counterpoint, texture, and orchestration). Each week a film will be screened in its entirety and analyzed from the point of view of that composer's score.

**FMU 6202: Film Music Analysis II: Historical Composers (2 credits)**

This two-semester course will focus on major film composers who worked between 1930 and 1990. Students will be assigned individual composers to research and then will present to the class a brief lecture on the composer's biography, the films and related music that best represent that composer's collected works, and an analysis of the composer's style (his or her tendencies in terms of melody, harmony, rhythm, counterpoint, texture, and orchestration). Each week a film will be screened in its entirety and analyzed from the point of view of that composer's score.

**FMU 6401: Electronic Technology I (2 credits)**

These two semesters are spent learning state-of-the-art composition and recording software.

**FMU 6402: Electronic Technology II (2 credits)**

These two semesters are spent learning state-of-the-art composition and recording software.

**FMU 6501: Orchestration I (2 credits)**

Learning to write effectively for orchestral instruments is the goal of this course. Students will study each instrument of the orchestra and have their assignments played by visiting musicians.

**FMU 6502: Orchestration II (2 credits)**

Learning to write effectively for orchestral instruments is the goal of this course. Students will study each instrument of the orchestra and have their assignments played by visiting musicians.

**FMU 6798: Special Topics in Film Music (1 to 6 credits)**

A one-semester course devoted to techniques, methods, and issues related to film music.

**FMU 7101: Film Music Composition Seminar III (2 credits)**

In the Fall Semester, students will compose 90-second main-title cues for various styles and genres, including silent film, classical Hollywood drama, romantic drama, romantic comedy, film noir, TV comedy and drama, action/adventure, sci-fi, horror, cartoon/slapstick animation, suspense/thriller, the western, as well as cues influenced by the study of ethnomusicology and sound design. During the Spring Semester, composers will present their own work and critique each other's progress toward the completion of their MFA thesis.

**FMU 7102: Film Music Composition Seminar IV (2 credits)**

In the fall semester, students will compose 90-second main-title cues for various styles and genres, including silent film, classical Hollywood drama, romantic drama, romantic comedy, film noir, TV comedy and drama, action/adventure, sci-fi, horror, cartoon/slapstick animation, suspense/thriller, the western, as well as cues influenced by the study of ethnomusicology and sound design. During the spring semester, composers will present their own work and critique each other's progress toward the completion of their MFA thesis.

**FMU 7201: Advanced Film Music Analysis I: Contemporary Composers I (2 credits)**

This two-semester course will focus on major film composers who have worked between 1990 and the present day. Students will be assigned individual composers to research and then will present to the class a brief lecture on the composer's biography, the films and related music that best represent that composer's collected works, and an analysis of the composer's style (his or her tendencies in terms of melody, harmony, rhythm, counterpoint, texture, and orchestration). Each week a film will be screened in its entirety and analyzed from the point of view of that composer's score.

**FMU 7202: Advanced Film Music Analysis II: Contemporary Composers (2 credits)**

This two-semester course will focus on major film composers who have worked between 1990 and the present day. Students will be assigned individual composers to research and then will present to the class a brief lecture on the composer's biography, the films and related music that best represent that composer's collected works, and an analysis of the composer's style (his or her tendencies in terms of melody, harmony, rhythm, counterpoint, texture, and orchestration). Each week a film will be screened in its entirety and analyzed from the point of view of that composer's score.

**FMU 7211: Film Music Theory (2 credits)**

This course encompasses the study of basic through advanced music theory concepts as they relate specifically to film music. The first half of the class uses examples from film scores to break down traditional concepts of music theory such as melody, harmony, modes and scales, rhythm and meter, counterpoint, counterpoint and form. The second half introduces advanced 20th century compositional techniques, with specific focus on how they can be utilized to drive narrative and support emotion in film.

**FMU 7212: Jazz Theory and Arranging (2 credits)**

This course will introduce the vocabulary of jazz and writing/arranging techniques in the jazz/commercial style to film music composition students. Topics will include chord symbols, instrumentation and transposition, multiple part writing, harmonization of melody, jazz counterpoint, harmonic substitutions, and scoring techniques for small group to big band. Students may also have the opportunity to compose for, conduct, and record a live jazz ensemble.

**FMU 7222: Scoring for Video Games (2 credits)**

This course introduces the study of music composition for video games. Topics to be covered include: video game history, types of game music, interactive music composition, spotting proper placement for a score in a game, the game development team, an overview of implementation software and delivery expectations, and the business of video games.

**FMU 7401: Electronic Technology III (2 credits)**

This course builds upon concepts introduced in Electronic Technology II, with a particular focus on mixing and mastering. Topics covered include modern mixing techniques, music editing and clean-up, working in surround sound, and state-of-the-art mastering plug-ins.

**FMU 7601: Conducting (1 credit)**

This course will introduce the basic techniques of conducting. Year Two graduate students will learn to lead musicians in the preparation of the music, how to cue entrances, maintain a beat pattern while reading a score and giving performance direction. The ensemble will consist of all the students within the Film Music Composition Program.

**FMU 7702: Transition to the Profession (1 credit)**

This course will focus on the practical aspects of a career in film music composition and will instruct students in the various skills needed to function as a working professional in the film industry. Lectures will cover a diverse body of information, such as hiring musicians, preparing contracts, payroll, dealing with unions, agents, lawyers, contractors, studio booking, where to live, how to make a professional phone call, how to dress and properly function in a meeting, how to function in a spotting session, and demo preparation.

# School of Music

*Saxton Rose, Dean*

## I. Overview

The Graduate Program represents the UNCSA School of Music at its most advanced levels of artistry and education. 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 unique and rigorous graduate programs that build on undergraduate artistic training, providing opportunity for an individual to continue their personal musical development with a heightened focus on specialization in their chosen career path. Graduate programs at the UNCSA School of Music connect emerging artists to the music industry and refine their ability to find their place in it and foster a meaningful artistic career.

The two-year Master of Music degree's goals and objectives are to prepare and train students for careers as professional classical musicians in the following areas of study: brass (trumpet, horn, trombone, tuba, euphonium), collaborative piano, composition, guitar performance and pedagogy, harp, orchestral conducting, organ, percussion, piano, strings (violin, viola, violoncello, double bass), voice, and woodwinds (flute, oboe, clarinet, bassoon, saxophone).

The one-year Graduate Arts Certificate provides a student who has earned a BM or BA in Music in either performance or composition the opportunity to work on the graduate level with our UNCSA Music faculty. It is available in the following concentrations: brass (trumpet, horn, trombone, tuba, euphonium), collaborative piano, composition, guitar performance and pedagogy, harp, conducting, organ, percussion, piano, strings (violin, viola, violoncello, double bass), voice, and woodwinds (flute, oboe, clarinet, bassoon, saxophone).

The one-year Professional Artist Certificate and the Fletcher Institute Professional Artist Certificate programs represent the School of Music at its highest level of artistry and education, equivalent in artistic performance and composition skills to that of doctoral programs of study. The goals and objectives of each are to give emerging artists advanced training and experience for careers as professional musicians in the following areas of study: brass, composition, guitar performance and pedagogy, vocal performance, conducting, organ, percussion, piano, strings and woodwinds.

## II. Specific Admissions Requirements and Transfer Information

### A. Admissions Requirements

Admission to any of the graduate programs is by application and audition. Specific information about application and audition requirements, including TOEFL scores for international students, is available on the UNCSA website.

Candidates for the Master of Music degree or the Graduate Arts Certificate must have completed a Bachelor of Music or a Bachelor of Arts from an accredited conservatory, college or university (or the equivalent if the institution is located outside the United States).

Candidates for either the Professional Artist Certificate or the Fletcher Institute Professional Artist Certificate must have completed a Master of Music or a Master of Arts in the intended area of concentration from an accredited conservatory, college or university (or the equivalent if the institution is located outside the United States).

To be admissible to any graduate 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 from accredited graduate programs. Only courses that have received a grade of “B” or better will be considered, and transfer credit may account for up to 50 percent of the degree requirements. 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 UNCOSA 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. Proficiency Requirements**

All incoming Master of Music students will be required to take theory, ear training and music history proficiency examinations. A student who does not demonstrate proficiency with the material must take and successfully complete the appropriate graduate review course(s) during their first year in the program.

### **B. Graduate Jury and Recital Requirements**

Graduate students are required to perform for all departmental juries.

Master of Music students, with the exception of composition and voice, are required to present two full recitals. Composition students are required to present one recital, and voice students are required to present one recital and to perform at least one major opera role. Graduate Arts Certificate students concentrating in performance are required to present one full recital. In both the degree and the certificate, a student concentrating in performance satisfies the recital 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.

### **C. Progression Towards Degree**

The residency requirement for the Master of Music degree is one year (two consecutive semesters) as a full-time student. A full-time student is one who is enrolled for a minimum of nine graduate credits per semester. The degree of Master of Music must be completed within five years of the initial enrollment in the program.

The residency requirement for the Graduate Arts Certificate, the Professional Artist Certificate and the Fletcher Institute Professional Artist Certificate is one year (two consecutive semesters) as a full-time student. A full-time student is one who is enrolled for a minimum of nine graduate credits per term.

# Master of Music – Bassoon

MM Degree Total 37 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-	2	
MUS 6895	Library and Internet Research	2	-	2
Year One Total		9	10	19
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 6083	Recital Presentation	1	-	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6665, 6666	Research Topics in Opera Studies <sup>3</sup>			
or, or	or			
MUS 6691, 6692	Research Topics in Musicology <sup>3</sup>	2	2	4
or, or	or			
MUS 6791, 6792	Research Topics in Analysis <sup>3</sup>			
MUS 6XXX, 6XXX	Graduate Music Elective	1	1	2
Year Two Total		9	9	18

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

<sup>4</sup>In addition to the Large Ensemble or Chamber Ensemble credits required to earn the degree, students participating in the Chrysalis Chamber Music Institute (CCMI) may register for MUS 6280: Chrysalis Chamber Music Institute Ensemble, MUS 6281: Chrysalis Chamber Music Institute Seminar, and MUS 6282: Chrysalis Chamber Music Institute Project.

# Master of Music – Clarinet

MM Degree Total 37 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-	-	
MUS 6895	Library and Internet Research	2	-	2
Year One Total		9	10	19
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 6083	Recital Presentation	1	-	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6665, 6666	Research Topics in Opera Studies <sup>3</sup>			
or, or	or			
MUS 6691, 6692	Research Topics in Musicology <sup>3</sup>	2	2	4
or, or	or			
MUS 6791, 6792	Research Topics in Analysis <sup>3</sup>			
MUS 6XXX, 6XXX	Graduate Music Elective	1	1	2
Year Two Total		9	9	18

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

<sup>4</sup>In addition to the Large Ensemble or Chamber Ensemble credits required to earn the degree, students participating in the Chrysalis Chamber Music Institute (CCMI) may register for MUS 6280: Chrysalis Chamber Music Institute Ensemble, MUS 6281: Chrysalis Chamber Music Institute Seminar, and MUS 6282: Chrysalis Chamber Music Institute Project.

# Master of Music – Collaborative Piano

MM Degree Total 39 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0	Large Ensemble or Chamber Ensemble <sup>1</sup>	-	1	1
MUS 6240	Support Skills for Collaborative Pianists	-	1	1
MUS 6445, 6446	Instrumental Literature: Collaborative Pianists I & II <sup>2</sup>	1	1	2
MUS 6461, 6462	Diction I & II	1	1	2
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>3</sup>	-	-	-
or	or	-	-	-
MUS 6893	Career Strategies: Entrepreneurship <sup>3</sup>	-	2	2
or	or	-	-	-
MUS 6894	Career Strategies: Recording <sup>3</sup>	-	-	-
MUS 6895	Library and Internet Research	2	-	2
<b>Year One Total</b>		<b>10</b>	<b>11</b>	<b>21</b>
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0	Large Ensemble or Chamber Ensemble <sup>1</sup>	1	-	1
MUS 6240	Support Skills for Collaborative Pianists	1	-	1
MUS 6447, 6448	Vocal Literature: Collaborative Pianists I & II <sup>2</sup>	1	1	2
MUS 6542	Quick-Study Examination	-	1	1
MUS 6665, 6666	Research Topics in Opera Studies <sup>4</sup>	-	-	-
or, or	or	-	-	-
MUS 6691, 6692	Research Topics in Musicology <sup>4</sup>	2	2	4
or, or	or	-	-	-
MUS 6791, 6792	Research Topics in Analysis <sup>4</sup>	-	-	-
<b>Year Two Total</b>		<b>9</b>	<b>9</b>	<b>18</b>

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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>2</sup>Instrumental Literature for Collaborative Pianists and Vocal Literature for Collaborative Pianists courses rotate every other year. Depending upon the year students begin their course of study, they may take Vocal Literature for Collaborative Pianists in their first year and Instrumental Literature for Collaborative Pianists in their second year.

<sup>3</sup>Students are required to take one of the three Career Strategies courses (Audition, Entrepreneurship, or Recording) to complete their degree requirements.

<sup>4</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

Foreign Language: Entering collaborative piano students are expected to have a minimum of one year of college-level language instruction in one of the following: French, German or Italian. Students who do not meet this requirement upon entering the program must take the appropriate course (FRE 1101, 1102 for French; GER 1101, 1102 for German; ITA 1101, 1102 for Italian) or its equivalent to fulfill the requirement before the degree can be granted.

# Master of Music – Composition

MM Degree Total 36 credits

Year One		Credits per Semester		Total Credits
MUS 6070, 6070	Composition Lessons	3	3	6
MUS 6071, 6071	Composition Seminar	1	1	2
MUS 6670 or MUS 6888, 6670 6888	Music Theory and Composition Pedagogy/Music Technology Research	1	1	2
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>1</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>1</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>1</sup>	-	2	
MUS 6895	Library and Internet Research	2	-	2
<b>Year One Total</b>		<b>9</b>	<b>9</b>	<b>18</b>
Year Two		Credits per Semester		Total Credits
MUS 6070, 6070	Composition Lessons	3	3	6
MUS 6071, 6071	Composition Seminar	1	1	2
MUS 6080	Recital	1	-	1
MUS 6883	Composition Thesis Defense	-	1	1
MUS 6665, 6666	Research Topics in Opera Studies <sup>2</sup>	2	2	
and/or, or	and/or	2	2	
MUS 6691, 6692	Research Topics in Musicology <sup>2</sup>	and	and	8
and/or, or	and/or	2	2	
MUS 6791, 6792	Research Topics in Analysis <sup>2</sup>	2	2	
<b>Year Two Total</b>		<b>9</b>	<b>9</b>	<b>18</b>

<sup>1</sup> Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>2</sup> Students are required to take two of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

# Master of Music – Double Bass

MM Degree Total 37 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-	-	
MUS 6895	Library and Internet Research	2	-	2
Year One Total		9	10	19
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6370, 6370	Symphonic Repertoire: Double Bass	1	1	2
MUS 6665, 6666	Research Topics in Opera Studies <sup>3</sup>			
or, or	or			
MUS 6691, 6692	Research Topics in Musicology <sup>3</sup>	2	2	4
or, or	or			
MUS 6791, 6792	Research Topics in Analysis <sup>3</sup>			
MUS 6XXX	Graduate Music Elective	1	-	1
Year Two Total		9	9	18

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

<sup>4</sup>In addition to the Large Ensemble or Chamber Ensemble credits required to earn the degree, students participating in the Chrysalis Chamber Music Institute (CCMI) may register for MUS 6280: Chrysalis Chamber Music Institute Ensemble, MUS 6281: Chrysalis Chamber Music Institute Seminar, and MUS 6282: Chrysalis Chamber Music Institute Project.

# Master of Music – Euphonium

MM Degree Total 37 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6080	Recital	-	1	1
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-	2	
MUS 6895	Library and Internet Research	2	-	2
Year One Total		9	10	19
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6080	Recital	-	1	1
MUS 6665, 6666	Research Topics in Opera Studies <sup>3</sup>			
or, or	or			
MUS 6691, 6692	Research Topics in Musicology <sup>3</sup>	2	2	4
or, or	or			
MUS 6791, 6792	Research Topics in Analysis <sup>3</sup>			
MUS 6XXX, 6XXX	Graduate Music Elective	2	1	3
Year Two Total		9	9	18

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

<sup>4</sup>In addition to the Large Ensemble or Chamber Ensemble credits required to earn the degree, students participating in the Chrysalis Chamber Music Institute (CCMI) may register for MUS 6280: Chrysalis Chamber Music Institute Ensemble, MUS 6281: Chrysalis Chamber Music Institute Seminar, and MUS 6282: Chrysalis Chamber Music Institute Project.

# Master of Music – Flute

MM Degree Total 37 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-	-	
MUS 6895	Library and Internet Research	2	-	2
Year One Total		9	10	19
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 6083	Recital Presentation	1	-	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6665, 6666	Research Topics in Opera Studies <sup>3</sup>			
or, or	or			
MUS 6691, 6692	Research Topics in Musicology <sup>3</sup>	2	2	4
or, or	or			
MUS 6791, 6792	Research Topics in Analysis <sup>3</sup>			
MUS 6XXX, 6XXX	Graduate Music Elective	1	1	2
Year Two Total		9	9	18

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

<sup>4</sup>In addition to the Large Ensemble or Chamber Ensemble credits required to earn the degree, students participating in the Chrysalis Chamber Music Institute (CCMI) may register for MUS 6280: Chrysalis Chamber Music Institute Ensemble, MUS 6281: Chrysalis Chamber Music Institute Seminar, and MUS 6282: Chrysalis Chamber Music Institute Project.



# Master of Music – Guitar

MM Degree Total 39 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 6483, 6484	Guitar Pedagogy Projects I & II	2	2	4
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-	2	
MUS 6895	Library and Internet Research	2	-	2
Year One Total		10	11	21
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1</sup>	1	1	2
MUS 6481, 6482	Guitar History and Literature Projects I & II	1	1	2
MUS 6665, 6666	Research Topics in Opera Studies <sup>3</sup>			
or, or	or			
MUS 6691, 6692	Research Topics in Musicology <sup>3</sup>	2	2	4
or, or	or			
MUS 6791, 6792	Research Topics in Analysis <sup>3</sup>			
XXX XXXX	Graduate Elective <sup>4</sup>	1	-	1
Year Two Total		9	9	18

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

<sup>4</sup>Graduate Elective Credits may be fulfilled using any graduate course offered through the School of Music or the School of Filmmaking. Courses offered by the School of Filmmaking must receive approval from both the Dean of the School of Music (or designee) and the Dean of the School of Filmmaking (or designee).

# Master of Music – Harp

MM Degree Total 37 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 61X0	Large Ensemble or Chamber Ensemble <sup>1</sup>	1	-	1
MUS 6080	Recital	-	1	1
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-	-	
MUS 6895	Library and Internet Research	2	-	2
MUS 6XXX	Graduate Music Elective	-	1	1
Year One Total		9	10	19
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 61X0	Large Ensemble or Chamber Ensemble <sup>1</sup>	1	-	1
MUS 6080	Recital	-	1	1
MUS 6665, 6666	Research Topics in Opera Studies I & II <sup>3</sup>			
or, or	or			
MUS 6691, 6692	Research Topics in Musicology I & II <sup>3</sup>	2	2	4
or, or	or			
MUS 6791, 6792	Research Topics in Analysis I & II <sup>3</sup>			
MUS 6XXX, 6XXX	Graduate Music Elective	2	2	4
Year Two Total		9	9	18

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

# Master of Music – Horn

MM Degree Total 37 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6080	Recital	-	1	1
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-	-	
MUS 6895	Library and Internet Research	2	-	2
Year One Total		9	10	19
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6080	Recital	-	1	1
MUS 6665 or, 6666 or, or	Research Topics in Opera Studies <sup>3</sup> or			
MUS 6691, 6692 or, or	Research Topics in Musicology <sup>3</sup> or	2	2	4
MUS 6791, 6792 MUS 6XXX, 6XXX	Research Topics in Analysis <sup>3</sup> Graduate Music Elective	2	1	3
Year Two Total		9	9	18

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

<sup>4</sup>In addition to the Large Ensemble or Chamber Ensemble credits required to earn the degree, students participating in the Chrysalis Chamber Music Institute (CCMI) may register for MUS 6280: Chrysalis Chamber Music Institute Ensemble, MUS 6281: Chrysalis Chamber Music Institute Seminar, and MUS 6282: Chrysalis Chamber Music Institute Project.

# Master of Music – Oboe

MM Degree Total 37 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-	-	
MUS 6895	Library and Internet Research	2	-	2
Year One Total		9	10	19
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 6083	Recital Presentation	1	-	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6665, 6666	Research Topics in Opera Studies <sup>3</sup>			
or, or	or			
MUS 6691, 6692	Research Topics in Musicology <sup>3</sup>	2	2	4
or, or	or			
MUS 6791, 6792	Research Topics in Analysis <sup>3</sup>			
MUS 6XXX, 6XXX	Graduate Music Elective	1	1	2
Year Two Total		9	9	18

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

<sup>4</sup>In addition to the Large Ensemble or Chamber Ensemble credits required to earn the degree, students participating in the Chrysalis Chamber Music Institute (CCMI) may register for MUS 6280: Chrysalis Chamber Music Institute Ensemble, MUS 6281: Chrysalis Chamber Music Institute Seminar, and MUS 6282: Chrysalis Chamber Music Institute Project.

# Master of Music – Orchestral Conducting

MM Degree Total 38 credits

Year One		Credits per Semester		Total Credits
MUS 6081, 6081	Orchestral Conducting Lessons	3	3	6
MUS 6082, 6082	Orchestral Conducting Seminar	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0, 61X0	Large Ensemble <sup>1</sup>	1	1	2
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-	2	
MUS 6895	Library and Internet Research	2	-	2
Year One Total		9	10	19
Year Two		Credits per Semester		Total Credits
MUS 6081, 6081	Orchestral Conducting Lessons	3	3	6
MUS 6082, 6082	Orchestral Conducting Seminar	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0, 61X0	Large Ensemble <sup>1</sup>	1	1	2
MUS 6665, 6666	Research Topics in Opera Studies <sup>3</sup>	2	2	
and/or, or	and/or	2	2	
MUS 6691, 6692	Research Topics in Musicology <sup>3</sup>	and	and	8
and/or, or	and/or	2	2	
MUS 6791, 6792	Research Topics in Analysis <sup>3</sup>			
Year Two Total		9	10	19

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 may be used to fulfill the minimum requirement.

<sup>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take two of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

# Master of Music – Organ

MM Degree Total 39 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 6443, 6444	Sacred Music Skills I & II	2	2	4
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-	2	
MUS 6895	Library and Internet Research	2	-	2
Year One Total		10	11	21
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 6441, 6442	Organ History and Literature I & II	2	2	4
MUS 6665, 6666	Research Topics in Opera Studies <sup>3</sup>			
or, or	or			
MUS 6691, 6692	Research Topics in Musicology <sup>3</sup>	2	2	4
or, or	or			
MUS 6791, 6792	Research Topics in Analysis <sup>3</sup>			
MUS 6XXX	Graduate Music Elective	1	-	1
Year Two Total		9	9	18

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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. MUS 6240 Support Skills for Collaborative Pianists may be substituted for 1 year of ensemble credit at the teacher's discretion.

<sup>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

# Master of Music – Percussion

MM Degree Total 40 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 6230, 6230	Percussion Ensemble	1	1	2
MUS 6233, 6233	Ensembles for Percussion	1	1	2
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892 and/or	Career Strategies: Auditions <sup>1</sup> and/or	-	2	
MUS 6893 and/or	Career Strategies: Entrepreneurship <sup>1</sup> and/or	-	and 2	4
MUS 6894 MUS 6895	Career Strategies: Recording <sup>1</sup> Library and Internet Research	2	-	2
<b>Year One Total</b>		<b>10</b>	<b>11</b>	<b>21</b>
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 6230, 6230	Percussion Ensemble	1	1	2
MUS 6233, 6233	Ensembles for Percussion	1	1	2
MUS 6235, 6236	Percussion Pedagogy I and II	1	1	2
MUS 6665, 6666 or, or	Research Topics in Opera Studies <sup>2</sup> or			
MUS 6691, 6692 or, or	Research Topics in Musicology <sup>2</sup> or	2	2	4
MUS 6791, 6792	Research Topics in Analysis <sup>2</sup>			
<b>Year Two Total</b>		<b>9</b>	<b>10</b>	<b>19</b>

<sup>1</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>2</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

# Master of Music – Piano

MM Degree Total 37 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-	2	
MUS 6895	Library and Internet Research	2	-	2
Year One Total		9	10	19
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6665, 6666	Research Topics in Opera Studies <sup>3</sup>			
or, or	or			
MUS 6691, 6692	Research Topics in Musicology <sup>3</sup>	2	2	4
or, or	or			
MUS 6791, 6792	Research Topics in Analysis <sup>3</sup>			
MUS 6XXX, 6XXX	Graduate Music Elective	2	1	3
Year Two Total		9	9	18

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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. MUS 6240 Support Skills for Collaborative Pianists may be substituted for 1 year of ensemble credit at the teacher's discretion.

<sup>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

<sup>4</sup>In addition to the Large Ensemble or Chamber Ensemble credits required to earn the degree, students participating in the Chrysalis Chamber Music Institute (CCMI) may register for MUS 6280: Chrysalis Chamber Music Institute Ensemble, MUS 6281: Chrysalis Chamber Music Institute Seminar, and MUS 6282: Chrysalis Chamber Music Institute Project.



# Master of Music – Saxophone

MM Degree Total 37 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-	-	
MUS 6895	Library and Internet Research	2	-	2
Year One Total		9	10	19
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 6083	Recital Presentation	1	-	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6665, 6666	Research Topics in Opera Studies <sup>3</sup>			
or, or	or			
MUS 6691, 6692	Research Topics in Musicology <sup>3</sup>	2	2	4
or, or	or			
MUS 6791, 6792	Research Topics in Analysis <sup>3</sup>			
MUS 6XXX, 6XXX	Graduate Music Elective	1	1	2
Year Two Total		9	9	18

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

<sup>4</sup>In addition to the Large Ensemble or Chamber Ensemble credits required to earn the degree, students participating in the Chrysalis Chamber Music Institute (CCMI) may register for MUS 6280: Chrysalis Chamber Music Institute Ensemble, MUS 6281: Chrysalis Chamber Music Institute Seminar, and MUS 6282: Chrysalis Chamber Music Institute Project.

# Master of Music – Trombone

MM Degree Total 37 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6080	Recital	-	1	1
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-	2	
MUS 6895	Library and Internet Research	2	-	2
Year One Total		9	10	19
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6080	Recital	-	1	1
MUS 6665, 6666	Research Topics in Opera Studies <sup>3</sup>			
or, or	or			
MUS 6691, 6692	Research Topics in Musicology <sup>3</sup>	2	2	4
or, or	or			
MUS 6791, 6792	Research Topics in Analysis <sup>3</sup>			
MUS 6XXX, 6XXX	Graduate Music Elective	2	1	3
Year Two Total		9	9	18

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

<sup>4</sup>In addition to the Large Ensemble or Chamber Ensemble credits required to earn the degree, students participating in the Chrysalis Chamber Music Institute (CCMI) may register for MUS 6280: Chrysalis Chamber Music Institute Ensemble, MUS 6281: Chrysalis Chamber Music Institute Seminar, and MUS 6282: Chrysalis Chamber Music Institute Project.

# Master of Music – Trumpet

MM Degree Total 37 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6080	Recital	-	1	1
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-	2	
MUS 6895	Library and Internet Research	2	-	2
Year One Total		9	10	19
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6080	Recital	-	1	1
MUS 6665, 6666	Research Topics in Opera Studies <sup>3</sup>			
or, or	or			
MUS 6691, 6692	Research Topics in Musicology <sup>3</sup>	2	2	4
or, or	or			
MUS 6791, 6792	Research Topics in Analysis <sup>3</sup>			
MUS 6XXX, 6XXX	Graduate Music Elective	2	1	3
Year Two Total		9	9	18

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

<sup>4</sup>In addition to the Large Ensemble or Chamber Ensemble credits required to earn the degree, students participating in the Chrysalis Chamber Music Institute (CCMI) may register for MUS 6280: Chrysalis Chamber Music Institute Ensemble, MUS 6281: Chrysalis Chamber Music Institute Seminar, and MUS 6282: Chrysalis Chamber Music Institute Project.

# Master of Music – Tuba

MM Degree Total 37 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6080	Recital	-	1	1
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-		
MUS 6895	Library and Internet Research	2	-	2
Year One Total		9	10	19
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6080	Recital	-	1	1
MUS 6665, 6666	Research Topics in Opera Studies <sup>3</sup>			
or, or	or			
MUS 6691, 6692	Research Topics in Musicology <sup>3</sup>	2	2	4
or, or	or			
MUS 6791, 6792	Research Topics in Analysis <sup>3</sup>			
MUS 6XXX, 6XXX	Graduate Music Elective	2	1	3
Year Two Total		9	9	18

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

<sup>4</sup>In addition to the Large Ensemble or Chamber Ensemble credits required to earn the degree, students participating in the Chrysalis Chamber Music Institute (CCMI) may register for MUS 6280: Chrysalis Chamber Music Institute Ensemble, MUS 6281: Chrysalis Chamber Music Institute Seminar, and MUS 6282: Chrysalis Chamber Music Institute Project.

# Master of Music – Viola

MM Degree Total 37 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-	-	
MUS 6895	Library and Internet Research	2	-	2
Year One Total		9	10	19
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6350, 6350	Symphonic Repertoire: Viola	1	1	2
MUS 6665, 6666	Research Topics in Opera Studies <sup>3</sup>			
or, or	or			
MUS 6691, 6692	Research Topics in Musicology <sup>3</sup>	2	2	4
or, or	or			
MUS 6791, 6792	Research Topics in Analysis <sup>3</sup>			
MUS 6XXX	Graduate Music Elective	1	-	1
Year Two Total		9	9	18

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

<sup>4</sup>In addition to the Large Ensemble or Chamber Ensemble credits required to earn the degree, students participating in the Chrysalis Chamber Music Institute (CCMI) may register for MUS 6280: Chrysalis Chamber Music Institute Ensemble, MUS 6281: Chrysalis Chamber Music Institute Seminar, and MUS 6282: Chrysalis Chamber Music Institute Project.

# Master of Music – Violin

MM Degree Total 37 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-	2	
MUS 6895	Library and Internet Research	2	-	2
Year One Total		9	10	19
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6340, 6340	Symphonic Repertoire: Violin	1	1	2
MUS 6665, 6666	Research Topics in Opera Studies <sup>3</sup>			
or, or	or			
MUS 6691, 6692	Research Topics in Musicology <sup>3</sup>	2	2	4
or, or	or			
MUS 6791, 6792	Research Topics in Analysis <sup>3</sup>			
MUS 6XXX	Graduate Music Elective	1	-	1
Year Two Total		9	9	18

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

<sup>4</sup>In addition to the Large Ensemble or Chamber Ensemble credits required to earn the degree, students participating in the Chrysalis Chamber Music Institute (CCMI) may register for MUS 6280: Chrysalis Chamber Music Institute Ensemble, MUS 6281: Chrysalis Chamber Music Institute Seminar, and MUS 6282: Chrysalis Chamber Music Institute Project.

# Master of Music – Violonello

MM Degree Total 37 credits

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6891	Career Strategies: Portfolio	2	-	2
MUS 6892	Career Strategies: Auditions <sup>2</sup>	-	2	
and/or	and/or	-	2	
MUS 6893	Career Strategies: Entrepreneurship <sup>2</sup>	-	and	4
and/or	and/or	-	2	
MUS 6894	Career Strategies: Recording <sup>2</sup>	-	2	
MUS 6895	Library and Internet Research	2	-	2
Year One Total		9	10	19
Year Two		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
MUS 61X0, 61X0	Large Ensemble or Chamber Ensemble <sup>1,4</sup>	1	1	2
MUS 6360, 6360	Symphonic Repertoire: Violoncello	1	1	2
MUS 6665, 6666	Research Topics in Opera Studies <sup>3</sup>			
or, or	or			
MUS 6691, 6692	Research Topics in Musicology <sup>3</sup>	2	2	4
or, or	or			
MUS 6791, 6792	Research Topics in Analysis <sup>3</sup>			
MUS 6XXX	Graduate Music Elective	1	-	1
Year Two Total		9	9	18

<sup>1</sup>All music students must perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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>2</sup>Students are required to take two of the three Career Strategies courses (Audition, Entrepreneurship, and/or Recording) to complete their degree requirements.

<sup>3</sup>Students are required to take one of the three Research Topics courses (Opera Studies, Musicology, or Analysis) to complete their degree requirements.

<sup>4</sup>In addition to the Large Ensemble or Chamber Ensemble credits required to earn the degree, students participating in the Chrysalis Chamber Music Institute (CCMI) may register for MUS 6280: Chrysalis Chamber Music Institute Ensemble, MUS 6281: Chrysalis Chamber Music Institute Seminar, and MUS 6282: Chrysalis Chamber Music Institute Project.

# Master of Music – Voice

MM Degree Total 38 credits

<b>Year One</b>		<b>Credits per Semester</b>		<b>Total Credits</b>
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6460, 6460	Fletcher Institute Workshop	2	2	4
MUS 6660, 6660	Fletcher Institute Language Enrichment: Italian/German/French	1	1	2
MUS 6892	Career Strategies: Auditions	-	2	2
MUS 6895	Library and Internet Research	2	-	2
<b>Year One Total</b>		<b>9</b>	<b>9</b>	<b>18</b>
<b>Year Two</b>		<b>Credits per Semester</b>		<b>Total Credits</b>
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	1	-	1
MUS 6084	Major Opera Role	-	1	1
MUS 6460, 6460	Fletcher Institute Workshop	2	2	4
MUS 6660, 6660	Fletcher Institute Language Enrichment	1	1	2
MUS 6665, 6666	Research Topics in Opera Studies I & II	2	2	4
<b>Year Two Total</b>		<b>10</b>	<b>10</b>	<b>20</b>

Entering voice students are expected to have a minimum of one year of college-level language instruction with a grade of C or better in French, German and Italian. Students who do not meet this requirement upon entering the program must take the appropriate course or its equivalent to fulfill the requirement before the degree can be granted.

Cantata Singers (MUS 5260) may be required at the discretion of the studio teacher and the conductor of the Cantata Singers.



# Graduate Arts Certificate in Performance

One-Year Graduate Certificate with concentrations in:

Brass: Trumpet, Horn, Trombone, Tuba, and Euphonium

Collaborative Piano

Guitar

Harp

Organ

Percussion

Piano

Strings: Violin, Viola, Violoncello, and Double Bass

Voice

Woodwinds: Flute, Oboe, Clarinet, Bassoon, and Saxophone

**GAC total 18 credits**

Year One		Credits per Semester		Total Credits
MUS 6010, 6010	Lessons	3	3	6
MUS 6011, 6011	Master Class	1	1	2
MUS 6080	Recital	-	1	1
Music courses appropriate to student's development and interests <sup>1</sup>		5	4	9
Year One Total		9	9	18

<sup>1</sup> Courses are chosen in consultation with the student's arts advisor and with the approval of the Associate Dean in the School of Music. These courses include all graduate-level Music courses listed in the Bulletin offered during a particular semester

# Graduate Arts Certificate in Composition

GAC Total 18 credits

Year One		Credits per Semester		Total Credits
MUS 6070, 6070	Composition Lessons	3	3	6
MUS 6071, 6071	Composition Seminar	1	1	2
Music courses appropriate to student's development and interests <sup>1</sup>		5	5	10
Year One Total		9	9	18

<sup>1</sup>Courses are chosen in consultation with the student's arts advisor and with the approval of the Associate Dean in the School of Music. These courses include all graduate-level Music courses listed in the Bulletin offered during a particular semester.

# Professional Artist Certificate

One-Year Graduate Certificate with concentrations in:

Brass: Trumpet, Horn, Trombone, Tuba, and Euphonium

Collaborative Piano

Composition

Conducting

Guitar

Harp

Organ

Percussion

Piano

Strings: Violin, Viola, Violoncello, and Double Bass

Voice

Woodwinds: Flute, Oboe, Clarinet, Bassoon, and Saxophone

**PAC Total 18 credits**

Year One		Credits per Semester		Total Credits
MUS 8010, 8010	Lessons	3	3	6
MUS 8011, 8011	Master Class	1	1	2
MUS 6XXX, 6XXX	Large Ensemble or Chamber Ensemble / Graduate Elective <sup>12</sup>	1	1	2
MUS 8899, 8899	Professional Artist Certificate Project	4	4	8
Year One Total		9	9	18

<sup>1</sup>All music students are required to perform in ensembles as assigned, even beyond the minimum. Any combination of MUS 61X0 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>2</sup>Composition students may take a graduate music elective in place of the Large Ensemble or Chamber Ensemble requirement.

# Fletcher Institute Professional Artist Certificate

FIPAC Total 20 credits

Year One		Credits per Semester		Total Credits
MUS 8010, 8010	Lessons	3	3	6
MUS 8011, 8011	Master Class	1	1	2
MUS 8460, 8460	Fletcher Institute Workshop	2	2	4
MUS 8869, 8869	Fletcher Opera Institute Project	4	4	8
Year One Total		10	10	20

# School of Music Courses

## **MUS 6010: Lessons (3 credits)**

One hour per week of individual performance instruction at an advanced level.

## **MUS 6011: 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 6070: Composition Lessons (3 credits)**

One hour per week of composition lessons at an advanced level.

## **MUS 6071: Composition Seminar (1 credit)**

This seminar will include presentations by guests, faculty and student composers on a variety of topics.

## **MUS 6074: Major Applied Study: Lessons & Seminar in Composition for Film and Visual Media (5 credits)**

The central component of film music composition study, this course focuses on the development and refinement of artistic and technical skills qualifying for professional engagement. The training for this development and refinement 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 seminars attended by all students in the Composition for Film and Visual Media program. The lessons are tailored to the needs of each individual student. Topics of discussion may include, but are not limited to, composition for film and visual media, film scoring technology, orchestration, music theory, analysis, mixing, mastering, filmmaking and relationships with filmmakers. In the fall semester, the seminar focuses on exploring the language of music in film and visual media. Central is consideration of how music is used to enhance the dramatic intentions of the filmmaker and how music impacts story through the selection of such elements as instrumentation, style, motifs, rhythm, and tempo. Each week throughout the fall semester, students are assigned a cue to score which is then presented during the following class. First-year students compose short cues through which they are introduced to the fundamental terminology and techniques of composition for film. In addition, they are introduced to the individual roles of the filmmaking team as well as career path options for a musician in the film and visual media industries. Second-year students compose 90-second main-title cues for various styles and genres, including classical Hollywood drama, romantic drama, comedy, film noir, action/adventure, sci-fi, fantasy, horror, suspense/thriller, war and the western, as well as main-titles influenced by the study of ethnomusicology and sound design. In the spring semester, the content of the seminar shifts toward collaborative endeavors. First-year students submit demos to the third-year undergraduate filmmakers. After pairings are established the graduate composer then meets with the undergraduate filmmaker to spot and compose original music for the undergraduate film. Second-year graduate students focus most of their work on their thesis project completion (MUS 7084). During both fall and spring semesters, each week students present their current work to each other, and the major teacher leads the students in group exploration and critique of what is currently being developed and scored. Because the second-year students have previously worked through first-year concepts, they are in a unique position to share personal reflections with the first-year students regarding the work under discussion. For their part, the first-year students can observe the more advanced scoring of the second-years and begin to anticipate the direction their own development will take. Through both lessons and seminar, 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 6080: Recital (1 credit)**

Performance project by the student with permission from the area of study and the Associate Dean of the School of Music. It may include specific requirements as dictated by the studio teacher. Graded Pass/Fail.

**MUS 6081: Orchestral Conducting Lessons (3 credits)**

One hour per week lesson of orchestral conducting at an advanced level.

**MUS 6082: Orchestral Conducting Seminar (1 credit)**

Weekly performance class for the purpose of refining performance skills. Course will also engage in issues of instrumental techniques and score reading.

**MUS 6083: Recital Presentation (1 credit)**

Students prepare and perform a recital/lecture program.

**MUS 6084: Major Opera Role (1 credit)**

Students prepare and perform a major opera role.

**MUS 6088: Independent Study (1 to 4 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 6089: Professional Internship (1 to 4 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 6098: 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 units will vary according to the nature and scope of the project.

**MUS 6100: Ensemble Placeholder (1 to 3 credits)****MUS 6110: Orchestra (1 credit)**

Preparation and public performance of representative works from the symphonic literature, including opera and dance. Performances on- and off-campus. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the studio teacher.

**MUS 6111: 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 6110: 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 6120: Wind Ensemble (1 credit)**

Preparation and public performance of representative works for wind ensemble, Performances on- and off-campus. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the studio teacher.

**MUS 6121: 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 6120: 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 6130: 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 studio teacher.

**MUS 6131: 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 6130: 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 the ensemble director in consultation with the studio teacher.

**MUS 6140: 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 6141: 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 6140: 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 6150: Guitar Ensemble (1 credit)**

Preparation and public performance of works for more than one guitar or guitar with other instruments. **Prerequisite(s):** Audition/assignment with approval of studio teacher.

**MUS 6160: 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 6170: Large Ensembles for Winds (1 credit)**

Preparation and public performance of representative works for Orchestra, Wind Ensemble, and Contemporary Music Ensemble. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the studio teacher.

**MUS 6180: 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 6181: Chamber Ensemble (Supplemental Registration) (1 credit)**

Duets, trios, quartets, quintets and small mixed ensembles as assigned by the studio teacher. This course corresponds to MUS 6180: 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 6220: Trombone Choir (1 credit)**

This course is designed to complement the student's weekly trombone lessons, to strengthen ensemble skills, and to build good teamwork skills within the discipline. Emphasis is placed on sight reading. Performances on- and off-campus. **Prerequisite(s):** Audition/assignment.

**MUS 6230: 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 6233: Ensembles for Percussion (1 credit)**

Preparation and public performance of representative works from the symphonic, wind ensemble, and new music repertoire. Performance on- and off-campus with the Orchestra, Wind Ensemble, and the Contemporary Music Ensemble. **Prerequisite(s):** Audition/assignment by the percussion teacher.

**MUS 6235: Percussion Pedagogy I (1 credit)**

In-depth study of the psychological, physical and creative aspects of teaching percussion. Survey of important percussion methods, materials and repertoire.

**MUS 6236: Percussion Pedagogy II (1 credit)**

In-depth study of the psychological, physical and creative aspects of teaching percussion. Survey of important percussion methods, materials and repertoire.

**MUS 6240: Support Skills for Collaborative Pianists (1 credit)**

Practical training in collaborative piano including the following topics: quick study skills, the piano as orchestra, keyboard skills, and professional issues.

**MUS 6280: Chrysalis Chamber Music Institute Ensemble (1 to 2 credits)**

Intensive, regular chamber music rehearsal and weekly, one-hour coaching with Chrysalis Chamber Music Institute faculty and guests. Groups typically range from duos to quintets. Assignments made by the Institute faculty. The number of credits earned determined by the Institute Director (or designee) with approval of the Dean of the School of Music (or designee) and based upon such factors as scope of repertoire, amount to be covered, the number and types of performances to be presented, and whether or not the group will be mentoring a younger chamber ensemble. **Prerequisite(s):** Permission of Institute faculty.

**MUS 6281: Chrysalis Chamber Music Institute Seminar (1 credit)**

A seminar course taught by the Chrysalis Chamber Music Institute faculty and guests on topics such as rehearsal techniques, repertoire, interpersonal relations within a chamber ensemble, professional ethics, and preparing for festivals, competitions, and engagements. **Prerequisite(s):** Permission of Institute faculty; **Corequisite(s):** Enrollment in MUS 6280.

**MUS 6282: Chrysalis Chamber Music Institute Project (1 to 3 credits)**

A significant project of sufficient scope that serves as the capstone for the work accomplished throughout the student's participation in the Chrysalis Chamber Music Institute. Devised by students and approved by Institute faculty, projects are collaborative among Institute students and potentially include such activities as engaging in a recording project, commissioning and premiering a new work, or creating and executing engagement activities with outside organizations. Under the mentorship of Institute faculty and guests, including weekly chamber ensemble coachings, students plan, create, rehearse, and execute the project. The number of credits earned is determined by the Institute Director (or designee) with approval of the Dean of the School of Music (or designee) and based upon the scope of the project. **Prerequisite(s):** MUS 6281.

**MUS 6340: Symphonic Repertoire: Violin (1 credit)**

An advanced study of the orchestral repertoire for violin with emphasis on style and technical problems.

**MUS 6350: Symphonic Repertoire: Viola (1 credit)**

An advanced study of the orchestral repertoire for viola with emphasis on style and technical problems.

**MUS 6360: Symphonic Repertoire: Violoncello (1 credit)**

An advanced study of the orchestral repertoire for violoncello with emphasis on style and technical problems.

**MUS 6370: Symphonic Repertoire: Double Bass (1 credit)**

An advanced study of the orchestral repertoire for double bass with emphasis on style and technical problems.



**MUS 6441: Organ History and Literature I (2 credits)**

This course presents principles of organ design and construction as well as the history of the development of the organ. Through a broad survey of the literature written for the organ and the contexts for which it was written, this course examines compositions from the Robertsbridge Codes (1325) to Bach, placing particular emphasis upon the relationship of the repertoire to the instruments for which it was written. Student-led research and performance projects aim to connect aspects of performance practice with particular instruments tied to specific bodies of repertoire.

**MUS 6442: Organ History and Literature II (2 credits)**

As the second semester of a year-long sequence, this course continues to provide a broad survey of the literature written for the organ, examining compositions from the Classical Era to the present day, and placing particular emphasis upon the relationship of the repertoire to the instruments for which it was written. As in the first semester, student-led research and performance projects aim to connect aspects of performance practice with particular instruments tied to specific bodies of repertoire.

**MUS 6443: Sacred Music Skills I (2 credits)**

The two-course Sacred Music Skills sequence develops skills necessary to become a successful church musician. This first course focuses primarily on hymnody - both the historical context and the performance of various styles - and on liturgy music of various traditions. Improvisation is an integral part of this course.

**MUS 6444: Sacred Music Skills II (2 credits)**

This second semester of the year-long Sacred Music Skills sequence continues the development of playing-related skills by studying choral accompaniments, Psalm accompaniments, and transposition. Additional units survey conducting from the console, rehearsal techniques, the Liturgical Year, and church music administration.

**MUS 6445: Instrumental Literature: Collaborative Pianists I (1 credit)**

A survey for pianist and instrumental partner, including sonatas, short pieces, and concertos. Open to students in partnering areas.

**MUS 6446: Instrumental Literature: Collaborative Pianists II (1 credit)**

A survey for pianist and instrumental partner, including sonatas, short pieces, and concertos. Open to students in partnering areas.

**MUS 6447: Vocal Literature: Collaborative Pianists I (1 credit)**

A survey for pianist and vocal partner, including song, oratorio, and operatic literature. Open to students in voice.

**MUS 6448: Vocal Literature: Collaborative Pianists II (1 credit)**

A survey for pianist and vocal partner, including song, oratorio, and operatic literature. Open to students in voice.

**MUS 6460: Fletcher Institute Workshop (2 credits)**

This course involves preparation and public performance of opera scenes, with emphasis on movement, acting, character development, and exposure to a variety of operatic and musical theatre roles.

**MUS 6461: Diction I (1 credit)**

Introduction to Italian, German, French phonetics, mastery of international phonetic alphabet as it applies to Italian, German and French. The study of principles of diction, phonetics and sound production as applied to singing in Italian, German and French.

**MUS 6462: Diction II (1 credit)**

Introduction to Italian, German, French phonetics, mastery of international phonetic alphabet as it applies to Italian, German and French. The study of principles of diction, phonetics and sound production as applied to singing in Italian, German and French.

**MUS 6473: Film Scoring Technology (2 credits)**

Film Scoring Technology introduces the essential technological tools used for modern film scoring and recording. Students will learn how to build a home studio and create scores using industry-standard music technology hardware and software. Topics covered include workflow within a digital audio workstation (DAW), MIDI editing, audio editing, virtual instruments, synthesizers and samplers, score creation and preparation, effects and plug-ins, mixing, video editing, template creation and custom sample library creation. **Prerequisite:** permission of instructor for those students not in the Composition for Film and Visual Media concentration.

**MUS 6474: Film Score Recording, Mixing and Mastering (2 credits)**

Film Score Recording, Mixing and Mastering provides a comprehensive overview of digital audio production using a digital audio workstation (DAW). Throughout the course, students are introduced to various concepts such as the stereo field, signal flow, microphone types, MIDI, audio editing, acoustics, microphone placement, mixing and mastering in stereo and surround. There are opportunities for hands-on practice and class participation in setting up a DAW, conducting mock recording sessions, editing and mixing multi-track recordings, and mastering two-track recordings. The course also includes a field trip to a local recording studio to apply what has been learned in an unfamiliar environment. **Prerequisite(s):** MUS 6473 or permission of instructor.

**MUS 6475: Scoring for Video Games (2 credits)**

Scoring for Video Games introduces the study of music composition for video games. Topics include video game history, types of game music, interactive music composition, spotting a game, the game development team, an overview of implementation software and delivery expectations, and the business of video games. The course also incorporates interaction with portions of the video game industry, which might include such activities as conference calls with major video game composers, or a visit to a regional game company, including a tour of their facilities and a discussion with a lead audio director. **Prerequisite:** permission of instructor for those students not in the Composition for Film and Visual Media concentration.

**MUS 6481: Guitar History and Literature Projects I (1 credit)**

Survey of literature for guitar and lute from Renaissance through Contemporary periods, social history and physical development of the guitar. Transcriptions of early tablatures. Study of contemporary notation and techniques. Participation in MUS 3481.

**MUS 6482: Guitar History and Literature Projects II (1 credit)**

Survey of literature for guitar and lute from Renaissance through Contemporary periods, social history and physical development of the guitar. Transcriptions of early tablatures. Study of contemporary notation and techniques. Participation in MUS 3482.

**MUS 6483: Guitar Pedagogy Projects I (2 credits)**

This course is an in-depth study of the psychological, physical, and creative aspects of teaching the guitar. Topics include: studying the components of developing skill playing the guitar; ways in which the teacher facilitates this growth; careful sequencing of technical and musical tasks within a method; and designing detailed lesson and course plans.

**MUS 6484: Guitar Pedagogy Projects II (2 credits)**

The second semester of this year-long sequence continues in-depth study of the psychological, physical, and creative aspects of teaching the guitar. Topics include: continued consideration of important teaching strategies; working with younger students and groups; supervised in-class teaching and outside observation; and additional guitar-specific career development and teaching scenario projects.

**MUS 6533: 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 6542: Quick-Study Examination (1 credit)**

A course leading to a juried performance of a previously unstudied work prepared for performance within seven days without coaching. A student will be given two chances to pass this exam before the degree can be granted.

**MUS 6613: Film Music Theory (2 credits)**

Film Music Theory is a study of basic through advanced music theory concepts specifically as they relate to film music. The first half of the course uses examples from film scores to break down traditional concepts of music theory such as melody, harmony, modes and scales, rhythm and meter, countermelody, counterpoint and form. The second half introduces more advanced 20th-century compositional styles and techniques with specific focus on how they can be utilized to drive narrative and support emotion in film. **Prerequisite:** permission of instructor for those students not in the Composition for Film and Visual Media concentration.

**MUS 6614: Advanced Film Score Analysis (2 credits)**

Advanced Film Score Analysis is an in-depth analytical course that builds on the skills, techniques and terminology learned in MUS 6713: Film Music History I, MUS 6714: Film Music History II and MUS 6613: Film Music Theory. Each week, students intensively examine a single film score, with a focus on the impact of each cue in relation to the entire score. Through in-depth discussions, students lead the class in exploring the composer's contribution to the film's narrative, including their unique composing style and tendencies in melody, harmony, rhythm, counterpoint, texture, style, orchestration and use of 20th-century techniques, if applicable. Access to full scores for analysis is available to students at the UNCSA Music Library. The ultimate objective is to impart to students a mastery of the concepts of film score composition, enabling them to advance their skills as composers and to cultivate a distinctive creative compositional voice using advanced craft and technique. **Prerequisites:** MUS 6713, MUS 6714, and MUS 6613, or permission of instructor.

**MUS 6621: Graduate Review: Ear Training (1 credit)**

A review of fundamental aural skills including sight singing, ear training and dictation.

**MUS 6660: Fletcher Institute Language Enrichment (1 credit)**

Enrichment and practical application of Italian, German and French through conversation, literature and poetry with emphasis on the historical, cultural and artistic aspects of each language as it relates to opera. Graded pass/fail.

**MUS 6664: Stage Makeup for Singers (1 credit)**

An introduction to stage makeup with an emphasis placed on the needs of the operatic singer. Graduate students will have a special project assigned by the instructor.

**MUS 6665: Research Topics in Opera Studies I (2 credits)**

A new opera studies research topic is offered each year. The topics offered engage issues of history, analysis, performance practice and interpretation as appropriate.

**MUS 6666: Research Topics in Opera Studies II (2 credits)**

A new opera studies research topic is offered each year. The topics offered engage issues of history, analysis, performance practice and interpretation as appropriate.

**MUS 6670: Music Theory and Composition Pedagogy (1 credit)**

Students attend undergraduate theory and composition classes as assigned by the teacher. Meetings are scheduled to discuss strategies for teaching basic compositional and theoretical concepts. Assignments may include teaching projects in the undergraduate curriculum under the observation of the theory/composition faculty.

**MUS 6691: Research Topics in Musicology I (2 credits)**

A new musicology research topic is offered each year. The topics offered also engage issues of analysis, performance practice and interpretation as appropriate.

**MUS 6692: Research Topics in Musicology II (2 credits)**

A new musicology research topic is offered each year. The topics offered also engage issues of analysis, performance practice and interpretation as appropriate.

**MUS 6693: Graduate Review: Theory (1 credit)**

A review of music theory from the Common Practice to 20th and 21st century theory and analysis.

**MUS 6712: Graduate Review: History (1 credit)**

A review of Western music history from ancient Greece to the 21st century.

**MUS 6713: Film Music History I (2 credits)**

Film Music History I focuses on influential American and international film composers who worked primarily between 1930 and 1970. Each week students present in a forum format, with the aggregate of student sharing creating an overall understanding of each composer's historical contribution to the advancement of the craft of film scoring. A specific focus is placed both on the composer's interaction with the narrative of the film and on his/her unique composing style and tendencies in terms of melody, harmony, rhythm, counterpoint, texture and orchestration. Each week one film is studied thoroughly while also placing it within the context of clips from several other films scored by the same composer. **Prerequisite:** permission of instructor for those students not in the Composition for Film and Visual Media concentration.

**MUS 6714: Film Music History II (2 credits)**

Film Music History II focuses on influential American and international film composers who worked primarily between 1970 and the present day. Each week students present in a forum format, with the aggregate of student sharing creating an overall understanding of each composer's historical contribution to the advancement of the craft of film scoring. A specific focus is placed both on the composer's interaction with the narrative of the film and on his/her unique composing style and tendencies in terms of melody, harmony, rhythm, counterpoint, texture and orchestration. Each week one film is studied thoroughly while also placing it within the context of clips from several other films scored by the same composer. **Prerequisite:** permission of instructor for those students not in the Composition for Film and Visual Media concentration.

**MUS 6791: Research Topics in Analysis I (2 credits)**

A new analysis research topic is offered each year. The topics offered also engage issues of history, performance practice and interpretation as appropriate.

**MUS 6792: Research Topics in Analysis II (2 credits)**

A new analysis research topic is offered each year. The topics offered also engage issues of history, performance practice and interpretation as appropriate.

**MUS 6813: Film Score Orchestration I (2 credits)**

Film Score Orchestration explores modern film music orchestration techniques using three separate approaches. The first is to analyze significant film scores that most effectively utilize the selected instrument and related instruments presented each week. The second is to identify the unique possibilities and challenges related to each instrument's technique and notation. The third is to compare the best sample libraries for that instrument, which can then be added to an orchestral template within a digital audio workstation. Film Score Orchestration I covers strings, brass and percussion. Weekly assignments culminate in a final project that includes a fully orchestrated score and mock-up recording. **Prerequisite:** permission of instructor for those students not in the Composition for Film and Visual Media concentration.

**MUS 6814: Film Score Orchestration II (2 credits)**

Film Score Orchestration explores modern film music orchestration techniques using three separate approaches. The first is to analyze significant film scores that most effectively utilize the selected instrument and related instruments presented each week. The second is to identify the unique possibilities and challenges related to each instrument's technique and notation. The third is to compare the best sample libraries for that instrument, which can then be added to an orchestral template within a digital audio workstation. Film Score Orchestration II covers woodwinds, keyboards, choir, guitars, drum set, world instruments and aleatoric techniques. Weekly assignments culminate in a final project that includes a fully orchestrated score and mock-up recording. The course will also address specific topics related to a career as a professional film orchestrator, including a discussion with a guest artist at the end of the course. **Prerequisite:** permission of instructor for those students not in the Composition for Film and Visual Media concentration.

**MUS 6841: 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 6883: Composition Thesis Defense (1 credit)**

An oral presentation before a faculty jury on an original composition.

**MUS 6888: Music Technology Research Project (1 credit)**

A supervised research project in the use of new technology in creating music.

**MUS 6891: Career Strategies: Portfolio (2 credits)**

A seminar on career path perspectives and developing materials for a professional portfolio. Topics including resumes, cover letters, printed program writing, royalties, copyrights and intellectual properties.

**MUS 6892: Career Strategies: Auditions (2 credits)**

A seminar/workshop on taking successful professional orchestra auditions. The course includes topics on the application process, preparation, audition and etiquette, contracts and contract negotiations.

**MUS 6893: Career Strategies: Entrepreneurship (2 credits)**

A seminar/workshop on working as a musician in the free enterprise market and creating a promotional website. The course includes topics on agencies, grant writing, networking, financial issues and taxes, contracting other musicians, promotional website design and creation.

**MUS 6894: Career Strategies: Recording (2 credits)**

A seminar/workshop on creating recordings for commercial release. Course topics include acoustics, microphones, digital audio editing and signal processing, mastering a compact disc recording, marketing and distribution.

**MUS 6895: Library and Internet Research (2 credits)**

Introduction to the tools of bibliographic research including new technology, fair use of published material and copyright law, proper form in writing, annotating and presenting information on musical subjects.

**MUS 7083: Thesis Project in Composition for Film and Visual Media: Preparation (1 credit)**

The thesis project in Composition for Film and Visual Media is composition of an original score for one of the fourth-year films or other film production. The focus and resulting product of this course, MUS 7083, constitutes the preparation phase of the student's overall work on their master's thesis. Guided closely by their faculty mentor, students determine the parameters of and begin working on their individualized project. During the following semester, building upon the products of this preparation phase the student brings their thesis project to completion through the work of MUS 7084. Graded Pass/Fail.

**MUS 7084: Thesis Project in Composition for Film and Visual Media: Preparation (2 credits)**

Building upon the products of the previous semester's thesis preparation phase (MUS 7083), under the guidance of their faculty mentor the student brings their thesis project to completion. The thesis project represents the culmination of the Master of Music in Composition for Film and Visual Media, and as such draws upon a wide array of content and skill developed through the other courses of the degree. There is a special connection between this course and the lessons/seminar course, with much of the work in lessons and seminar feeding into this capstone project.

**Prerequisite:** MUS 7083 Graded Pass/Fail.

**MUS 7303: Film Music Business (2 credits)**

Film Music Business focuses on the practical aspects of a career in composition for film and visual media. Students learn the various skills needed to function as a working professional in the entertainment industry. Lectures cover a diverse body of information, including where to find internships, where to live, where to start in several music career paths and what to expect as a composer's assistant. Topics such as contract negotiation and preparation, publishing and copyright, and cue sheet creation are also addressed. In addition, areas involving how to hire musicians, how to book a studio, how to manage a budget, and how to deal with agents, contractors, and unions all receive attention. Finally, guidance related to self-promotion is provided through exploration of website and business card design, as well as the preparation of demo materials. Multiple guest artists, including industry professionals and alumni working in the industry, join either in-person or virtually to offer insights and real-world perspectives. **Prerequisite:** permission of instructor for those students not in the Composition for Film and Visual Media concentration.

**MUS 8010: Lessons (3 credits)**

One hour per week of individual performance instruction at an advanced level.

**MUS 8011: 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 8460: Fletcher Institute Workshop (2 credits)**

This course involves preparation and public performance of opera scenes by Fletcher Opera Institute fellows, including emphasis on movement, acting, character development, and exposure to a variety of operatic and musical theatre roles.

**MUS 8869: Fletcher Opera Institute Project (4 credits)**

An advanced course of study in all aspects of opera performance. The project will include participation in two productions each year, workshops, master classes, coaching sessions, performances and tours.

**MUS 8899: Professional Artist Certificate Project (4 credits)**

A significant project devoted to the performance of a specialized repertoire or area of artistic interest that will bridge the student's entry into his/her professional career.

# 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 Web site](#).

## Probation

The faculty evaluates students each semester for professional growth in their major. Any student not demonstrating sufficient progress may be placed on probation. Students, who, at the end of the probation period, have not improved, may be dismissed the program. Individual standards for each area are as follows:

### School of Design & Production

Graduate students are required to maintain cumulative 3.0 grade point average (GPA) or higher averages in arts classes. A graduate student may accumulate only a maximum of eight credit hours of the grade of "C" (including "C+" and "C-") and remain enrolled in the graduate program. A graduate student who receives a "D" or "F" is subject to probation or dismissal. Students who fail to maintain these levels for a given term are placed on Probation for the following term. Students who, in the judgment of the faculty, fail to demonstrate sufficient professional development in the arts may receive a Letter of Warning or be placed on Probation.

### School of Filmmaking

Graduate students in the MFA program must earn a grade point average (GPA) of 3.0 (a B average) or higher each semester. A student who earns a GPA of less than a 3.0 in any one semester will be placed on Probation for the subsequent semester. If after one semester of Probation the student fails to meet or exceed the minimum GPA, they may be dismissed from the program.

### School of Music

Failure or a pattern of poor performance or behavior in any required course leads to a recommendation of Warning.

The Dean of Music, in consultation with the School of Music faculty, determines if a student is to be placed on Warning based on but not limited to the following criteria:

- Repeated failure to comply with School of Music attendance policies and/or to complete assignments as assigned.
- Behaviors indicating that the student is engaging in activities that prevent the student from being productive in their work in the School of Music.

A student under Warning is given specific information about the area(s) of concern, a list of what the student must accomplish to be removed from Warning status, and a 7- week timeline to satisfactorily resolve the concerns to be removed from Warning status. The student will be notified at the beginning of the Warning period that failure to resolve the stated concerns will result in placement on Probation.

At the conclusion of the Warning timeline, if the student has not resolved the concerns stated in the Warning period the student will be placed on Probation. The student will receive a letter restating the area(s) of concern and the list of



what the student must accomplish to satisfactorily resolve the concerns. The timeline for Probation is 7 weeks. Failure to resolve the stated concerns will result in dismissal from the School of Music.

The Dean of Music has the discretion to lengthen the timeline for Warning and Probation.

The Dean of Music has the discretion to put a student on Probation at any time in accordance with the "Suspension Policy: Administrative Committee," as stated in the UNCSA Bulletin.

## **Invitations to Return**

All students in all arts programs must be invited to continue in their programs periodically. Students who, in the judgment of the faculty, fail to demonstrate sufficient progress toward professional standards in the arts will not be invited to return.

## **Readmission**

Students who have terminated their enrollment at UNCSA for any reason, including failure to be invited to continue in a program, must apply for readmission prior to being allowed to re-enroll. Such students must meet admission standards outlined for all entering students. A student whose enrollment has been interrupted for two years or more will, upon re-entry, be responsible for the program requirements outlined in the Bulletin in effect at the time of re-entry.

## **Suspension Policy: Administrative Committee**

In certain highly unusual situations, and in cases related to disorderly or disruptive conduct that do not fall within the student Code of Conduct, the Dean of Students or the dean of an arts school may initiate an administrative committee to convene and hear the allegations. A few examples of conduct which might result in such a hearing are:

1. Repeated failure to comply with arts school and/or academic attendance policies and/or to complete an assignment as assigned; or
2. Any other behaviors which indicate that the student is engaging in activities that prevent the student from being productive in the art or academic work.

The administrator initiating the committee meeting shall chair the hearing of the administrative committee. The committee members shall be: (1) the dean of the school in which the student is currently enrolled; (2) the Associate Provost 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, it will be reported to the student and other school staff on a need-to-know basis. If the committee decides that the evidence supports the allegations, then the committee may recommend outcomes to correct the situation, including separating the student from UNCSA or determining that the student will not be invited to return to UNCSA the next term.

## Appeal of Final Course Grades

The student's appeal must present facts showing that by the preponderance of the evidence that the course grade was based on:

1. the students' race, color, religion, national origin, disability, sexual orientation, gender, age, creed; or
2. some other arbitrary or impermissible reason unrelated to the faculty member's exercise of their professional judgment in the evaluation of the student's academic or artistic performance; or
3. different standards and procedures than those established by the faculty member in the course syllabus or in other written or oral measures directed to the class as a whole; or
4. a clear and material mistake in calculating or recording grades.

Allegations that *sexual harassment was the reason a final course grade was impermissibly or arbitrarily assigned by the faculty member must be addressed according to procedures set forth in the UNCOSA Bias-Related Sexual Harassment Policy rather than from the following procedures.*

**That the student simply disagrees with the assigned grade does not constitute a basis for a review.**

*CAUTION: Falsification or fabrication of information by the student in support of a final course grade appeal may cause the student to be subject to disciplinary action under the Student Code of Conduct.*

### Procedures

1. When a student receives a final grade for which the student believes an appeal is justified, the student shall discuss the contested grounds (see four factors above) with the instructor within twenty calendar days.
2. The instructor must inform the student of the instructor's final decision (in light of the information the student presents) within 10 calendar days of receiving the information.
3. The student may file a written appeal of the instructor's decision (no more than 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 30 calendar days of receiving the student's appeal.

## Dismissal Appeals

Under the following conditions, students at UNCOSA have the right to appeal a dismissal. To submit an appeal, the student must present compelling evidence that one or more of the following conditions occurred:

1. The policy and procedures for such decisions were not followed.
2. The decision was based upon arbitrary or personal reasons unrelated to faculty member's exercise of professional judgment in the evaluation of academic/artistic performance of the student.
3. The decision was based upon discrimination of harassment regarding gender, race, color, religion, national origin, disability or sexual orientation.
4. There was a recent material or substantive change of circumstances that resulted in a change in the student's performance.

### Procedures

1. Upon receipt of official notice of dismissal, the student has ten (10) calendar days to file a written notice of appeal clearly stating the grounds for the appeal. The appeal is to be signed by the student and delivered to the relevant dean.
2. The dean has thirty (30) calendar days to respond to the appeal in writing.
3. If the student is not satisfied with the outcome of the appeal to the dean, the student may, within ten (10) calendar days of the date of the written decision, submit final notice of appeal to the dean requesting that the original appeal and its record be forwarded to the Provost or their designee.
4. The Provost or designee will review the appeal to ensure that proper procedure was followed and respond with a final institutional decision within ten (10) calendar days of receipt of the appeal.

## **Annual Notification of Rights under the Family Educational Rights and Privacy Act**

The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. They are:

**The right to inspect and review the student's education records within forty-five (45) days of the day UNCSA 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 UNCSA 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 UNCSA to amend a record that they believe is inaccurate, misleading, or otherwise in violation of the student's privacy rights. They should write the UNCSA official responsible for the record, clearly identify the part of the record they want changed, and specify why it is inaccurate, misleading, or otherwise in violation of the student's privacy rights. If UNCSA decides not to amend the records as requested by the student, UNCSA will notify the student of the decision and advise the student of his/her or her right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

**The right to consent to disclosure of personally identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent.** One exception which permits disclosure without consent is disclosure to school officials with legitimate educational interests. A school official is a person employed by UNCSA in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personal and health staff); outside contractors or volunteers if UNCSA would otherwise hire someone to perform that individual's job, UNCSA directly controls that individual's use of education records, and UNCSA 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 legitimate educational interest if the official needs to review an education record in order to fulfill their professional responsibility. Upon request, UNCSA discloses education records without consent to officials of another school, upon request, in which a student seeks or intends to enroll.

**The right to file a complaint with the U.S. Department of Education concerning alleged failures by UNCSA 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.

## **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 you and your works have increased significantly in recent years. Because what we “do” here is to train performing artists in the disciplines of Design and Production, Dance, Drama, Music, and Filmmaking, we would like to be able to promote our students and their talents, as well as our school, in TV and other venues as the opportunity presents itself. Past opportunities have included us being fortunate enough to be able to broadcast “The Nutcracker” across the State.

The most efficient and effective way of accomplishing this, is to enter into non- exclusive license agreements with our students. Our goal is to be able to promote and publicize our students’ intellectual property while protecting the students’ ownership of and rights to 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. Please also know that should you happen upon an opportunity to exploit your work which 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 UNCSCA production or performance, Student agrees to permit UNCSCA 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 UNCSCA 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 UNCSCA (the "Student's works"). The Student grants to UNCSCA 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 UNCSCA 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 UNCSCA'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 UNCSCA from recouping its financial, capital, and/or "sweat equity" investment in the Student's works. This license does not convey any rights to UNCSCA concerning film screenplays which are not produced as a film while the student is enrolled at UNCSCA
  
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 UNCSCA and Student, except for the UNC Patent & Copyright Policy and UNCSCA's Intellectual Property Policy. No modification, alteration or amendment of this Agreement will be valid or binding unless in writing and signed by both UNCSCA and Student.
  
5. UNCSCA may freely assign, in whole or in part, any of their rights or obligations under this Agreement.
  
6. UNCSCA 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 UNCSCA 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: \_\_\_\_\_

Student's Name (Print): \_\_\_\_\_

Parent/Guardian's Signature and Printed Name (for Minor Students): \_\_\_\_\_

## 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.

## 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 UNCSCA 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 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 ongoing 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 Provost, and Human Resources will ensure that faculty and supervisors receive training and information about recognizing signs of potential illegal drug use and substance abuse in the early stages. An employee or student with a possible substance abuse problem will be encouraged to seek confidential diagnosis and treatment. Seeking such help should not, in and of itself, interfere with enrollment, job status or promotional opportunities. Persons who voluntarily seek counseling shall be assured that applicable professional standards of confidentiality will be observed.

**V. Enforcement and Penalties**

- A. Students, faculty members, administrators and other employees are responsible for knowing about and complying with the provisions of North Carolina law that make it a crime to possess, sell, deliver, or manufacture those drugs designated collectively as "controlled substances" in Chapter 90 of the North Carolina General Statutes. Any member of the School community violating the law is subject both to criminal prosecution and to School disciplinary proceedings. It is not "double jeopardy" for both the District Attorney and the School to proceed and punish a person for the same specified conduct. The School will initiate its own disciplinary proceeding against a student, faculty member, administrator, or other employee when the alleged conduct is deemed to affect the interests of the School.
- B. The School will impose penalties, adhering to procedural safeguards for disciplinary actions against students, faculty members, administrators, and other employees. The relevant safeguards are those required by *The Code*



(including Sections 502(D), 603, and 608), by Board of Governors policies applicable to employees exempt from the State Personnel Act, and by regulations of the State Personnel Commission.

- C. **Minimum penalties:** The penalties for illegal drugs may range from probationary status to expulsion from enrollment and discharge from employment, in accordance with the minimum sanctions listed below. These penalties apply to on-campus violations and may apply to off-campus violations as provided by the Student Code of Conduct.

### 1. Possession of Illegal Drugs

- a. Schedule I and II drugs: For a first offense involving illegal possession of any controlled substance identified in Schedule I or Schedule 11 (N.C.G.S. §. 90-89 and 90), the minimum penalty shall be **suspension from employment or enrollment for a period of at least one semester or its equivalent**. For students enrolled in the secondary school program, the minimum penalty shall be **long term suspension for a period of one year beyond the conclusion of the current academic year**. (Examples of Schedule I and II drugs include but are not limited to: heroin, mescaline, lysergic acid diethylamide, opium, cocaine, and amphetamines.)
- b. Schedule III – VI drugs: For a first offense involving illegal possession of any controlled substance identified in Schedules III through VI (N.C.G.S. § 90-91 through 90-94) (including, but not limited to, marijuana, Phenobarbital, and codeine) for employees and undergraduate and graduate students, the minimum penalty shall be AOD Probation for a semester or its equivalent. 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 catalogs 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 Clery Act requires.

## **Student Code of Conduct and Discipline**

### **I. Purpose**

This policy is intended to inform all members of UNCSA of the responsibility for establishing guidelines for conduct and for overseeing the administration of student discipline and the limited scope of the Board of Trustees in such matters.

Faculty and students share in the responsibility for maintaining an environment in which academic freedom flourishes and in which the rights of each member of the academic community are respected. Students, specifically, must

conduct themselves in a manner that helps to enhance an environment of learning in which the rights, dignity, worth, and freedom of each member of the academic community are respected.

Balancing these freedoms and responsibilities can be challenging. The 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**

- a. All students shall be responsible for conducting themselves in a manner that helps to enhance an environment of learning in which the rights, dignity, worth, and freedom of each member of the academic community are respected. Students at UNCSCA shall comply with the applicable Student Code of Conduct.
- b. 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*.
- c. 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.
- d. 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-identity, 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 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 changes. The Conduct Policy Committee will review the Code, rules, regulations, and sanction provisions and approve any changes. The Conduct Policy Committee will be composed of a representative from each school, high school and college academic programs, campus police, and student life, with non-voting input from the Student Artist Association and High School Advisory Council.

D. The Conduct Policy Committee shall provide an annual report to the Educational Planning and Policies/Student Life Committee of the Board of Trustees summarizing actions and changes.

### IV. Effective date: This policy is effective upon passage.

## Student Grievance and Complaints

UNCSA provides several means which a student may address complaints and grievances. Students are advised to put their concerns in writing and carefully document the events that led to the complaint or grievance. As it is sometimes confusing as to which of the routes listed below should be followed, students are advised to contact the Vice Provost and Dean of Student Affairs Office for advice on which procedure to follow. Concerns should be expressed as soon as possible after the event occurs; some of the procedures have specific deadlines for filing grievances and/or complaints.

Additional information concerning student grievances and complaints can be found [here](#).