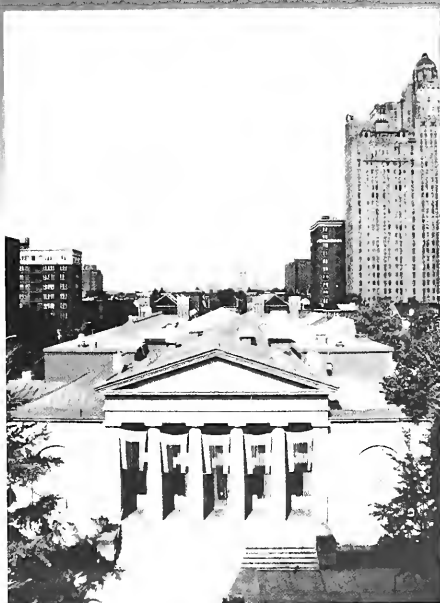


# The University of the Arts

## Course Catalog



**1993-94**



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# The University of the Arts

## Course Catalog

1993-94



**The University of the Arts**  
Office of Admissions  
320 South Broad Street  
Philadelphia, PA 19102  
215-875-4808

**Philadelphia**  
**College of**  
**Art and Design**

**Philadelphia**  
**College of**  
**Performing Arts**

The University of the Arts is the only university in the nation that is devoted exclusively to education and professional training in the visual and performing arts. The University of the Arts was founded in 1987 through the consolidation of two century-old institutions: The Philadelphia College of Art and The Philadelphia College of the Performing Arts. Located in central Philadelphia, The University of the Arts offers comprehensive curricula in design, fine arts, crafts, music, dance and theater arts, and prepares its students to assume over one hundred career paths in the visual and performing arts and related fields.

The University of the Arts gives equal consideration to all applicants for admission and financial aid, and conducts all educational programs, activities, and employment practices without regard to race, color, sex, religion, national or ethnic origin, or disability. Direct inquiries to the Office of Personnel, The University of the Arts, 320 South Broad Street, Philadelphia, PA 19102; (215) 875-4838.

All information listed herein is subject to change.  
2/94

The University of the Arts  
320 South Broad Street  
Philadelphia, PA 19102  
215 . 875 . 4808  
800 . 272 . 3790 (in PA + NJ)  
FAX: 215-875-5458

# Contents

## The University of the Arts

- 4 Academic Calendar 1993-94
- 6 Degree Programs
- 6 Admissions
- 8 Registration
- 9 Tuition and Expenses
- 10 Financial Aid
- 11 Grants and Scholarships
- 12 Loan Programs
- 12 Student Employment
- 12 Academic Regulations
- 14 Access to Student Records
- 15 Student Services
- 17 Continuing Education Programs
- 17 Alumni

## Philadelphia College of Art and Design

- 21 Programs of Study
- 22 Admissions Requirements
- 24 Graduate Admissions
- 24 Scholarships
- 25 Facilities
- 25 Career Services
- 25 Enrichment Programs
- 26 Undergraduate Academic Requirements
- 27 Graduation Requirements
- 28 **Undergraduate Curricula**
- 28 Foundation
- 29 Crafts
- 29 Ceramics
- 30 Fibers
- 30 Jewelry/Metals
- 30 Wood
- 32 Graphic Design
- 33 Illustration
- 34 Industrial Design
- 35 Painting/Drawing
- 36 Photography
- 37 Film
- 37 Animation
- 38 Printmaking
- 39 Sculpture
- 40 Fine Arts Sophomore Option
- 40 Art Therapy
- 41 Education
- 42 **Graduate Programs**
- 42 Master of Arts in Art Education
- 42 Master of Arts in Teaching in Visual Arts
- 44 Master of Fine Arts in Book Arts/Printmaking
- 45 Master of Fine Arts in Museum Exhibition Planning and Design
- 45 Ceramic Studio Residence Program
- 46 Philadelphia College of Art and Design Course Descriptions
- 62 Faculty

## Philadelphia College of Performing Arts

- 79 Major Areas of Study
- 80 Admissions Requirements
- 80 Graduate Admissions
- 81 Regulations
- 81 Graduation Requirements
- 82 **The School of Dance**
- 83 Programs of Study
- 83 Admissions/Audition Requirements
- 83 Scholarships
- 84 Undergraduate Curricula
- 86 Special Class/Performance Requirements
- 87 School of Dance Course Descriptions
- 91 **The School of Music**
- 93 Undergraduate Programs
- 94 Graduate Programs
- 94 Undergraduate Audition Requirements
- 96 Graduate Audition Requirements
- 97 Scholarships
- 98 Undergraduate Curricula
- 104 Graduate Programs
- 106 Regulations/Requirements
- 107 Graduation Requirements
- 108 School of Music Course Descriptions
- 115 **The School of Theater Arts**
- 116 Programs of Study
- 117 Admissions Requirements
- 117 Scholarships
- 118 Undergraduate Curricula
- 119 Performance Requirements
- 119 Regulations
- 121 School of Theater Course Descriptions
- 124 Philadelphia College of Performing Arts Faculty

## Division of Humanities

- 137 Requirements
- 138 Humanities Course Descriptions
- 146 Faculty
- 151 Administration

# Academic Calendar

## Spring Semester 1994

Registration Dates:  
January 13 & 14

See specific dates below

Wednesday, January 5  
& Thursday, January 6

Thursday, January 13, 9:00 am

Friday, January 14

Monday, January 17

Tuesday, January 18

Tuesday, January 18 &  
Wednesday, January 19

Tuesday, January 18 thru  
Monday, January 31

Tuesday, January 18 thru  
Monday, February 7

Tuesday, February 1

Friday, February 18

Monday, February 21  
thru Friday, February 25

Monday, February 28

Friday, March 4

Monday, March 7 thru  
Sunday, March 13

Monday, March 14

Tuesday, March 15

Friday, March 18

Saturday, March 26

Fall '93 Academic Review

Student Residences open

Late Registration for  
Continuing students

Registration for Returning  
Former students

Registration all new  
Students

Martin Luther King Holiday

Degree Program classes begin

Dance Extension Classes begin

Late Registration

Drop/Add period for  
Degree Programs

Drop/Add period  
for PCPA ensembles

Deans and Directors submit  
courses for Summer I and II  
to Registrar

Deans and Directors submit  
courses for Fall '94 to Registrar

PCAD freshman major  
selection week

Last day for removal of  
"Incomplete (I)" grades  
from Fall '93 semester

Faculty send Sixth week academic  
deficiencies to students

Deadline to withdraw from class  
with "W" grade

PCAD freshman deadline to  
declare a major

Returning Former students'  
deadline to petition for May or  
August graduation

Spring Break for faculty  
and students

Degree Program Classes resume

Talent Scholarship application  
deadline for Fall '94 applicant  
for admission

Art Education M.S. thesis  
approval due for May degrees

Open House

Monday, March 28

Monday, April 4 thru  
Wednesday, April 13

Thursday, April 14

Friday, April 15

Tuesday, April 26

Monday, May 2

Monday, May 2 &  
Tuesday, May 3

Tuesday, May 3 thru  
Monday, May 9

Monday, May 9 thru  
Thursday, May 12

Saturday, May 14

Monday, May 16

Monday, May 16 thru  
Friday, May 20

Friday, May 20

Saturday, May 21

Monday, May 30

Wednesday, June 1

Thursday, June 2 and  
Friday, June 3

Study Abroad and Mobility  
applications due to Registrar  
for Fall '94

Advising for Fall '94 registration

Fall '94 registration forms due to  
Registrar from graduate students  
and seniors

Fall '94 registration forms due to  
Registrar from juniors,  
sophomores and freshmen

State Grant application deadline  
for all students for 1993-94  
academic year

Degree Program classes end

Registration for Summer  
Sessions I & II for all current  
and new students

Summer registration for PCAD  
Foundation Semester

Classroom examinations

Studio Critiques & Juries

Student residences close 10:00 pm

Final grades due to Registrar 5:00 pm

Senior Week

University Awards Ceremony

Commencement

Memorial Day Holiday

Readmission application deadline  
for Fall '94 Semester

Academic Review

## Summer Semester 1994

Monday, May 2 & Tuesday, May 3	Registration dates for current and new students  Registration for PCAD Summer Foundation semester
<i>Session I</i>	
Monday, May 16	Humanities courses begin  PCAD Summer Foundation semester begins  PCPA MAT Program begins
Monday, June 13	Fall Registration for PCAD Summer Foundations students
Sunday, June 19	PREP Students move in
Monday, June 20	PCAD PREP Program begins
Friday, June 24	Humanities courses end  PCAD Summer Foundation semester ends  PCPA MAT Program ends
Friday, July 1	Faculty submit grades to Registrar before 5:00 pm
<i>Session II</i>	
Monday, June 27	PCAD Studio Electives begin
Sunday, July 3	Pre-College Students move in
Monday, July 4	Independence Day Holiday
Tuesday, July 5	Pre-College Summer Institute begins  Summer World of Dance Begins  PCPA Mini Semester begins
Friday, July 8	Academic Review (Foundation)
Friday, July 15	Application deadline for International Candidates for Fall Admission  Two-week pre-college program ends
Friday, July 29	Pre-College Summer Institute ends  Summer World of Dance ends  PCPA Mini-Semester ends
Saturday, July 30	Student Residences close 12 Noon
Friday, August 5	PCAD Studio Electives end  Final transcripts due to Registrar for Summer Degree  August Degrees granted

## **Degree Programs within The University**

### **Philadelphia College of Art and Design**

The Bachelor of Fine Arts degree is a four-year program in the majors of Crafts, Graphic Design, Illustration, Painting, Printmaking, Photography/Film/Animation, and Sculpture. The four-year program in the majors of Industrial Design and Architectural Studies leads to the Bachelor of Science degree.

At the graduate level are programs leading to the degrees of Master of Arts in Art Education, Master of Arts in Teaching in Visual Arts, Master of Fine Arts in Book Arts/Printmaking, Master of Fine Arts in Museum Exhibition Planning and Design, and Master of Architecture. Teaching certification is offered on a nondegree basis, either independently or in conjunction with an undergraduate degree in the Philadelphia College of Art and Design. A Concentration in Art Therapy is offered within the Humanities and Studio undergraduate elective category.

Through the Continuing Education Office, an Associate degree is offered on a part-time basis in Communication Design, Fine Arts and Interior Design.

### **Philadelphia College of Performing Arts**

The School of Dance offers four-year Bachelor of Fine Arts degrees in Ballet, Modern and Jazz/Theater Dance Performance, Dance Education, and a two-year Certificate in Dance.

The School of Music offers a four-year Bachelor of Music degree in Performance, Composition, or Theory. Students may elect either a Classical or Jazz/Commercial major for degrees in Performance or Composition. Additional programs are the four-year Undergraduate Diploma and the two-year Certificate of Music.

Graduate programs in the School of Music include the Master of Arts in Teaching in Music Education, the Master of Music in Performance, the Master of Music in Composition, the Graduate Diploma in Performance. Majors for the Master of Music in Performance are Instrumental Performance, Voice, Opera Singing, Piano, Piano Accompanying, and Chamber Music.

The School of Theater Arts offers the Bachelor of Fine Arts in Theatre Arts with programs in Acting, Directing, Stage Combat, or Musical Theater.

## **Admissions**

### **Barbara Elliott**

Director of Admissions  
First Floor, Haviland Hall  
215-875-4808  
800-272-3790 (in PA + NJ)

The University of the Arts selects its student body after a careful evaluation of a variety of credentials. A candidate must show a commitment to the visual or performing arts and should have a strong desire to be educated in the humanities as well. The following information is applicable to both the Philadelphia College of Art and Design and the Philadelphia College of Performing Arts. In addition, requirements for the portfolio review or the audition can be found under the heading of Admissions within each College.

### **Admissions Calendar**

The University of the Arts accepts students on a rolling basis until all available spaces have been filled. Students are advised to apply early to ensure that space is available.

## **Admissions Procedures**

### **Freshman Admission Requirements**

The Admissions Office accepts applications on a rolling basis. Applicants to the freshman class must graduate from an accredited high school and have taken an appropriate distribution of high school subjects, including four (4) years of English.

Applicants not holding a regular high school diploma may qualify for admission in the following ways:

1. GED (General Education Diploma) tests through the Department of Public Instruction.

Freshman applicants should submit the following:

1. Completed undergraduate application and application fee.
2. Official high school transcript bearing the school seal and mailed directly to the University.
3. Scholastic Aptitude Test (SAT) or the American College Test (ACT) scores. Note: the University does not set a minimum score for acceptance.
4. Statement of Purpose (one type-written page).
5. Letters of recommendation.
6. Resume (Philadelphia College of Performing Arts only).
7. Music applicants only: repertoire for an audition.
8. Dance and Theatre Arts applicants only: a recent photograph.
9. A personal interview with an admissions officer is recommended, but not required.



## Portfolio Review/Audition

Arrangements must be made for a portfolio review or audition at the time of application by contacting the Admissions Office. Please see the appropriate sections in The Philadelphia College of Art and Design and The Philadelphia College of Performing Arts and its Schools of Music, Dance, or Theater Arts for additional admissions portfolio and audition information.

## Advanced Placement Examination

The University of the Arts may award three credits toward the Humanities requirements for a score of 4 or better in any CEEB Advanced Placement Examination on an academic subject. Advanced Placement credit is not given for studio art or performance.

## International Baccalaureate

The University may award 6 credits toward the Humanities requirements for a score of 4 or better in an HL (High Level) International Baccalaureate Examination and 3 credits for a score of 4 or better in an SL (Subsidiary Level) International Baccalaureate Examination in an academic subject. No credit by examination is given for studio art or performance.

## College Level Examination Placement (CLEP) Program

Credit may be awarded toward the Humanities requirement by CLEP subject examination. For additional information contact the Director of the Humanities Division.

## Interviews

Though not required, a personal interview is recommended. Interviews must be scheduled in advance by calling the Admissions Office at 215-875-4808.

## Transfer Admission

A student who has successfully completed twelve (12) or more hours of coursework in a college-level program as a fully matriculated student will be considered a Transfer. Admission decisions will be made on a rolling basis.

## Transfer Admission Requirements

Transfer students should submit the following:

1. Portfolio or audition.
2. Transcripts of all previous college experience and a listing of courses that will be completed before entrance into The University of the Arts.
3. Catalog or other publications describing coursework recorded and credit assignment for studio work.
4. Official high school transcript bearing the school seal and mailed directly to the University.
5. Statement of Purpose.
6. Letters of recommendation.
7. Resume (Philadelphia College of Performing Arts only).

## Transfer Credits

Transfer applicants may receive credit for courses taken at other accredited institutions that are similar in content, purpose, and standards to those offered at The University of the Arts. For credit to be granted, official transcripts of all previous college study must be presented along with a current catalog of that institution. A minimum grade of "C" is required for courses presented for transfer credit. A grade of "Pass" can be considered for transfer only if the transcript documents that "Pass" is equal to a grade of "C" or better. The evaluation of credit is made by the Humanities and Studio or Performance Department chairpersons/directors in consultation with the Office of the Registrar.

## Residency Requirements

Every transfer student must complete a minimum of two semesters in residence preceding graduation and must earn a minimum of 48 credits in Studio/Performance and/or Humanities courses. Students must transfer or complete the required Humanities and Studio/Performance major department courses stipulated for the degree regardless of the number of credits completed at other accredited institutions. The number of credits required for completion of the Studio/Performance major is determined by the chairperson/director of that department. The remaining Humanities requirements are determined through the transfer credit evaluation process cited above. For this reason, transfer students may be required to remain in residence at The University of the Arts for more than the minimum two semesters and to complete more than the minimum 48 credits.

## Credit by Portfolio Review

Students who qualify will be granted credit by portfolio review in studio subjects. Portfolio credit requires the approval of the appropriate studio major chairperson. Academic standing and course credit based on portfolio evaluation are normally determined during the admissions process. Credit by portfolio may be granted only for studio art work done prior to matriculation in the Philadelphia College of Art and Design. This work cannot be part of the assigned work for a secondary or post-secondary course. In order for matriculated students to receive credit for independent art work or other projects done outside the University, an independent study or internship, whichever is appropriate, must be rostered as part of the student's semester schedule. The University of the Arts does not award credit for experience outside the classroom other than outlined above.

## Credit by Audition

Students who qualify may be granted credit by audition in Performance subjects. Audition credit requires the approval of the Auditioning Committee and/or School Director. Academic standing and course credit based on audition for transfer students are normally determined during the admissions process.

## Early Admission

The University of the Arts accepts applications from advanced high school juniors who have completed extra high school coursework. These students may enroll as freshmen instead of completing the senior year in high school.

The candidate's high school authorities may grant the applicant a high school diploma upon completion of the freshman year at The University of the Arts.

## Deferred Admission

The University of the Arts will accept applications from candidates who plan a year of activities, work, or travel between high school and college and who wish to enter college one full year after graduation from high school. A brief note explaining the deferral should be attached to the application. Deferred applicants should otherwise follow regular application procedures. A decision on the deferred application will be tendered when the file is complete.

Any applicant offered admission to the current September freshman class who wishes to defer enrollment until the following September or January should request this consideration in writing. Deferred candidates will be required to submit a tuition deposit to guarantee their place in the next year's class.

## January Admission

Students may enter most programs in music, dance, and design and the visual arts programs in January during the spring term. Contact the Admissions Office for further details.

## Academic Achievement Program (AAP)

The Academic Achievement Program is designed for full-time residents of Pennsylvania who have been chosen on the basis of their academic potential, motivation, and aspirations. Eligible students for the Program are evaluated and accepted on the basis of their application interview, SAT scores, portfolio review or auditions, and potential to succeed at The University of the Arts. In addition, eligibility in the Program is determined by the family's adjusted income.

As a talented student, chosen to be a part of this University's and The Commonwealth of Pennsylvania's Program, AAP students are entitled to many special privileges, including a scholarship to attend the summer PREP Program. Most importantly, the University is committed to retaining an AAP student for at least 4 semesters if that student is actively involved in the Program. This means that the student has taken advantage of the Program's counseling/tutoring services as well as participated in numerous cultural activities and special events.

The services provided by the AAP program include:

1. Counseling — personal, academic, career, and financial. Each new student is assigned an AAP counselor who will assist the student from admission through graduation.
2. Tutoring — students experiencing difficulty in their Humanities, Studio, or Performance courses through the AAP tutorial program. Typically, tutors are upper division or graduate students.
3. A special required summer program — studio and academic courses.

To be accepted to this program students must meet the following criteria:

1. Though not academically acceptable under normal admission policies, demonstrate potential for success.
2. Meet program guidelines for family's adjusted income.
3. Be residents of Pennsylvania. Students who think they meet these criteria and wish to be considered for the AAP program, should contact the Admissions Office.

A financial eligibility form will be sent to the student for return to the Financial Aid Office.

## Graduate Admissions

Requirements for all graduate applications are as follows:

1. A completed graduate application form and non-refundable application fee of \$30.00.
2. Official transcripts from each undergraduate or graduate (if any) institution previously attended. Transcripts should be sent directly to the Office of Admissions by the college(s) or school(s) involved.
3. Three letters of recommendation from references listed on the application. Two of these must come from professors in your field or professionals in the major area who are familiar with your capabilities and credentials.
4. A one- to two-page statement of professional plans and goals.
5. Proof of High School Graduation.
6. Foreign-born students or international students must submit Test of English as a Foreign Language (TOEFL) scores.
7. Portfolio or audition.

## Veterans

As an accredited degree-granting institution, the University is approved for the training of veterans. Information about education benefits may be obtained from any VA office.

## English as a Second Language (ESL) Students

Students for whom English is spoken as a second language, who are either foreign or U.S. residents, are required to take the Test of English as a Foreign Language (TOEFL) as a requirement for admission to The University of the Arts. The University may require students with below 500 TOEFL scores to attend a college-level English as a Second Language (ESL) course offered during the summer prior to the fall semester.

## International Students

Students who are neither U.S. citizens nor resident aliens are considered international students. International applicants whose native language is other than English are required to take the Test of English as a Foreign Language (TOEFL), as stated above. All foreign transcripts and other documents must be translated and certified by an embassy, legation, or consular officer of the U.S.A. and mailed directly to the University by the institution.

The University of the Arts has no financial aid for international students. Applicants must file proof of their ability to support themselves from their own financial resources. Documentation of these resources is required on official bank stationery indicating the equivalent of \$20,000 U.S. Dollars to meet the expense of attending the University. The documentation is required as part of the Admissions Application.

Please contact the Admissions Office International Applicant Coordinator for information, assistance and an international application.

## Readmission

Written appeal for reinstatement as a degree candidate is made through the Office of the Registrar. Appropriate departmental chairpersons/directors and the Finance Office must endorse the readmission prior to any registration process. Students' program requirements are subject to review at the time of readmission.

The University reserves the right to reevaluate work toward a degree completed more than seven years prior to readmission.

## Tuition and Housing Deposits

A \$200 Tuition Deposit is required three weeks from the date an acceptance letter is issued. This deposit ensures that a space will be reserved for an admitted student in the upcoming class.

A \$100 Housing Deposit is required to reserve a student's space in the dormitory facilities. After June 1, space is available on a first-come first-served basis only. The Tuition Deposit is required before the Housing Deposit will activate the housing reservation.

## Registration

Rita DiRenzo

Registrar  
Second Floor, Haviland Hall  
215-875-4848

The Office of the Registrar develops and maintains all records and files relating to the student's academic life at the University. All course and program transactions or changes are not official unless properly processed through the Office of the Registrar. In order to register, students must be formally admitted to the University and pay all applicable tuition and fees. Students must have a program of courses documented and approved by the required advisor(s). All students are advised to obtain a copy of their curriculum requirements as soon as possible after admission to the University, and to check those against their transcript after each term. Student copies of the transcript are available upon request. The Office of Registrar is responsible for certification of completion of requirements for graduation.

## Registration

Official registration forms must be filed in order for the student to attend class. Students are responsible for knowing regulations regarding withdrawals, refund deadlines, program changes, and academic policy.

Matriculating students must register for subsequent semesters in accord with the posted schedule (see Academic Calendar). Failure to register will result in a late registration fee (see below).

## Late Registration

A late registration fee of \$35 will be charged to any student registering after the dates listed in the Academic Calendar. Late registration may jeopardize a student's chances of obtaining the program desired.

## Schedule Revision (Drop/Add)

Any schedule revision must be approved in writing by the appropriate instructor or department chairperson. A drop/add period is held during the first ten days of classes each semester. A fee of \$10 will be charged to students who submit schedule revision forms after the official drop/add period.

## Non-Attendance

Any student who neither attends class nor sends an explanation for absence may be dropped from the course at the end of the first week.

## ID Cards

At the time of registration, the Public Safety Department issues and validates identification (ID) cards to students who have fulfilled all financial obligations to the University. Student ID cards allow students to gain access to all buildings and facilities and to procure services and privileges available at the University. In addition, ID cards may be used for admission to performances and exhibitions at the University and to qualify students for discounts at many locations throughout Philadelphia.

## Tuition and Expenses

**Louis J. Mayer**

Director of Finance  
Second Floor, Haviland Hall  
215-875-4865

## Undergraduate Tuition and Fees

Annual tuition is charged to all full-time undergraduate students, payable one-half each semester. Full-time students carry a minimum of 12 credits per semester and may carry up to 18 credits without incurring additional charges. Excess credits are subject to additional charges at the standard semester credit rate. Permission of the Dean of the appropriate College is required for a student to carry more than 18 credits in one semester.

In addition to the annual tuition charge, all students registered for 12 credits or more are required to pay an annual general student fee. The general student fee is applied toward the cost of library facilities; studio and laboratory operations; orientation; student activities; and special services, including health services, placement, and registration. The annual general student fee is not refundable.

Students registering for less than 12 credits are charged per credit. There are no other mandatory course fees or charges except for certain deposits and the cost of expendable materials in selected studio classes. Reservation deposits for housing and tuition are credited to the student's bill and are not refundable.

## Schedule of Annual Undergraduate Charges and Fees

### 1993-94 Academic Year

#### Philadelphia College of Art and Design

Full-time tuition	\$11,900
(12-18 credits/semester)	
Tuition per credit	\$ 515

#### Philadelphia College of Performing Arts

Full-time tuition	\$11,900
Tuition per credit	\$ 450

#### Both Colleges

General Student Fee	\$ 515
(all full-time students)	

#### Housing Fees

Housing — Furness Hall + 1500 Pine	\$3570
Housing reservation deposit	\$ 100
Housing damage deposit (refundable)	\$ 200

## Graduate Tuition and Fees

Full-time graduate students pay annual tuition plus the general student fee. Teacher certification special students in visual arts are considered full time at 10.5 credits. General student fee charges are the same for graduate and undergraduate students. Tuition for part-time graduate studies is charged per semester credit.

A student who has completed all the course requirements for the Masters degree and is currently working on the graduate project, either on or off campus, must register and pay a graduate project continuation fee (equal to the cost of 0.5 credits/semester). This registration, through the Office of the Registrar, is required in each succeeding semester until all degree requirements are met.

A student without an approved leave of absence who does not register each semester will be considered to have withdrawn from candidacy for the degree. Students who have not maintained continuous registration must apply through the Office of the Registrar for readmission to the program, and will be retroactively charged for the intervening semesters.

## Schedule of Annual Graduate Charges and Fees

### 1993-94 Academic Year

#### Philadelphia College of Art and Design

Full-time tuition	\$11,900
(10.5 credits or more)	
Tuition per credit	\$ 685

#### Philadelphia College of Performing Arts

School of Music	
Full-time tuition	\$11,900
(Master of Arts— 8 credits;	
Graduate diploma — 6 credits)	
Tuition per credit	\$ 685

#### Both Colleges

General Student Fee	\$ 480
(all full-time students)	

## Tuition Payments and Financial Responsibility

Payment in full for each semester is required before students may attend classes. Tuition invoices are mailed to students each July and November. The first semester bill must be paid by mid-August and the second semester bill must be paid by mid-December. Any amount unpaid after the due date is subject to a late payment fee of \$60 unless an alternative payment plan has been arranged. Settlement of all financial obligations of the University rests with the student, or the student's parents if the student has not attained independent adult status.

Students may not withdraw in good standing unless all financial obligations to the University have been met. Students whose accounts become delinquent are subject to dismissal. Students may not receive diplomas, certificates, transcripts, or letters of recommendation, and may not be allowed to register for the following semester if their accounts have not been paid in full.

## Payment Plans

As a service to our students and their parents, the University offers the following commercially sponsored tuition payment plan. The plan allows for the total tuition and fees to be paid over ten months, from May through February.

Tuition Management Systems, Inc. (TMS) - TMS offers a budget plan that allows you to pay all or part of your annual charges in ten monthly installments for a \$30 annual administrative fee. A separate insurance program is also available to participants in this plan. For More information contact Tuition Management Systems Inc. at (800) 722-4867 or (401) 849-1550

## Tuition Remission

Sons and daughters of alumni of The University of the Arts are eligible for a 10% remission on their tuition. To qualify, a student must present the Registrar with an official copy of the long-form birth certificate, which lists the names of both parents. The remission applies to each semester that the student matriculates on a full-time basis.

Families that have two or more members attending The University of the Arts are eligible for a tuition remission. Presentation of the long-form birth certificate is required for each sibling attending. The youngest member of the family may receive a 10% tuition remission each semester during which he or she is a full-time matriculating student.

For more information, contact the Office of the Registrar at 215- 875-4848.

## Housing Fees

Housing fees must be paid in full at the time of billing. Students are not permitted to move into University housing until all tuition and fees are paid in full. A housing damage deposit of \$200 is required of all students who live in University housing. This deposit is held in escrow and will be refunded to the student after the apartment is vacated. Any charges for damage to the apartment will be subtracted from this deposit. An additional Housing Reservation Deposit of \$100 is required to reserve a space in University housing. This deposit will be credited to the student's bill and is not refundable.

## Special Charges and Fees

### Application Fee

An application fee of \$30 is required with every application for admission and readmission.

### Tuition Deposit

Once the student has been accepted for admission to the University, a \$200 deposit is required to reserve a place in the class. This deposit will be credited to the student's bill and is not refundable. The tuition deposit must be paid within three weeks of the offer of admission.

### Schedule Revision

A fee of \$10 will be charged for schedule revision (drop/add) forms received after the first ten (10) days of classes of the semester. A fee of \$25 will be charged for schedule revisions made after the semester ends.

### Late Registration

A late registration fee of \$35 will be charged to any student registering after the dates listed in the Academic Calendar.

### Late Payment

A late payment fee of \$60 will be charged to any student failing to pay his or her tuition and/or housing bill by the due date.

### Bad Check Penalty

A \$25 fine is charged for all checks issued to the University and not paid upon presentation to the bank.

### Transcript Fee

A \$5 fee is charged to students requesting an official transcript from the University.

### Tuition Refund Policy

The following tuition refund policy is in effect:

For withdrawal

Prior to the first class	100% refund
Until end of second week	80% refund
During third week	40% refund
After end of third week	0% refund

A student required to withdraw for disciplinary reasons will not be entitled to a tuition refund. A student's residence apartment rent, general fees, and other charges are not refundable.

## Financial Aid

### John Musto

Director of Financial Aid  
Second Floor, Haviland Hall  
215-875-4858

The University administers financial aid provided by a variety of federal, state, and institutional programs. Financial aid is offered in the form of scholarships and grants, loans, and part-time employment. University funds are awarded for an academic year (two semesters) and must be renewed annually by formal application. Questions regarding financial aid should be addressed to the Office of Financial Aid. Also, refer to the "Smart Money" brochure available upon request.

### Application Procedure

The University's financial aid funds are limited and early application is essential. Therefore, financial aid applications should be received by March 15.

Financial aid decisions are made separately from admission decisions. Applicants for financial aid should not wait until they have been offered admission to the University to apply for aid. Admission and financial aid applications should be made simultaneously. Once an applicant has been offered admission to the institution, his or her name is forwarded to the Financial Aid Office. If the student's financial aid needs analysis has been received, the student will be notified of any financial aid funds that have been awarded by the University within two weeks after being offered admission.

### New Undergraduate Students

To apply for institutional financial aid, students must file the Free Application for Federal Student Aid (FAFSA) to be considered for financial aid. Residents of Pennsylvania also are required to submit the Pennsylvania Aid Information Request Form (PAIR). Students residing outside Pennsylvania should check with their state's Department of Higher Education to determine if additional forms are required. All forms are available from your high school guidance office or college financial aid office.

Pennsylvania residents should submit the Pennsylvania Higher Education Assistance Agency (PHEAA) grant application.

### Transfer Students

Every undergraduate who is transferring to the University from another postsecondary educational institution and is applying for financial aid must submit a Financial Aid Transcript to the Office of Financial Aid to document the aid received at the previous institution(s). This form can be obtained from the University's Office of Financial Aid and must be completed by the Financial Aid Office at the previously attended institution. Transfer students will not be considered for financial aid from the University unless this form is received and the application procedure properly completed. Transfer students must also submit the FAFSA and PAIR forms.

## Graduate Students

Financial aid to graduate students consists of assistantships and grants-in-aid. To be considered, a student must complete a Graduate and Professional School Financial Aid Service (GAPFAS) form, which can be obtained from the University Financial Aid Office or the College Scholarship Service, Princeton, New Jersey. The application deadline is April 15 for Fall and November 15 for Spring. Students with assistantships must maintain a B average and enroll for 9 credits per semester.

Students are also eligible to apply for a Guaranteed Student Loan (GSL). Eligible students can borrow up to \$7,500 per academic year, up to an aggregate amount of \$54,750 (which includes all undergraduate loans). Application forms can be obtained from local banks and credit unions.

Students enrolling for the Teacher Certification Program who have earned a master's or baccalaureate degree are ineligible for financial assistance from the University.

### International Students

Federal regulations limit financial aid to U.S. citizens or eligible noncitizens, i.e., permanent resident aliens. Aid is not available for international students.

### Currently Enrolled and Former Returning Students

Enrolled students or former students considering readmission, who are applying for financial aid, must:

1. Complete a FAFSA grant application
2. Complete a University Financial Aid Application.

The processed application and University Financial Aid applications must be received by the Financial Aid Office by April 30. Late applications will be processed on a funds-available basis.

Aid awards are normally limited to a maximum of eight semesters (four academic years). Students who fail to complete the necessary number of credits required for graduation within the four-year period due to change of major or transfer status will be considered for a fifth year of financial assistance only on an individual basis. The University cannot guarantee financial assistance beyond eight semesters or after completion of the required number of credits needed for graduation.

A student who withdraws from the University midsemester for other than an approved reason (namely, health) will not be eligible for financial aid upon returning for a repeat of that semester's courses.

Financial aid awarded by the University may be used only to meet educational expenses incurred by enrollment at the University or one of the institutions with which the University has a student exchange program. The University is not able to offer financial assistance for enrollment at foreign institutions.

## Academic Requirements

To receive financial aid at the University, the student must be enrolled as a matriculated full-time student in a degree program.

A student receiving aid must maintain at least a 2.0 (C) grade point average for continuation of funding. The University reserves the right to terminate financial assistance at the end of the Fall semester if the student's grade point average is below the level required for eligibility.

## Academic Dismissal/Reinstatement

A student who has been academically dismissed from the institution is not eligible for financial aid. If at a later date the student is readmitted to the University, he/she may reestablish eligibility for financial aid by submitting a letter from his/her Dean (or other designated official) stating that the student has been readmitted to the University for the period during which aid is requested.

## Student Responsibilities

Students who receive awards from any outside agency or private organization are obligated to notify the University Financial Aid Office of such aid. At no time can total financial assistance, including awards from outside or private organizations, exceed the student's established level of demonstrated financial need.

## Eligibility

Financial aid is not available to any student who has already earned a bachelor's degree in any field. Students enrolled only for teacher certification are also ineligible. Only matriculated, full-time day-students may receive financial assistance from the University.

## Financial Aid Package

The amount of aid offered by the Financial Aid Office is determined by the applicant's unmet financial need. Financial need is determined by subtracting financial resources (Pell Grant, state grant, family contribution, Guaranteed Student Loan) from the educational budget. The resulting need is usually met by a combination of awards called the "financial aid package."

## Self-Supporting (Independent) Students

A student will be considered self-supporting if the federal requirements as described on the Financial Aid Form (FAF) or PHEAA form are met.

## Dependent Students

If a student cannot meet all the federal requirements to be considered self-supporting, he or she will be classified as a dependent student.

## 1993-94 Projected Expense Budget

	Dependent Student		Independent Student
	Resident	Commuter	
Tuition (12-18 semester hours)	\$11,900	\$11,900	\$11,900
General Fee	\$ 500	\$500	\$ 500
Room	\$ 3570	\$900	\$ 3870
Board (student's expenses for meals, etc.)	\$ 1250	\$900	\$ 1725
Supplies & Books	\$ 1500	\$1500	\$ 1500
Transportation & Miscellaneous	\$ 1000	\$1500	\$ 1705
Estimated Annual Expenses	\$19,900	\$17,200	\$21,200

## Grants and Scholarships

### Institutional Grants and Scholarships

All financial aid funds administered by the institution are awarded on the basis of demonstrated financial need and the availability of funds. Preference is given, in the case of new students, to those who demonstrate outstanding promise of success in the University's curricula. However, any applicant who applies before the published deadline will also be given priority. University-administered financial aid funds will not be used to replace federal or state grants for which a student is eligible but who fails to complete the required applications.

Additional scholarships are available through the Philadelphia College of Art and Design and through the Schools of Dance, Music, and Theater Arts in the Philadelphia College of Performing Arts. Specifics on these scholarships are listed under Financial Aid within each College.

### Grant-in-Aid

These grant funds, with no repayment obligation, are allocated by the University to supplement all other financial aid programs. Partial funding for this program is provided by endowed scholarships for students with demonstrated financial need.

## State and Federal Grant Programs

### Pennsylvania Higher Education Assistance Agency (PHEAA)

PHEAA is a state program for undergraduate Pennsylvania residents who will be matriculated students enrolled full time for an academic year. All permanent residents of Pennsylvania are expected to make application for a PHEAA grant. Application is made by submitting a FAFSA and PAIR application. PAIR grant applications must be sent to PHEAA in Harrisburg no later than May 1. Applications are available from high school guidance counselors or college financial aid officers.

### Other State Grant Programs

If you are a permanent resident of either Connecticut, Massachusetts, Rhode Island, Ohio, or Vermont, you must apply for funding from the state grant agency of your home state.

### Pell Grant

To be eligible for a Pell Grant, the student must be matriculated and enrolled for at least six credits in an undergraduate program.

All applicants for financial aid are required to apply for this federal grant program. If you have submitted a completed Federal Free Application for Federal Student Aid (FAFSA), there is no need to submit a separate Pell Grant application.

### Supplemental Educational Opportunity Grant (SEOG)

These grant funds, which require no repayment obligation, are supplied by the federal government and awarded by the institution's Financial Aid Office to students with the greatest financial need.

## Loan Programs

### Federal Stafford Loan

Every matriculated student is eligible to apply for a Stafford Loan. The Federal Stafford Loan is a low interest student loan awarded on the basis of financial need. A full-time student may borrow up to \$2,625 for the first year, up to \$3,500 for the second year, and up to \$5,500 for each of the last two years. The interest rate is 6.2% and repayment does not begin until six months after leaving school.

### Federal Supplemental Loan to Students (SLS)

A full-time student may borrow up to \$4,000 for each of the first two years and up to \$5,000 for each of the last two years. The interest rate is 7.3% and repayment begins immediately after the check is disbursed.

### Parent Loan to Undergraduate Students (PLUS)

This program is for parents who wish to borrow funds to meet a student's educational costs. The maximum amount that can be borrowed cannot exceed the cost of education minus other financial aid. The interest rate is 6.6% and repayment begins immediately after the check is disbursed.

### Perkins Loan

Perkins Loans, funded by the federal government, are awarded by the institution to matriculated students as part of the financial aid package. Repayment of the principal and interest does not begin until nine months after graduation or withdrawal from the University. The interest rate is 5% (subject to change). Depending on the total amount borrowed, a student may take up to ten years to fully repay this loan.

## Exit Interviews

An exit interview is required of all students who graduate or withdraw from the University and who have received either a Federal Stafford Loan or a Perkins Loan while they were students. The purpose of this interview is to make students aware of their financial obligations and to determine a repayment schedule.

## Student Employment

### College Work-Study Program (UWSP)

The Work Study Program provides employment for students who need financial aid and who require the wages to defray their educational expenses. Students who are awarded work-study funds will be placed in various jobs in departments within the University. Students receive a biweekly paycheck for the hours worked.

Funds are awarded as part of the Financial Aid Package.

## Academic Regulations for The University

Specific policies pertaining to academic requirements and advising for each college are stated under the sections describing the individual colleges.

### Terms of Enrollment

An undergraduate student is enrolled full time if courses, both Studio and Humanities, total 12 or more semester hours. For graduate students, 9 or more semester credits constitute full-time enrollment.

### Grading System

A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67
C+	2.33
C	2.00
C-	1.67
D+	1.33
D	1.00
F	0.00

Grades not included in computing averages:

I	Incomplete
NG	No Grade
NC	No Credit
W	Withdrawal
OP	Optional Pass (Grade of "C" or better)
OF	Optional Fail (Grade of less than "C")
AU	Audit

### Computing Grade Point Average (GPA)

The GPA may be computed by multiplying the number of credits earned for a course by the numerical value of the grade. The resulting figures from all courses for that semester are then totalled, and this figure is divided by the total number of credits attempted that semester. The grades of I, NG, OP, OF, W, and AU are not entered in this computation.

### Pass/Fail Option

1. In courses taken on a Pass/Fail basis, the standard letter grades of A-C are converted to OP by the registrar. A grade of D or F is recorded as an OF.
2. The Pass/Fail grading option must be selected prior to the end of the add/drop period; no change from Pass/Fail to regular grade or regular grade to Pass/Fail may be made after the deadline.
3. Grades of OP or OF are not computed in grade point average.
4. The Pass/Fail policy stipulates that the instructor is not to be informed as to who is enrolled on a Pass/Fail basis.
5. Availability of this option is limited to a total of nine (9) credits in Humanities courses or Electives.

## Grade of Incomplete

An incomplete grade may be granted only in extraordinary circumstances, either personal or academic, which prevent the student from completing coursework by the end of the semester. The grade "I" is given only when the completed portion of the student's work in the course is of a passing quality. In order to receive the grade of Incomplete, the student must obtain the approval of the course instructor and the Dean of the College prior to the conclusion of the semester. An Incomplete grade must be removed by the end of the sixth week of the following semester or an "F" for the course is assigned. (In certain Dance courses a full semester is allowed.) Forms are available from the Office of the Registrar.

## Change of Grade

If a student questions the correctness of a grade, the student should first discuss the matter with the instructor. If a satisfactory resolution is not reached, the chairperson of the department or director of the school should be consulted. The student may, as a last resort, bring the matter to the attention of the Dean of the appropriate college. Any change of final grade requested by a student must be approved by the course instructor, who must submit the signed Change of Grade Form to the Office of the Registrar no later than the end of the semester following the one in which the grade was given.

## Class Attendance

All students are expected to attend classes regularly and promptly and for the duration of the scheduled instructional time. Individual instructors will decide the optimum time for taking attendance and may penalize for habitual lateness or absence. Repeated unexcused absences may result in a grade of "F" for a course.

Instructors should advise a student whenever his or her performance in the course is considered unsatisfactory by use of a Notice of Deficiency in coursework. This form is filed with the Office of the Registrar which will mail a copy to the student.

## Dean's List

This list is compiled each semester in the respective Dean's offices and is recorded as part of the student's permanent record. The Dean's List honors those students who have met the following criteria:

1. Are full-time undergraduate degree candidates. Candidates for Certificate, Diploma, and Graduate programs are not eligible.
2. Have attained a minimum GPA of 3.60.
3. Have received no grade lower than a "B" in any course.
4. Have no grade of "I" or "F".
5. Take at least 12 credits for a letter grade (no "OP" or "OF").

## Academic Probation

### Philadelphia College of Art and Design Academic Warning

When a student, previously in good standing, receives a semester GPA (grade point average) between 1.0 and 2.0, the student will receive a letter of Academic Warning from the Academic Dean's Office of the College on advisement from the ARC, Academic Review Committee. Students will be advised to achieve a 2.0 GPA during the next semester in order to avoid further probationary action. A student who receives below a 1.0 GPA will automatically be placed on Initial Probation and will not receive an Academic Warning.

### Initial Probation

If the student is unable to achieve a 2.0 GPA in response to the conditions of Academic Warning, the student will receive a letter of Initial Probation from the Dean's Office on behalf of the ARC. The student will be advised that if a 2.0 GPA and/or other conditions are not attained by the following semester, the student will be placed on Final Probation and will possibly lose financial aid according to federal regulations.

### Final Probation

If the student fails to attain a 2.0 GPA and/or other conditions for a third semester, a letter of Final Probation will be sent advising the student that financial aid will not be granted for that semester and that, if a 2.0 GPA is not achieved during the semester, the student may be dismissed from the College.

There may be differences in the requirements for scholarships, state and federal grants, and loans. If you find yourself with a low GPA, you are advised to check with the Financial Aid Office to see how your financial aid might be affected.

### Additional Conditions

1. Freshmen entering in the Academic Achievement Program will enter under Academic Warning.
2. A student attaining a 1.0 GPA or under will automatically be placed on Initial Probation and not receive an Academic Warning.
3. Students formerly dismissed from PCAD on probation who reapply for admission to the College would be readmitted subject to the conditions of Final Probation and possible additional conditions.
4. Students who have been on probation and have removed themselves from probation for a semester or longer, and who fail to attain between 1.0 and a 2.0 GPA later in the degree program, will receive a letter of Academic Warning.
5. Students who are readmitted to the College following a return from a Leave of Absence or Withdrawal will be readmitted subject to the probation conditions existing during their last semester at the College.
6. The ARC may require additional conditions of the student during any one of these actions based on departmental advice or school policy.
7. If a student fails to comply with the terms of Academic Warning or Probation, she or he may be dismissed from the University.

## Philadelphia College of Performing Arts Probation

Students whose semester grade point average is below 2.0 and/or who receive the grade of "D" or below ("C" for Theater students) in their major area, will be placed on academic probation for one or two semesters, as determined by the Academic Review Committee. Failure to meet the stipulation for removal of Probation by the end of the specified period may result in dismissal from PCPA.

If the cumulative GPA for a semester is below 2.0 ("C") the student is automatically placed on academic probation and is required to attain at least a 2.0 cumulative GPA in the following semester. In the Philadelphia College of Performing Arts, a grade of "B" in the major is required in the following semester. These requirements may be set higher by the Academic Review Committee, depending on the student's overall record. The financial aid of a student may be placed in jeopardy if the student does not maintain satisfactory academic progress. If a student fails to comply with the terms of academic probation, he or she may be dismissed from the University. Additional requirements may be set by the department/school or by the Academic Review Committee.

### Dismissal

It is the University's prerogative to dismiss a student for stated cause:

1. Failure to maintain a cumulative GPA of 2.0 ("C").
2. Failure to resolve academic probationary requirements as specified by the Academic Review Committee.
3. The Campus Standards Committee may recommend suspension or expulsion for student conduct considered unacceptable at the University. Students on academic probation who have failed to meet their GPA requirement by the end of the term but who are continued on academic probation for a second consecutive semester may be dismissed at the conclusion of the second semester if they have failed to meet the GPA specified by the Academic Review Committee.

Such students will not be considered for readmission before the end of one full academic year.

### Readmission

Written appeal for reinstatement as a degree candidate should be addressed to the Office of the Registrar by June 1 for the fall semester and November 1 for the spring semester. Appropriate departmental chairpersons/directors and the Finance Office must endorse the readmission prior to any registration process.

### Withdrawal from Course

A student may withdraw from a class and receive a "W" through the seventh week of the semester. After that date, a withdrawal is possible only under unusual circumstances such as accident, serious illness, or psychological stress. A "W" must be agreed upon by the faculty member teaching the class and the Dean of Students. A grade of

"W" will not affect the student's GPA.

Grades for courses in progress are assigned according to the academic grading policy.

Special note: A student who withdraws from a course after the tuition refund period is not eligible for a refund.

### Withdrawal from The University

A student may withdraw from The University of the Arts by initiating an official withdrawal with the Dean of Students. Clearance must be received from the appropriate College Dean, the Finance Office, the Library, and the major department chairperson or school director. Grades for courses in progress are assigned according to the academic grading policy.

Withdrawal is official when the student receives a written notification from the Registrar. A student who withdraws from the University with a semester or cumulative GPA of less than 2.0 ("C") will be recorded as "withdrawn not in good academic standing."

### Leave of Absence

A leave is granted for one or two semesters at the discretion of the department chairperson or school director. A student who remains absent past the date of expected return must apply for readmission to the University. A leave of absence may be requested through the Office of the Registrar. An extension of the leave may be increased for an additional one or two semesters.

### Change of Major

Students may request a change of major through the Office of the Registrar. Students are advised to initiate the change of major petition prior to registration for the upcoming semester. The petition requires the approval of the appropriate chairpersons or directors of both the former and the new department or school. Deadlines are June 1 for the fall semester and November 1 for the spring semester.

Change of major forms are available in the Office of the Registrar. After completion of a change of major, students are advised to review their degree program requirements with their academic advisor.

### Transfer Between Colleges

A presently enrolled student who wishes to transfer into a program in another college of the University must apply through the Office of Admissions. All requirements for the college to which the student is applying must be satisfied and approval is granted by the Dean of the college. Deadlines for transfer between colleges are June 1 for the fall semester and November 1 for the spring semester. The student will be required either to present a portfolio of artwork, or to audition, as part of the transfer requirements.

## Graduation — Conferral of Degrees and Diplomas

Students expecting to complete requirements for a degree within the year (December, May or August) are required to file a graduation petition, signed by the appropriate department chair, in the Office of the Registrar at the November registration for the Spring semester. The Office of the Registrar is responsible for certification of completion of requirements for graduation.

Degrees and diplomas are conferred once a year at the spring commencement exercises. For students who complete degree requirements in other terms, the transcript will be posted "degree granted" and the date of the official last day of examinations. A cumulative GPA of 2.0 is required of all graduating students. Requirements for graduation must be approved by the Dean of the college.

## Access to Student Records

In 1974 the Congress of the United States enacted the Family Educational Rights and Privacy Act, Public Law 93-380, as amended, setting out requirements designed to protect the privacy of students. Specifically, the statute governs (1) access to records maintained by certain educational institutions and agencies, and (2) the release of such records. In brief, the statute provides that such institutions must provide students access to official records directly related to themselves and an opportunity for a hearing to challenge such records; that institutions must obtain the written consent of the student before releasing personally identifiable data from records to other than specified exceptions; and that students must be notified of these rights.

As such, all students of The University of the Arts have the following rights with regard to educational records maintained by the University:

- A. The right to review and make copies of educational records which are maintained by the University. These records generally include all records of a personally identifiable nature; however, they exclude the financial records of parents and confidential letters and statements of recommendation received prior to June 1, 1975.
- B. Records which, while an individual has been a student at the University, have been created or maintained by a physician, psychiatrist, psychologist, or other recognized professional or paraprofessional, are not available for review; however, the student does have the right to select a physician or other appropriate professional, at personal expense, to review these records on the student's behalf.

C. University educational records are maintained by:

1. Office of the Registrar
2. Office of the Dean of Students
3. Financial Aid Office
4. Finance Office
5. Office of Continuing Studies
6. Some educational records may also be maintained by the Dean of Academic Affairs, academic major departments, the Learning Skills Center, and the AAP Office.

D. The University may not generally release any information outside the University which is maintained in educational records without prior consent or waiver. However, the University does have the right to release the following directory-type information:

1. Name
2. Address
3. Telephone listing
4. Date and place of birth
5. Major field of study
6. Participation in officially recognized activities
7. Dates of attendance
8. Degrees and awards received
9. The most recent previous educational institution attended by the student

If a student does not wish any of this information made public, either in a directory of students or in any other manner, the student must inform the Office of the Registrar — no later than the end of the second week of classes each semester — of the information not to be released.

E. The permanent record maintained by the University will consist of:

1. Directory information as noted above
2. Application for admission
3. Applicant's secondary school records
4. Cumulative University of the Arts records of grades, credits, grade point average, and academic actions
5. Correspondence (or copies thereof) re: admission, enrollment, registration, probation
6. Student petitions
7. Letters of reference/recommendation dated after January 1, 1975
8. Disciplinary actions
9. Departmental appraisals and evaluations of student progress

F. The permanent records of the University do not include:

1. Parents' and students' confidential financial documents
2. Counseling psychologists' files
3. Health Office files
4. Faculty and staff memoranda/files retained for personal/professional use

G. Requests to inspect and review records may be made by completing an Access Request — Educational Records, which is available in the Office of the Registrar and/or the Office of the Dean of Students between the hours of 10:00 a.m. and 4:00 p.m. Copies of available records may be made for \$.25 for each sheet at the time the student reviews the files.

H. If a student believes any information in the file is inaccurate or misleading, that individual may request, in writing, the custodian of the record to amend, delete, or otherwise modify the objectionable material. If said request is denied, the student may request that a hearing be held to further pursue the request. At this hearing, the student may be represented by a person of his or her choice, if so desired. If after the hearing the request to amend is again denied by the University, the student has the right to place in the file a statement or other explanatory document, provided that such statements or documents relate solely to the disputed information.

I. If a student believes that any of his or her rights hereunder have been violated by the University, he or she should make such facts known to the Dean of Students in writing. If the Dean of Students does not resolve the matter and the student still feels that his or her rights have been violated, he or she may so inform the Department of Education in writing.

J. Release of information from permanent records to outside parties requires the student's explicit consent. Those exceptions which do not require the student's consent are:

1. Obligatory cooperation with police action and litigation of criminality
2. Compilation of general enrollment data for reports required by U.S. Government and Commonwealth of Pennsylvania authorities
3. Participatory information-sharing with educational service associations such as the College Scholarship Service, the American Council on Education, and the Union of Independent Colleges of Art
4. Information about an individual student in the event of a personal emergency which is judged to threaten the health/safety of that student
5. Compliance with judicial orders and subpoenas
6. Response to inquiries by parents of dependent students (see section K)
7. Reference by appropriate University of the Arts' faculty and professional staff  
Any release of information as outlined above which identifies an individual student and requires that student's consent will be logged in his or her permanent record.

K. As provided by the act, the Office of the Dean of Students will respond to valid requests by parents of dependent students for grades and related cumulative information. Although the student's consent is not required, he or she will be informed that such a request has been made.

A dependent student is defined as one who is declared a dependent by his or her parents for income-tax purposes. The University, however, will continue to mail semester grade reports and actual transcripts of records directly to the student at his or her permanent address.



## Student Services

### John Klinzing

Dean of Students  
1st Floor, 1500 Pine  
215-875-2229

The Student Services Division consists of a group of concerned professionals committed to assisting students of the University in reaching their goals. The staff offers students an opportunity to develop the interpersonal, leadership, organizational, and communications skills that will serve the students on a personal and professional level in the future. The office of the Dean of Students administers and coordinates student services and represents student concerns to campus groups, faculty, staff, and administration.

### Student Governance

Students have the opportunity to participate in government on a collegial or departmental level. Students interested in collegial governance should contact the Student Congress, Mezzanine, 333 South Broad Street, Philadelphia, PA 19102.

## Student Resource Center

The Student Resource Center provides a wide variety of support programs to aid in the development of the student in his or her collegiate as well as professional career. They include:

### Career Planning and Placement

The University recognizes the student's increasing concern for career planning and employment following graduation, as well as the need for temporary and part-time employment while enrolled. As one of its vital services, the Center provides career counseling, internship experience, career and arts resources, and professional survival skills information to students throughout their college careers. Career workshops focus on developing practical job-hunting skills and addressing personal growth and development issues involving setting long- and short-term goals. These career and job development services supplement the students' classroom and studio instruction.

The career office is located on the Mezzanine of Anderson Hall. The counselor may be reached at 215-875-1069.

### Personal Counseling

Frequently, students have concerns about their emotional and social adjustment to college life. Their concerns range the spectrum of personal issues: relationships, identity, career goals, achievement, and roommates. To assist students in dealing with these needs, free psychological counseling is available on an individual basis as well as from peer support groups.

Students in need of psychiatric and long-term psychological counseling may consult one of the staff counseling psychologists for assistance and advice on contacting resources in the Philadelphia community.

Monthly workshops are also conducted to help students effectively deal with these personal, emotional, and social aspects of their college adjustment.

### Academic Services

The academic support services offered by the Student Resource Center are available to all students as a supplement to their classroom instructions. The Center helps students develop skills in reading, writing, and other academic areas, including successful classroom strategy and improving study habits.

Professional and peer tutoring are available for general skills and for specific subjects or courses. Computer-assisted academic instruction is also available. Throughout each semester, workshops are given that are designed to address students' academic concerns and needs. Professional counseling is provided to enhance students' academic and personal strategies and skills. Further, specific support services are available to learning-disabled students to assist them in meeting academic requirements.

The Center provides to any student a variety of resources, such as tape-recording equipment, typewriters, a reference library, and a computer center. Although they may be referred to the Center by their Studio or Humanities instructors, students are also welcome to avail themselves freely of these resources and support services.

### Academic Achievement Program

The Academic Achievement Program is part of the Higher Education Opportunity Act of the State of Pennsylvania. At The University of the Arts, the purpose of the program is to provide developmental maintenance and transition services to students who need preparation in arts and academics. Many students who are eligible for the program are not aware of that fact. Students are selected to participate in the program because of demonstrated financial need and must be residents of the State of Pennsylvania. The residency requirement is important because the program is state funded. Because of life circumstances, some students who are a part of the program have not done as well academically in high school as they would have liked. With the extra support of the SRC, these students in particular become a highly motivated, cohesive group whose determination to succeed is reflected in the high percentage of students who make Dean's List.

For more information, contact the Academic Achievement Program at 215-875-2229.

### Services for the Disabled

The staff of the Student Resource Center works to ensure that all students with learning or physical disabilities have equal opportunity to participate fully at the University. Special support services are available, as well as academic and psychological counseling for these students. The staff assists individual students in joint efforts to meet their needs and to act as a liaison between the students and their instructors. Information related to a student's disability is used to provide requested services and is otherwise communicated only with the permission of the student.

### International Student Services

In an effort to meet the special needs of the international student, the Student Services Division has developed a network of University personnel and offices to provide specialized services to students from abroad. These services are provided through Admissions, the Learning Resource Center, the Counseling and Career Center, the Office of Campus Life, and the Dean of Students.

The Student Services Division has designated one member of the professional staff as International Student Advisor. In addition to serving as liaison for students from abroad, the International Student Advisor will assist the student in securing necessary services provided through the support areas of the University. Special programs designed to help international students include: ESL tutorial assistance, Immigration Service advisement, and the International Student Association.

Students interested in participating in the Residential Life program will deal directly with the Office of Campus Life as do all other entering students. While there is not a distinct residential program for students from abroad, special efforts are made by the Office of Campus Life to consider the needs of the international student.

Likewise, the University Health Service, while meeting the needs of all enrolled students, does consider the support needs of international students. All international students should take special note of the University's requirement that they maintain or secure appropriate medical insurance coverage, either through their family or through the medical insurance plan offered through the University.

When in need of assistance, students are advised to contact either the International Student Advisor in the Student Resource Center at 215-875-2266 or the Office of the Dean of Student Services at 215-875-2229.

### Health Services

The University maintains a health office, open weekdays throughout the academic year and for six weeks in the summer. First aid is rendered, minor illnesses are treated, and appropriate referral to other health professionals is made. Health counseling emphasizes disease prevention, health maintenance, stress control, and wellness activities.

Additional medical needs and attention by a physician are provided by the Jefferson Hospital Family Medicine Associates. This service provides a complete range of physician's services to all students enrolled on a full-time basis.

Students are encouraged to see the University nurse to help evaluate illnesses and to discuss other health problems. She will aid in the contact of the on-call doctor if medical intervention is needed. The Jefferson Family Medicine Department is located on the fifth floor in Thomas Jefferson University Hospital at 1110 Walnut Street, a short distance from the University.

Because of the high cost of medical care and because many of our students no longer are covered by their parents' hospitalization plans, the University in conjunction with Blue Cross of Greater Philadelphia and Pennsylvania Blue Shield offers an optional plan to all of our students. This plan includes hospitalization, medical, surgical, and major medical health benefits. Students and their families are strongly encouraged to provide for medical emergency needs through either this program or an alternate insurance program through the student's family or family member's employer. It is highly recommended that some form of coverage be provided for the student while enrolled at the University.

## Residential Life

The University of the Arts has made a strong commitment to providing a living/learning environment. Fumess Hall is a historic remodeled building which houses students. The residence features three-person apartments with separate kitchen and bathroom facilities. The facility is located within the historic block of the University and is within a one-block walk of all University facilities. 1500 Pine is a 10-story building acquired by the University in 1989. Its furnished apartments include a kitchen and bath. Two to five students are housed in studio, one- and two-bedroom apartments. Laundry facilities are located within the building.

The University also provides housing facilities through privately owned apartments. All students residing in these facilities, through the University, are entitled to all services provided by the Office of Residential Life.

All living environments are supervised by specially selected resident advisors. Advisors are upperclass students, trained in peer counseling and crisis intervention, who assist students in their adjustment to college as well as to life in the city. The entire residence program is supervised by the Director of Residential Life.

Students will receive a housing brochure outlining all facilities and accommodations after they are admitted to the University.

Freshmen from outside the Philadelphia area are guaranteed housing if the office receives their contracts by June 1. Noncommuting freshmen are required to live in University residence during their first year.

The office also assists students in finding off-campus accommodations through its off-campus housing services. Early inquiries regarding this service are strongly recommended.

## Student Activities

The University annually sponsors a variety of programs and activities to complement the academic program. A sampling of the planned programs includes the Friday Night Film Series, dances and social activities, gallery and museum trips, and sports and physical fitness programs at the "Y." In addition, all students are invited to attend the Philadelphia College of Performing Arts' recitals and the Philadelphia College of Art and Design's exhibitions, free of charge.

All extracurricular and social activities are coordinated through the Student Congress and the Office of Campus Life. Students have a major role in determining and implementing the nature of the student life program at The University of the Arts.

## Meals

Student residences feature separate kitchens within each room. Students prepare their own meals according to individual schedule and dietary preference. In addition, the University maintains a cafe that serves breakfast and lunch and an optional meal plan. Food-vending machines are accessible at all times.

## Automobiles

Because parking in Philadelphia can become very costly, the University discourages students from bringing automobiles.

## Campus Security

The University has assigned security personnel to all its buildings to provide 24-hour protection. The University maintains a strict ID policy to ensure the safety of students, faculty, and staff. A limited escort service is provided for students living on or around the University's campus. The general campus area is patrolled on a regular basis.

Campus Security also provides programs to develop student awareness of safety and security concerns in an effort to isolate exposure to loss. The campus Security Department administers the University safety program to ensure the safety of all students, faculty, and staff.

In the event of a family emergency and you wish to contact your son or daughter at the University, call (215) 875-1010 at any time of the day. Security personnel will take the necessary information, contact the appropriate offices to locate the student and deliver the message.

## Student Social Regulations

The University's regulations governing nonacademic student conduct are intended to maintain a viable and orderly institutional society, safeguard the particular values and common welfare of its student body, and promote the best possible environment for professional study. Membership in the University community is regarded as a privilege, and the student is expected to exercise self-discipline and good judgment. By official registration, the student acknowledges the University's authority to define and enforce standards of acceptable conduct. Adjudication of alleged student misconduct is the responsibility of the Office of the Dean of Student Services. A committee on campus standards, representing the student body, faculty, and administration, serves in an advisory capacity to the Dean. A complete reference to all rules and procedures is contained in the current code for student rights, responsibilities, and conduct.

University policy provides that a student may be required to withdraw from the University for psychological/health reasons. A student who is withdrawn under this policy is one whose behavior is assessed as sufficiently disturbed to necessitate his or her leaving the University community. A detailed copy of the University policy regarding emergency withdrawals may be obtained from the Office of the Dean of Student Services or the Student Resource Center.

## School Closings

In the event of inclement weather, students should listen to the radio stations that announce official school closings. The University code number is 116.

## Continuing Education Programs

The University of the Arts' Continuing Education programs offer professional instruction within a curriculum designed specifically for students who work during the day or cannot study full time. Classes run in both the evenings and on Saturdays during the academic year. In addition, there are summer programs for both precollege and post-college populations and a provision for part-time study in the day program.

The New Studies Center of the Philadelphia College of the Performing Arts of The University of the Arts serves the educational and cultural needs of adult learners. Offering a full program of credit and noncredit courses in the arts, humanities, education, and personal enrichment, the New Studies Center extends a special atmosphere and flexibility uniquely suited to the needs of mature, active adults wanting to take courses for nonmatriculated credit or self-enrichment. In 1986, a Teachers' Institute was formed, offering seminars and workshops geared to education in the classroom. Most classes meet on weekday evenings, but there are also weekend courses and a unique Travel/Study program designed to provide highly selected educational travel seminars.

Catalogs are available for all programs offered. Please refer to them for specific listings and registration procedures. For additional information, please contact to:

**Continuing Education — 215-875-3350**

**New Studies Center — 215-875-3360**

**Dance Extension: School of Dance —  
215-875-2270**

## Alumni

The value and the strength of an academic and professional institution are often interpreted and measured by the accomplishments of the men and women it graduates. The alumni of The University of the Arts are among the most accomplished and skilled visual and performing practicing artists and include pianist Andre Watts, photographer Irving Penn, dancer Judith Jamison, metals artist Samuel Yellin, jazz artist Stanley Clarke, and painter Sidney Goodman.

The work of Philadelphia College of Art and Design painters, sculptors, illustrators, and craftsmen are represented in numerous collections worldwide, and have travelled in national and international exhibitions; the creations of its film-makers and photographers have been honored in international festivals; and the products and publications of its designers have become nationally familiar. The Philadelphia College of Performing Arts has produced an outstanding spectrum of musicians, including many of the founders and members of the illustrious Philadelphia Orchestra.

The alumni of the University reside in 46 states and 15 foreign countries. The Alumni Association of The University of the Arts' purpose is to maintain an ongoing and reciprocal relationship between the alumni and the University through various support programs, services, special events, and publications; to assist in the development of plans; to participate in the improvement and support of the University; to promote the general welfare and best interests of The University of the Arts.



**THE UNIVERSITY  
OF THE ARTS**

**PHILADELPHIA COLLEGE  
OF ART AND DESIGN**





# Philadelphia College of Art and Design

**Stephen Tarantal, Dean**  
**Carol Moore, Assistant Dean**

## Accreditation

The Philadelphia College of Art and Design of The University of the Arts is accredited by the Middle States Association of Colleges and Schools, the National Association of Schools of Art and Design, the Industrial Designer's Society of America, and has approval of the Commonwealth of Pennsylvania for granting of degrees in the visual arts.

## Programs of Study

The Philadelphia College of Art and Design is a comprehensive college of the visual arts, offering a full range of study in art and design. The college maintains demanding standards and encourages students to develop innovative approaches to their work. The college offers coursework toward a BFA degree in Painting and Drawing, Printmaking, Photography, Film, Animation, Sculpture, Graphic Design, Illustration, and Crafts with concentrations in: ceramics, fibers, metals, and wood; BS degrees in Architectural Studies and Industrial Design; an MA degree in Art Education; an MAT (Master of Art in Teaching) in Visual Arts; MFA's in Book Arts/Printmaking and Museum Exhibition Planning and Design; an M. Arch. in Architecture; a special concentration in Art Therapy, and a certification program in Art Education.

All freshman students enter the Foundation Department which is an 18 credit core program of two-dimensional, three-dimensional and drawing courses. The Foundation program introduces the basic language and processes of the visual arts and prepares the students for entry into a major department. Through elective course offerings and the Foundation Forum (a lecture series presented by practicing professionals in the Design, Crafts and Fine Arts fields), students are introduced to career options and opportunities offered at the College of Art and Design.

## Sophomore Year

Students choose a major in the sophomore year from one of nine departments:  
Crafts: Ceramics, Fibers, Metals, and Wood  
Graphic Design  
Illustration  
Industrial Design  
Painting and Drawing  
Photography/Film/Animation  
Printmaking  
Sculpture  
Fine Arts Option

## Junior and Senior Years

Students concentrate increasingly in their major during the last two years of study. Many departments offer opportunities to study off-campus during this period. Frequent field trips to museums, galleries, artist's studios, and design studios in Philadelphia, New York, and Washington, D.C. supplement the work in studios and workshops.

The major studio concentration is augmented by required and elective courses in other departments at the College of Art and Design and College of Performing Arts to encourage an awareness of the productive interaction that can occur between the many disciplines available at the University. Alternative career opportunities are often developed by students stimulated by courses outside their major.

## Class Size and Structure

Each department is unique, with its own curriculum and structure, but in every department classes are small and informal. Faculty advisors and the generous student/faculty ratio assure close individual attention and assistance throughout a course of study.

One of the important teaching modes in the college is the critique, or "crit," an evaluation of student work by the instructor with participation by the class. Given informally to the class or individual as often as once a week, crits have proven to be an invaluable method for the development of critical thinking and self-awareness, which are major goals in the educational program.

## Admissions Requirements

The admissions staff encourages the prospective student to send in an application at your earliest convenience. The applicant will be notified of a decision as soon as all credentials are complete and the faculty have reviewed the submitted portfolio. Decisions are made on a rolling basis. After receiving the admission letter, a tuition deposit (\$200) is required within three weeks in order to hold a place in the class. This deposit is not refundable.

The Financial Aid Office strongly recommends filing a financial aid form as soon as possible after January 1 to ensure full consideration of all support options are reviewed.

The Philadelphia College of Art and Design gives equal consideration to all applicants for admission and financial aid regardless of race, color, sex, religion, national or ethnic origins, or handicaps.

## Freshman Admission Requirements

An applicant to the freshman class must graduate from an accredited high school and have taken an appropriate distribution of high school subjects including four (4) years of English. A minimum of two (2) years of art and design are recommended.

Those applicants who do not hold a regular high school diploma may qualify for admission in the following ways:

1. GED (General Education Diploma) tests through the Department of Public Instruction.
2. CLEP (College Level Examination Program) administered monthly through the testing centers of most major universities.

Freshman applicants should submit the following:

1. Official High School transcript
2. Portfolio
3. CEEB Scholastic Aptitude Test (SAT) or the American College Test (ACT)
4. One letter of recommendation
5. Statement of Purpose (one type-written page)  
Optional — A personal interview and additional support materials may be submitted to assist your application.

## Portfolio Content

At the Philadelphia College of Art & Design, one of our major interests is your portfolio; your portfolio should describe you as a visual person. We do not list specific requirements nor assign problems to be solved. The portfolio should reflect your visual experiences to date; projects completed for Saturday, summer or outside classes, as well as your classroom projects and work done without supervision. Your admissions portfolio should consist of 10 to 20 pieces of original work completed within the past year. The best way to put together a portfolio is to select from a representative group of your collected work those pieces which demonstrate your strengths, depth in areas of particular interest and the range of your visual abilities and exposure. The selection of pieces in your portfolio tells us a great deal about you, so choose thoughtfully and carefully—and make the selection yourself.

## Preparing Your Portfolio

The Admissions Committee reviews your work relative to the type of art program from which you have come. We expect to see different levels of work from applicants. If you have been enrolled in a school with a well developed art program, your portfolio will certainly be different than if your school curriculum did not focus on the visual arts. Similarly, a student who has had extensive experience with photography and film may not have developed the same level of manual skills as a student who has concentrated on drawing and design. Although there are no "right" or "wrong" pieces to include in your portfolio, there are certain elements in which we are interested.

## Portfolio Pieces

### Drawings

Drawing is a skill fundamental to all visual artists. It provides an important means to analyze and record your environment and ideas. The ability to draw should be reflected throughout your portfolio. Drawings from observation are preferable to those that are merely copies of photographs or other artists' work. You can present landscapes, self-portraits, figure drawings, mechanical drawing or drafting projects, still life or objects from your surroundings.

### Work in Color

Your use of color is another important factor. The variety of media demonstrates the breadth of your experimentation with materials such as watercolor, pastel, paint, collage or mixed media.

### Design Work

Some of your portfolio pieces should demonstrate your understanding of 2-Dimensional design. The use of letterforms, composition of a photograph, arrangement of shapes and patterns in the picture plane are all part of 2-D design. 3-D work such as sculpture, ceramics, jewelry, weavings or architectural models are a welcome addition in your portfolio.

### Sketchbooks

Although not required, a sketchbook can be an important part of the portfolio presentation. The development of an idea can often be as important as the finished product. A comprehensive sketchbook shows us that you work to develop your ideas and skills between class assignments.

## Optional Presentations

You may wish to include projects you have undertaken in computer graphics, video, original writings, performance pieces in music drama or drama or a supplemental portfolio of work in one concentrated area such as crafts, design or photography.

## Presenting Your Portfolio

Selecting the work to include in your portfolio is the first step. Equally important is your presentation. Although your presentation does not need to be elaborate, it should demonstrate the respect you have for your work. If you present your portfolio in person, part of your presentation will be your ability to talk about your work. What a particular project involved, why you made the design decisions you did, what you learned from the experience and how you feel about the finished piece are all important to us.

Although we do not require that you mount or mat your work, it is important that your portfolio be presented neatly. If your portfolio pieces are in a specific order (i.e., grouped by medium, size or subject matter) both you and your interviewer may have an easier time seeing your portfolio as a coherent body of work.

Keep in mind that work done in charcoal, chalk or pastels should be sprayed with a fixative and covered with a clean sheet of paper to protect the work. Because you may have work too large to bring to the interview we encourage your supplementing your original work with photographs or 35mm color slides. When documenting 3-D pieces, it is helpful to show them from several angles.

## Slides

If you are unable to come to The University for a personal interview you should submit your portfolio in the form of 35mm color slides. For best results, use a 35mm single reflex camera. Since taking slides can be difficult, you may want to shoot several rolls of film and experiment with various camera settings.

You can photograph your work out-of-doors using natural light, or inside using special photographic flood lights. The piece of artwork should completely fill the camera frame. It is distracting to see extraneous background objects therefore we recommend using a simple backdrop when photographing 3-D pieces, i.e. a white wall is usually a good solution.

Your slides must be clearly labeled. Print your name and social security number on each slide and place a dot in the lower left hand corner. This facilitates placement in the slide projector. Always number each slide and include a separate list of descriptions. You should indicate the size and media of the work and briefly explain the concept, project or problem involved. When more than one picture is used to illustrate a piece (i.e. sculpture, ceramics, three-dimensional design) the slides should be labeled in sequence (2a, 2b, 2c, etc.). Slides should be presented in an 8 1/2" x 11" slide file page.

If you wish to have your slides returned to you at the completion of the application process, enclose a self-addressed, pre-stamped envelope with your application.



### Options or Additions to the Portfolio

If you are applying as a freshman in the Foundation Department, you may choose to supplement or replace the portfolio with The University of the Arts PREP program. This is a six week summer program offered by the Philadelphia College of Art and Design focusing on core studies in 2-D and 3-D Design, Drawing and studio electives. Any applicant who wishes to substitute PREP for the freshman portfolio requirement must give written notice to the Admissions Office.

### The Interview

As an applicant, you are invited and encouraged to visit The University and have an interview with one of the Admissions staff or faculty. If you select an interview with portfolio, you will be expected to present your work during the scheduled meeting. The University has not established a format or schedule of questions for the interview. Each student applying to The University is evaluated on an individual basis. You should be prepared to discuss your academic record, personal achievements, extracurricular activities, and your portfolio. The interview will also provide you with the opportunity to ask questions of us. Do feel free to note questions that you may have about the application process, financial aid, courses, instructors, programs of study or student life and bring these with you to your interview. We want to assist you in making the right college choice and we will be happy to answer your questions during your interview.

### Transfers

A transfer student may be admitted at one of the three following levels:

#### Advanced Standing

Students who have accumulated at least 18-21 studio credits may be considered for admission into a departmental major. Applicants must indicate the studio department they wish to attend. A student's portfolio will be reviewed by the intended department and a subsequent evaluation will be made regarding admission status, semester level, and required curriculum. Final admissions decisions will be made by the Admissions Office based on the departmental recommendation. If an applicant is not admitted into a studio major, he or she may request to be reconsidered for another department or Transfer Freshman status.

### Three-Year Transfer

Students who do not have sufficient studio credits to apply for advanced standing but have a clear understanding of their goals in visual arts may be considered for the Three-Year Transfer Program. Typically these candidates have at least 24 credits in Humanities and college-level studio experience. Under this program, students take the Foundation year and sophomore Studios at the same time. It is a demanding program and requires a very mature student. If approved by both Foundation and major department chairpersons, the transfer student may attain junior status at the start of his or her second year.

### Transfer Freshman

Students who have not completed at least 18-21 studio credits are usually considered for entrance into the Foundation Program. College-level elective credits may be received for Humanities and Studio courses depending on the content of those courses under review. The evaluation and determination of transfer studio credit and distribution towards the bachelor's degree for transfer freshmen is deferred until the student enters his or her sophomore year. The evaluation is then conducted by the chairperson of the student's studio major department. All other requirements for transfer freshmen are the same as for freshman admission.

### Transfer Application Requirements

1. Portfolio (slides preferred).
2. Transcripts of all previous college experience and a listing of courses that will be completed before entrance into The University of the Arts.
3. Catalog or other publication describing coursework recorded and credit assignment for studio work.
4. Official High School transcript.
5. CEEB Scholastic Aptitude Test (SAT) or the American College Test (ACT) or the Test of English as a Foreign Language (TOEFL — required of all international students).
6. Present a written statement of purpose — outlining your future art education objectives (minimum: one type-written page).
7. If you are an advanced-standing and three-year transfer applicant, you must indicate the one department in which you wish consideration.
8. Letter of recommendation.

### Transfer Portfolio

1. Applicants without extensive studio experience should follow instructions for freshman portfolio.
2. Advanced-standing applicants should present a portfolio demonstrating basic abilities — drawing, two-dimensional and three-dimensional design — as well as competence and preparation in the area of intended major.

3. Applicants to the Graphic Design Department must submit a slide portfolio. Slides or a portfolio of original work may be submitted in all other departments. Original work will be reviewed as part of the transfer interview.
4. For mailing the portfolio, follow the instructions above.

### Transfer Interviews

The chairperson of the department to which you are applying encourages you to have an appointment by April 1. In most departments, interviews are scheduled when all your credentials are on file.

### Conditional Admission for Freshmen

Offers of admission may specify one or more of the following conditions:

1. Successful completion of the University's Summer Pre-Freshman Enrichment Program (PREP). PREP is a non-credit program but grades will be given to measure performance and determine admission. A 2.0 grade point average (GPA) \* determines successful completion. This condition is made when the portfolio review indicates that additional studio preparation is necessary to ensure a student's success in the Foundation curriculum. The Pre-Freshman Enrichment Program includes studies in drawing, two-dimensional design, and three-dimensional design, as well as several elective courses. Classes are scheduled for a six-week session, thirty hours of instruction per week. Portfolio review after completion may be required. For more information on PREP, please contact the Admissions Office at 215-875-4808.
2. Successful completion of the University's Academic Achievement Program in addition to PREP Program. This requirement is made when the Admissions Committee determines that additional scholastic training as well as studio preparation is necessary. The program involves workshops in reading and writing skills and studio coursework. This workshop has been funded by the Commonwealth of Pennsylvania's Higher Education Equal Opportunity Act.
3. Academic Probation. Requires achievement of a "C" (2.0) grade point average at the end of the freshman year in order to be promoted to the second-year level.

### Special Student Status

Undergraduate enrollment in the day college is available for non-matriculated students on a space-available basis for credit or audit registration in the day college. Students wishing to apply for non-degree granting (Special Student) status in the day college should submit an application to the Continuing Education Office at 215-875-3350.

## Graduate Admission

Requirements for all graduate applications:

1. Completed graduate application form.
2. Non-refundable application fee of \$30.00 by check or money order. University of the Arts graduates are exempt from fee.
3. Official transcripts from each undergraduate or graduate school attended. Transcripts should be sent to the above address directly by the college(s) or school(s) involved.
4. Three letters of recommendation, one from each of the three people listed on the application. Two of these recommendations must come from professors in your field or professionals in this major area who are familiar with your capabilities and credentials.
5. A one- to two-page statement of professional plans and goals.
6. Proof of High School Graduation.

Additional requirements for graduate applicants to the Philadelphia College of Art and Design—<sup>69</sup> Portfolio

7. Graduate Record Exams (not required, but recommended).

A portfolio of twenty (20) 35mm color slides presented in a one page slide sheet is required. Slides should represent the recent direction of the work as well as the full range of experience in the area to which application is being made. All slides must be clearly labeled and identified. Include an inventory list of the slides indicating the slide number, title or description of the work, size, medium, and date of completion. Original work should not be mailed to the Admissions Office. An applicant wishing to have his/her slides returned must enclose a self-addressed, stamped envelope.

Applicants to the Master of Architecture Program may present a portfolio not exceeding 11" x 14", with a 2" x 9" x 12" format preferred.

A personal interview is strongly recommended with the director of the program to which you are applying. To schedule an appointment you should contact:

MFA in Book Arts/Printmaking  
(215) 875-1066

MFA in Museum Exhibition Planning and Design  
(215) 875-1110

Master of Architecture  
(215) 875-4881

MAT in Visual Arts  
(215) 875-4881

MA in Art Education  
(215) 875-4881

All supporting documents for the application should be submitted to the Admissions Office prior to the interview.

Applicants to the Master of Fine Arts in Museum Exhibition Planning and Design Program may substitute an alternative presentation for the slide portfolio. This presentation may include, but is not limited to, materials that demonstrate professional skills or experience in exhibition installation, research, design, architecture, theater, and fine arts, and may include original work, written or published documents, slides, photographs, and videotapes. The applicant will be responsible for arrangements for the return of any portfolio/presentation materials submitted. If there are any questions, please contact the director of the program.

### Transfer of Credits

Students transferring from other graduate programs, or those having completed acceptable post-baccalaureate study elsewhere, may be allowed to transfer up to 6 credits toward their Master's program. The acceptance of these credits is based on faculty evaluation and review and approval of the department chairperson.

## Scholarships

### Jacob and Gertrude Arronson and Trustee Scholarship Competitions

Each year the Philadelphia College of Art and Design will award the Jacob and Gertrude Arronson Scholarship to a number of entering Foundation-year freshmen. Each scholarship is one-half tuition for the four years the student is enrolled. In addition, up to four entering Foundation-year freshmen may be awarded Trustee Scholarships, equal to up to one-half tuition for the four years the student is enrolled. Arronson and Trustee Scholarship winners will be selected on the basis of outstanding artistic and academic performance and for their promise as future fine artists, designers, or craftsmen. Recipients must maintain a 3.0 cumulative grade point average for scholarship renewal.

### Application Requirements

The competition for Arronson and Trustee Scholarships is open to all high school seniors who have shown a commitment to the visual arts and a strong academic record. Students applying for the competition should have outstanding portfolios and rank in the top 25% of their class.

### Application Procedure

To enter the Arronson and Trustee Scholarship Competition, students must make formal application to the Scholarship Committee by March 1.

The following credentials are required:

1. Application for admission.
2. Official high school transcripts.
3. Letter of recommendation from an art teacher or a professional in the arts.
4. A typewritten essay on your goals as a visual artist (minimum: one page).
5. A portfolio of twelve pieces; 35mm slides are required. (Follow freshman portfolio requirements in catalog.)

### The Selection Process

Applicants who are awarded an Arronson or Trustee Scholarship will be notified in April.

### Endowed Scholarships

Numerous endowed scholarships are awarded to students on the basis of financial need or on the basis of merit. Students who apply for financial aid will automatically be considered for endowed scholarships. Consult the Financial Aid section of the catalog for further details on the financial aid application process.

## Special Facilities

### Studios and Galleries

Anderson Hall, at 333 South Broad Street, is a nine-story visual arts facility which houses a dramatic gallery, natural light through large windows and skylights, studios, classrooms, and a library designed with a feeling of openness. Combined with Haviland Hall across the street, the University offers modern studios, shops, equipment, galleries, and libraries to support the making of art.

The variety of studios and equipment is extensive, ranging from woodworking and metal shops, to fine arts, crafts, and design typesetting shops, to fine arts, crafts, and design studios and photo labs. Three large kilns enhance ceramic-making capabilities and a forge has been built for sculpture. A large weaving shop is complete with dozens of looms and a dyeing room. A nineteenth-century carriage house was turned into a skylit figure-modeling studio for sculpture students.

The Exhibition Program at The University of the Arts showcases major contemporary exhibitions that relate to the University's diverse instruction. In recent years, The University of the Arts has presented exhibitions that feature professional developments and issues pertaining to the following areas: Architecture, Crafts, Graphic Design, Industrial Design, Papermaking, Painting and Drawing, Photography, Sculpture, and Book Arts.

The University's galleries play a unique role in the educational process of the colleges and the Philadelphia community. As a teaching tool, the galleries function to enhance the programs within the college curriculum and enrich the city's cultural life by presenting innovative and provocative exhibitions in contemporary art. The galleries are highly accessible, within the center of Philadelphia's artistic community, the exhibitions are open to the public free of charge and all events are publicized to reach beyond the college community.

Over the years, the Rosewald-Wolf Gallery, the university's primary exhibition space, has presented high quality exhibitions having attracted national and international artists to the campus. To further the Exhibitions Program dedication to education, major exhibitions are accompanied by catalogs, symposia, and lectures. Complementing the Rosewald-Wolf Gallery, The University of the Arts provides additional exhibition space in Haviland Hall Galleries, the Great Hall Gallery, and the recently created Window on Broad. These auxiliary galleries furnish exhibition opportunities for the faculty, alumni, and students of the university as well as local artists.

Many smaller galleries are available, as well as departmental exhibition spaces. Nearly every academic department launches its own series of shows featuring the work of students, faculty, and outside artists. Students gain experience in hanging shows, and there are student-run invitationals and juried exhibitions. Highlights of the year are the Annual Student Show, which is a featured Commencement event, the Annual Student Scholarship Exhibition, and senior student exhibits.

Taken together, the facilities at the University provide a superior environment.

## Borowsky Center for Publication Arts

The Borowsky Center for Publication Arts is both a unique educational arm of the University and a printing facility that provides students, staff, faculty and visiting artists from all departments, the resource to explore the creative potential inherent in the offset lithographic printing medium. The Center enables qualified users the ability to experience the complete graphic arts process from initial conceptualization through production, while maintaining the highest printing standards. Housed in its own independent setting on the ninth floor of Anderson Hall, the Center is equipped with state of the art equipment including a Heidelberg Kors 19"x25" offset press, a Dos flatbed horizontal camera, a darkroom for shooting and developing negatives, and platemaking and stripping facilities. Staffed with two master printers and student assistants, the Borowsky Center produces a wide variety of printed material including but not limited to posters, catalogs, brochures, announcements, and limited edition prints. The Center's Fact Sheet, which includes all procedures for project submittal, is distributed annually to the University community and is always available in the PCAD Dean's office. The Borowsky Center Advisory Committee reviews applications each semester to schedule appropriate projects that reflect the educational criteria of the Center.

### Electronic Media Center

The Electronic Media Center provides a foundation for learning principles of the new digital media that have become pivotal to many contemporary art and design activities. Central to this study is the computer, one of the most flexible tools available to the artist, designer, or musician. Students from any department within the university may learn the principles of digital processes, and how these techniques may be employed to enhance creative problem solving.

Subjects covered include word processing, spreadsheet usage, electronic point systems, two and three dimensional computer aided design, video digitizing, image processing, animation, and communication processes such as desktop publishing, as well as video presentation. Throughout introductory and advanced courses there is emphasis upon the integrative nature of digital processes. The program encourages students from differing disciplines to share their application of the computer with each other. This approach provides students an opportunity to examine creative problems outside their own major, and has led to joint ventures that have been most productive.

The University has created two excellent facilities for teaching numerous courses in Electronic Media as well as Graphic Design and Animation. Each facility is equipped with Macintosh IIfx computers with color monitors. In addition each facility has two high speed Laserwriter NTX printers networked to the computers, a high quality ink jet color printer, flatbed scanner, and video digitizing capabilities.

The Electronic Media Program is further equipped with Amiga computers that are used primarily for three dimensional animation in conjunction with the existing Animation major and elective courses.

### Scanner Laboratory

This state of the art pre-press color scanner facility provides University students with access to some of the most recent technological advances in electronic imaging procedures. Dramatic changes in the Graphic Arts process have softened the distinction between creative and production. This allows more continuous design input on the part of designers, illustrators, printmakers, and photographers whose images are ultimately realized in the reproduction printing process. The University, recognizing these changes, has installed a Hell 300 Laser Scanner, a color processor and proofing equipment, with the support of our Graphic Arts Industry Advisory Committee, the Graphic Arts Association of Delaware Valley, and generous gifts from the Hell Corporation and DuPont Corporation. The University offers workshops and courses in color theory for reproduction and color separation through its Continuing Education program.

### Oxberry Animation Stand

The University's photography/film/animation department recently acquired a Master Series Oxberry animation stand-the same kind of stand used by Disney Studios and other professional firms to film animation drawings. The new stand enables students to produce professional quality work. Other photography/film/animation facilities include darkrooms, a fully-equipped sound studio, drawing stands, editors, splicers, synchronizers, projectors and all the essential equipment for studio photography.

### Libraries

The Albert M. Greenfield Library, one of the largest contemporary art school libraries in the mid-Atlantic region, houses over 60,000 books, exhibition catalogs, and periodicals. In addition, there is a large picture resource file, an extensive slide library, and several special collections, including textiles.

### Career Services

Because the art profession is a highly competitive one, the Philadelphia College of Art and Design puts considerable emphasis on career planning. This is done through visiting lecturers from the professional community who assess and critique coursework, class assignments involving major corporations, and on-campus recruitment programs. At the same time, the Student Resource Center offers career planning and placement services to inform students of part-time and full-time job opportunities, and offers workshops on preparing resumes and developing interviewing skills. The counselor helps students to locate career directions through individual counseling tailored to specific needs.

It is essential that students have some idea of the business side of art. The Philadelphia College of Art and Design is recognized as a major support for the arts community. Working with organizations such as the Philadelphia Volunteer Lawyers for the Arts, the Student Resource Center presents lectures and seminars on copyright laws, negotiating with galleries and dealers, tax laws and business record keeping, and health hazards. The intent is to prepare artists — Philadelphia College of Art and Design alumni and others — to work successfully in their field, to assure their rights and protect their physical well-being, and to make them aware of the benefits and services open to them, locally and nationally.

## Enrichment Programs

### Student Exchange

Student exchange is available through the East Coast Consortium of Art Schools Mobility Program. Students in the Philadelphia College of Art and Design may spend a semester (with a possible extension to two) as a guest at the following institutions:

Atlanta College of Art, Atlanta  
The Cooper Union School of Art, New York  
Maryland Institute College of Art, Baltimore  
Massachusetts College of Art, Boston  
Nova Scotia College of Art and Design, Nova Scotia  
Otis Art Institute of Parsons School of Design, Los Angeles  
Parsons School of Design, New York  
 Pratt Institute, School of Art and Design, Brooklyn  
Rhode Island School of Design, Providence  
School of the Museum of Fine Arts, Boston  
Tyler School of Art, Philadelphia

Students apply through their home institution, which is responsible for the selection of participants. For further information, contact the Mobility Coordinator, Office of the Registrar, at 215-875-4848.

### Nonparticipating Institutions— Incoming Students

Students in good standing from other institutions may attend the University for either one or two semesters on a full-time basis. To be eligible, a student must have completed the freshman year at the home institution and receive approval from the department chair of the major department in the Philadelphia College of Art and Design. In addition, the student must provide a letter from the dean of the home college granting permission to take courses at The University of the Arts and agreeing to accept those credits for credit at the student's own institution. All University expenses are the responsibility of the student. Inquiries should be addressed to the Assistant Registrar, Office of the Registrar, at 215-875-4848.

### Brighton Exchange

The University of the Arts offers juniors in the Illustration Department the opportunity to experience the illustration field as it operates in England and Europe through a cooperative exchange with Brighton Polytechnic, England. Interested students must apply in the spring semester for the following fall by contacting the chair of the Illustration Department. Selection is made by portfolio review for this exchange, and an equal number of Brighton students coming to the Philadelphia College of Art and Design.

### Foreign and Summer Study Programs

Foreign and summer studies are available through a number of programs hosted by other institutions. Those most popular with Philadelphia College of Art and Design students are:

- The Academies of Fine Arts in Florence and Rome, Italy
- Parsons School of Design in Paris, France
- Skowhegan School of Painting and Sculpture in Maine
- Tyler School of Art in Rome, Italy
- Vermont Studio School, Vermont

The University of the Arts is the accrediting institution for the Vermont Studio School and our students receive a discount on tuition charges.

### Cooperative Program with the Philadelphia College of Textiles and Science

An agreement between the Continuing Education Department of The University of the Arts and the Philadelphia College of Textiles and Sciences permits a limited number of students in each institution to register for a maximum of 4 credits per semester at the sister institution without the payment of additional tuition. Students are limited to a total of 12 exchange credits during their four-year enrollment at the home institution. Registration is available on a selective basis for qualified students and is restricted to courses not offered at the home institution.

Interested students should contact the Director of Continuing Education at 215-875-3350, for additional information and registration materials.

### Pennsylvania Academy of the Fine Arts Coordinate-Degree Program

Established in 1970, the Coordinate-Degree Program enables students and alumni of the Pennsylvania Academy of the Fine Arts the opportunity to earn a degree from The University of the Arts by enrolling in, and successfully completing, the University's prevailing Humanities credit requirements for its Bachelor of Fine Arts degree. For information, contact the Office of the Registrar at 215-875-4848.

## Undergraduate Academic Requirements/Policies

### Academic Advising

Academic advising at the University is designed to provide maximum information and assistance to students from the time they enter the Foundation Program in their freshman year until they complete their final semester as seniors.

In the Foundation year, each student is assigned to a Foundation section with its own advisor. Each student is required to meet with the advisor at least once each semester, and each student is encouraged to seek out the advisor as soon as any difficulties begin to occur.

At the end of the Foundation year, when the student selects and enters one of the major departments, the student is assigned to a faculty member who teaches in that department. This faculty member serves as that student's advisor for the next three years. Each student meets with his or her advisor at least once a semester to discuss the student's academic program. In addition, there are three formalized advising sessions: (1) First semester, sophomore year. When students enter a major department, during the first two weeks the advisor meets in small groups (4-5 students) to orient them to collegiate and departmental academic requirements and standards, departmental expectations, elective options and opportunities, program strategies, two-year planning, introduction to advisors (Humanities and Studio), office hours; (2) Second semester, junior year. Individual meetings to review progress and credit counting sheets from the Registrar, plan final year (both semesters), and look at graduation requirements; (3) Last semester. Exit interview. Students are encouraged to meet with advisors as often as necessary to deal with any problems that arise.

Each professional department is assigned one or more Humanities faculty members who assist both faculty advisors and their assigned students in the selection of a Humanities course of study.

Transcript copies of student records are supplied on request to faculty advisors by the Registrar following the recording of grades each semester.

## Departmental Requirements

The chairperson, with the concurrence of the faculty, may:

1. Establish a minimum major course grade or major grade point average requirement higher than the minimum set by the University; students must be given written notification of such requirements.
2. Place on academic probation students who fail to meet the minimum grade requirement in a course required for a departmental major or a University program.
3. Dismiss a student from the department for academic deficiencies with written notification to the student and the Dean of the College and the Dean of Students. Students who are dismissed may submit a written appeal to the Academic Appeals Committee.

Each department will provide student majors with written statements describing any additional requirements for its programs at the beginning of the academic year.

Every student must have the approval of his or her department to proceed to the next level of coursework. Advising is a shared responsibility between the department and the student. Each must remain informed about the student's progress toward graduation. And finally, the student's petition to graduate must be approved by the department advisor or chairperson in conference with his or her faculty.

## Credit Distribution

The student is ultimately responsible for completion of all course requirements for the degree program in which he or she is enrolled. The University requires a minimum of 132 credits for graduation. A student carrying an average of 16.5 credits per semester would be making normal academic progress toward graduation. The general credit structure is as follows:

Courses	Credits
Foundation	18
Major department credits	45
Elective Studio	24
Humanities	45
<b>Total credits</b>	<b>132</b>

### Studio Electives

- Major studio departments may require up to 6 credits in another studio major, and/or Humanities.
- Students may elect to replace up to 6 studio elective credits with Humanities courses.
- Students may take up to at least 9 credits of studio elective courses outside their major.
- Elective studio credits may be completed in any of the fine art, craft, and design departments at the Philadelphia College of Art and Design, or in the Schools of Dance, Music, and Theater of the Philadelphia College of Performing Arts.
- Ceramic, Fibers, Metals, and Wood majors may not select from Craft courses.
- Animation, Film, and Photo majors may not select Photo/Film/Animation courses.

General program requirements vary within each department. Departments issue a list of required courses at appropriate times during the year. Majors must follow both departmental requirements for specified courses and the recommended sequence in which these courses are to be taken. The department chairperson must approve any exception to these regulations.

The Art Therapy and Education programs are special courses of study that are offered in conjunction with a studio major program. Interested students should refer to the program descriptions in those departments.

## Credit-Hour Ratio

Credit is earned at the ratio of one credit for one class-contact hour in the Humanities courses. Credit is earned at the ratio of one credit for two class-contact hours in studio courses.

## Dean's List

The Dean's List honors those students who meet the following criteria:

1. Are full-time undergraduate degree candidates. Candidates for Certificate, Diploma, and Graduate programs are not eligible.
2. Have attained a minimum GPA of 3.60.
3. Have received no grade lower than a "B" in any course.
4. Have no grade of "I" or "F."
5. Take at least 12 credits for a letter grade (no "DP" or "DF").

This list is compiled each semester in the respective Deans' offices.

## Credit by Portfolio Review

Students who qualify will be granted credit by portfolio review in Studio subjects. Portfolio credit requires the approval of the appropriate Studio major chairperson. Academic standing and course credit based on portfolio evaluation is normally determined during the admissions process.

## Residency Requirements

Every transfer student must complete a minimum of four semesters in residence preceding graduation and must earn a minimum of 48 credits in Studio and/or Humanities courses. Transfer credits and credits completed in residence must total at least 132, and must fulfill the specific Studio and Humanities requirements stipulated for the degree, regardless of the number of credits completed at other accredited institutions. Students must transfer or complete the required Humanities and Studio major department courses stipulated for the degree regardless of the number of credits completed at other accredited institutions. For this reason, transfer students may be required to remain in residence at the University for more than the minimum three semesters and to complete more than the minimum 48 credits. Transfer credit is evaluated by the Department's Chairs and the Director of Humanities in consultation with the Office of the Registrar.

## Graduation Requirements

It is the student's responsibility to complete the requirements for the BFA, BS, MA, MFA, MAT, or M.Arch. degrees. This condition also applies to the Diploma, Certificate, and Associate degrees within the University's Continuing Education Division.

To be certified for graduation, a student must fulfill all applicable credit requirements, satisfy the minimum residency requirements, achieve a minimum cumulative GPA of 2.0 (C average) for the BFA and BS degrees and a 3.0 (B average) for the graduate degrees, receive the approval of his or her department chairperson as having met all major requirements, and submit a graduation petition to the Office of the Registrar.

Students expecting to complete degree requirements within the year (December, May, or August) are advised to secure and file the Petition for Graduation with the Office of the Registrar at the time of the November registration for Spring semester.

## Graduation with Honors

A candidate for the baccalaureate degree, only, may graduate with honors if he or she achieves a minimum cumulative GPA of 3.6 at the conclusion of the semester prior to graduation.

## Return Degree Program

Diploma graduates of the Philadelphia College of Art and Design may apply credits earned for the diploma towards the University's baccalaureate requirements. For additional information and to apply, contact the Office of the Registrar.

## Foundation Program

**Elsa Johnson**  
**Niles Lewandowski**

Co-Chairpersons  
 215-875-1030

The Foundation Program in the Philadelphia College of Art and Design provides the incoming freshman with a year devoted to a basic understanding of principles and concepts in the visual arts.

The studio curriculum is composed of three courses: Drawing, Two-Dimensional Design, and Three-Dimensional Design. Each class meets for three hours, twice a week.

Each student is a member of a Foundation section which has a team of three faculty members who stress not only the independent disciplines but the interdependent character of these disciplines. Through basic studies and their interaction, the student discovers the underlying values and principles important to all visual artists.

Classroom work is enriched by home assignments, critiques and reviews, guest artists, films, slides, and class trips.

One faculty member from the section's team is designated as the advisor from that section. Students meet individually with the advisor to discuss concerns, the registration process, and their choice of major.

Along with the Foundation courses of Drawing, Two-Dimensional Design, and Three-Dimensional Design, the student chooses an additional course, offered by the Studio departments each semester. These elective courses are designed to acquaint the student with the practices of the major studio areas. Students also register for two Humanities courses, one in Art History and one in Language and Expression.

The regular freshman is rostered for 16.5 credits each semester, usually as follows:

Required Courses:	Credits
FP 100 Drawing	6.0
FP 120 Two-Dimensional Design	6.0
FP 190 Three-Dimensional Design	6.0
FP 060 Freshman Forum	0.0
Studio Electives	3.0
Humanities	12.0
<b>Freshman Year Total</b>	<b>33.0</b>

### Faculty

Ron Dorfman, Adjunct Associate Professor  
 Eileen Goodman, Adjunct Associate Professor  
 Gerald Herdman, Associate Professor  
 Jeanne Jaffe, Senior Lecturer  
 Elsa Johnson, Associate Professor  
 Niles Lewandowski, Assistant Professor  
 John Mathews, Senior Lecturer  
 Bob McGovern, Professor  
 Al Pastore, Adjunct Associate Professor  
 Mike Rossman, Professor  
 Karen Saler, Associate Professor  
 Charles Searles, Senior Lecturer  
 Richard Stetser, Professor  
 Lily Yeh, Professor

FT from Painting, Humanities, and Foundation

The Crafts Department seeks to develop artists of originality and resourcefulness who can excel in the most competitive professional environment. Studio experience is provided in four major craft areas: ceramics, fibers, metals, and wood. There are also offerings in glass, plaster, and papermaking to complement the curriculum.

Each major area offers a balanced concentration in both the technical and aesthetic aspects of the medium. While practical training and specialized skills are necessary for creative ability, the conceptual and expressive evolution of each student is the essential focus of the department. An ongoing study of the contemporary crafts movement is seen as an integral element for those involved in the program. The range of faculty in each area provides the student with exposure to a diversity of professional perspective and experience.

Through an incisive and rigorous curriculum, the department is devoted to preparing students for professional involvement in their craft. Upon graduation, students elect to become independent artists, teachers, or designers, or find employment in industry. Individuals often combine these occupations in order to meet their singular needs and goals.

### Required Courses for All Crafts Majors:

CR 201	Intro. to Concept Development	3 credits
CR 301	Modern Crafts: A Critical History	3 credits
CR 401	Senior Craft Seminar	3 credits

### Faculty

#### Ceramics

Larry Donahue, Assistant Professor  
Alec Karros, Lecturer

James Makins, Associate Professor  
Lizbeth Stewart, Associate Professor  
Petras Vaskys, Professor Emeritus

#### Fibers

Sandra Brownlee, Adjunct Assistant Professor  
Sheryl Gibson, Adjunct Assistant Professor  
Bobbie Lippman, Senior Lecturer  
Kris Parker, Lecturer  
Annabeth Rosen, Lecturer  
Warren Seelig, Professor

#### Glass

Roland Jahn, Associate Professor

#### Jewelry/Metals

Sharon Church, Associate Professor  
Barbara Mail, Lecturer  
Rodney McCormick, Associate Professor  
Richard Reinhardt, Professor Emeritus

#### Wood

Michael Hurwitz, Associate Professor  
Peter Pierobon, Lecturer

## Ceramics

Through studio practice and research, you will acquire a thorough knowledge of ceramics as you learn to take risks, find alternatives, and create persuasive, original work in clay and plaster. You may also take glassblowing and stained glass as electives.

The Ceramics program is devoted to preparing you for the broadest possible range of career involvement. This includes fostering such practical abilities as designing a studio, photographing work, and seeking commissions. Graduates become studio artists, selling through shops and galleries. Some concentrate on the expanding realm of architectural commissions. Others direct their artistry toward designing for industry or teaching — they are chairpersons or instructors at such schools as the Cranbrook Academy of Art, the Rochester Institute of Technology, Purdue University, and the Massachusetts College of Art. Still others combine a number of related pursuits.

### Credit Requirements

#### Sophomore/Introductory Credits

<b>Required Courses:</b>		
CR 201	Introduction to Concept Development	3.0
CR 211	Introduction to Throwing	3.0
CR 212	Introduction to Handbuilding	3.0
Craft	Introduction Course in Chosen Craft	6.0
	<i>Studio Electives</i>	6.0
	(CR 251 Moldmaking-Casting)	
	<i>Humanities</i>	12.0

#### Sophomore Year Total 33.0

#### Junior/Intermediate Credits

<b>Required Courses:</b>		
CR 313	Ceramic Technology	3.0
CR 311	Intermediate Ceramics	6.0
CR 312	Intermediate Ceramics	6.0
CR 301	Modern Craft: A Critical History	3.0
	<i>Studio Electives</i>	3.0
	<i>Humanities</i>	12.0

#### Junior Year Total 33.0

#### Senior/Advanced Credits

<b>Required Courses:</b>		
CR 401	Crafts Seminar	3.0
CR 411	Advanced Ceramic Studio	6.0
CR 412	Advanced Ceramic Studio	6.0
	<i>Studio Electives</i>	9.0
	<i>Humanities</i>	9.0

#### Senior Year Total 33.0

## Fibers

The Fibers studio provides the undergraduate art student with a unique multimedia experience grounded in fabric processes and materials as a means of personal expression. A Fibers student receives a strong foundation in two- and three-dimensional woven structures, feltmaking, fabric collage, tapestry, screen printing, resist printing, hand-painted fabrics, papermaking, and more.

With increasing emphasis on studio problems that concentrate on conceptual issues, guidance is offered through intensive group critiques and individual evaluation with Fibers faculty. Students are kept abreast of current issues in contemporary fabric through a strong visiting-artist program, field trips to New York City, Washington, and Baltimore, and the Philadelphia area. The Fibers faculty has achieved national reputation in regard to their personal work in major galleries and museums throughout the country.

Recent graduates are working as professional artists or as apprentices to established artists; other students have received grants and scholarships to the most prestigious graduate fibers schools, including Cranbrook Academy of Art, the Chicago Art Institute, Tyler School of Art, and the Baruff School of Visual and Performing Arts; some are teaching at institutions such as the Cleveland Institute of Art and the State University of New York at Cortland; still others hold positions in the fashion and home-furnishing industries.

### Credit Requirements

<b>Sophomore/Introductory</b>	<b>Credits</b>
<i>Required Courses:</i>	
CR 201 Intro to Concept Development	3.0
CR 221 Intro to Fibers: Structural Investigation	3.0
CR 222 Intro to Fibers: Media Explorations	3.0
CR 324A Fibers Technology	1.5
CR 324B Textile History	1.5
Craft Intro Course in Chosen Craft	6.0
<i>Studio Electives</i>	3.0
<i>Humanities</i>	12.0
<b>Sophomore Year Total</b>	<b>33.0</b>

<b>Junior/Intermediate</b>	<b>Credits</b>
<i>Required Courses:</i>	
CR 321 Intro to Surface Design	6.0
CR 322 Intermediate Structural Fibers	6.0
CR 301 Modern Craft: A Critical History	3.0
<i>Studio Electives</i>	3.0
<i>Humanities</i>	12.0
<b>Junior Year Total</b>	<b>33.0</b>

<b>Senior/Advanced</b>	<b>Credits</b>
<i>Required Courses:</i>	
CR 401 Crafts Seminar	3.0
CR 423 Advanced Surface Design	6.0
CR 425 Advanced Structural Fibers	6.0
<i>Studio Electives</i>	9.0
<i>Humanities</i>	9.0
<b>Senior Year Total</b>	<b>33.0</b>

## Jewelry/Metals

The intent of the Jewelry/Metalsmithing program is to expose each student to as wide a range of concept, media, and process as possible in order to ensure versatility and competence. Courses are designed to give students breadth, from precious jewelry-making to metalworking, on a small- to large-scale. Assignments ask that the student consider numerous issues pertinent to the field, such as the role of function and utility in contemporary holloware, or the development of multimedia ornament as applied to performance. Emphasis is placed on personal format and presentation. Studio work is supplemented by workshops and symposia conducted by internationally known artists in the field.

Jewelry/Metalsmithing students are self-determined in their career goals. Before graduation, they are made aware of the many possibilities available to them. Students enter national competitions and win distinction for their efforts. Graduates may choose to design for major metal and jewelry firms. Others pursue their art through the making of one-of-a-kind, limited-production pieces on a commission basis or through galleries. Some seek placement in positions with alumni or jeweler/metalsmiths in the Northeast, and those who choose to pursue graduate study enter the program of their choice. Whatever they do, students are equipped to seek and establish these contacts as they leave the undergraduate environment.

### Credit Requirements

<b>Sophomore/Introductory</b>	<b>Credits</b>
<i>Required Courses:</i>	
CR 201 Intro to Concept Development	3.0
CR 241 Intro to Jewelry Making	3.0
CR 242 Intro to Metalsmithing	3.0
CR 245 Metals Technology	3.0
Craft Intro Course in Chosen Craft	6.0
<i>Studio Electives</i>	3.0
<i>Humanities</i>	12.0
<b>Sophomore Year Total</b>	<b>33.0</b>

<b>Junior/Intermediate</b>	<b>Credits</b>
<i>Required Courses:</i>	
CR 341 Intermediate Jewelry and Metalsmithing	6.0
CR 342 Intermediate Jewelry and Metalsmithing	6.0
CR 301 Modern Craft: A Critical History	3.0
<i>Studio Electives</i>	6.0
<i>Humanities</i>	12.0
<b>Junior Year Total</b>	<b>33.0</b>

<b>Senior/Advanced</b>	<b>Credits</b>
<i>Required Courses:</i>	
CR 401 Crafts Seminar	3.0
CR 441 Advanced Studio: Jewelry/ Metalsmithing	6.0
CR 442 Advanced Studio: Jewelry/ Metalsmithing	6.0
<i>Studio Electives</i>	9.0
<i>Humanities</i>	9.0
<b>Senior Year Total</b>	<b>33.0</b>

## Wood

The Wood program is directed toward the realization of three basic ideals:

1. To produce active, professional studio furniture-makers.
2. To develop the students' potential for personal expression and technical skill.
3. To provide the students with the learning skills that will enable them to continue growing as artists after graduation.

The curriculum is based on maintaining a balance between practical and formal aspects of woodworking, and the more elusive concerns involved in making art. Recognizing that technical mastery and creative ability are of equal importance, the problems are structured to encourage the development of both concerns simultaneously. Often the semesters are started with looser, quicker investigations meant to stimulate ideas and act as potential catalysts for larger, more time-intensive pieces. Specifically, some of the formal aspects of furniture making covered in the introductory and intermediate levels are: traditional joinery techniques, theory of solid wood construction, frame and panel construction, and the lamination process. Also required is the "Wood Tech" class, which covers in depth the practical and technical considerations of running a shop, such as purchasing and setting up machinery, dealing with humidity, and considering the advantage of one material over another, among other things. Concurrent with these issues, students engage in discussions and assignments aimed at the development of their critical awareness, which is essential to the creative process.

### Credit Requirements

<b>Sophomore/Introductory</b>	<b>Credits</b>
<i>Required Courses:</i>	
CR 201 Intro to Concept Development	3.0
CR 261 Intro to Woodworking	6.0
CR 262 Intro to Woodworking	6.0
<i>Studio Electives</i>	6.0
<i>Humanities</i>	12.0
<b>Sophomore Year Total</b>	<b>33.0</b>

<b>Junior/Intermediate</b>	<b>Credits</b>
<i>Required Courses:</i>	
CR 364 Wood Technology	3.0
CR 361 Intermediate Woodworking	6.0
CR 362 Intermediate Woodworking	6.0
CR 301 Modern Craft: A Critical History	3.0
<i>Studio Electives</i>	3.0
<i>Humanities</i>	12.0
<b>Junior Year Total</b>	<b>33.0</b>

<b>Senior/Advanced</b>	<b>Credits</b>
<i>Required Courses:</i>	
CR 401 Crafts Seminar	3.0
CR 461 Advanced Woodworking	6.0
CR 462 Advanced Woodworking	6.0
<i>Studio Electives</i>	9.0
<i>Humanities</i>	9.0
<b>Senior Year Total</b>	<b>33.0</b>



## Guest Speakers and Critics

Wayne Bates

pottery

Jamie Bennett

jewelry

Harry Boom

mixed media

Nancy Carmen

ceramics

Syd Carpenter

ceramics

Kai Chan

fibers

Jon Clark

glass

Ben Cohen

Ben and Jerry's Ice Cream

William Daley

ceramics

Harris Deller

ceramics

David Ellsworth

woodturner

Roberta Griffith

ceramics

Chris Guston

ceramics

Helena Hermarck

tapestry

Jim Holmes

glass

Susam Kingsley

jewelry

Jack Larrimore

furniture maker

Mary Lee Hu

goldsmith

Joan Livingstone

fibers

Jim Makins

potter

Graham Marks

ceramics

Alphonse Mattia

furniture maker

John McQueen

basketmaker

Wendy Maruyama

furniture maker

Richard Mawdsley

jewelry

Laura Foster NicholSEN

fibers

Pavel Opocensky

jewelry/sculpture

Albert Paley

blacksmith

Elliott Pujol

metalsmith

Rudi Staffel

ceramics

Lonette Stonitsch

artist and writer

Tommy Simpson

furniture maker

Jill Slosburg-Ackerman

jewelry/sculpture

Roy Superior

woodworker

Blair Tate

artist and writer

Marianna Torgovnick

writer

Vibeke Vestby

fibers

Bruce Volz

furniture maker

Katrina Wesleyan

performance artist

Stephen Whittlesley

furniture maker

Paula Winokur

ceramics

## Graphic Design

### Laurence Bach

Chairperson  
215-875-1060

The combination of words, symbols, drawings, photographs, and diagrams to communicate ideas and products is the basis of graphic design. In the senior year, in-depth experience in creating these components of graphic communications at a high level of formal excellence precedes their integration in larger sets of work such as visual identity programs, books and publications, exhibits, and packages. Opportunities for additional study of photography, animation, filmmaking, and emerging technologies are available.

Throughout the three years of major concentration, problems in graphic communication are combined with exploratory and experimental studies in drawing, color, photography, typography, and computer-generated imagery. The curriculum is supplemented by special lecture programs, workshops with invited design firms, and on-site seminars in selected design offices and studios, paper and printing plants, and with video-, film-, and computer-graphic producers.

With successful completion of the program, and depending on individual strengths, students are prepared for entry-level positions as graphic designers with, for example, design groups or studios, publishers, corporations, nonprofit institutions, governmental agencies, architects and planners, or advertising agencies.

The faculty consists of practicing professionals with distinguished records of accomplishment in their fields, sensitive and responsive to changes in the practice of design, while maintaining a clear sense of the bases for structuring communications.

### Faculty

Hans Allemann, Adjunct Professor  
Laurence Bach, Professor  
Richard Felton, Adjunct Assistant Professor  
Kenneth Hiebert, Professor  
William Longhauser, Professor  
Chris Myers, Assistant Professor  
Chris Ransom, Senior Lecturer  
Lee Willett, Assistant Professor  
Chris Zelinsky, Associate Professor

### Credit Requirements

#### Sophomore/Introductory

##### Required Courses:

GD 210 Letterform Design	6.0
GD 211 Descriptive Drawing	6.0
GD 213 Design Systems	6.0
<i>Studio Electives</i>	6.0
<i>Humanities</i>	12.0

#### Sophomore Year Total

**36.0**

#### Junior/Intermediate

##### Required Courses:

GD 306 Typography Emphasis	6.0
GD 311 Communications	6.0
GD 302 Materials and Processes	1.5
GD 303 Production Seminar	1.5
<i>Departmental Elective</i>	3.0

GD 300 Drawing/Graphic Proc.

GD 310 Photographics

GD 313 Color Studies

GD 316 Drawing Applications

GD 322 3-D Graphic Design

*Studio Electives*

3.0

*Humanities*

12.0

#### Junior Year Total

**33.0**

#### Senior/Advanced

##### Required Courses:

GD 411 Design Studio	6.0
GD 412 Problem Solving	6.0
<i>Studio Electives</i>	12.0
<i>Humanities</i>	9.0

#### Senior Year Total

**33.0**

## Illustration

### Robert Stein

Chairperson

215-875-1070

Illustrators give visual substance to thoughts, stories, and ideas. The Illustration Department seeks to prepare its students for entry into the fields of book and periodical publishing, promotion, education, advertising, and specialty fields.

Illustrators must call upon a broad range of traditional and up-to-date competencies to respond to today's visual problems. As visual problem-solvers and communicators, illustrators need to be open-minded, eclectic, flexible, and imaginative. The illustrator's solution should be appropriate, intelligent, expressive, and visually engaging.

In order to prepare for a career in this competitive field, The University of the Arts Illustration student develops skills that encompass two-dimensional media, from painting and drawing to photography and technical image-making and reproduction processes and emerging opportunities in electronic imaging. Students may concentrate on either a design oriented or pictorially oriented curriculum. These skills are nurtured within a stimulating cultural climate provided by the resources of the faculty, of visiting professionals, and of the University and the city at large. Each student progresses from general competencies to a personal viewpoint, clarified career goals, and a professional attitude.

### Faculty

Inge Board, Senior Lecturer  
Richard Burke, Lecturer  
Robert Byrd, Senior Lecturer  
Chris Cantera, Senior Lecturer  
Don Daily, Senior Lecturer  
Martha Eriebacher, Adjunct Professor  
Ed Ferszt, Adjunct Assistant Professor  
Renee Foulks, Senior Lecturer  
Ralph Giguere, Senior Lecturer  
Paul King, Lecturer  
Alan Klawans, Senior Lecturer  
Nathan Knobler, Professor  
Deborah Kogan, Senior Lecturer  
Jim Lakis, Adjunct Associate Professor  
Tim O'Brien, Lecturer  
Phyllis Purves-Smith, Associate Professor  
Eileen Rosen, Lecturer  
Robert Stein, Professor  
Stephen Tarantal, Professor  
Mark Tocchet, Assistant Professor

### Credit Requirements

#### Sophomore/Introductory

##### Required Courses:

IL 200	Pictorial Foundations	6.0
IL 201	Drawing as Design	3.0
IL 202	Figure Anatomy	6.0
IL 204	Typography	3.0

##### Required Studio:

PF 211	Introduction to Photography	1.5
	<i>Studio Elective</i>	1.5
	<i>Humanities</i>	12.0

**Sophomore Year Total 33.0**

#### Junior/Intermediate

##### Required Courses:

IL 300	Illustration Methods	6.0
IL 301	Design Methods	3.0
IL 206	Materials and Techniques	3.0
IL 302	Figure Utilization I	1.5

Select one of the following for a total of 3 credits:

IL 304	Design Groups	3.0
IL 303	Figure Utilization II	3.0

	<i>Studio Electives</i>	4.5
	<i>Humanities</i>	12.0

**Junior Year Total 33.0**

#### Senior/Advanced

##### Required Courses:

IL 400	Illustration	6.0
IL 401	Graphic Problems or	3.0
IL 402	Communications Workshop	3.0
IL 403	Portfolio Seminar	1.5

	<i>Studio Electives</i>	13.5
	<i>Humanities</i>	9.0

**Senior Year Total 33.0**

### Guest Lecturers

#### Illustrators (General)

Guy Billout  
Harry Bliss  
Wendell Minor  
Wilson McLean  
*Childrens' Book Illustration*  
Carolyn Croll  
*3-Dimensional Illustration*  
Ellen Rixford  
*Story Board Illustration*  
Sam Dion  
*Art Directors*  
Jim Cardillo  
Clark Mills  
Elmer Pizzi

## Industrial Design

### Charles Burnette

Chairperson  
215-875-1040

The Industrial Design Department provides a professional education for those wishing to bring beauty and appropriateness to the products, presentations, and settings of modern society. The program prepares one for careers in product, packaging, and exhibit design, as well as for the design of communications, furniture, equipment, vehicles, and interiors. It also addresses problems of human factors research, computer-aided design, product development, manufacturing, marketing, and a host of other considerations related to the humanistic uses of technology.

The department places emphasis on the development of graphic, sculptural, and spatial design skills as a complement to creative problem solving, technical innovation, and effective communications during the solution of actual problems of design.

After initial coursework to introduce basic design and production processes, including computer-aided design and modelmaking, students begin to develop and apply theory, skill, and knowledge to actual design problems, many brought into the studio by industry. Visiting designers also bring knowledge of current design, manufacturing, and marketing practices into studio and lecture courses, and visits to industry provide opportunities for direct observation and first-hand knowledge of manufacturing processes. Based on this foundation of skills, experience, and information, emphasis in the final year shifts the responsibility for knowledge of design to the individual student, who works directly with a client/sponsor on a thesis project prior to graduation. During the final semester the instructional focus also shifts to career planning, portfolio preparation, and the development of information gathering and business communication skills to better prepare the student for entering the job market.

Due to the wide scope, and creative yet practical character of an Industrial Design education, many career opportunities await the graduate: with consulting firms, corporate design staffs, manufacturing firms, exhibit houses, retailers, advertising agencies, research organizations, museums, educational institutions, and government agencies, all of whom recognize the need to constantly improve the appearance, manufacture, performance, and social value of their products.

## Faculty

Jack Andrews, Professor  
Charles Burnette, Professor,  
Joseph Carreiro Professorship in Design  
Robert Croston, Assistant Professor  
Kenneth A. Root, Lecturer  
Goetz Unger, Lecturer  
Steve Wilcox, Lecturer  
Julian Winston, Associate Professor  
Peter Wood, Assistant Professor  
Steven Yarnall, Lecturer  
Orly Zeewy, Lecturer

### Guest Speakers

David Gresham  
Details, New York  
Nancy Skolos, Tom Wedell  
Skolos/Wedell, Boston—graphic design,  
photography  
Richard Penny  
The Richard Penny Group, New York—  
product design

David Kelley  
David Kelley Design, Palo Alto—product  
development  
Bill Moggridge  
ID Two, San Francisco—product  
conceptualization, design  
Rick Valicenti  
THIRST, Chicago—graphic design

Wes Jones  
Holt Hinshaw Pfau & Jones, San Francisco—  
exhibits, architecture  
Neil Denari  
Cor-tex, Los Angeles—architecture  
David Frej  
Influx, Chicago—graphic identity  
Michael McCoy  
Fahnstrom & McCoy, Chicago—product design

## Credit Requirements

### Sophomore/Introductory

<i>Required Courses:</i>		<b>Credits</b>
ID 200	Studio 1: Projects	6.0
ID 220	Studio 2: Techniques	6.0
ID 290	Design Seminar	1.5
ID 214	Materials and Processes	1.5
ID 280	Technical Communication	1.5
<i>Studio Electives</i>		7.5
<i>Humanities</i>		12.0

**Sophomore Year Total 36.0**

### Junior/Intermediate

<i>Required Courses:</i>		<b>Credits</b>
ID 300	Studio 3: Projects	6.0
ID 320	Studio 4: Techniques	6.0
ID 390	Design Seminar	1.5
ID 326	Intro to Human Factors	1.5
<i>Studio Electives</i>		7.5
<i>Humanities</i>		12.0

**Junior Year Total 34.5**

### Senior/Advanced

<i>Required Courses:</i>		<b>Credits</b>
ID 400	Studio 5: Projects	6.0
ID 420	Professional Communications	6.0
ID 490	Design Seminar	1.5
<i>Studio Electives</i>		6.0
<i>Humanities</i>		9.0

**Senior Year Total 28.5**

## Departmental Electives

While none of the following are required for graduation, they are recommended.

ID 113	Freshman ID
ID 251	Introduction to Computer Aided Design I
ID 252	Introduction to Computer Aided Design II
ID 327	Advanced Technology
ID 351	Design with Kids I
ID 352	Design with Kids II
ID 412	Exhibit Design
ID 425	Advanced Computer Aided Design

## Recommended Outside Electives

PF 208	Photography for Industrial Designer
CR 252	ID Plaster Workshop
CE 180	Design Drawing
CE 305	Airbrush
EM 110	Computer Concepts
HU 251	History of Design
HU 452	Topics of Design

## Painting /Drawing

### Robert Keyser

Chairperson  
215-875-1080

The Painting Department provides a firm basis for students to develop a professional involvement with their work. A balance is sought between the acquisition of studio skills and the development of a critical intelligence.

Students are encouraged, through the rigor of studio activity, to understand the breadth of art in both its traditional and contemporary forms, and to gain increasing authority in their own work.

Courses evolve from the study of basic working methods and fundamental issues of image making to the subtleties of complex pictorial organization and the refinements of aesthetic judgment. In the final semester of the senior year, each student is required to complete a thesis project, which includes a formal presentation of a paper and an exhibition of a coordinated body of work.

The faculty of practicing professional artists represents a diversity of attitudes and ideals. Through the format of studio instruction, dialogue, and critique, they seek to instill in each student a habit of self-instruction which will serve far beyond the program at the University.

The Painting/Drawing Department now has an art gallery in its own area. Visiting artists/speakers exhibit their latest work here. Students have an opportunity to show their work and a student exhibition committee is formed each year to invite artists, manage and install the exhibitions.

Studio activity is augmented by lectures, seminars, visiting artists, and field trips to museums and galleries.

### Faculty

Eugene Baguskas, Associate Professor  
Peter DiGuglielmo, Lecturer  
Frank Galuszka, Professor  
David Goerk, Senior Lecturer  
Steven Jaffe, Associate Professor  
David Kettner, Professor  
Robert Keyser, Professor  
Nathan Knobler, Professor  
Eileen Neff, Lecturer  
Gerald Nichols, Professor  
Boris Putterman, Associate Professor  
Warren Rohrer, Professor  
Doris Staffel, Professor  
Lily Yeh, Professor

### Credit Requirements

#### Sophomore/Introductory

##### Required Courses:

PT 202 Sophomore Painting 9.0

PT 224 Sophomore Drawing 6.0

*Studio Electives* 6.0

*Humanities* 12.0

**Sophomore Year Total 33.0**

#### Junior/Intermediate

##### Required Courses:

PT 302 Junior Studio 12.0

PT 324 Drawing 1.5

PT 390 Junior Seminar 1.5

*Studio Electives* 6.0

*Humanities* 12.0

**Junior Year Total 33.0**

#### Senior/Advanced

##### Required Courses:

PT 402 Senior Studio 12.0

PT 490 Senior Seminar 1.5

PT 424 Senior Drawing 1.5

*Studio Electives* 9.0

*Humanities* 9.0

**Senior Year Total 33.0**

### Painting Department Guest Lecturers

Timothy Artz

Bo Bartlet

David Brewster

Anne Seidman

James Wallace

## Photography/Film/Animation

### Alida Fish

Chairperson  
215-875-1020

The Photography/Film/Animation Department offers major concentrations in each of these disciplines while providing elective classes to the University at large. The three-year curriculum of each major is built around a sequence of classes designed to move the student to a position of independence within the discipline. An introduction to the intrinsic conceptual and material concerns of the medium fills much of the sophomore year. Within the two remaining years, the student is expected to develop and expand a sense of personal vision, practice, and goals.

Within the first semester of the sophomore year, each student is required to take both Still Photography and Filmmaking. Separate programs of studies within each discipline commence with the second semester of that year, although work in the other areas may be continued on an elective basis.

### Faculty

Norinne Betjemann, Lecturer  
John Carlano, Adjunct Associate Professor  
Jack Carnell, Associate Professor  
Connie Coleman, Lecturer  
John Columbus, Adjunct Associate Professor  
Sky David, Associate Professor  
Stephen Fiorella, Adjunct Assistant Professor  
Alida Fish, Professor  
Anthony Gorny, Associate Professor  
Gerald Greenfield, Associate Professor  
David Lebe, Lecturer  
Paula Marincola, Lecturer  
Doug Mellor, Lecturer  
Nora Monroe, Lecturer  
Thomas Moore, Lecturer  
Jeannie Pearce, Lecturer  
Peter Rose, Professor, Film Area Head  
David Tafler, Associate Professor  
John Woodin, Lecturer

## Photography

The Still Photography major, in the sophomore year, gets a solid background in craft competence and the conceptual concerns of photographic rendering. Distortion of both process and effect is considered, as is the use and control of traditional color-print materials.

The junior year asks the student to consider photographic forms beyond the traditional print—the photographic book, nonsilver processes, and the extended photograph, among others—while also providing instruction in the practice of large-format photography and studio practice with its control of artificial lighting. In both the junior and senior years, the student may also pursue the study of specialized issues on an elective basis, including the photograph in a graphic arts context, documentary photography, multi-image production, and the photograph within a larger fine arts context.

The senior year largely concerns the production of an independent body of work of the student's own choosing and direction. The senior thesis provides the opportunity to begin the process of self-definition as photographers and artists. A required senior-level course in photographic criticism, coupled with required classes in photography history, culminates the strong emphasis that the department places on critical thinking and the ability to express one's self in words as well as through photographs.

An internship program, which places advanced students within a variety of positions in the "real world" one day each week, is also available. Current positions include assistantships in commercial studios, galleries, medical laboratories, hospitals, and multi-image and special-effects houses.

## Credit Requirements

<b>Sophomore/Introductory</b>		<b>Credits</b>
<i>Required Courses:</i>		
PF 210	Introduction to Film	3.0
PF 211	Introduction to Photography	6.0
PF 217	Color Printing Workshop	3.0
<i>Studio Electives</i>		9.0
<i>Humanities*</i>		12.0
<b>Sophomore Year Total</b>		<b>33.0</b>
<b>Junior/Intermediate</b>		<b>Credits</b>
<i>Required Courses:</i>		
PF 311	Junior Workshop I & II	6.0
PF 313	Basic Studio I & II	6.0
PF 315	Extended Photo Apps	3.0
<i>Select 3 credits from the following courses:</i>		3.0
PF 323	Selected Topics	3.0
PF 413	Professional Practices	3.0
PF 499	Practicum	1.5 or 3.0
PF 999	Independent Study	3.0
<i>Studio Electives</i>		3.0
<i>Humanities*</i>		12.0
<b>Junior Year Total</b>		<b>33.0</b>
<b>Senior/Advanced</b>		<b>Credits</b>
<i>Required Courses:</i>		
PF 411	Senior Workshop I & II	6.0
PF 415	Senior Seminar I & II	6.0
<i>Select 3 credits from the following courses:</i>		3.0
PF 323	Selected Topics	3.0
PF 413	Professional Practices	3.0
PF 499	Practicum	3.0
PF 999	Independent Study	3.0
<i>Studio Electives</i>		9.0
<i>Humanities*</i>		9.0
<b>Senior Year Total</b>		<b>33.0</b>

\* Please note: HU 255 A&B, History of Photography is required of all Photography majors as part of the total humanities load.

## Film

The independent film and video artist serves as the model for our program in both live-action film and animation. At the same time, a solid preparation and foundation in craft has enabled an extremely high percentage of our graduates to enter the professional field as freelance editors, sound recordists, cinematographers, technicians, animators, screenwriters, and directors.

The filmmaking area provides its students with a background in all phases of film and video production, including film cinematography, videography, film and video editing, sound/image manipulation. As in the still area, the filmmaking students acquire a strong background in criticism, theory, and history of media.

Media study at the University has been supplemented by a number of other activities and resources, including "Mediaworks," a year-long series of visiting artists. Under this program, filmmakers, animators, video artists, and performance artists of both national and international reputation have visited the campus for lectures, screenings, and performances. Our facilities have been expanded, and we now offer basic video as an adjunct to the program. In addition, the University possesses an audio-visual department with its own film library, a computer center, and a Friday Night Film Series.

### Credit Requirements

<b>Sophomore/Introductory</b>	<b>Credits</b>
<i>Required Courses:</i>	
PF 210 Introduction to Film I & II	6.0
PF 211 Introduction to Photography I	3.0
PF 212 Animation Drawing I	3.0
<i>Studio Electives</i>	9.0
<i>Humanities*</i>	12.0

**Sophomore Year Total 33.0**

<b>Junior/Intermediate</b>	<b>Credits</b>
<i>Required Courses:</i>	
PF 310 Junior Cinema Production I & II	6.0
PF 314 Junior Film Forum	6.0
PF 320 Film Sound	3.0
PF 322 Film Technology	3.0
<i>Studio Electives</i>	3.0
<i>Humanities*</i>	12.0

**Junior Year Total 33.0**

<b>Senior/Advanced</b>	<b>Credits</b>
<i>Required Courses:</i>	
PF 410 Senior Cinema Production I & II	6.0
PF 414 Senior Film Forum I	3.0
PF 430 Light and Sound	3.0
<i>Studio Electives</i>	12.0
<i>Humanities*</i>	9.0

**Senior Year Total 33.0**

\* HU 248 A&B, Film History are required of all film majors as part of the total humanities load.

## Animation

Animation brings together a wide variety of interests and skills. While the final presentation utilizes the technology of filmmaking, the visual materials being animated may be generated through such diverse disciplines as painting and drawing, sculpture, illustration, graphic arts, and still photography. The Animation program offers instruction in both traditional and experimental approaches to the medium and is geared to providing a foundation broad enough for either personal explorations or a professional career.

In addition to the traditional major, Animation also provides the opportunity for students to pursue a concentration in Animation while studying in other major departments. Students considering a concentration in Animation should consult with the Film program advisor as well as with their own department chairperson for assistance in arranging appropriate course sequencing and schedules.

### Credit Requirements

<b>Sophomore/Introductory</b>	<b>Credits</b>
<i>Required Courses:</i>	
PF 210 Introduction to Film I & II	6.0
PF 211 Introduction to Photography I	3.0
PF 212 Animation Drawing I & II	6.0
PF 216 Computer Animation I	3.0
<i>Studio Electives</i>	6.0
<i>Humanities*</i>	9.0

**Sophomore Year Total 33.0**

<b>Junior/Intermediate</b>	<b>Credits</b>
<i>Required Courses:</i>	
PF 312 Junior Animation Workshop I & II	6.0
PF 316 Computer Animation II	3.0
PF 320 Film Sound	3.0
PF 322 Film Technology	3.0
<i>Studio Electives</i>	6.0
<i>Humanities*</i>	12.0

**Junior Year Total 33.0**

<b>Senior/Advanced</b>	<b>Credits</b>
<i>Required Courses:</i>	
PF 412 Senior Animation Workshop I & II	6.0
PF 414 Senior Film Forum I & II	6.0
<i>Studio Electives</i>	9.0
<i>Humanities*</i>	12.0

**Senior Year Total 33.0**

\* HU 248 A&B, Film History are required of all animation majors as part of the total humanities load.

## Film/Animation

### Credit Requirements

<b>Sophomore/Introductory</b>	<b>Credits</b>
<i>Required Courses:</i>	
PF 210 Introduction to Film I & II	6.0
PF 211 Introduction to Photography I	3.0
PF 212 Introduction to Animation	6.0
PF 216 Computer Animation I	3.0
<i>Studio Electives</i>	3.0
<i>Humanities*</i>	12.0

**Sophomore Year Total 33.0**

<b>Junior/Intermediate</b>	<b>Credits</b>
<i>Required Courses:</i>	
PF 310 Junior Cinema Production	6.0
PF 312 Junior Animation Workshop I & II	6.0
PF 316 Computer Animation II	3.0
PF 320 Film Sound	3.0
PF 322 Film Technology	3.0
<i>Humanities*</i>	12.0

**Junior Year Total 33.0**

<b>Senior/Advanced</b>	<b>Credits</b>
<i>Required Courses:</i>	
PF 410 Senior Cinema Production	6.0
PF 412 Senior Animation Workshop I & II	6.0
PF 414 Senior Film Forum I & II	6.0
PF 420 Light and Sound	3.0
<i>Studio Electives</i>	3.0
<i>Humanities*</i>	9.0

**Senior Year Total 33.0**

\* HU 248 A&B, Film History are required of all film/animation majors as part of the total humanities load.

## Printmaking

### Paty Smith

Chairperson  
215-875-1054

The Printmaking Department bases its instructional program on the development and realization of visual ideas through multiple image-making processes. The primary objectives are to develop conceptual abilities and technical proficiencies leading the student to acquire personal imagery and professional competence in printmaking media. Printmaking is a bridge between Fine Arts and Design, from philosophical approach to practical realization.

The department provides extensive facilities and the expertise of a faculty of professional artists for study in traditional and contemporary methods. The major graphic media explored include relief processes, etching (intaglio), lithography-stone, metal plate, and offset-and water-based screenprinting. Courses in book and typographic design stimulate experimentation in unifying the elements of paper, prints, typography, and bookbinding.

Visiting artists, field trips, and guest lecturers supplement the studio experience. Using the city as an extended workshop, Print students attend seminars and museum collections. The Print Study Seminar is held in the Print Room at the Philadelphia Museum of Art and furnishes a unique opportunity to study original prints from the fifteenth through the twentieth centuries.

The main emphasis over the three-year undergraduate period of study is on the evolution of students as artists who make individualized demands upon the media. As with any study in the fine arts, the experience should be multidimensional, reflective of a broad range of personal and professional involvement, and reinforced with stimulation from related areas of interest, including drawing, painting, photography, graphic design, illustration, sculpture, and crafts.

The undergraduate curriculum is enhanced by the graduate program in Book Arts/Printmaking. This two-year course of study of 60 credits, culminating in a Master of Fine Arts Degree, the program provides the opportunity for individual artist's expression in limited edition bookworks. Undergraduate students work alongside MFA candidates in studios, workshops, and some major and elective classes. (Students interested in the MFA degree in Book Arts/Printmaking should contact the Department of Printmaking or Office of Admissions.)

Department graduates find career opportunities in the areas of fine arts, education, book design and binding, commercial graphic arts, illustration, and edition printing.

## Facilities

The Printmaking Department provides extensive facilities for waterbased screenprinting, stone and plate lithography, relief, etching and non-silver photographic processes. The bookbinding room houses book presses and a guillotine paper cutter. The letterpress studio contains 3 Vandercook presses for printing hand-set type and over 100 fonts of varied type. In the offset lithography press room there is a Davidson 901 offset press and an AFT Davidson Super Chief two-color press, both are used by the students for hands-on experience.

An important resource is the Borowsky Center for Publication Arts, which is equipped with a Heidelberg KORS offset press and full darkroom for experimental and production printing.

## Faculty

Carol Barton, Lecturer  
James Green, Lecturer  
Lois Johnson, Professor  
Jerome Kaplan, Professor Emeritus  
Hedi Kyle, Senior Lecturer  
Peter Lister, Senior Lecturer  
Barbara Mauriello, Senior Lecturer  
Jeanette McGrath, Lecturer  
Mary Phelan, Assistant Professor  
Tony Rosati, Senior Lecturer  
Patricia Smith, Assistant Professor  
Lori Spencer, Lecturer  
Franz Spohn, Adjunct Associate Professor  
Sarah Van Keuren, Adjunct Assistant Professor  
Jennifer Woods, Senior Lecturer

## Visiting Artists

Garo Antreasian, Professor Emeritus  
University of New Mexico, Albuquerque  
Clive Barstow  
Wales  
Carol Barton  
Washington, D.C.  
Sebastian Carter, Rampant Lions Press  
Cambridge, England  
Betsy Davids, Rebis Press  
California College of Arts & Crafts, Berkeley  
Johanna Drucker, Druckwerk  
Columbia University, New York  
Ruth Fine, Curator  
National Gallery of Art, Washington, D.C.  
Bilge Friedlaender  
University of Pennsylvania  
Warren Lehrer, ear/say  
State University of New York at Purchase  
Clive Phillpot  
Director of Library, Museum of Modern Art, NY  
John Risseiw, Cabbagehead Press  
Professor, Arizona State University, Tempe  
Keith A. Smith  
Rochester, NY  
Claire Van Vliet, Janus Press  
West Burke, Vermont  
Philip Zimmerman, Spaceheaters  
State University of New York at Purchase

## Credit Requirements

### Sophomore/Introductory

	<b>Credits</b>
<i>Required Courses:</i>	
PR 201 Relief Printing	3.0
PR 202 Screenprinting	3.0
PR 204 Etching	3.0
PR 205 Concepts I, II	3.0
PR 206 Printmaking Workshop	3.0
<i>Studio Electives</i>	6.0
<i>Humanities</i>	12.0

### Sophomore Year Total

**33.0**

### Junior/Intermediate

	<b>Credits</b>
<i>Required Courses:</i>	
PR 300 Lithography	3.0
PR 305 Advanced Relief Printing	1.5
PR 306 Print Study Seminar	3.0
PR 223 Book Arts I	1.5
PR 307 Book Arts II	1.5
PR 308 Advanced Lithography Workshop	3.0
PR 309 Advanced Etching	1.5
<i>Studio Electives</i>	6.0
<i>Humanities</i>	12.0

### Junior Year Total

**33.0**

### Senior/Advanced

	<b>Credits</b>
<i>Required Courses:</i>	
PR 400 Printmaking: Advanced Workshop	3.0
PR 407 Thesis Seminar	3.0
PR 410 Book Arts III	1.5
PR 412 Advanced Screenprinting	1.5
PR 420 Thesis Workshop	6.0
<i>Studio Electives</i>	9.0
<i>Humanities</i>	9.0

### Senior Year Total

**33.0**



## Sculpture

### Barry Parker

Chairperson  
215-875-4884

Sculpture reflects one of the deepest creative impulses of artistic endeavor. Sculptors today are called upon to create images that range in size from coins to monuments. Usually working as independent artists, sculptors make objects for exhibition and sale, or work on commission for architects and planners.

The Sculpture Department offers instruction and experience in both the traditional and the most innovative aspects of the art. Resources are available for work in clay, wood, stone, ferrous and nonferrous metals, plaster, wax, and plastic.

The department's instructional aim is to provide a sound, balanced exposure to the formal technical and intellectual aspects of sculpture, in preparation for continued professional growth beyond the undergraduate years. The curriculum is carefully designed to provide both disciplined instruction and time for individual creative development.

At the introductory level, fundamentals of sculpture are taught along with technical procedures in a variety of materials. At advanced levels, students may specialize and are increasingly expected to initiate and complete works reflecting their own artistic interests under critical supervision.

Studio and shop facilities are comprehensive and include air tools for carving, a foundry for bronze and aluminum casting, a wood and fabricating shop, a complete metal shop for forging and three types of welding, and a moldmaking shop. Technical assistance and supervision in the facilities is provided by a full-time shop supervisor who is in charge of maintaining the equipment.

Faculty members are chosen from a variety of backgrounds, and field trips to New York, Washington, and neighboring museums serve to expand students' visions.

### Faculty

Phoebe Adams, Lecturer  
Harvey Citron, Adjunct Associate Professor  
Gail Ferretti, Lecturer  
Alan Greenberg, Lecturer  
Aaron Goldblatt, Lecturer  
Barbara Lekberg, Lecturer  
Steve Nocella, Lecturer  
Barry Parker, Professor  
John Phillips, Lecturer  
Thomas Steams, Associate Professor

### Credit Requirements

#### Sophomore/Introductory

##### Required Courses:

SC 201 Sculpture I	3.0
SC 202 Sculpture I	3.0
SC 220 Molding and Casting	3.0
SC 231 Introduction to Figure Modeling	3.0
SC 251 Theories of Structure	1.5
SC 252 Theories of Structure	1.5
<i>Choose a minimum of 3 credits from the following courses:</i>	3.0
SC 232 Intro to Figure Modeling	3.0
SC 241 Sculpture Projects: Introductory Studio I	3.0
SC 242 Sculpture Projects: Introductory Studio II	3.0
<i>Studio Electives</i>	3.0
<i>Humanities</i>	12.0

#### Sophomore Year Total 33.0

#### Junior/Intermediate

##### Required Courses:

SC 301 Sculpture II	3.0
SC 302 Sculpture II	3.0
SC 321 Carving	1.5
SC 421 Metal Studio	1.5
<i>Choose a minimum of 6 credits from the following courses:</i>	6.0
SC 260 Structure of the Figure	6.0
SC 431 Advanced Figure Sculpture	3.0
SC 432 Advanced Figure Sculpture	3.0
SC 441 Sculpture Project: Advanced Studio	3.0
<i>Studio Electives</i>	6.0
<i>Humanities</i>	12.0

#### Junior Year Total 33.0

#### Senior/Advanced

##### Required Courses:

SC 401 Sculpture III	3.0
SC 402 Sculpture III	3.0
<i>Choose a minimum of 6 credits from the following courses:</i>	6.0
SC 260 Structure of the Figure	6.0
SC 322 Carving	1.5
SC 422 Metal Studio	1.5
SC 431 Advanced Figure Sculpture	3.0
SC 432 Advanced Figure Sculpture	3.0
SC 441 Sculpture Projects: Advanced Studio	3.0
SC 442 Sculpture Projects: Advanced Studio	3.0
<i>Studio Electives</i>	12.0
<i>Humanities</i>	9.0

#### Senior Year Total 33.0

### Guest Lecturers

Bill Barrett  
Natalie Charcow  
Cynthia Eardley  
Thomas Golya  
Kristen Jones  
Michael Malphs  
Joe Moss  
James Rosati  
Alvin Sher  
Takeo Shimizu  
James Wines  
Isaac Witkin

## Fine Arts Sophomore Year Option

### Faculty Advisor: Professor Jerry Herdman

Students who elect to pursue a fine arts education majoring in Painting and Drawing, Photography/Film/Animation, Printmaking, or Sculpture, have two program options.

1. Students who want to study in one particular Fine Art Department can declare that program major during the second semester of their foundation year and commence a concentration as sophomores.
2. Students may choose the Fine Arts Sophomore Year Option and may defer major department selection until as late as the second semester of the sophomore year, and begin a major concentration at the start of their junior year. Students who choose this option and expect to graduate without time penalty must take a minimum of six major department credits as sophomores in the department of their ultimate choice.

Painting and Drawing, Printmaking, and Photography/Film/Animation Departments will substitute 6 credits from the three other fine arts departments toward their 45 major department credit requirements. The Sculpture Department will allow no substitutions and will require 45 credits in major department courses, which students will be able to complete without time penalty before graduation.

The 30 credit elective component and 39 major credit distribution of the Fine Arts Sophomore Year Option (for sculpture: 24 elective and 45 major credits) makes it possible for those students that wish it, to minor and major simultaneously.

A seminar is scheduled every semester by the fine arts departments (on a rotating basis) that is recommended to students that choose the Fine Arts Sophomore Year Option. These courses focus on those issues that are common to all of the fine arts. The emphasis is on learning the language of art and clarifying the intention of the student. This program encourages interdisciplinary work as well as alternatives to traditional forms of expression.

Students who choose the Fine Arts Sophomore Year Option will be considered Fine Arts Undecided Majors until they declare a major. They will be advised by a designated Fine Arts Advisor who is authorized to sign roster forms and will work with students and fine art department chairs to insure knowledgeable and appropriate selection of courses and program. Once students become juniors they will have to be a member of one of the four fine arts major departments.

## Art Therapy

### Sherry Lyons

Director  
215-875-1104

Art Therapy is a new discipline within the human services professions that offers an opportunity to explore personal problems and potentials through verbal and nonverbal expression. Physical, emotional, and learning skills may be developed through therapeutic art processes, forms, content, and associations as reflections of an individual's development, personality, and conflicts.

An undergraduate art college is the ideal place to begin the study of Art Therapy. At The University of the Arts the student is equipped with practical experience in art while acquiring a background in psychology and behavioral science.

While majoring in one of the studio departments of the University, the student is introduced to Art Therapy on the undergraduate level.

Students who wish to enroll in the Art Therapy program register for Art Therapy courses as studio electives. Students complete all requirements in their chosen major department. At graduation, Art Therapy Concentration students will receive a certificate of completion in Art Therapy in addition to the BFA degree.

Interested students should request an interview with the Art Therapy Director. The Humanities Department can schedule appointments at 215-875-1104.

### Faculty

Karen Clark-Schock  
Ronald Hays  
Sherry Lyons

<b>Sophomore/Introductory</b>		<b>Credits</b>
HU 181A	Child Psychology	3.0
HU 181B	Adult Psychology	3.0
HU 162	Intro. to Sociology	3.0
<b>Junior</b>		
HU 384	Abnormal Psychology	3.0
AT 300	Intro. to Art Therapy	3.0
AT 301	Social and Group Process	3.0
AT 302	Theories & Tech. Art Therapy	3.0
<b>Senior</b>		
AT 303	Clinical Aspects of Art Therapy	3.0
AT 401	Senior Practicum	3.0
HU 483	Theories of Personality	3.0
		<b>30.0</b>

## Education

**Janis T. Norman**  
Chairperson  
215-875-4881

### Pre-Certification Concentration in Art Education

The teaching of art is a profession that allows for the artist-teacher's continued growth while nurturing the aesthetic and creative experience of others. Recent national as well as state-wide attention to education and to the role of the arts in education makes this an especially good time for students to consider becoming an art teacher as well as an artist. In preparing students for careers in art education, The University of the Arts, Philadelphia College of Art and Design, is committed to the ideal of teachers who are able to produce their own competent works as well as teach others. To that end, the University offers a flexible program of competency-based education at the undergraduate level to prepare students to complete a professional certification program after graduation or within a nine semester undergraduate program.

The Pre-Certification concentration is designed to be taken in conjunction with a regular studio major in the BFA program. In addition to meeting the requirements of a major studio department, students entering a teacher certification program take courses in the Education Department, plus recommended courses in Humanities, Photography, Electronic Media, and other studio areas. These courses are taken within the general Humanities and studio electives requirements.

The Art Education concentration provides a strong theoretical and practical foundation for teaching as a career. Through field experiences starting in the sophomore year, the student is able to explore teaching in a variety of traditional and alternative settings. Students are also provided with the necessary competencies in teaching Discipline-Based Art Education through special studies in education combined with Humanities coursework in Art History, Aesthetics, Social Sciences, and Psychology, plus studies in studio production and criticism.

The Pre-Certification Concentration may be taken in its entirety or in part to fit individual plans and needs. Students who satisfactorily complete the program will be able to enroll directly in the Professional Semester following graduation, completing the student teaching requirement and qualifying for the Pennsylvania Instructional I Certificate to teach Art K-12 in as little as one regular semester beyond the bachelor's degree. Another viable alternative is that qualified graduates may enter the Master of Arts in Teaching program.

This program, if taken in conjunction with the BFA degree, allows for the majority of the concentration in Art Education to be completed within the four years required for the bachelor's degree. Following graduation, remaining course requirements for certification may be completed in one additional professional semester, in which AE 659 Student Teaching Practicum is taken, along with GR 550 Group Process in the Classroom and AE 657 Professional Forum.

## Faculty

Paul Adarno, Adjunct Assistant Professor  
Diane Foxman, Lecturer  
Arlene Gostin, Associate Professor  
Janis Norman, Associate Professor  
Susan Rodriguez, Adjunct Associate Professor  
David Tafler, Associate Professor

### Recommended Schedule of Courses for Pre-Certification in Art Education

#### Freshman

Standard Foundation and Humanities Program

\*HU 151 Language of Art History

#### Sophomore

First Semester or Second Semester

AE 201 Intro. to Visual Arts Education 1.5

\*HU 162 Individual and Society 3.0

\*HU 270 Introduction to Aesthetics 3.0

\*HU 181 Child and Adolescent Psychology 3.0

\*HU 249 Modern Art 3.0

or

\*HU 448 American Art After 1945 3.0

#### Junior

First Semester or Second Semester

AE 459 Saturday Practicum 3.0

\*HU 363 Modern Culture 3.0

or

\*HU 462 American Social Values 3.0

\*HU 374 Personality and Creativity 3.0

or

\*HU 480 Psychology of Creativity 3.0

#### Senior

First Semester

AE 547 Program Design/Methods in Elementary School 3.0

AE 548 Program Design/Methods in Middle/Secondary School 3.0

\* Balance of required Humanities.

\*\* Photography and Computer competency is required for certification with a minimum requirement of one course in each area.

## Required Studio Electives

Pre-Certification students should complete at least three credits in two-dimensional media if their major is in a three-dimensional area, and vice versa. Other studio work should include at least one course each in photography and computer.

### The Professional Semester

The Pre-Certification Concentration, when coupled with the Professional Semester, is accredited by the Pennsylvania Department of Education as an approved program to prepare students to receive the Instructional I Certificate to teach Art K-12. Since June 1987, all applicants for certification in Pennsylvania must also pass the Pennsylvania Teacher Certification Testing Program (PCTCP) Tests to qualify for the certificate.

The Professional Semester is an intensive experience built around a twelve-week student teaching practicum, in which the student devotes six weeks to teaching at the elementary school level and six weeks to teaching at the middle or secondary school level under the guidance and supervision of highly qualified master teachers and Art Education Department faculty.

Supplementary courses and activities complete the preparation of the future teacher to enter the profession. The professional semester is available to students only after major requirements have been met, and normally after graduating with a bachelor's degree.

Professional Semester or 9th Semester of BFA Program

AE 550	Group Process in the Classroom	1.5
AE 657	Professional Forum	1.5
AE 659	Student Teaching Practicum	9.0

### Academic Regulations

Students working toward certification are required to maintain a 3.0 average in certification coursework. Admission to the Student Teaching Practicum is by permission of the department based on satisfactory completion of all prerequisites and on evidence of promise as a teacher shown in prior coursework. A grade of B or better in the Student Teaching Practicum is required for recommendation for certification.

## Art Education

### Janis T. Norman

Chairperson  
215-875-4881

#### Master of Arts in Art Education

The Master of Arts in Art Education is designed to develop the studio, intellectual, and professional education background of art educators, enabling them to meet professional goals beyond those possible with bachelor-level credentials. Coordinating professional education courses with work in humanities and studio, the MA in Art Education offers students an opportunity to pursue custom-designed programs of study to meet individual needs.

The program is primarily addressed to established or new teachers, for whom the degree may satisfy credit accrual requirements for Permanent Certification or lead to other career advancement. However, graduates have also found the program relevant to positions in museum education, college (especially junior college) teaching, arts administration, educational media, and other fields related to art education. Applicants must hold a Bachelor's degree or equivalent with no less than 40 credits in studio. A teaching certificate is not required. Students not holding degrees in the visual arts can expect to roster 18 credits of foundation studies and/or up to 40 credits of studio work, dependent upon faculty review of their portfolio.

The MA program may be completed in one academic year plus a summer if the student is enrolled in full-time study. However, course work may be undertaken part-time over as many as five years.

#### Master of Arts in Teaching in Visual Arts

The Art Education Department also offers the Master of Arts in Teaching (MAT) degree in Visual Arts, a professional degree incorporating preparation for the Pennsylvania Instructional I Certificate to teach Art K-12. Additional coursework includes the history, theory and practice of art education. Intended to follow an undergraduate degree in studio art, the MAT degree is the most efficient way to earn a graduate degree while becoming eligible for certification to teach in the public schools.

Applicants to the MAT Program should possess a BFA or BA degree in studio art with a minimum of forty (40) studio credits with a "B" or better average. They also must have satisfactorily completed the following coursework and/or acquired competencies in fields relating to teacher certification. If deficiencies exist, up to 6 credits may be completed concurrently with the degree and applied to elective requirements.

- 3 upper division credits in a 3D studio area if a 2D studio major
- 3 upper division credits in a 2D studio area if a 3D studio major
- Introduction to computers, preferably including graphic applications
- Basic photography
- Art History, 12 credits, including at least one course in 20th Century Art

- Introduction to Psychology
- Sociology or Cultural Anthropology
- Aesthetics (may be satisfied by AE 691A)
- Art Criticism (may be satisfied by AE 691A)
- Speech or Acting (recommended)

#### Master of Arts in Teaching in Visual Arts (augmented program)

For those who seek to become certified to teach art but do not yet have a sufficient background to prepare for certification within the normal one-year framework of the MAT program, the 36 credit degree may be augmented by simply adding coursework in the areas needed. The principal difference between the augmented MAT degree and the MA certification program is that the latter involves completion of a graduate research project in addition to the student teaching experience.

#### Master of Arts in Art Education (with Teacher Certification)

Those who seek to become certified to teach art and are qualified to enter the MAT program directly but prefer the academic research orientation of the MA program may augment the MA program with the required certification coursework, becoming eligible for certification as early as the completion of the second semester of full-time study. Normally, this option requires a minimum total of 57 credits, and it leads to a single degree.

#### Faculty

Janis T. Norman, Associate Professor  
Paul Adorno, Lecturer  
Arlene Gostin, Associate Professor  
Nathan Knobler, Professor  
Susan Rodriguez, Adjunct Associate Professor  
David Tafler, Associate Professor

## Requirements for Master of Arts in Art Education

### Total Credits: 36

	Fall	Spring
AE 606 Research in Art Education	3.0	—
AE 610 Graduate Studio Seminar	1.5	1.5
AE 602 History of Ideas in Art Education	—	3.0
AE 649 Graduate Project/Thesis	—	6.0
GR 691 University Seminar	3.0	3.0
Studio Elective	7.5	1.5
	<b>15</b>	<b>15</b>
	<b>Summer</b>	
Studio Elective	3.0	
Humanities Elective	3.0	
	<b>6.0</b>	

## The Graduate Project

The MA Program culminates in the production of a graduate project. The Thesis Project, normally completed in a single semester, may take one of two distinct forms: 1) an academic thesis presenting original research in a significant historical, theoretical, or pedagogical question relating to visual arts education, or 2) a studio or curriculum project for use as a pedagogical tool. Whichever form it takes, the process followed is essentially directed independent study under the supervision of a faculty advisor. The student must prepare a project proposal prior to the assignment of a project advisor. The proposal, which need by only a few pages in length, should include the following components to establish the project's viability: 1) a concise description of the project; 2) a statement of the significance of the project; 3) an explanation of the student's competence to undertake the project (e.g., previous study or work on the topic area or other relevant experience); 4) a timetable for the project; and 5) a preliminary bibliography. The proposal should be developed with the advice of a member of the MA Program Committee and must be submitted to the Committee at least four weeks prior to the end of the semester preceding that in which the project is to be undertaken. The appointment of the advisor is by the Department Chairperson in consultation with the student and the Committee.

The project advisor meets periodically with the student as needed and is responsible for overseeing the development and acceptability of the project. Not later than the week of final examinations, the completed project will be reviewed by a three or four member panel consisting of persons appointed by the Department Chairperson from the following categories, which may be overlapping: 1) the project advisor; 2) two members of the MA Program Committee; 3) a member of the Art Education faculty; and 4) a faculty person outside the Department who is knowledgeable in the field of the project. In certain cases the extra-departmental reviewer may be from outside of the University. The purpose of this panel is not to work with the student to develop the project, but simply to act as a review panel to recommend on acceptance of the finished project. Final acceptance is the responsibility of the MA Program

Committee, in consultation with the review panel. Upon acceptance, the student must provide two copies of the project and/or related documentation, durably bound or otherwise presented in a form appropriate to the project. The diploma will not be released until these copies are satisfactorily deposited.

In the extraordinary event that a project is unacceptable as submitted, the MA Program Committee may at its discretion offer one of the following alternatives to the student, as circumstances warrant: 1) repetition of the project, subject to requirements which may be specified by the Committee; or 2) assignment of a grade of "Incomplete" to be made up within the first six weeks of the following semester, with no additional registration required.

## The Studio Component

The studio component of the MA Program is intended to serve the professional development needs of art educators. As such, it is tailored to individual students along two different but not necessarily exclusive lines. For the student whose studio background is broad and not concentrated in a particular discipline, the program offers an opportunity to develop greater mastery in a single studio area. For the student whose experience is more narrowly concentrated in one area, the program provides a framework for expanding studio skills in two or more other areas. It is therefore not expected that the MA student will have graduate level skills in the areas being studied. Accordingly, most studio work will utilize undergraduate courses open to Junior and Senior majors in the various departments of the College. However, it is assumed that students in the MA Program will have a sophistication, focus, and maturity which enables them to accomplish at a level beyond that generally required of undergraduates in these courses. For the student whose studio background is already both broad and deep, graduate level work in the student's principal area may be undertaken on an independent study basis, drawing on the rich resources of the College's faculty by arrangement through the Art Education Department.

The specific studio requirements are set at the time of admission in consultation with the studio department(s) involved, whose evaluation of the applicant's portfolio is necessary for placement purposes. Special attention should therefore be given in the application to explaining the applicant's objectives in the studio component and to presenting an accurate presentation of the applicant's studio experience and accomplishment.

## Requirements for the Master of Arts in Teaching in the Visual Arts

### Total Credits: 36

	Fall	Spring
AE 558 Program Design & Methods: Middle and Secondary	3.0	—
AE 459 Saturday Practicum	3.0	—
AE 606 Research in Art Education	3.0	—
AE 657 Professional Forum	1.5	—
AE 551 Group Process in the Classroom	—	3.0
AE 602 History of Ideas in Art Education	—	3.0
AE 659 Student Teaching Practicum: Studio, Education, or Humanities Electives	—	9.0
	6.0	—
	<b>15</b>	<b>15</b>
	<b>Summer</b>	
AE 550 Creative and Cognitive Development in Children	3.0	
AE 557 Program Design & Methods: Elementary	3.0	
	<b>6.0</b>	

Electives of particular interest:

GR 691 University Seminar: Structure and Metaphor	3 credits, Fall
GR 691 University Seminar: Art and Society	3 credits, Spring

# Master of Fine Arts in Book Arts/ Printmaking

## Mary Phelan

Director  
215-875-1066

The University of the Arts Master of Fine Arts Degree in Book Arts/Printmaking builds upon the University's thirty-year tradition of involvement with the book and printed image. Open to all qualified students with an undergraduate degree in Liberal Arts, Design, Printmaking or Fine Arts, the program emphasizes the development of students as artists who make individualized demands upon printed media and the book as an art form. The course of study, based upon the student's interests and level of experience, allows for the advancement of conceptual abilities and technical proficiencies in traditional and state-of-the-art processes. The program enables the student to develop in areas which are applicable to an academic career as well as to a range of professional endeavors.

Visiting artists, field trips, and guest lecturers supplement the studio experience. Access to Philadelphia's rich heritage of public and private collections furnishes a unique opportunity to study page forms from manuscripts to contemporary prints and books. Internships in professional print-related organizations and libraries in Philadelphia are available for qualified students.

In addition to studios for stone and plate lithography, water-based screenprinting, intaglio, relief, and non-silver photographic processes, the department contains a bookbinding room with stationary vertical and portable book presses, a tabletop and floor board shear, and one guillotine paper cutter. An important resource is The Borowsky Center for Publication Arts. The Center is equipped with a Heidelberg KORS offset press and full darkroom for experimental and production printing leading to career work in the publication arts. There is also separate graduate studio space for book arts/printmaking students that provides work stations, light tables, portable book presses, a paper cutter and a Vandercook press.

The main emphasis of the program is on the development of students as artists who make individualized demands upon the media. As with any study in the fine arts, the experience should be multi-dimensional, reflective of a broad range of personal and professional involvement, and reinforced with stimulation from related areas of interest, including humanities, drawing, painting, photography, graphic design, illustration, computer imaging and typesetting, papermaking and crafts.

## Faculty

Frank Galuszka, Professor  
James Green, Lecturer  
Lois M. Johnson, Professor  
Nathan Knobler, Professor  
Hedi Kyle, Lecturer  
Barbara Mauriello, Lecturer  
Mary Phelan, Assistant Professor  
Patricia M. Smith, Assistant Professor  
David Tafler, Associate Professor

## Requirements

**Total Credits: 60**

### Year One

	Fall	Spring
PR 600 Print Colloquium	1.5	1.5
PR 603 History of the Book	-	1.5
PR 617 Type/Letterpress	1.5	3.0
PR 618 Workshop:Color/Mark	1.5	-
PR 623 Book Binding	1.5	1.5
PR 626 Offset Lithography	3.0	1.5
PR 691 University Seminar	3.0	3.0
Humanities or Studio Electives	3.0	3.0

**15 15**

### Year Two

PR 700 Print Colloquium	1.5	1.5
PR 710 MFA Project Type	1.5	-
PR 720 MFA Project Binding	1.5	-
PR 725 MFA Project Offset	1.5	-
PR 715 Graduate Studio	1.5	-
PR 741 MFA Thesis Studio	-	3.0
PR 742 MFA Thesis Studio	-	3.0
PR 791 University Seminar	3.0	3.0
Humanities or Studio Electives	4.5	4.5

**15 15**

## Master of Fine Arts in Museum Exhibition Planning and Design

### Jane Bedno

Director  
215-875-1110

Recognized formally as a part of the museum profession by the American Association of Museums since 1981, the field of exhibition planning and design has become a demanding, fast-growing profession as museums respond to the demand for exhibitions addressed to public needs and interests. Through the efforts of NAME, the National Association for Museum Exhibitions, and the initiative of The University of the Arts, a fully professional graduate program in Museum Exhibition Design is offered. The two year, 60 credit, Master of Fine Arts Degree in Museum Exhibition Design prepares students for professional careers in the planning and design of exhibits and the presentation of artifacts, objects, phenomena and information to diverse publics in museums of art, nature, science and the humanities.

The curriculum addresses the conceptualization, researching, organization, design and production of museum exhibits and presentations utilizing a variety of techniques and media. Throughout the program, the student will explore exhibit programming, evaluation and management methods applicable in a wide range of museum situations. Visiting experts in many aspects of museum presentation, education and management will participate in the curriculum while students will make privileged visits to design departments, production shops, galleries, exhibits and programs in varied and numerous museums in Philadelphia, the Mid-Atlantic Region, Washington, and New York. Students will undertake a thesis project and a supervised museum internship related to their career interests during the second year of the program. To preserve the intimate contact with museum professionals and to guarantee participants studio facilities, the program is limited to nine entrants per year.

Most candidates will have previously completed a baccalaureate in industrial, graphic, interior or architectural design and demonstrate an acceptable level of professional accomplishment through a portfolio or another appropriate means. Alternatively, they may seek admission with a baccalaureate in a discipline related to their career direction, and take courses to develop the necessary background in design. Students from non-design, non-art backgrounds are welcome and encouraged to apply.

## Participating Institutions

Many museums in Philadelphia and the northeast actively participate in the program through lectures in the museum course, sponsorship of studio projects, hosting visits, and supporting internships.

Museums presently committed to such participation include:

The Cooper Hewitt Museum, New York  
The Franklin Institute Science Museum, Philadelphia  
The Hagley Museum and Library, Wilmington, Delaware  
The Please Touch Museum, Philadelphia  
The Philadelphia Museum of Art

## Faculty

Jane Bedno, Associate Professor  
Ed Bedno, Adjunct Professor  
Arthur Friedman, Adjunct Associate Professor  
Frank Galuszka, Professor  
Nathan Knobler, Professor  
David Tafler, Associate Professor

## Requirements

### Total Credits: 60

Year One	Fall	Spring
ME 500 Museum Course	3.0	3.0
ME 610 Museum Exhibition Design Studio	6.0	6.0
ME 621 Environmental Graphics	3.0	-
ME 623 Exhibit Materials and Technology	-	3.0
GR 691 University Seminar	3.0	3.0
Elective	1.5	1.5
	<b>16.5</b>	<b>16.5</b>

## Summer

ME 759 Museum Internship 3.0

## Year Two

ME 710 Museum Exhibition Design Studio	-	6.0
ME 622 Media	-	3.0
ME 749 Thesis Development	3.0	3.0
GR 791 University Seminar	3.0	3.0
Elective	1.5	1.5
	<b>7.5</b>	<b>16.5</b>

## Ceramic Studio Residence Program

### Lizabeth Stewart

Director

The Ceramic Studio Residence Program is open to graduates of undergraduate ceramic programs. The program offers a rare opportunity for pursuing work in clay. The essential emphasis is to develop each student's potential for personal expression and artistic invention. Energies are focused on developing ceramic artists who are prepared to realize their creative capacity and succeed with distinction in a professional environment.

There are five places which are awarded by portfolio references. Accepted candidates are required to enroll for at least six credits a semester for two semesters, be present in the studio during major days and contribute three hours of work as teaching assistants or technical monitors to the undergraduate program. In exchange for this, the student is provided individual twenty-four hour workspace, excellent equipment, and supportive tutorial instruction. Residents may audit plaster workshop or ceramic tech class.

Former participants have been recent BFA graduates continuing preparation for graduate study. Others are young professional developing their work for production and sale in their future studios. Some residents have been teachers on leave or ceramic artists who wish to work again in an academic setting.

Inquiries should be made to Lizabeth Stewart, Studio Resident Program, Ceramic Studio at The University of the Arts. Applicants will be required to submit from 8 to 20 slides (35 mm) and a letter of recommendation from their ceramic instructor. In addition, a resume and letter stating professional plans and goals is required.

The studio, located at The University of the Arts in center city Philadelphia, is within walking distance of the country's leading craft galleries, museum collections, and design studios.

# Philadelphia College of Art and Design

## Course Descriptions

### Foundation

#### FP 060

##### Freshman Forum

1 hour a week

0 credits/semester: fall

The Freshman Forum is a series of presentations given by each major studio department in the College of Art and Design, and each school in the College of Performing Arts, which offer insight into career opportunities as they relate to each discipline.

#### FP 100

##### Drawing

6 hours a week

3 credits/semester: fall and spring

The student pursues the investigation of drawing strategies on both a perceptual and conceptual level. The use of line and tone are developed to examine the basic forms and structures and to build a visual vocabulary. Exercises are designed to acquaint the student with many aspects of drawing as a process.

#### FP 120

##### Two-Dimensional Design

6 hours a week

3 credits/semester: fall and spring

Working with point, line, shape, and color, the student examines the principles of two-dimensional design. Projects are designed to focus on the interaction of these elements to yield coherent organizational principles, spatial illusion, and integrated compositional units.

#### FP 190

##### Three-Dimensional Design

6 hours a week

3 credits/semester: fall and spring

The student explores the physical and visual properties of three-dimensional form. The studio experience emphasizes formal analysis and three-dimensional design processes, using diverse materials, to study concepts of structure, organization, and aesthetics.

### Art Education

#### AE 201

##### Introduction to Visual Arts Education

3 hours, once a week

1.5 credits

A theoretical and practical introduction to the entire field of art education. Through field observations and classroom lecture-discussions, the student surveys the various aspects of teaching in a variety of situations and environments. Included are teaching in public and private schools K-12, as well as specialized and alternative settings in museum education, early childhood education, special education (for handicapped and gifted children), and adult education.

#### AE 459

##### Saturday Practicum

3 hours lecture-discussion,

3 hours field work each week

3 credits

Students are involved in various aspects of the Saturday School. They observe classroom instruction, plan and teach lessons, and exhibit student work under the supervision of cooperating master teachers and a college supervisor.

#### AE 500

##### Graduate Studio Seminar

3 lecture-discussion hours once a week,

two semesters

1.5 credits each semester

#### AE 502

##### History of Ideas in Art Education

3 seminar hours, once a week

3 credits

Seminar on major issues and trends in the history of Art Education, with an emphasis on child-centered and content-centered theories and the theoretical antecedents of the discipline-based art education movement.

#### AE 504

##### Art Theory and Criticism

3 seminar hours, once a week

3 credits

#### AE 505

##### Graduate Studio Seminar

3 lecture hours, once a week

1.5 credits/semester: fall and spring

An interdisciplinary seminar exclusively for art educators. Topics of broad concern to studio artists will be addressed in response to students' work, assigned readings, and relevant public lectures or other art events in the University and the community.

#### AE 506

##### Research in Art Education: Methods and Trends

3 seminar hours, once a week

3 credits

A graduate education seminar on principal approaches to Art Education research. The course examines several recent studies for their methodologies and findings and in so doing takes an overview of the field.

#### AE 508

##### Art and Society

3 seminar hours, once a week

3 credits



**AE 539****Thesis Project**

6 credits (may be divided over more than one semester)

Directed independent study culminating in a project supervised by a faculty advisor. The graduate project, normally completed in a single semester, may take either of two distinct forms:

- a) an academic thesis presenting original research in a significant historical, theoretical, or pedagogical question relating to visual arts education, or
- b) a studio or curriculum project intended for use as a pedagogical tool.

**AE 547****Program Design and Methods in the Elementary School**

3 hours lecture-discussion,  
3 hours field work each week  
3 credits

Through review of current literature, lecture-discussion, field observation, and mini-teaching, students explore various educational philosophies and develop and implement effective classroom curricula based on prevailing theories of learning and child development.

**AE 548****Program Design and Methods in the Middle and Secondary School**

3 hours lecture-discussion,  
3 hours field work each week  
3 credits

Continuation of AE 547, with emphasis on the Middle and Secondary School.

**AE 550****Cognitive and Creative Development**

3 hours lecture-discussion each week  
3 credits

This course is designed to develop skills in recognizing the developmental stages of children and adolescents according to the theories of Jean Piaget, Lawrence Kohlberg, Viktor Lowenfeld, and Erick Erickson. In addition, the course will explore the learning theories of Jerome Bruner, B.F. Skinner, Howard Gardner, Madeline Hunter, and Bernice McCarthy toward understanding individual difference in creative and cognitive development and learning styles.

**AE 551****Group Process in the Classroom**

3 hours once a week  
1.5 credits

Various aspects of classroom dynamics are examined. These include cultural and family factors that influence learning, expectations conveyed by teacher and peer behavior, techniques of instruction, and creativity.

**AE 557****Professional Forum**

1.5 hours lecture-discussion, once a week  
1.5 credits

Lectures and discussions on contemporary issues and topics in art and art education.

**AE 559 A&B****Student Teaching Practicum**

5 full days a week for twelve weeks, plus 2 hours discussion, once a week  
9 credits

An intensive experience build around a twelve-week student teaching practicum, in which the student devotes six weeks to teaching at the elementary school level and six weeks at the middle or secondary school level under the guidance and supervision of highly qualified master teachers and Art Education Department faculty.

**AE 602****History of Ideas in Art Education**

3 credits

Seminar on major issues and trends in the history of Art education, with an emphasis on child-centered and content-centered theories and the theoretical antecedents of the Discipline-Based Art Education movement.

**AE 606****Research in Art Education: Methods and Trends**

3 credits

A graduate education seminar on principal approaches to Art Education research. The course examines several recent studies for their methodologies and findings and in so doing takes an overview of the field.

**AE 610****Graduate Studio Seminar**

1.5 credits each semester

An interdisciplinary seminar exclusively for art educators. Topics of broad concern to studio artists will be addressed in response to student's work, assigned readings, and occasional public lectures or other art events in the University and the community.

**AE 649****Graduate Project/ Thesis**

6 credits (may be divided over more than one semester)

Culminating independent project supervised by a faculty advisor. The graduate project or thesis, normally completed in a single semester, may take either of two distinct forms: a) an academic thesis presenting original research in a significant historical, theoretical, or pedagogical question relating to visual arts education, or b) a studio or curriculum project intended for use a pedagogical tool.

**AE 657****Professional Forum**

1.5 credits

Lectures and discussions on contemporary issues and topics in art and art education

**AE 659****Student Teaching Practicum**

5 full days a week for twelve weeks, 9 credits  
An intensive experience built around a twelve-week student teaching practicum, in which the student devotes six weeks to teaching at the elementary school level and six weeks at the middle or secondary school level under the guidance and supervision of highly qualified master teachers and Art Education Department faculty.

**Crafts****CR 201 A & B****Introduction to Concept Development**

3 hours, once a week

1.5 credits/semester: fall and spring

A drawing course directed toward a visual investigation of drawing conventions necessary to describe the individual craftsman's ideas and concepts.

**CR 301 A & B****Modern Craft: A Critical History**

3 hours, once a week

1.5 credits/semester: fall and spring

The modern craft aesthetic is examined in terms of late 19th- and 20th-century ideas and issues. Emphasis is placed on the interdependency of all the arts with an eye to the unique contribution of crafts' ideology and practice. Topical discussions encourage students to find contemporary relevancy and validity in an analysis of historical precedents.

**CR 401 A & B****Senior Craft: Crafts Seminar**

3 hours, once a week

1.5 credits/semester: fall and spring

A forum for the discussion of ideas and issues of concern to students of crafts through student participation, guest lecturers, and professional offerings. A study of style and the survival techniques of contemporaries working in craft media will be emphasized.

**CR 999****Independent Study**

3-6 hours

1.5-3 credits/semester: fall and spring

An independent course of study dealing with a particular issue of interest to student and one or more faculty. Prior approval by the chairperson required.

## Ceramics

### CR 211 A & B

#### Introduction to Throwing

6 hours, once a week

3 credits/semester: fall and spring

Beginning studio work with class using the throwing process and related glazing and firing techniques. Problems are given with an emphasis on developing each student's potential for personal expression and artistic invention.

### CR 212 A & B

#### Introduction to Handbuilding

6 hours, once a week

3 credits/semester: fall and spring

Beginning studio work with clay using the handbuilding processes of slab, coil pinch, and pressing form molds, plus related glazing and firing techniques. Problems are given with an emphasis on developing each student's potential for personal expression and artistic invention.

### CR 251 A & B

#### Moldmaking — Casting

6 hours, once a week

3 credits/semester: fall and spring

A two-semester course in moldmaking, mold-making, and casting techniques, using plaster and synthetic compounds. Emphasis is given to developing proficiencies in slip casting for use in the artist's studio and in industry for serial production.

### CR 311 A & B

### CR 312 A & B

#### Intermediate Ceramics

6 hours, twice a week

6 credits/semester: fall and spring

The second level of study overlaps the first and concentrates on resolving conceptual and formal issues as they relate to individual exploration. Problems are given which encourage uniqueness and challenge abilities. Typical issues include usage and symbolic function, serial production, site-oriented applications, and large-scale use of materials. All problems stress practical as well as aesthetic resourcefulness.

Prerequisites: CR 211 and CR 212.

### CR 313 A

#### Ceramic Technology: Clays and Kilns

1.5 hours, once a week

1.5 credits/semester: fall

A lecture and lab course to investigate the theoretical and practical aspects of clays, clay bodies, and kilns.

### CR 313 B

#### Ceramic Technology: Glazes

1.5 hours, once a week

1.5 credits/semester: spring

A lecture and lab course to investigate the theoretical and practical aspects of glazes.

### CR 411 A & B

### CR 412 A & B

#### Advanced Ceramic Studio

6 hours, twice a week

6 credits/semester: fall and spring

The third phase of the ceramic program is tutorial. Senior majors conceive their own projects and seek their resolution independently while conferring regularly with all faculty. The term culminates with each student selecting representative work for a public exhibition.

## Fibers

### CR 221 A & B

#### Introductory Fibers: Structural Investigation

6 hours, once a week

3 credits/semester: fall and spring

A survey of both traditional and experimental use of materials and structural processes in the fabric media. Through a series of developmental assignments, students begin to explore potential two- and three-dimensional forms in preparation for a versatile and solid approach to the fibers media. Fall semester emphasizes loom-woven structures, tapestry, and a range of off-loom mixed-media techniques; spring semester introduces problems in constructed surface/fabric collage and the study of fabric forms involving armature and skeletal fabric-support constructions.

### CR 222 A & B

#### Introductory Fibers: Media Exploration

6 hours, once a week

3 credits/semester: fall and spring

A survey course that may be taken independently but does complement Introductory Fibers: Structural Investigation. Through a series of developmental assignments, students are provided with a solid technical and conceptual base in the fabric media. Fall semester emphasizes nonloom constructions and a thorough study of color and multifiber dye techniques; spring semester focuses on woven color and advanced woven structures.

### CR 321 A & B

#### Introduction to Surface Design

6 hours, once a week

3 credits/semester: fall and spring

Introductory class in fabric design which emphasizes the techniques of silk-screen printing and the conceptual potential of the media. Course material focuses on both screen-printing processes, from basic cut-and-resist stencils to advanced photo stencils, as well as hand-techniques: painting, stamping, sewing, and other construction. Textile pigments are taught fall semester; dyes are taught spring semester.

Prerequisites: CR 221 and/or CR 222

### CR 322 A & B

#### Intermediate Structural Fibers

6 hours, once a week

3 credits/semester: fall and spring

Through a series of developmental assignments with a conceptual emphasis, and by using acquired knowledge from previous semesters, students are encouraged to explore forms that reveal the inherent physical qualities and potential image-making possibilities of fabric. Loom-woven and mixed-media fabric techniques are used as appropriate, depending on the student's interest in the development of a diverse range of two-dimensional constructions, sculptural forms, costume, etc. Prerequisites: CR 221 and/or CR 222

### CR 324 A

#### Fibers Technology

1.5 hours, once a week

1.5 credits/semester: fall

This lecture course systematically investigates a wide range of fabric structures from simple to complex weaves. Students draft weave structures to understand better the range of fabrics possible on a multiharness loom. The aesthetics of woven cloth are also discussed with a focus on the quality of line, stripe, pattern, and texture unique to the textile.

### CR 324 B

#### Textile History

1.5 hours, once a week

1.5 credits/semester: spring

This lecture course surveys the major textile cultures of the world, including Egyptian, pre-Columbian, Chinese, French, and English, utilizing slides, books, and examples from the textile collection. The various textile styles are related to their historical, religious, and social background, as well as to the art and decorative art occurring simultaneously.

### CR 423 A & B

#### Advanced Surface Design

6 hours, once a week

3 credits/semester: fall and spring

Advanced fabric surfaces, forms, and technical problems are studied on an independent concentrated level, guided by the students' acquired knowledge and experience from previous semesters into the areas that are relevant to their interests — whether two- or three-dimensional, functional fabric design or fine art. Emphasis is on senior portfolio development and personalized assignments. Prerequisites: CR 321, CR 322

**CR 425 A & B****Advanced Structural Fibers**

6 hours, once a week

3 credits/semester: fall and spring

Emphasis on personal expression and style in an open studio where each student draws from knowledge and experience acquired in previous years. Through individual guidance and intensive group critique, each student begins to define himself or herself as a unique and creative individual. Portfolio preparation and senior thesis exhibition form a vital part of this course.

Prerequisites: CR 321, CR 322

**Glass****CR 231 A & B****Introduction to Glass Blowing**

3 hours, once a week

1.5 credits/semester: fall and spring

Hot working molten glass at the furnace. Through demonstrations, assignments, and tutoring by the instructor, the students are guided toward mastery in off-hand blowing.

**CR 231 A & B****Introductory Glass**

6 hours, once a week

3 credits/semester: fall and spring

Glass is considered as an expressive and creative medium. Students work with molten glass in off-hand blowing techniques and with flat glass in stained-glass techniques.

**CR 331 A & B****Advanced Glass**

6 hours, once a week

3 credits/semester: fall and spring

Glass is considered as an expressive medium, and development toward a personal style is encouraged. Students work with hot glass in advanced off-hand work, blowing into molds, casting, and enameling, as well as advanced stained-glass work incorporating blown and cast pieces on two- and three-dimensional stained-glass problems.

Prerequisite: CR 231

**Jewelry/Metals****CR 241 A & B****Introduction to Jewelry Making**

6 hours, once a week

3 credits/semester: fall and spring

The student is asked to explore notions of jewelry and body adornment as means of personal expression. Projects range from precious jewelry making to adornment that extends into performance. Basic goldsmithing skills are taught as essential, while three-dimensional sketching and experimentation in mixed media is encouraged. Successful integration of design, material, and process is the goal. Projects are designed to provide students with broad exposure to the many possibilities inherent in jewelry and ornament as related to the human form.

**CR 242 A & B****Introduction to Metalsmithing**

6 hours, once a week

3 credits/semester: fall and spring

Metal is an extremely versatile material; though hard and durable, it is quite malleable and easily worked. This course covers direct working of metal. Sheet, wire, bar, and rod are given form by hammering, seaming, bending, etc. The majority of work is done in bronze, brass, and copper, though steel, stainless steel, aluminum, and precious metals may be used as well. Given that basic technical knowledge is a key to the full development of ideas, emphasis is on basic hand and machine processes conveyed through organized, comprehensive technical information. The focus of the course is on the possibilities of metal for the contemporary artist. Contemporary issues addressed include the object as sculpture, process as a source material, the importance of surface and detail, and functional objects made by artists.

**CR 243 A & B****Jewelry Rendering and Design**

3 hours, once a week

1.5 credits/semester: fall and spring

Students will explore two-dimensional pencil and gouache techniques effective in creating the illusion of finished pieces of jewelry. Emphasis is placed on the skill development necessary to communicate and evaluate ideas prior to making. Presentation and development of a portfolio are an integral part of the course.

**CR 245 A & B****Metals Technology**

1.5 hours, once a week

1.5 credits/semester: fall and spring

A lab, lecture, and demonstration course investigating the theoretical, practical, and physical properties of metals and other materials as they relate to methods of construction, forming, and finishing. Maintenance of related tools and equipment will be studied.

**CR 247 A & B****Blacksmithing**

3 hours, once a week

1.5 credits/semester: fall and spring

Blacksmithing is both spontaneous and self-conscious. The objects thus created embody the calculated mystery of its creation. Although the processes are simple, by their nature they require a great deal of discipline and control. Group and individual projects will be assigned during the semester which should allow the students to satisfy their creative and technical needs.

**CR 248 A & B****Introduction to Jewelry and Metalsmithing**

3 hours, once a week

1.5 credits/semester: fall and spring

Jewelry and Metalsmithing are presented as vehicles for individual expression. Emphasis is placed on mastering basic metalworking skills: soldering, forming, riveting, stone setting, and finishing. The student is exposed to contemporary attitudes in jewelry and metalsmithing and asked to develop his or her own approach using the techniques covered.

**CR 249 A & B****Enameling**

3 hours, once a week

1.5 credits/semester: fall and spring

Enameling is the art of firing colored glass onto metal. The transparent, opaque, and opalescent enamel colors are layered to produce incredible richness, detail, depth, and brilliance in this durable and painterly medium. Students learn traditional techniques such as cloisonne, grisaille, and champleve, as well as contemporary and experimental processes. Once they have gained a facility with the medium, students go on to produce jewelry or small jewel-like paintings.

**CR 341 A & B****CR 342 A & B****Intermediate Jewelry and Metalsmithing**

6 hours, twice a week

6 credits/semester: fall and spring

Continued development through more advanced metalworking processes is coupled with refinement of skills and ideas. This increased versatility provides potential for greater individual expression and aids the student in formulating personal goals.

Prerequisites: CR 241, CR 242

**CR 441 A & B****CR 442 A & B****Advanced Studio: Jewelry and Metalsmithing**

6 hours, twice a week

6 credits/semester: fall and spring

This final year course is devoted to mastery of metalworking skills and the search for unique and appropriate application. A student's personal expression finds focus in the senior thesis, an opportunity for in-depth exploration of an individual's concept and technology.

Prerequisites: CR 341, CR 342

## Wood

### CR 261 A & B

#### Introduction to Woodworking

6 hours, once a week

3 credits/semester: fall and spring

An introduction to basic woodworking skills and processes, including sharpening and setting up hand tools and machinery, theory of solid wood joinery and construction. In addition to building technical skills, there is emphasis on exposing students to contemporary and historical furniture-design issues.

### CR 361 A & B

### CR 362 A & B

#### Intermediate Woodworking

6 hours, twice a week

6 credits/semester: fall and spring

The junior year is a further investigation of techniques, processes, joinery, and structure. Strip lamination, tambour, and drawer work will be covered along with assignments that deal with surface, form, color, and content.

### CR 364

#### Wood Technology

1.5 hours, once a week

1.5 credits/semester: fall and spring

A two-semester lecture-demonstration course that deals with shop procedures including the fundamentals of machine- and hand-tool alignment, tool sharpening, and maintenance; the structure and design requirements of wood as a material dealing with humidity, appropriateness of different adhesives, glues, finishes, fasteners, etc.; and the setting up of a woodworking business.

### CR 461 A & B

### CR 462 A & B

#### Advanced Woodworking

6 hours, twice a week

6 credits/semester: fall and spring

Intensive work in personal development is handled on a one-to-one basis with instructor. Students continue to develop their aesthetic vision and technical skills while working on projects that challenge their preconceptions and notions about making art, furniture, and decorative objects.

## Design

### Architectural Studies

#### AS 101

##### Design Studio

Freshman Elective

3 hours, once a week

1.5 credits/semester: fall and spring

Introduction to the study of architecture as it manifests itself in an articulate materiality and in problems of interpretation.

#### AS 202 A

##### Building Technology I: Structure

3 hours, once a week

1.5 credits/semester: fall

A nonquantitative approach to the behavior of structures. Identification of the various characteristics and reactions due to the development of stresses generated primarily in determinate structures.

#### AS 202 B

##### Building Technology I: Construction

3 hours, once a week

1.5 credits/semester: spring

Methods and materials of construction. Investigation of wood, masonry, concrete, and steel construction.

Prerequisite: AS 202 A

#### AS 210 A & B

##### Design Studio

6 hours, twice a week

6 credits/semester: fall and spring

Vico's understanding that man first defines dwelling in a poetic sense is the point of departure for a series of problems intended to familiarize the student with the more active thread of meaning that has coursed through architecture. Emphasis is upon the realization of projects in the form of models and drawings — a coming to terms with design in its more profound sense.

#### AS 214 A

##### Drawing I

3 hours, twice a week

3 credits/semester: fall

Investigation into various accepted techniques of architectural delineation — plan, section, axonometric — in order to prepare the student for an in-depth questioning of the various meanings implied in their use. Not merely a drafting course, the intention is to define the ground upon which thinking finds its limits in drawing and vice versa.

#### AS 214 B

##### Drawing I

3 hours, twice a week

3 credits/semester: spring

Techniques for "seeing" architecture will be investigated in order to uncover the limits as well as more relevant meanings of various types of drawing.

#### AS 302 A

##### Technology II: Construction

3 hours, once a week

1.5 credits/semester: spring

Continuation of Construction I with emphasis on masonry and steel construction systems. A study of the principles of construction in terms of materials and assemblies used in the following systems: the structural system, the building envelope, and the interior systems. Issues of joints, connecting assemblies, and construction sequence will be studied in large-scale detail. Emphasis will be on the interaction between the pragmatic and the expressive issues involved in the design of construction details.

Prerequisite: AS 202 B

#### AS 302 B

##### Technology II: Environmental Control Systems

3 hours, once a week

1.5 credits/semester: spring

An examination of mechanical systems, components, and materials used to control and affect interior/exterior environment. Integration of environmental control systems in design process.

#### AS 310 A & B

##### Design Studio

6 hours, twice a week

6 credits/semester: fall and spring

An extension of those values established in the sophomore year, this studio's focus shall be the isolation of tendencies and interests exhibited in the previous year. With the emphasis upon the physical realization of projects, the work will be an in-depth search through the context and implications surrounding a given topic. The goal is to find the specific content that will point to that area outside of mere topic or idea.

#### AS 314

##### Drawing II: Contract Documents

3 hours, twice a week

3 credits/semester: spring

Instruction in and production of a complete set of documents for construction.

#### AS 320

##### Case Studies in Architectural History

6 hours, once a week

3 credits/semester: fall

An in-depth study documenting, analyzing, and interpreting major works of architecture.

**AS 402 A & B****Technology III: Structural Design**

3 hours, once a week

1.5 credits/semester: fall and spring  
 Statics and strengths of materials. Technology III is recommended for those who wish to go on to graduate school for their professional degree.

**AS 410 A & B****Design Studio**

6 hours, twice a week

6 credits/semester: fall and spring

Development of mature work as both an extension and synthesis of previous years' work. Spring semester: fall semester students are asked to submit a proposal for their graduation project for approval.

**AS 414****Drawing II****AS 420****Advanced History/Theory of Architecture**

3 hours, once a week

1.5 credits/semester: fall

Investigation of selected topics in architectural theory. Guest lecturers.

**AS 430****Communications and Presentation Graphics**

3 hours, once a week

1.5 credits/semester: fall

Instruction and professional assistance in visual communication techniques, with emphasis on the development of portfolios, resume, and presentation methods. Working knowledge of existing reproduction technologies.

**AS 600 A & B****Architecture Seminar Workshop**

3 credits each semester

Through readings in the history of architecture and related fields, writing and drawing, students undertake a series of analytical studies that investigate problems in representation, including its relationship to spatial conceptions guiding the creation of architecture.

The spring semester is a continuation of the first semester's work to include current theories and speculations within the framework of an increased historical consciousness.

**AS 610 A & B****Architecture Graduate Studio**

6 credits each semester

Structured studio under the direction of assigned instructor focusing on various rational and irrational design methodologies. Programmatic definition is investigated through a series of projects researching the relationship between architecture and its history as well as to other fields such as literature, painting, geography, theater, music, medicine, science, etc. The emphasis is on "making" and processes that incorporate and embody meaning. To this end students research the limits of drawing, model making, and problems in representation. A first-year review is required to proceed through the program.

**AS 700 A & B****Architecture Seminar Workshop**

3 credits each semester

The focus of this semester is on preparation of a written document as a program defining the proposal for the Master's Project.

The spring semester seminar workshop covers contemporary issues in architecture in light of the work being developed in the design studio.

**AS 710 A & B****Architecture Graduate Studio**

6 credits each semester

Independent work under the supervision of an architecture advisory committee leading to a completion of a Master's Project.

**AS 999****Independent Study**

1.5-3 credits

**Graphic Design****GD 105****Graphic Design Projects**

3 hours, once a week

1.5 credits/semester: fall or spring

This course is designed to introduce Foundation students to a selected aspect of the graphic design discipline. The classwork begins with directed formal studies and leads to an introductory communication project. Emphasis will be placed on the craft and working habits of the student, as well as the breadth and depth of the student's individual visual investigations. The student is offered an opportunity to measure his or her suitability to the Graphic Design major. Past topics have included color, drawing, and typography.

**GD 210****Letterform Design**

6 hours, once a week

3.0 credits/semester: fall and spring

In the first semester, the emphasis is on freehand drawing of letterforms in various media and scale. The development of the Roman alphabet is explored through study of hand-drawn letters and later in printing types. The second semester emphasizes precision and clarity in individually designed letterforms and sets of letterforms. The semester concludes with an introductory communication piece based upon letterform design. The course is instrumental in developing subtlety of optical relationships, therefore the use of mechanical aids throughout the course is discouraged.

**GD 211****Descriptive Drawing**

6 hours, once a week

3 credits/semester: fall and spring

A freehand drawing method teaches the student consciously to observe, analyze, understand, and represent the underlying structure and form of man-made and natural objects. In the process a visual vocabulary of line, shape, value, texture, and its spatial organization is developed as a means of research and invention. Logical representation rather than personal expression is emphasized.

**GD 213****Design Systems**

6 hours, once a week

3 credits/semester: fall and spring

This class is utilized as an intensive laboratory to investigate the formal aspects of composition, organic and geometric form, color, symbolic drawing, craft, and the processes of conception, all based in a serial format. All assignments are founded on directed and playful investigation to train the student in the areas of selection and visual logic.

**GD 300****Drawing for Graphic Processes**

6 hours, once a week

3 credits/semester: fall

This course emphasizes perceptive observation of man-made objects. The student studies the form and surface qualities of an object as described by light, and through a conscious selection of observed information and its translation evolves a more significant visual symbol of the object.

**GD 302****Materials and Processes**

3 hours, once a week

1.5 credits/semester: fall

A course that utilizes various design projects to explore and perfect techniques for crafting visual images for reproduction. Extensive use of the Macintosh computer will be explored using Page-maker, Illustrator and other software. Mechanicals will be executed in a hands-on manner.

**GD 303****Production Seminar**

3 hours, once a week

1.5 credits/semester: spring

A course to familiarize the student with the technical aspects of graphic reproduction, services, processes, and their specifications through actual design projects. Includes field trips. Use of the Macintosh computer system is emphasized.

**GD 306 A & B****Typography Emphasis**

6 hours, once a week

3 credits/semester: fall and spring

The study and investigation of typographic principles is related to communication needs. Exploration is directed toward determining visual hierarchy through typographic grammar and structure as well as examining its expressive potential.

**GD 310****Photographics**

6 hours, once a week

3 credits/semester: fall or spring

This course emphasizes design as a way to achieve both structure and meaning in photography, and as a way to extend the range of how objects can be seen and translated using photographic processes. Projects include the integration of graphic, typographic, and photographic elements as a preparation for applied communications. Involves extensive studio and dark-room work.

Prerequisite: PF 211 A to Photography

**GD 311****Communications**

6 hours, once a week

3 credits/semester: fall and spring

This course concentrates on developing an understanding of formal relationships and how to use them to create visual impact and clarity while solving simple communications problems. Invention, intuition, and discovery are combined with logical thought and thorough preliminary research. Special attention is given to refining the student's perceptual abilities, hand skills, color sensitivity, and the integration of other media.

**GD 313****Color Studies**

6 hours, once a week

3 credits/semester: varied semesters

Study of color concepts developed deductively from nature and inductively by programming relationships based on the primary attributes of color: temperature, intensity, and value. An application, in which color is the central feature of a communication, evolves from the studies. Diverse media, two- and three-dimensional contexts.

**GD 316****Drawing Applications**

6 hours, once a week

3 credits/semester: spring

Drawing, as a primary design tool, enables the student to develop pictorial images (signs) that serve as means for representing and communicating ideas, feelings, and information about a subject. The course culminates in an application using drawing, color, and typographic form.

**GD 322****3-Dimensional Design**

6 hours, once a week

3 credits/semester: varied semesters

An elective course exploring the design of messages in spatial environments ranging from package design to exhibitions. Photography plays an important part of this process.

**GD 411 A & B****Design Studio**

6 hours, once a week

3 credits/semester: fall and spring

Wide-ranging explorations of questions concern-

ing visual identity and programs of interconnected, diverse applications. Supportive studies in semiotics, information theory, and research methods. The design of a professional portfolio is included during the second semester. The emphasis in both semesters is a self-generated degree project, involving research, proposal, complete design formulation and final presentation.

**GD 412 A & B****Problem Solving**

6 hours, once a week

3 credits/semester: fall and spring

Approaches to solving communications problems of diverse character and increasingly practical application are developed in this course. It assumes a high level of formal ability of the student and places special emphasis on meeting time and technical constraints as well as developing clear and concise thought patterns.

**GD 426****Advanced Typography**

6 hours, once a week

3 credits/semester: fall and spring

This course addresses typography as both the primary vehicle for the communication of information and as a support to images. The formal aspects of text are investigated: spacing, scale, form, legibility, meaning/information, and hierarchy. The Macintosh computer will be a tool explored during this course.

**Illustration****IL 200 A & B****Pictorial Foundations**

6 hours, once a week

3 credits/semester: fall and spring

Introduction to drawing and painting skills as they relate to illustration. Objective visual perception, clarity in drawing, and technical facility are stressed. Continuing slide lectures expose the student to applicable areas of art history. Also presented are methods of research and development useful in creating illustrations.

**IL 201****Drawing as Design**

6 hours, once a week

3 credits/semester: fall or spring

Drawing will be viewed in the context of traditional design principles—composition and use of space, contrast, focus, positive/negative relationships, texture, and the like will be considered in the construction of drawings from observation as well as invention. A holistic approach to all aspects of making a drawing will be the primary focus.

**IL 202 A & B****Figure Anatomy**

2 hours, once a week (lecture)

4 hours, once a week (drawing lab)

3 credits/semester: fall and spring

Focus on the investigation and application of line, plane, mass, light and shade, shadow, perspective, anatomy, and proportion as they relate to figure drawing. Weekly sessions include a lecture, demonstrations from the skeleton, and drawing from life.

**IL 204****Typography**

6 hours, once a week

3 credits/semester: fall or spring

Beginning studies in the form, use, nomenclature, and history of typography. Individual letters, word formations, text arrangements, and the application of type to simple communication exercises. Hand-drawn as well as mechanically generated letterforms will be used.

**IL 206 A & B****Materials and Techniques**

3 hours, once a week

1.5 credits/semester: fall and spring

This workshop emphasizes the development of traditional and contemporary media. Classroom, demonstrations, museum visits, and lectures will support development in a variety of media — pencil, ink, watercolor, collage, markers, airbrush, graphic materials, and others will be considered.

**IL 300 A & B****Illustration Methods**

6 hours, once a week

3 credits/semester: fall and spring

This course deals with the development of narrative imagery, pictorial illusion, and space, and their combined potential for communication. Procedures focus on developing visual awareness, personal imagery, and conceptual directions. Direct drawing situations and photographic reference (existing or student-produced) will also serve as source material for pictorial development. Various media and technical procedures will be explored. Assignments and lectures will focus on the requirements of applied illustration.

**IL 301****Design Methods**

6 hours, once a week

3 credits/semester: fall or spring

Further development of the design process in conjunction with the requirements and options available through photomechanical techniques. Projects will deal with image/typography relationships and will be presented for their intrinsic design interest as well as being useful as vehicles for understanding the processes of commercial reproduction. Previous photographic and indirect image-making experiences will be continued and built on at this level.

**IL 302****Figure Utilization I**

3 hours, once a week

1.5 credits/semester: fall

Work from life is combined with work from a wide range of resources. Composing figures in rational space with a convincing relationship to the environment is stressed. Drawing and painting media will be examined. History of poses, contexts, and pictorial conventions will be discussed.

**IL 303****Figure Utilization II**

6 hours, once a week  
3 credits/semester: spring

Studies of the figure in narrative contexts will be explored, as will work from single and grouped models, nude and costumed. Concentration will be on developing compositions and concepts from different and often combined resources. Drawing and painting techniques will be utilized.

**IL 304****Design Groups**

6 hours, once a week  
3 credits/semester: spring

Course focuses on sequential formats. Potential areas of inquiry include brochures, direct-mail pieces, simple animations, slide presentations, multipage spreads, and identity programs.

**IL 310****Children's Book Illustration**

3 hours, once a week  
1.5 credits/semester: fall and spring

This course is concerned with the design and illustration of children's trade books. The emphasis is on the stages of development of a book from manuscript through dummy design to finished art. Professional practice, working with editors and art directors, will be discussed. Students will become familiar with the work of past and present book illustration and design. Guest lecturers will be invited to share their experiences with the class.

**IL 400 A & B****Illustration**

6 hours, once a week  
3 credits/semester: fall and spring

Assignments revolve around specific areas of illustration — advertising, book, documentary, editorial, and institutional. Emphasis is on solutions, both practical and relevant, to professional needs and demands. A senior thesis project (competing for Ely awards) will be incorporated in the spring semester.

**IL 401****Graphic Problems**

6 hours, once a week  
3 credits/semester: fall and spring

Previous design experiences in process and technique are synthesized and applied to practical problems. A variety of traditional formats — posters, book and record jackets, folders, and the like — will be explored.

**IL 402 A & B****Communications Workshop**

6-12 hours, once a week  
3 or 6 credits/semester: fall and spring

Structured as an actual studio, the workshop will produce visual material for a variety of clients. Admission to the workshop will be by portfolio review with a maximum of sixteen participants to be selected.

**IL 403****Portfolio Seminar**

3 hours, once a week  
1.5 credits/semester: spring

This course is involved with identification of personal style, professional presentation (portfolio, letterhead, business cards), and techniques of promotion. Each student is expected to develop a portfolio based on existing and recommended projects. Guest lectures on a variety of topics.

**IL 999****Independent Study**

3-6 hours  
1.5-3 credits/semester: fall and spring

An independent course of study dealing with a particular issue of interest to the student and a faculty member. Prior approval by the chairperson required.

**Industrial Design****ID 113**

**Freshman ID**  
1.5 credits

**ID 200**

**Studio 1: Projects**  
6 hours  
3 credits

**ID 201 A & B****Conceptual Drawing**

3 hours, once a week  
1.5 credits/semester: fall and spring  
A drawing class concerned with the processes of getting ideas from one's head onto paper. The course is structured with the Design, Craft, or Illustration student in mind — those who would wish to explore dimensional forms on paper before transferring them to a permanent material. A one-semester course.

**ID 210 A & B****Processes**

6 hours, once a week  
3 credits/semester: fall and spring  
The exploration and study of the "hard" and "soft" information processes that are used by designers. Various problem-solving techniques are introduced and implemented. Emphasis is placed on the written word as a method of communication. Several short research papers are required. The student is given a grounding in basic technology and science, including wood, metal and plastic technology, optics, mechanics, basic electronics, and energy systems.

**ID 211 A & B****Visual Languages**

6 hours, once a week  
3 credits/semester: fall and spring  
The study and application of the language and visual systems that are used by designers to deal with the concerns and problems among people, technology, and the environment. Two- and three-dimensional concepts are combined with form, drawing, and graphic skills while studying methods of practical application.

**ID 213 A & B****Design Methods**

6 hours, twice a week  
3 credits/semester: fall and spring  
A course combining the teaching of the "tools" of designer mechanical drawing, perspective drawing, basic shop techniques, and model making. Field trips are taken to industrial manufacturers to acquaint the students with advanced production methods.

**ID 220****Studio 2: Techniques**

6 hours  
3 credits

**ID 280****Technical Communication**

1.5 credits

**ID 290****Design Seminar**

1.5 credits

**ID 300****Studio 3: Projects**

6 hours  
3 credits

**ID 301 A & B****Design Seminar**

3 hours, once a week  
1.5 credits/semester: fall and spring  
A forum for the discussion and study of current ideas within the design field. Presentations are made by the staff and guest lecturers.

**ID 302 A****Visual Techniques**

3 hours, once a week  
1.5 credits/semester: fall  
This course will develop proficiency in the use of mixed media as a means of making effective forms in drawing. Drawing techniques will be developed for precise descriptions of surface, color, and material using pastels, markers, prismacolor, and other designer's materials. The student will also learn to make effective portfolio presentations.

**ID 302 B****Presentation Techniques**

3 hours, once a week  
1.5 credits/semester: spring  
The use of photographic, video, and advanced digital media, including scanners, paint programs, and animation, augmented as appropriate with traditional media, in the design of product presentations. Instruction in the art of organizing the presentation of information to convey the understanding of a design to particular audiences.  
Prerequisite: ID 302A, Visual Techniques

**ID 303 A & B****Industrial Materials and Processes**

3 hours, once a week

1.5 credits/semester: fall and spring

Films, lectures, and field trips are used to familiarize students with industrial fabrication processes for wood, metal, and plastics; techniques such as die making, injection molding, blow molding, laser cutting, explosion forming, etc., are explored. Emphasis is placed on the study of material characteristics and their appropriate use with forming methods.

**ID 304****Package Design**

3 hours, once a week

1.5 credits/semester: fall and spring

This course complements the existing typographically oriented graphics course with one that addresses creative packaging concepts, production processes and the graphic communication of product information through good packaging design.

**ID 310 A & B****Design Studio**

3 hours, twice a week

3 credits/semester: fall and spring

This studio teaches the day-to-day practices of being a designer. Covers theory and methodology applied to designing for mass production. Many projects are conducted with the help of consultants from industry. Problems include the consideration of human needs, packaging, manufacturing processes, and marketing.

**ID 311 A & B****Graphic Design**

3 hours, once a week

1.5 credits/semester: fall and spring

An intensive workshop in the structuring of visual and typographic information as applied by the industrial designer to products, packaging, corporate identity, stationery, signage, and exhibits.

**ID 312 A & B****Exhibit Design**

3 hours, once a week

1.5 credits/semester: fall and spring

The exploration of the exhibit design process; the collection of information, planning, traffic flow, display, and communication techniques. Exhibit design requires the extensive use of all the designer's skills.

**ID 320****Studio 4: Techniques**

6 hours

3 credits

**ID 326****Human Factors**

3 hours, once a week

1.5 credits/semester: fall and spring

A study of human-engineering principles for the design of products and equipment used by people. The first half of the semester focuses on human anatomy, anthropometrics, and the motion and strength of body components. The second half explores the sensory systems, human perception and sensitivity. During the semester, the lectures are complemented with laboratory experiments designed to teach students methods of testing and evaluating their own product design concepts.

**ID 390****Design Seminar**

1.5 credits

**ID 400****Studio 5: Projects**

3 credits

**ID 401 A & B****Industrial Design Seminar**

3 hours, once a week

1.5 credits/semester: fall and spring

A forum for the discussion and study of current ideas within the design field. Presentations are made by the staff and guest speakers. The course requires a term paper concerned with the issues considered.

**ID 402****Advanced Design Workshop**

3 hours, once a week

1.5 credits/semester: fall and spring

A workshop where each student deals with problems of an advanced nature of his/her own choosing.

**ID 407****Computer Aided Design**

3 hours, once a week

1.5 credits/semester: fall and spring

Instruction and self-guided tutorials in the use of the Macintosh II computer as a tool for 3-dimensional design, product modeling, and presentation. Previous coursework in computer studies is recommended.

**ID 410 A & B****Senior Design Studio**

3 hours, twice a week

3 credits/semester: fall and spring

Focused on raising the levels of design skill and knowledge to the professional level, the senior studio places increasing responsibility on the student to rethink, improve, and supplement previous work in preparation for entering the profession. The final semester is devoted to an industry-sponsored thesis project in which the student obtains sponsorship, organizes, manages, and realizes a project in near professional circumstances.

**ID 411 A & B****Portfolio Preparation**

3 hours

1.5 credits: fall and spring

Instruction and guidance in the preparation of professional stationery, resume, portfolio, and slide presentation.

**ID 412 A & B****Exhibit Design**

3 hours, once a week

1.5 credits/semester: fall and spring

The exploration of the exhibit design process; the collection of information, planning, traffic flow, display, and communication techniques in architectural space, requiring the extensive use of all the designer's skills.

**ID 422****Advanced Technologies**

3 hours, once a week

1.5 credits/semester: fall

Through a series of lectures, video tapes, and field trips, students are introduced to the technologies and inventions responsible for state-of-the-art mobile robots, electronic media, and smart appliances. The basic principles of electro-mechanics, sensors, micro-processors, systems integration, electronic packaging, and user interface are examined through hands-on investigation. Each student selects an automated appliance to examine in detail and prepares a graphic report that illustrates the way the product works.

**ID 423****Automated Appliance Design**

3 hours, once a week

1.5 credits/semester: spring

Innovative and futurist thinking is the focus of this course. Students select a functional activity that will take place in the houses of the future. These activities could include: food storage, food preparation, cleaning, care of clothing, or personal hygiene. The selected activity will be researched and concepts presented utilizing automation techniques, innovative processing or robotics to create a new generation of effort-saving appliances. Current and future approaches to these activities will be reviewed in detail with lectures on hydraulics, pneumatics, thermodynamics, composite materials, controllers, communication, and chemical processing.

**ID 490****Design Seminar**

1.5 credits

**ID 999****Independent Study**

3-6 hours

1.5-3 credits/semester: fall and spring

An independent course of study dealing with a particular issue of interest to student and one or more faculty. Prior approval by the chairperson required.

**Museum Exhibition Planning and Design****ME 500 A & B****Museum Course**

3 credits

A lecture course exploring the history, organization, and operation of the museum as a cultural institution, an economic entity, and a management enterprise. Frequent guest speakers will bring a wide range of knowledge and practices from their respective institutions to provide the student with insight into the functional differences between museums of different types, sizes, and missions. The course is intended to provide students with an overall understanding of the museum as an institution and to provide access to the thinking of various people responsible for running museums, departments within museums, and activities within the department of museums. All institutions which actively sponsor an internship will provide speakers for this course.



**ME 610 A & B, ME 710****Museum Exhibition Design Studio**

6 hours, twice a week

6 credits/semester: fall and spring

This studio course is the primary vehicle for exploring museum exhibition design and presentation concepts, for developing skills and techniques in museum exhibition design, and for developing the ability to organize and produce outstanding exhibits that clearly communicate their intended messages to diverse audiences. The intent of the course is to educate the student in the conceptualization, researching, organization, design, production and evaluation of museum exhibits and presentations through direct problem solving experience under tutorial guidance in a studio environment. Exhibit programming, evaluation, and management methods applicable to a wide range of museum situations will be explored-often with input from museum professionals to simulate the circumstances and issues of actual museum work. The structuring and presentation of information through design using different state of the art media, display systems, and presentation techniques will be accomplished in the studio.

**ME 621****Environmental Graphics**

3 credits

A studio course focusing on the writing, typographic layout, and production of descriptive labels, signage, graphic images, and other information that document and define an exhibition, message or message system in an environment. The course will provide the student with an introduction to the issues, skills and practices related to the design and production of two dimensional images used to convey meaning in a three dimensional context. The phenomena of perception, color, scale, and lighting as the effect type form and imagery in three dimensional environments will be introduced while the use of different techniques for applying lettering and graphic images to surfaces bounding and defining architectural space will be explored.

**ME 622****Media for Exhibition Communication**

3 credits

A laboratory/workshop course focused on the ways in which sound, video, computers and robotic devices may be incorporated into museum presentations of various types. The course will provide the student with an introduction to the issues, skills, and practices related to the design and production of interactive communications using electronic media and mechanisms. The studio will introduce the organization, production and production languages, touch screens, and sensors for the purpose of organizing an educational experience.

**ME 623****Exhibition Materials and Technology**

3 credits

A demonstration/visitation course directed at the problems of exhibit production and the application of different technologies to meet many types of museum exhibition needs. The student will be introduced to the range of suppliers and services, including display fabricators, security system providers and others, often through direct behind-the-scene visitations and discussions with those directly concerned. The course is intended to provide students with an introduction to the issues, skills, equipment, information, resources, and practices which define the correct use of the many technological systems used in modern exhibit design.

**ME 749 A & B****Thesis Development**

6 credits

An independent research or design project which may take the form of a publishable document of potential value to the profession of museum exhibition design. The project may be carried out in conjunction with the internship.

**ME 759****Museum Internship**

6 credits

The course will provide the student with supervised, practical experience doing actual exhibit design in a museum environment. Designed to bridge the summer between the first and second year and to extend through the third semester of the program, the internship is supervised jointly by the Director of the MFA Program and the supervising official at the host institution. The internship is structured to provide the student with a thorough understanding of the practice of exhibit design within the host institution, and is a practicum in which the experience gained in the Museum Exhibition Design Studio course is tempered by application in the setting of an actual museum.

**Fine Arts****Fine Arts Major****FA 260 A & B****Sophomore Fine Arts Studio/Seminar**

3 hours, once a week

1.5 credits/semester: fall and spring

A lecture/discussion course in which the structural and expressive components common to two- and three-dimensional arts are explored. Lecture/discussions alternate with assigned problems in which students utilize a wide variety of materials and methods to form objects that confirm or question the ideas addressed in the lectures.

**FA 460 A & B****Senior Fine Arts Studio**

6 hours, once a week

3 credits/semester: fall and spring

This is an issue-oriented course directed toward individual development. A quarter of the time is given to presentation and discussion of contemporary issues, and the remaining time is given to studio practice. Individual critiques supplement the studio work. The development of the senior thesis is also addressed in this course.

**Photography/Film/Animation****PF 208****Photography for Industrial Designers**

3 hours, once a week

1.5 credits/semester

The goals of this course are the development of the necessary skills to produce a slide portfolio of extremely fine quality; to understand the role of photography as a research tool in design, as well as to learn how to put together a coherent visual presentation of a design idea. After establishing basic studio lighting techniques for two and three dimensional objects, students will deal with the problems of lighting an architectural model and lighting in a non-studio setting. The semester will culminate in a slide portfolio of the student's work which will include a mock slide presentation of a design idea.

**PF 210 A****Introduction to Film I**

6 hours, once a week

3 credits/semester: fall

An introduction to the mechanics and techniques of silent filmmaking. Principles of shooting and composition, lighting, the logic of arrangement, and editing are explored. In addition to critique of student work, selected screenings of outside work of historical and critical significance form an important aspect of the course.

**PF 210 B****Introduction to Film II**

6 hours, once a week

3 credits/semester: spring

A continuation of PF 210 A with emphasis on more experimental modes: timing, staging and blocking exercises to develop a sense of direction, multiple projections, and an introduction to sound concepts and techniques.

Prerequisite: 210 A

**PF 211 A****Introduction to Photography I**

6 hours, once a week

3 credits/semester: fall

Introduction to basic concepts, processes, and techniques of black-and-white photography, including camera operation, exposure, darkroom procedures, lighting, and their controlled applications. Emphasis is upon the normative standard of photographic rendering. Required for admission to Photography courses above PF 211.

**PF 211 B****Introduction to Photography II**

6 hours, once a week

3 credits/semester: spring

While consolidating the student's control of the medium, this course introduces the student to a departure from normative photographic rendering, techniques, and modes of expression and form. There is a heavy emphasis on manipulation of materials.

Prerequisite: PF 211 A, or by portfolio inspection

**PF 212 A****Animation Drawing I**

6 hours, once a week  
3 credits/semester: fall

Through a series of specific lessons centered around drawing from the moving human figure, the student is introduced to the kinesthetic sense — a sense of motion, time, and space. Special emphasis is placed upon the student's development of responsibility for the dramatic aspects of timing. Films are also viewed to enhance the extensive drawing practice done in class.

**PF 212 B****Animation Drawing II**

6 hours, once a week  
3 credits/semester: spring

While continuing with issues of animation drawing from the fall semester, emphasis is placed upon the development of a sense of dramatic film structure, specifically centered around the issue of pacing. This concern is developed through both individual and class projects. Films are once again screened in each class to enhance practice.  
Prerequisite: PF 212 A

**PF 213****Photo Studio Techniques**

3 hours, once a week  
1.5 credits/semester

The goal of this is the development of the necessary skills to produce a slide portfolio of extremely fine quality. After establishing the basic studio lighting techniques for two and three dimensional objects, the student will deal with the lighting and optical problems posed by the differing materials of glass, wood, clay, metals, and fibers. While the traditional photo studio is the backdrop for understanding the various lighting possibilities, much discussion will take place regarding the use of the artist's workplace or other equally appropriate context for display of workpieces. The use of the camera as a sketching tool will be addressed.

**PF 215****Photo Materials I**

3 hours, once a week  
1.5 credits/semester: spring

A course acquainting students with both traditional and less traditional black-and-white and color materials through experimentation with films, papers, chemistry, and techniques. Linkages between photography and other media such as nonsilver, graphic arts and digital imaging processes are explored.

**PF 216****Computer Animation I**

3 credits

An introductory course in computer animation required for Animation majors. Emphasis in this course is upon developing the student's expertise with the Amiga computer and electronic media.

**PF 217****Color Printing Workshop**

6 hours, once a week  
3 credits/semester: spring

Introduction to traditional methods of color printing leading to an exploration of the technical and creative possibilities of color in photography.  
Prerequisite: PF 211 A, or by portfolio inspection

**PF 218****Creative Sound**

6 hours, once a week  
3 credits/semester: spring

An exploration of the creative use of sound as a primary artistic medium. Topics include sound and hearing, microphones and recording, tape editing and manipulation, sound aesthetics and production styles, voice and narration, signal processing and sound manipulation, and production formats. Through audio production projects, students will gain insights into new ways of using sound, both on its own and with other media.

**PF 228****Selected Topics (Animation)**

6 hours, once a week  
3 credits/semester: fall and spring

An exploration of media used in animation. The content of each course offering will reflect the professional interests of the instructor.  
Prerequisites: may vary with topic.

**PF 310 A & B****Junior Cinema Production**

6 hours a week  
3 credits/semester: fall and spring

Production techniques in actual filming situations: starting from the script through budgeting, script breakdown, camera work, and editing, to the finished release print. Students are expected to execute specific assignments in lighting, editing, and sound, and are introduced to synch-sound procedures.  
Prerequisites: PF 210 A & B

**PF 311 A & B****Junior Workshop (Photography)**

6 hours, once a week  
3 credits/semester: fall and spring

Exploration of photographic imagery through a series of problems aimed at personal vision and creative growth.  
Prerequisites: PF 211 A & B, or by portfolio inspection.

**PF 312 A & B****Junior Animation Workshop**

6 hours, once a week  
3 credits/semester: fall and spring

Emphasis within the course is placed upon the development of keen observation of movement phenomena — motion in three dimensions, complex and compound movement, phrasing of movement, and issues of timing — and the ability to translate these observations into sequential drawings. Various skills and techniques are introduced, including table-top animation techniques, pixilla-tion, track reading for animation, and rotoscopic methods. Special attention is placed upon the integration of these skills and investigations toward the realization of a short personal animated film.  
Prerequisite: PF 212 A

**PF 313 A & B****Basic Studio**

6 hours, once a week  
3 credits/semester: fall and spring  
Introduction to studio techniques, use of the 4" x 5" camera, and artificial lighting, and color transparency material.  
Prerequisites: PF 211 A & B

**PF 314 A & B****Junior Film Forum**

3 hours, once a week  
3 credits/semester: fall and spring  
A study of the aesthetics of cinema through an examination of the elements of film language and film as a visual art. Specifically, the course is a theoretical and practical inquiry into the ways in which visual and aural elements are used to explore and produce artistic meaning, along with an examination of the relationship between film and the other visual arts.

**PF 315****Expanded Photographic Applications**

3 credits  
A course emphasizing the linkages between camera work, computers, and offset printing. Through the use of electronic imaging, image editing, color separations, traditional darkroom processes, and printing processes, students will explore the technical, aesthetic, and ethical approaches to electronic imaging and photography.

**PF 316****Computer Animation II**

3 credits  
An advanced course in computer animation using the Amiga computer and video. Emphasis in this course will be placed upon the students personalized exploration of animation and graphic modeling software.

**PF 320****Film Sound**

6 hours, once a week  
3 credits/semester: fall

Introduction to the application of sound in film with instruction and practice in the use of sound-recording equipment, mixers, sound transfer, editing, general techniques, and an introduction to the ARP 2600 electronic synthesizer.  
Prerequisite: PF 210 B or PF 212 B

**PF 322****Film Technology**

6 hours, once a week  
3 credits/semester: spring  
An examination of some of the technical materials and procedures that complement the filmmaker's production skills: basic electronics, optical printing, on-line video editing, computer image processing and mechanical skills. Projects in image/sound relationships and alternative screening formats are undertaken.  
Prerequisite: PF 210 B or PF 212 B

**PF 323****Selected Topics (Photography)**

6 hours, once a week  
3 credits/semester: fall or spring  
Study of one or more various media, methods, or problems in still photography to be offered according to the instructor's interests and students' requests. Courses have covered areas such as: portraiture, documentary photography, digital imaging, color manipulation, photographic illustration.  
Prerequisites: may vary with topic.

**PF 410 A & B****Senior Cinema Production**

6 hours a week  
3 credits/semester: fall and spring  
Continuation of PF 310. Increased independence is required of senior majors.  
Prerequisites: PF 310 B, PF 320, PF 322

**PF 411 A & B****Senior Workshop (Photography)**

6 hours, once a week  
3 credits/semester: fall and spring  
Continuation of Junior Workshop; work on long-term individual project or shorter-term problems to develop technical, aesthetic, and conceptual mastery of the medium. The course culminates in a group thesis exhibition.  
Prerequisite: 6 credits in Photography, including PF 311, or by portfolio inspection.

**PF 412 A & B****Senior Animation Workshop**

6 hours, once a week  
3 credits/semester: fall and spring  
Directed independent production of a short film project in an idiom of the student's choosing, and production of a VHS video portfolio composed of several short animated sequences that each student will be able to use to get work as either a free-lance animator or for an animation company.  
Prerequisite: PF 312 A & B

**PF 413 A & B****Professional Practices (Photography)**

6 hours, once a week  
3 credits/semester: fall and spring  
Study of the practice of professional photography, with attention to various career opportunities, portfolio presentation, business practices, professional ethics, photographic law, and personal objectives. A variety of professional guests visit the course.  
Prerequisite: PF 313

**PF 414 A & B****Senior Film Forum**

3 hours, once a week  
3 credits/semester: fall and spring  
Selected topics dealing with specific issues in film history, theory, and analysis.

**PF 415 A & B****Senior Seminar (Photography)**

3 hours, once a week  
3 credits/semester: fall and spring  
An analysis of contemporary criticism in photography. Extensive reading and some writing with attention to current showings and exhibitions are required.  
Prerequisite: permission of department chairperson.

**PF 499****Practicum**

3-6 hours, arranged  
1.5-3 credits/semester: fall and spring  
An apprentice or intern program in which the student is placed in one of several professional photographic situations. Placements include assisting in professional studios, practice in biomedical photography laboratories, and curatorial positions in galleries, among others.

**PF 999****Independent Study**

3-6 hours  
1.5-3 credits/semester: fall and spring  
An independent course of study dealing with a particular issue of interest to student and one or more faculty. Prior approval by the chairperson required.

**Painting****PT 202 A & B****Sophomore Painting**

9 hours a week  
4.5 credits/semester: fall and spring  
Studio work will introduce the student to the elements of pictorial construction — form, color, composition, and technique — through life-study and project assignments emphasizing analysis, perception, and pictorial imagination. Integration of the technical aspects of painting and the interpretations of meaning will be sought. Periodic formal critiques and museum and gallery visits will supplement studio activity.

**PT 219\*****Watercolor**

3 hours, once a week  
1.5 credits/semester: fall or spring  
A course in which the preferred medium is transparent watercolor, the particular characteristics of which will be explored. Both perceptual and nonperceptual approaches will be introduced.

**PT 224****Sophomore Drawing**

6 hours, once a week  
3 credits/semester: fall and spring  
An introduction to the issues of drawing, including perception, analysis, invention, and experimentation. A variety of thematic ideas, structural possibilities, and imaginative interpretations will be explored. Examples of historic and contemporary masterworks will be shown.

**PT 225\*****Figure Drawing**

3 hours, once a week  
1.5 credits/semester: fall or spring  
This course will consider issues of drawing that focus on the human figure. Perennial qualities associated with figure drawing will be investigated as well as contemporary approaches. The class will consider gesture, volume, spatial illusion, tonality, and compositional and stylistic responses. The students will work with models in the studio and with other source materials.

**PT 226\*****Abstract Drawing**

6 hours, once a week  
3 credits/semester: fall and spring  
Studies in the diverse forms and processes of abstraction. Using both improvisational and systematic methods, drawings will explore compositional principles based on nature, chance, and geometry.

**PT 237\*****Representational Painting**

6 hours, once a week  
3 credits/semester: fall or spring  
A studio course addressing contemporary attitudes toward representational modes of painting. Why do figurative paintings today look the way they do? What are the sources, the premises, and the processes that have generated the styles that have emerged since 1945.

**PT 238\*****Abstract Painting**

6 hours, once a week  
3 credits/semester: fall or spring  
Two approaches will be considered — abstraction as pictorial structure that interprets the concrete world nonrepresentationally, and abstraction as pictorial structure that graphically presents ideas and emotions that have their genesis in other than observed reality. Studio assignments will investigate concepts, sources, and procedures. Examples from traditional and contemporary art will be used.

**PT 240\*****Materials and Techniques**

3 hours, once a week  
1.5 credits/semester: fall or spring  
This course will concern itself with the materials and processes used in making pictorial works of art. Information on the appropriate use of materials, such as pigments and painting supports, will be given and explored by the students. This course will also delve into materials and processes to create aesthetically significant surfaces.

**PT 241\*****Color Studies**

3 hours, once a week  
1.5 credits/semester: fall or spring  
Studio work and independent projects will consider the purposes and effects of color organization, color perception, and color theory. Color will be approached as emotive, symbolic, depictive, and structural.

**PT 245\*****Figure Drawing**

3 hours, once a week  
1.5 credits/semester: fall or spring  
This course is based on the concept that drawing and modeling are mutually supportive. Students draw from the model using a variety of materials and approaches. They model in clay. Emphasis is placed on the exploration of intentions and concepts, and the development of visual perception.

**PT 261\*****Inter-Media**

6 hours, once a week

3 credits/semester: fall or spring

The development of artworks that are realized through the combination of diverse materials and media.

**PT 264\*****Mixed-Media**

3 hours, once a week

1.5 credits/semester: fall or spring

A diversity of drawing and watercolor materials and techniques will be explored, and used in order to develop a versatile repertoire of drawing skills.

**PT 269\*****Collage**

3 hours, once a week

1.5 credits/semester: fall or spring

Projects will explore pictorial conventions through the use of material collected and assembled by the student and developed as elements of composition. Attention will be given to the history of collage and its influence upon the methods and meanings of painting.

**PT 302 A & B****Junior Studio**

12 hours a week

6 credits/semester: fall and spring

Studio activity that develops a professional working routine in the student, who will be encouraged to show increasing personal initiative and direction. Regular critiques on both an individual and group basis will connect the student to the values of the past and the present, stimulate interest in the major questions of our time, and provide resources for progress. Visiting artists will be invited to participate through lectures and studio critiques.

**PT 324****Junior Drawing**

3 hours a week

1.5 credits/semester: fall or spring

An intermediate studio class continuing the general concerns of PT 224. Required for majors; open as an elective, space permitting.

**PT 390****Junior Seminar**

2 hours, once a week

1.5 credits/semester: fall or spring

A lecture course on the nature and effect of various theories of art. Emphasis is placed upon the meaning, the imperatives, and the choices that are significant in shaping the course of individual works and generic movements in the history of painting.

**PT 402 A & B****Senior Studio**

12 hours a week

6 credits/semester: fall or spring

15 hours a week

7.5 credits/semester: fall or spring

Critical commentary will center on four areas of concern:

1. The character of the work — its formal properties, its physical properties, aspects of intelligibility.
2. Intentionality — investigation of motives and choices.
3. Context — ways that a work relates to a larger body of work, both generic and stylistic.
4. Quality — approaches to questions of value. There will be individual critiques each week and periodic group critiques involving the participation of visiting artists.

**PT 424****Senior Drawing**

3 hours a week

1.5 credits/semester: fall or spring

Advanced drawing, specialized projects.

**PT 490****Senior Seminar**

2 hours, once a week

1.5 credits/semester: fall or spring

This seminar will focus on pictorial art and its role in culture, both in historic and contemporary contexts. Issues surrounding the various purposes of art and how culture deals with artists will be explored. Emphasis will be placed on student participation.

*Courses marked \* are open to all majors and nonmajors.*

**Printmaking****PR 201****Relief Printing**

6 hours, once a week

3 credits/semester: fall

Basic relief-printing methods, including linoleum cut, woodcut, metal relief, cardboard cut, collagraph assemblages, embossment, and related techniques will be introduced and explored.

**PR 202****Screenprinting**

6 hours, once a week

3 credits/semester: fall

Introduction and investigation of all basic methods of serigraphy, for use with water-based inks: paper stencil, resist, photosensitive emulsion, with emphasis on acquisition of visual expression and technical skills in the screenprinting media.

**PR 204****Etching**

6 hours, once a week

3 credits/semester: spring

Basic techniques in traditional and contemporary etching, drypoint, aquatint, collagraphy, photoetching, and possible combinations of them are explored. Development of inherent qualities, idiosyncracies, their application in the modern modes of expression, and interrelationship of all etching methods are investigated.

**PR 205 A & B****Concepts I and II**

3 hours, once a week

1.5 credits/semester: fall and spring

Idea development, visual perception, and the organization of experience into compositions related to printmaking. Primary concern is acquisition of professionalism, applicational skills, group discussions, and general growth of critical evaluative abilities.

**PR 206****Printmaking Workshop**

6 hours, once a week

3 credits/semester: spring

A continuation of the development of skills in all media — relief, intaglio, and screenprinting — by concentration on one or any combination of them, including nonprintmaking methods.

**PR 211****Etching/Monoprint**

3 hours, once a week

1.5 credits/semester: fall and spring

Introduction to the basic methods in etching, such as drypoint, aquatint, collagraph, and photoetching.

**PR 212 A & B****Lithography**

3 hours, once a week

1.5 credits/semester: fall and spring  
Lithographic drawing and printing methods are introduced and investigated in this autographic medium. Students are encouraged to develop their own ideas through this medium and explore it with regard to their major field.

**PR 213 A & B****Screenprinting**

3 hours, once a week

1.5 credits/semester: fall and spring  
Basic stencil methods, such as paper, direct photosensitive emulsion, and resist, for use with water-based inks, are developed through individual imagery.

**PR 222****Nonsilver Printmaking Processes**

3 or 6 hours, once a week

1.5 or 3 credits/semester: fall or spring  
Building images in color with layers of brushed-on light-sensitive emulsion. Light-resists can range from photogram objects to drawings and paintings, to film or paper negatives. Processes covered are Vandyke brown, cyanotype, gum bichromate, and palladium.

**PR 223****Book Arts I: Bookbinding Methods**

3 hours, once a week

1.5 credits/semester: fall and spring  
A workshop class familiarizing the student with the characteristics and handling qualities of materials used in various book structures. Some of the items covered include pamphlets, multisignature books, clamshell boxes, portfolios, accordion structures, and Oriental binding. Emphasis will be placed upon both the use of conservationally sound materials and the use of these structures as vehicles for the students' creative expression.

**PR 224****Book Arts: Structures**

3 hours, once a week

1.5 credits/semester: fall or spring

Historical book forms serve as models as well as a departure point for innovative new work. Students are made familiar with traditional binding techniques, encouraged to explore new applications and to experiment by combining images and text into unique book structures.

**PR 300****Lithography**

6 hours, once a week

3 credits/semester: fall

All of the basic techniques of drawing, image making, and printing skills that are necessary to produce hand-pulled, black-and-white lithographs on stones or plates will be experienced.

**PR 305****Advanced Relief Printing**

3 hours, once a week

1.5 credits/semester: fall

More demanding methods of relief printing will be introduced and cultivated. Wood engraving, engraving on plastic, color printing, and related traditional and contemporary methods will be pursued. Special emphasis will be on the relief-printing methods' affinity and compatibility to many other methods, particularly intaglio and hand-set type.

**PR 306 A & B****Print Study Seminar I and II**

3 hours, alternate weeks

1.5 credits/semester: fall and spring

Study and discussion of original prints and rare books from masters of the fifteenth through the twentieth centuries; studio research into various print processes that parallel the course.

**PR 307 A & B****Book Arts II: Letterpress**

3 hours, once a week

1.5 credits/semester: spring

Introduces the basic organization of typographic elements through hand composition (metal type) and letterpress printing. Study involves the analysis and development of the printed page by combining type and images.

**PR 308****Advanced Lithography Workshop**

3 or 6 hours, once a week

1.5 or 3 credits/semester: spring

Further investigation and development of lithographic image making, including photographic techniques and multicolor printing. Editioned prints of greater scope and complexity are undertaken consistent with the student's interest and experience.

**PR 309****Advanced Etching**

3 hours, once a week

1.5 credits/semester: spring

Introduction of more advanced technique in etching than was considered in the previous semester — messotint, engraving, blend, and viscosity printing, as well as their interrelationships and compatibilities; acquisition of necessary professional skills in handling these concerns; development of perceptual and visual applications of the peculiarly etching-related abilities to one's image making.

**PR 322****Advanced Nonsilver**

3 or 6 hours, once a week

1.5 or 3 credits/semester: fall or spring

Continued development of image and skills in combinations of nonsilver processes.

**PR 326****Offset Lithography**

3 or 6 hours, once a week

1.5 or 3 credits/semester: fall or spring

A hands-on course which develops skills in printing with offset press lithography for personal imagery in both hand-drawn and photographic methods.

**PR 327****Advanced Offset Lithography**

3 or 6 hours, once a week

1.5 or 3 credits/semester: fall or spring

Continuation of printmaking in offset lithography: advanced individual projects and production to poster printing in this versatile medium.

**PR 400****Printmaking: Advanced Workshop I**

6 hours, once a week

3 credits/semester: fall

Students continue to develop their own style, ideas, and technique while establishing their direction and personal and original expression. The workshop atmosphere permits a comfortable handling of all procedures and problems in all printmaking processes and possible involvement with adjacent expressive means, such as drawing, painting, sculpture, photography, crafts, etc.

**PR 407****Thesis Seminar I and II**

3 hours, once a week

1.5 credits/semester: fall and spring

Acquisition of a professional profile; portfolio preparation, resume, slides, exhibition-participation, discussions of works in progress. The pre-graduation presentation of portfolio and the one-person show as well as cultivation of awareness of contemporary conditions and practices in the field are among the primary concerns of this class.

**PR 410****Book Arts III: Artists Books**

3 hours, once a week

1.5 credits/semester: fall

The course offers experience in forming ideas for combination of paper and printed surfaces in book organization. The challenge of joining printmaking, typography, and binding is explored on an individual and experimental basis.

**PR 412****Advanced Screenprinting**

3 hours, once a week

1.5 credits/semester: fall

Continued investigations of this versatile medium on an advanced technical and image level, including printing on three-dimensional forms and decals, with emphasis on integration of idea and process.

**PR 420****Printmaking: Thesis Workshop I and II**

6 hours, twice a week

6 credits/semester: spring

Preparation of a series of prints and related drawings for portfolio and exhibition presentation.

**PR 600 A & B, PR 700 A & B****Book Arts/Printmaking Colloquium**

1.5 credits each semester

Professional practices and issues related to printmaking, book and publication arts are explored through discussions, lectures and field trips.

**PR 603****History of the Book**

1.5 credits

Hands-on study of rare books and manuscripts from antiquity to the present with discussions that deal with the structural, historical and artistic significance of the book. The class meets at the Library Company of Philadelphia and other local rare book collections.

**PR 617 A & B****Type/Letterpress**

1.5 credits/fall

3 credits/spring

The student learns to incorporate calligraphic, handset or computer-generated letterforms with images in unique and editioned books. Emphasis is placed on proficiency in process and the creation of a personal visual language.

**PR 618****Workshop: Color/Mark**

1.5 credits

Provides the student with an opportunity to explore a broad range of image-making approaches. The emphasis will be on mark making with a number of instruments and media, the use of color as a structural basis for composition, and the compositional and expressive use of letter forms.

**PR 623 A & B****Bookbinding**

1.5 credits each semester

Basic book structures are explored in the first semester with emphasis on sound conservation techniques and good craftsmanship. In the second semester historic book structures serve as models and departure points for innovative bindings.

**PR 626 A & B****Offset Lithography**

3 credits fall

1.5 credits spring

Offers the student hands-on experience with offset lithography as an artist's medium. The primary focus is on the creation of personal imagery (photographic and/or hand drawn) for prints and books. The course enables students to take advantage of state-of-the-art production methods and develops skills in photo-mechanical processes, platemaking and color printing.

**PR 710, PR 720, PR 725****MFA Project Type, Binding, Offset**

1.5 credits each

The MFA candidate develops an individual course of study and defines the number of projects in a written contract. The evolution of ideas and imagery is encouraged through frequent faculty and visiting artist critiques.

**PR 715****Graduate Studio**

1.5 credits

Expansion of studio time for development of individual candidates Book Arts/Printmaking projects as defined in their contracts.

**PR 741****MFA Thesis Studio**

3 credits

Continuation of book and printmaking projects combined with related visual concerns in preparation for the required MFA Thesis Exhibition to be presented during the final semester.

**PR 742****MFA Thesis Studio**

3 credits

An independent studio format that allows for consultation with major professors in preparation for the required MFA Thesis Exhibition.

**PR 999****Independent Study**

3-6 hours

1.5-3 credits/semester; fall and spring

An independent course of study dealing with a particular issue of interest to student and one or more faculty. Prior approval by the chairperson required.

**Sculpture****SC 201, SC 202****Sculpture I (Forms, Composition, and Methods)**

6 hours, once a week

3 credits/semester: fall and spring

An introductory studio course on the fundamentals of sculpture. The approach is through tactile and visual perception with instruction in both traditional and contemporary form making in a variety of materials and techniques. Sculptural issues addressed are the recognition and construction of space and form, axial relationships, movements, scale, weight, balance, organic and geometric qualities, modularities, transformations, and symbolic meaning.

**SC 220 A & B****Molding and Casting**

3 hours, once a week

1.5 credits/semester: fall and spring

In the first semester, the course covers processes and techniques utilizing plaster, rubber, plastics, clays, and wax for making hard and flexible molds and for casting sculpture in durable materials. The second semester provides a thorough foundation in foundry practices, including wax preparation, investing, pouring bronze or aluminum, chasing, finishing, and patinating finished metal casts.

**SC 231, SC 232****Introduction to Figure Modeling**

6 hours, once a week

3 credits/semester: fall and spring

Modeling from life for the beginner, stressing direct observation, eye-hand coordination, and depth discrimination. Both perceptual and conceptual skills are developed and fundamental studio practices are taught, such as armature construction, clay utilization, and modeling techniques. Works are fired in clay or cast in plaster.

**SC 241, SC 242****Projects Studio: Introductory Studio**

6 hours, once a week

3 credits/semester: fall and spring

An open studio oriented toward helping the development of individual initiative. Stressed are how ideas are transformed into sculptural statements through aesthetic reasoning and the internal logic of a sculpture's color, material, and physical construction.

**SC 251, SC 252****Theories of Structure (Seminar—Lecture)**

1.5 hours, once a week

1.5 credits/semester: fall and spring

Lectures and discussions of various concepts and philosophies of structure: mathematical, biological, linguistic, perceptual, etc., and their implications to the definition of art.

**SC 260 A & B****Structure of the Figure**

6 hours, once a week

3 credits/semester: fall and spring

An anatomic and morphological analysis of male and female bodies for artists through a three-dimensional constructional method. Covered are proportions, anatomic structure, surface topology, morphological variation, and the body in movement. This course is directed toward two-dimensional artists as well as sculptors, and what is stressed are the means by which the body's salient features can be recognized from any viewpoint in any pose.

**SC 301, SC 302****Sculpture II (Attitudes and Strategies)**

6 hours, once a week

3 credits/semester: fall and spring

A studio-criticism course that focuses on the issue of artistic strategy as it applies to sculptural creation. Assignments given attempt to aid students to recognize their own and alternative tendencies through projects that are made to reflect attitudes like expressionism, idealism, mathematical systems, decoration, naturalism, etc. Prerequisites: SC 201, SC 202

**SC 321, SC 322****Carving**

3 hours, once a week

1.5 credits/semester: fall and spring

This course introduces the student to carving, one of the basic methods of forming sculpture. Students learn to prepare, maintain, and use the tools of the carver. They will be introduced to the characteristics of suitable carving materials. Emphasis is placed on the exploration of the formal and expressive potentials of carved sculpture.

**SC 401, SC 402****Sculpture III (Types and Modes)**

6 hours, once a week

3 credits, semester: fall and spring

Terms like monumental, genre, narrative, emblematic, environmental, etc., reflect the cluster of types of sculptural imagery. This studio-criticism course is concerned with the ideational and technical issues raised by various types of sculptural imagery which are assigned in turn. What is stressed in each case is the relationship that sculptures have with the context they exist in and the purpose they serve. Prerequisites: SC 201, SC 202

**SC 421, SC 422****Metal Studio**

3 hours, once a week

1.5 credits/semester: fall and spring

Form making in noncast metal sculpture has contributed much to the history of sculpture, particularly in the present, where the idiom has become as familiar as carving and modeling. Concurrently offering both basic and advanced technical instruction in welding, forging, and other ferrous metal techniques, this course is oriented to making sculpture with iron or steel.

**SC 431, SC 432****Advanced Figure Sculpture**

6 hours, once a week

3 credits/semester: fall and spring

For students seriously involved with the figure, this course provides an atelier to continue figure modeling on increasingly advanced levels, and a context to help formulate a personal figurative sculptural idiom. Works are sculpted at various scales, including life size, and independent projects are undertaken in consultation with the faculty. Critiques involving the meaning and sculptural significance of the works are an integral part of the ongoing class activity.

Prerequisites: SC 231 and SC 232, or by permission

**SC 441, SC 442****Project Studio**

6 hours, once a week

3 credits/semester: fall and spring

This course provides a studio context where maturing self-initiated areas of concentration in sculpture can be developed to fruition on an advanced level. Whatever the direction, a critical emphasis is placed through both open and devised assignments on how materials and forms compatible to personal statements are found.

Prerequisites: SC 241 or SC 242

**SC 999****Independent Study**

3-6 hours

1.5-3 credits/semester: fall and spring

An independent course of study dealing with a particular issue of interest to student and one or more faculty. Prior approval by the chairperson required.

*All Sculpture classes can be taken as studio electives by nonmajors.*

**Art Therapy****AT 300****Introduction to Art Therapy**

3 credits

Following a brief introduction to the field of art therapy, students visit a variety of institutions and are exposed to a wide range of disorders — intellectual, physical, emotional, and social. The course is developmentally oriented, starting with children, followed by adolescents, adults, and the aged.

**AT 301****Social and Group Process**

3 credits

The focus of this course is on the understanding of how individuals function as members of society, as well as on the basic elements of group dynamics. By helping students deal directly with group behavior, this course enables them to understand better themselves and the interactions of others.

**AT 302****Theories and Techniques of Art Therapy**

3 credits

An introduction to the examination of types of mental and behavioral disorders as it pertains to art therapy is presented, along with the general theory and techniques used with the various populations.

**AT 303****Clinical Aspects of Art Therapy**

3 credits

A weekly class with an art therapist held at the Eastern Pennsylvania Psychiatric Institute of the Medical College of Pennsylvania. This course presents a survey of the field of art therapy in practice through live interviews, films, literature, and discussion.

**AT 401****Senior Practicum**

3 credits

A field-experience placement is arranged to provide an opportunity for the student to become acquainted and to work with a specific special population. This clinical practicum is carefully supervised by the Art Therapy faculty.

**HU 483****Theories of Personality**

3 credits

This course is concerned with the study of personality, the patterns of behavior and predisposition that determine how a person will perceive, think, feel, and act. Psychoanalysis, behaviorism, humanism, and existentialism are among the theories explored.

**Graduate Seminar****GR 691 A****University Seminar: Structure and Metaphor**

3 credits

A University-wide seminar in which graduate students from various disciplines in the visual arts examine theoretical issues in art and design. Topics covered include the psychology of perception and systems of organization, representation, and expression.

**GR 691 B****University Seminar: Art and Society**

3 credits

The second semester of the University Seminar focuses on the place of art and the artist in society.

**GR 791 A & B****University Seminar: Criticism**

3 credits each semester

A two-semester seminar in which second-year graduate students from various disciplines in the visual arts further examine the nature of image-making with particular attention to the theory and application of criticism.

# Philadelphia College of Art & Design Faculty

## **Paul Adorno**

Lecturer: Art Education  
AB, Georgetown University  
MSC, University of Pennsylvania  
Experience: founder and first director of Bartram High School for Human Services, an alternative for humanizing high school education; trainer and consultant for other alternative schools in the Philadelphia area; consultant for National Commission on Resources for Youth. Currently an Instructional Support Teacher for the Priority One Program, School District of Philadelphia.

## **Hans-Ulrich Allemann**

Adjunct Professor: Graphic Design  
Swiss National Diploma (MFA, Equiv.)  
School of Design, Basel, Switzerland  
Exhibitions: Shows in Switzerland, Germany, and USA  
Awards: Swiss National Award for Applied Arts; Typomundus Award; NY Type Directors Club Award; ALGA Awards; Philadelphia Art Directors Club Awards  
Publications: *Graphis*; *Print Magazine*; *ID Magazine*; *Graphic Design USA*; *Type Directors Club NY Annuals*; *Top Symbols and Trademarks of the World*, Deco Press Milano; *Graphic Design Education*, ABC Edition.

## **Jack Andrews**

Professor: Industrial Design  
BID, Pratt Institute  
Experience: Industrial designer General Motors Styling Staff; Director Industrial Design, Center for Creative Studies; Design director Samuel Yellin Metalworkers, Co.; President Skipjack Press, Inc.  
Awards: Walter Darwin Teague, IDSA, -1967; NEA Grant 1988; NEA Grant 1990.  
Book: *Edge of the Anvil*, a resource book for blacksmiths.

## **Laurence Bach**

Professor: Graphic Design  
Chairperson: Graphic Design  
BFA, Philadelphia College of Art  
Allgemeine Gewerbeschule, Basel, Switzerland  
Experience: instructor, State University of New York — Purchase; Moore College of Art; The Aegean School of Fine Arts  
Exhibitions: Zygos Gallery, Washington, DC; Dolan/Maxwell Gallery, Philadelphia; Laurence Miller Gallery, NY; Marian Locks Gallery, Philadelphia; Wesleyan University; The Photographic Center of Athens; Robert Samuel Gallery, NY; Modernism Gallery, San Francisco; The Photographers' Gallery, London; The Neuberger Museum, NY  
Grants: New York State Council on the Arts; Polaroid Corporation; National Endowment for the Arts  
Awards: Art Directors Club Gold Medal

## **Eugene Baguskas**

Associate Professor: Painting/Drawing  
BFA, Yale University  
Exhibitions: "Earth Art I & II," Philadelphia; one-man show: Green Mountain Gallery; "In Praise of Space," landscape painting in American art; two-man exhibit, Gross-McLeaf Gallery, Philadelphia; group show, Butcher-More Gallery, Philadelphia; "Broad Spectrum," PCA Faculty Show — Allentown Art Museum, Gallery at University of Pittsburgh; and William Penn Memorial Museum, Harrisburg; paintings in numerous private and public collections; "Landscapes," Swarthmore College; "Drawings," Butcher-More Gallery, Philadelphia; One Person Exhibit, Morris Gallery PA Academy of the Fine Arts; Phila. Museum of Art, "Art Now", Contemporary Art in Philadelphia; Institute of Contemporary Art "25 Pick 25", Philadelphia

## **Rick Barrick**

Lecturer: Photo/Film/Animation  
B.A., University of Georgia  
He has his own commercial studio in New York City and his clients include: American Express, IBM, Reader's Digest, The New York Daily News, General Foods and others.

## **Jane Bedno**

Director: Museum Exhibition Planning and Design  
Associate Professor  
BA, Roosevelt University  
Graduate studies at The Institute of Design, Illinois Institute of Technology, and Virginia Commonwealth University  
JD, College of William and Mary  
President, Bedno/Bedno Museum Exhibition Planning and Design.

## **Ed Bedno**

Adjunct Professor: Museum Exhibition Planning and Design  
BFA, Art Institute of Chicago  
MS/GD, Institute of Design, Illinois Institute of Technology  
Former Chief of Exhibits, The Smithsonian's National Air and Space Museum, and The Field Museum of Natural History, Chicago

## **Norinne L. Betjemann**

Lecturer: Photo/Film/Animation  
BFA, Moore College of Art  
Experience: Invited speaker at: University of Delaware, Old Dominion University, The Fleisher Art Memorial, Moore College of Art  
Exhibitions: Delaware Art Museum (1989 Purchase Award), Philadelphia Museum of Art, Beaver College, Penn State University, Philadelphia Art Alliance, Jessica Berwind Gallery Collections; Dupont Corp; Moore College of Art; Delaware Art Museum, Boca Raton Museum of Art, and various corporate collections.  
Among her commercial clients is The Philadelphia Orchestra.



**Sarah Bodine**

Lecture: Crafts  
BA, Cornell University

Publications: *Metalsmith, American Craft, Studio Potter, American Ceramics, Ceramics Monthly, New Art Examiner, NCECA Journal, Design Book Review, Places, Industrial Design, AIGA Quarterly, Metropolis, American Studio Jewelry* (Rizzoli, 1991). Editor, *Metalsmith Magazine*.

**Sandra Brownlee-Ramsdale**

Adjunct Assistant Professor: Crafts  
BFA, Nova Scotia College of Art and Design  
MFA, Cranbrook Academy of Art  
Exhibitions: "Brocade", Minneapolis, Minnesota; "Pictorial and Narrative Fibers", Texas, Colorado, Louisiana; "Figure and Place," Chicago, Illinois; "Grrrrhh... a study of social patterns, Collaborative Book Project with Warren Lehrer," Halifax, Nova Scotia; "Works of Craft — The Massey Foundation Collection," Ottawa, Ontario; "Cranbrook Connection: New Images in Fabric," Detroit, Michigan and New York.  
Awards: National Endowment for the Arts; Pennsylvania Council for the Arts; The Canada Council; The Ontario Arts Council; The Nova Scotia Talent Trust.

**Charles Burnette**

Professor: Industrial Design  
Joseph Carreiro Professorship in Design  
Chairperson: Industrial Design  
B Arch, M Arch, PhD Arch, University of Pennsylvania  
Experience: industrial designer, George Nelson & Co. Inc.; Educational Consultant, General Motors; principal investigator, Institute for Environmental Studies; executive director, Philadelphia Chapter American Institute of Architects/Center for the Building Industry; dean/professor, School of Architecture, University of Texas at Austin  
Awards: Citation for Excellence in Design, Philadelphia, AIA; National Endowment for the Arts (The University City Science Center, 1977; Philadelphia Art Alliance, 1981); DOE, Passive Commercial Demonstration Grant; DOE, Appropriate Technology Grant; College of Fellows, American Institute of Architects; Board of Directors, IDSA.

**Robert J. Byrd**

Senior Lecturer: Illustration  
BFA, Philadelphia College of Art  
Experience: illustrator, teacher/instructor: Philadelphia Colleges of the Arts, Moore College of Art  
Exhibitions: Philadelphia Art Alliance; Rosenfeld Gallery; Society of Illustrators; Graphis/Graphis Posters; Bologna World Book Children's Fair; Children's Book Showcase; "The One Show — Original Children's Book Art," Master Eagle Gallery  
Clients: AT&T, SmithKline Beckman, Manufacturers Hanover, Cigna Corp., CBS, ABC, World Book/Childcraft, National Wildlife Federation, Houghton-Mifflin, Macmillan, First Pennsylvania Corp., Doubleday & Company  
Publications: *Marcella Was Bored*, E.P. Dutton: 1985, *Pinocchio*, Doubleday: 1980, *The Children's Aesop*, Doubleday: 1989, *The Emperor's New Clothes*, Dutton Children's Books: 1991, *Dragons And Dinosaurs*, Random House: 1990

**Christine Cantera**

Senior Lecturer: Illustration  
BFA, Philadelphia Colleges of the Arts  
Awards and Exhibitions: Type Directors Club 26, NY; Artists Guild of Chicago; Art Directors Club of Chicago; American Society of Magazine Photographers; AIGA Communications; AIGA/Design 2  
Experience: magazine publishing, book publishing, advertising/PR, corporate design, signage

**John J. Carlan**

Adjunct Associate Professor: Photo/Film/Animation  
BFA, Philadelphia College of Art  
Experience: free-lance photographer; clients include: CIGNA, American Craft Magazine, MGM/UA Home Video, Stroemmann Bread, Academy Insurance Group, Philadelphia Industrial Development Corporation  
Exhibitions: Chicago Art Institute; Allentown Art Museum, Allentown, PA; Marian Locks Gallery, Philadelphia; "Challenge Exhibition," Fleisher Art Memorial, Philadelphia; Mednick Gallery, solo show, Philadelphia; Nexus Gallery, Philadelphia; The Photography Gallery, Philadelphia  
Awards: PCA Venture Fund recipient; American Photographer Magazine; Fellowship: PA Council on the Arts: 1990

**Jack Carnell**

Assistant Professor: Photo/Film/Animation  
BFA: The University of New Mexico  
MFA: Tyler School of Art  
Exhibitions: Allentown Art Museum, Institute of Contemporary Art in Los Angeles, Philadelphia Museum of Art  
Awards: NEA, Emerging Artist Grant; Pennsylvania Council on the Arts, Guggenheim Fellowship

**Sharon Church**

Associate Professor: Crafts  
Chairperson: Crafts  
BS, Skidmore College  
MFA, School for American Craftsmen, Rochester Institute of Technology  
Exhibitions: "Craft Today: Poetry of the Physical," American Craft Museum, NYC, "Form, Formel, Formalismus," Munich, West Germany, "American Jewelry Now" Touring Exhibition, "Jewelry USA," American Craft Museum, NYC; "Contemporary American Crafts" Philadelphia Museum of Art.  
Collections: Delaware Art Museum  
Organizations: American Craft Council, Pennsylvania Society of Goldsmiths, Society of North American Goldsmiths  
Awards: NEA Fellowship Grant, 1978

**Harvey Citron**

Adjunct Associate Professor: Sculpture  
BFA Ed, Pratt Institute  
Diploma, Academy of Fine Arts, Rome, Italy  
Exhibitions: "Contemporary Realism" international travelling show (Pennsylvania Academy of Fine Arts; Virginia Museum of Fine Arts; Oakland Museum of Art; Berlin Museum of Art; Holland); Dart Gallery, Chicago; "Figurative Art in New York" Artist's Choice Museum; Tibor de Nagy Gallery; Soho Center for Visual Arts; 41st Eucharistic Congress; Union League, NY

**Karen Clark-Schock**

Senior Lecturer  
BA, Rosemont College  
MCAT, Hahnemann University  
Experience: registered art therapist and program coordinator, Paoli Memorial Hospital 1977-1989; teaching faculty at Hahnemann University; private practice. Co-founder Intraspex, a personal and professional development company; national lecturer and published author.

**Connie Coleman**

Lecturer: Photo/Film/Animation  
BFA, MFA Rhode Island School of Design  
Experience: single-channel videotapes, radio pieces, computer generated graphics, multi-channel video installations.  
Publications: *Art Forum, Independent, Afterimage*.  
Awards: PA State Council on the Arts and the NEA/AFI Mid Atlantic Regional Media Arts Programs; Artist-in-Residence, Experimental Television Center, Oswego, NY

**John Columbus**

Adjunct Associate Professor: Photo/Film/Animation  
BFA, Hartford Art School  
MFA, Columbia University School of the Arts, Film Division  
Experience: Columbia University, Film Division; Stockton State College, Pomona, NJ; director, Thomas A. Edison/Black Maria Film & Video Festival, 1980 to present; producer or production collaborator, various commissioned independent, and commercial media projects, 1970 to present  
Exhibitions: Independent Filmmaker's Program; New Jersey Network Public Television; Lancaster Gallery; Nexus Gallery, Philadelphia; Stockton State College Performing Arts Center; Oakside Gallery Series, Bloomfield, NJ; Sinking Creek Film Festival, Swain School of Design; Dartmouth College; Morris Museum

**Robert B. Croston**

Assistant Professor: Industrial Design  
Director: I.D. Advanced Technology Lab  
BA, Franconia College  
MS, University of Massachusetts, Amherst  
Experience: director, Industrial Design, Transitions Research Corp.; Senior Human Factors Engineer, General Dynamics Land Systems  
Awards: National Endowment for the Arts, Design Student Fellowship  
Exhibitions: Hertz Gallery, University of Massachusetts; Robots 12, "Helpmate," Detroit, Michigan  
Organizations: member IDSA, HFS, AEMS, AUVS

**Thomas Daley**

Lecturer: Crafts  
BA, Temple University  
Experience: Partner, Samuel Crothers Associates, Architects

### **Sue Daily**

Instructor: Illustration  
AA, Trenton Junior College  
BFA - Illustration, Art Center College of Design  
Awards: Merit, Society of Illustrators, NY; NY  
Salmagundi Club Illustrations for major motion  
pictures, national magazines and advertising  
campaigns, book covers  
Private portrait commissions

### **Sky David**

Assistant Professor: Photo/Film/Animation  
BFA, Texas Tech University  
MFA, California Institute of the Arts  
Experience: headed Animation Department at  
Carpenter Center for the Visual Arts and Harvard  
University; instructor, San Francisco Art Institute  
and California College of Arts and Crafts  
Exhibitions: Los Angeles County Museum of Art;  
PBS Television's NOVA; World Festival of Anima-  
tion, Zagreb, Yugoslavia; American Film Festival,  
New York; Festival of Abstract Film, Paris; Los  
Angeles International Filmmakers Exposition;  
Toronto International Festival of Animation (retro-  
spective exhibition); Sinking Creek Film Celebra-  
tion; Canadian BBC Arthur C. Clarke Special;  
Athens International Film Festival; Chicago Inter-  
national Film Festival; Ann Arbor Film Festival;  
Marin County Film Festival; International Tournee  
of Animation, Black Maria Film Festival  
Awards: International Festival of Animation in  
Zagreb, Yugoslavia; Athens International Film  
Festival; Independent Filmmakers Exposition, NY;  
American Film Institute and the National Endow-  
ment for the Arts, 1976; Society for the Encourage-  
ment of the Arts, sponsored by San Francisco  
Museum of Modern Art; grant from Sinking Creek  
Film Celebration; Pennsylvania Council on the Arts;  
Marin County Film Festival

### **Peter DiGuglielmo**

Lecturer: Painting/Drawing  
BFA, Philadelphia College of Art and Design  
Associate Director — Jessica Berwind Gallery  
Lecturer, Anderson Ranch Center for the Arts,  
Snowmass, CO, Watercolor Painting.  
Lecturer, Cheltenham Art Center, Cheltenham, PA  
Exhibitions: Faculty Exhibition, Cheltenham, PA.  
Annual Awards Show, Cheltenham Art Center,  
Spector-Gorsin Award for Painting. Invitational,  
Nexus Gallery. Juried Painting Exhibition,  
Westburg Gallery-Glassboro State College and  
The Philadelphia Art Alliance. One-Man Show,  
Philadelphia Art Alliance. Alumni Exhibition, Phi-  
ladelphia College of Art and Design. Juried Drawing  
Exhibition, Beaver College.

### **Larry Donahue**

Assistant Professor: Crafts  
BFA, Philadelphia College of Art  
MA in Education, The University of the Arts  
Professional Experience: Moravian Pottery and  
Tile Works  
Grants and Awards: Venture Fund Grant  
Lectures Nationally on Plaster Mold Making  
Exhibitions: Campbell's Soup Tureen Show, 1986

### **Ronald Dorfman**

Adjunct Associate Professor: Foundation  
BFA, Philadelphia College of Art  
MFA, Tyler School of Art, Temple University  
Experience: proprietor, Ronald Dorfman Design,  
Richboro, PA, a full-service agency with interna-  
tional clients in the fashion, home furnishings,  
travel, and book-publishing industries  
Exhibitions: General Electric Company, Philadel-  
phia; faculty shows, Philadelphia College of Art

### **Michael Dunas**

Lecturer: Crafts  
BA, New York University  
Publications: *Metalsmith, American Craft Studio  
Potter, American Ceramics, Ceramics, Monthly,  
New Art Examiner, NCECA Journal, Design Book  
Review, Places, Industrial Design, AIGA Quarterly,  
Metropolis, American Studio Jewelry* (Rizzoli,  
1991)

### **Martha Mayer Erlebacher**

Adjunct Professor: Illustration  
BID, MFA, Pratt Institute  
Gallery: J. Rosenthal Fine Arts, Chicago, IL; Koplin  
Gallery, Santa Monica CA

### **Laurie Feinberg**

Lecturer: Architectural Studies  
B Arch, Cornell University  
Center for Architecture and Urban Studies,  
San Francisco Design Studio  
Experience: registered architect State of Pennsylv-  
ania; urban designer, Department of Planning,  
City of Baltimore; project architect, Campbell Tho-  
mas, Philadelphia; Skidmore, Owings & Merrill,  
San Francisco

### **Richard Felton**

Adjunct Associate Professor: Graphic Design  
MFA, Yale University

### **Gail Ferretti**

Lecturer: Sculpture  
BFA, Tyler School of Art  
MFA, Alfred University  
Exhibitions: Philadelphia Art Alliance; Gross  
McCleaf gallery; Fleisher Challenge Exhibitions  
Finalists; Show-Mellon Bank (Phila); Port of History  
Museum  
Apprenticeship: Moravian Tile Works  
Award: James Wilbur Johnston Sculpture Compe-  
tition, Honorable Mention

### **Edmund J. Ferszt**

Adjunct Assistant Professor: Illustration  
Director: Continuing Education  
BFA, Tyler School of Art, Temple University  
MA, University of Wisconsin  
MS Ed., Bank Street College of Education and  
Parsons School of Design  
Exhibitions: Janet Fleisher Gallery, Rosenfeld  
Gallery, Philadelphia Art Alliance, Moravian  
College, Langman Gallery, Cheltenham Art Center,  
Moore College of Art, Allentown Art Museum  
Collections: Penn Federal Bank, Philadelphia  
Museum of Art, numerous private collections in  
the Greater Philadelphia area  
Awards: Tobeleah Wechsler First Prize, Annual  
Awards Show, Cheltenham Art Center

### **Stephen Fiorella**

Adjunct Assistant Professor: Photo/Film/Animation  
BFA, Philadelphia College of Art  
MFA, University of Delaware  
Experience: lecturer in photography, Beaver College  
Experience: Freelance Photographer specializing  
in editorial and Public Relations Photography;  
Lecturer in Photography, Beaver College.  
Selected Group Exhibitions: Lowe Art Museum,  
Miami, Florida; Museum of Fine Arts, St. Peters-  
burg, Florida; Scottsdale Art Center, Scottsdale,  
Arizona; Salina Art Center, Salina, Kansas; Burden  
Gallery, Aperture Inc., N.Y.; The Photo Center  
Gallery, Tisch School of the Fine Arts, New York  
University; International Print Biennial, Cabo Frio,  
Brazil; Philadelphia Photographers International,  
Cigna Museum, Philadelphia.  
Solo Exhibitions: Sol Mednick Gallery, Philadel-  
phia; Booktrader Gallery, Philadelphia.  
Awards/Nominations: Indo-U.S. Subcommission  
on Education and Culture, Nominee to Indo-Amer-  
ican Fellowship; Council for International Exchange  
of Scholars, Fulbright Fellowship, Nominee to  
India; Philadelphia College of Art Ventura Fund;  
University of Delaware Arts Council Grant.  
Collections: The Asia Society, N.Y.; EMBRAGEL,  
Cabo Frio, Brazil.  
Publications: *Aperture Magazine; Focus On Asian  
Studies Journal; American Poetry Review; Passion  
International Magazine.*

### **Alida Fish**

Professor: Photo/Film/Animation  
Chairperson: Photo/Film/Animation  
BA, Smith College  
MFA, Rochester Institute of Technology  
Experience: visiting artist, Arrowmont School of Arts  
and Crafts, Gatlinburg, TN; Photography Program  
Coordinator and Visiting Artist, Penland School,  
Penland, NC; visiting artist, Roanoke College, Salem,  
VA; Univ of New Mexico, Albuquerque  
Exhibitions: Catherine Edelman Gallery, Chicago;  
Fine Arts Center, University of Kentucky; Tianjin  
Fine Arts College, China; Kohler Arts Center,  
Sheboygan, WI; Nexus Gallery, Philadelphia; Dela-  
ware Art Museum; Photocollect, NYC; Delaware  
State Arts Council Gallery, University of Alabama;  
Morris Gallery, Pennsylvania Academy of Fine  
Arts; Toledo Museum; Project Arts, Cambridge,  
MA; Santa Barbara Museum; Lightfantastic Gal-  
lery, Michigan State University; Southern Light  
Gallery, Amarillo College; Cameravision Gallery,  
Los Angeles; Albright-Knox Art Gallery, Buffalo,  
NY; Morning Art Center, Chicago; University of  
Vermont; Portland Museum of Art  
Publications: *Searching Out the Best, Exploring  
Color Photography, American Photographer, The  
Alternative Image, Camera, Modern Photography,  
Quiver '84, Contemporary Photography as  
Fantasy, Women See Woman*  
Collections: George Eastman House International  
Museum of Photography; Standard Oil of Indiana;  
Triboro Electric Corp.; Morton, Lewis, King and  
Krieg; Humboldt State University; Murray State  
University; Rochester Institute of Technology  
Awards: Delaware Individual Artists Grant, PCA  
Venture Fund, Polaroid Artists Program

**Renée P. Foulks**

Adjunct Assistant Professor: Illustration  
 BFA, Moore College of Art  
 MFA, Tyler School of Art, Temple University  
 Exhibitions: Grand Central Art Galleries, NY; John Pence Gallery, San Francisco; St. Louis Artists Guild; Delaware Art Museum; Noel Butcher Gallery, Philadelphia; State Museum of Pennsylvania; Woodmere Art Museum; University of Scranton; Moravian College; Goforth Rittenhouse Gallery, Phila.; John Szoke Gallery, N.Y.; Philadelphia Museum of Art "Contemporary Phila Artists"  
 Awards: NJ State Council on the Arts Painting Grant, American Artist Magazine National Competition Painting Award; Venture Fund Grant, The University of the Arts

**Diane Taylor Foxman**

Lecturer: Art Education  
 BA, Antioch College  
 MA Art Education, Goddard College  
 Experience: Mainline Night School; Art Teacher, Lower Merion School District, 28 years  
 Exhibitions: Woodmere Art Gallery; Paul Tash Gallery  
 Publications: Authored art education booklets for Lower Merion School District; awaiting publication of *The Dispossessed Child in Art Education*  
 Affiliations: Member National Art Education Association, Faculty Sponsor of Student Chapter, National Art Education Association

**Malcolm Frazier**

Lecturer: Sculpture  
 BA, University of Kansas  
 Bordeese Studios, Carrara, Italy; Stone Carving  
 Exhibitions: Shidoni Gallery, Santa Fe, annual sculpture exhibitions; McAllister Gallery, Texas; East 7th Gallery, Lawrence, Kansas

**Frank Galuszka**

Professor: Painting  
 BFA, MFA, Tyler School of Art, Temple University  
 Experience: Tyler School of Art; Louisiana Tech (AASCU Studies) Center in Rome; Aegean School, Greece  
 Exhibitions: More Gallery, Philadelphia; Sherry French Gallery, NY; National Academy of Design, NY; Artist's Choice Museum, NY; Yale University, New Haven, CT; "New American Drawing," Galleria de Ca Pesaro, Venice; Drawing Center, NY; University of Virginia; Galleria Primo Piano, Rome; USIS, Rome; Courthouse Show I & II, Philadelphia  
 Awards: Fulbright recipient; joint US-Romanian government grant for a "Young Professional in the Arts" in Bucharest; fellowship recipient, Pennsylvania State Council for the Arts

**Sheryl Gibson**

Adjunct Assistant Professor: Crafts  
 BS, University of Maryland  
 MA, Tyler School of Art, Temple University  
 Exhibitions: Handweavers Guild of America, Galveston Center for the Arts, Tyler School of Art, Beaver College, Utah Museum of Fine Arts, Salt Lake Art Center  
 Awards: Temple University Fellow, Utah Designer/Craftsman, University of Maryland Honors Scholarship

**Ralph Giguere**

Senior Lecturer: Illustration  
 BFA, The University of the Arts  
 Clients: *The New Yorker*; *The Atlantic Monthly*; *Psychology Today*; *Omni*; *Redbook*; *U.S. News and World Report*; *The Boston Globe*; Texaco; Scott Foresman; RCA; A.H. Robbins; Cigna; Rhone Poulenc; Rhorer Pharmaceutical; Wyeth Laboratories  
 Awards: The Society of Illustrators; American Illustration; Graphics; Communication Arts.

**David Goerk**

Senior Lecturer: Painting  
 BFA, Philadelphia College of Art  
 MFA, Indiana University  
 Exhibitions: Larry Becker Gallery, Jessica Berwind Gallery, Momenta, Beaver College — Works on Paper, Biennial '89 — Delaware Art Museum, "Transmutations" — University of Pennsylvania, 10 x 12: A Decade of Fleisher Challenge Artists, Janet Fleisher Gallery, 1988 Philadelphia Drawing Competition — Philadelphia Art Alliance, Alliances in the Park  
 Collections: Philadelphia Museum of Art, Beaver College

**Aaron Goldblatt**

Lecturer: Sculpture  
 BFA, Philadelphia College of Art  
 MFA Rutgers University  
 Experience: instructor; University of Vermont; Germantown Academy; Rutgers University; technical assistant, Alice Aycock, Lauren Ewing, Ann and Patrick Poirier  
 Exhibitions: A.J. Wood Gallery; Moore College of Art; "Jazz, '81," Vernon Park; one person show, Haverford College; "Alliance in the Park," Fairmont Park; "Duchampiou" The University of the Arts; "Philadelphia Redevelopment Authority Park Proposals," Nexus Gallery, "Summerfest," Rutgers University; Zimmerli Museum Annual Exhibition, New Brunswick, NJ; Vox Populi Gallery

**Eileen Taber Goodman**

Adjunct Associate Professor: Foundation  
 BFA, Philadelphia College of Art  
 Exhibitions: one-woman shows Marian Locks Gallery, Swarthmore College, Hollins College, Pennsylvania Academy of the Fine Arts, Peale House Galleries, Gross-McLeaf Gallery, group exhibitions, "New Talent," Terry Dintenfass, NYC; "Still Life," First Street Gallery, NYC; Art in City Hall, Phila; Allentown Art Museum; Beaver College; Greater Harrisburg Art Festival; "Philadelphia Images"  
 Collections: AT&T, Chemical Bank of New York  
 Awards: Cheltenham Art Center Painting Annual, Tebeleh Wechsler Painting Prize, Beaver College Purchase Award  
 Publications: *Painting the Still Life*, Watson-Guptill, NY, 1985; *American Artist*, 1981 *The Art of Watercolor*, Prentice-Hall, 1985

**Anthony Petr Gorny**

Associate Professor, Photo/Film/Animation  
 MFA, Yale University School of Art  
 BFA, S.U.N.Y. College at Buffalo  
 Experience: Tyler School of Art, Professo; Pennsylvania Academy of Fine Arts, Instructor, has taught at Moore College of Art, Drexel University, Community College of Philadelphia, Fleisher Art Memorial  
 Collections: Albright-Knox Art Gallery, Buffalo; S.R. Guggenheim Museum; Brooklyn Museum; Victoria and Albert Museum; Cleveland Museum of Art; Philadelphia Museum of Art; National Gallery of Art, Washington, D.C.; Pennsylvania Academy of the Fine Arts.  
 Awards: NEA Individual Artist Fellowship; PA Council on the Arts Individual Fellowship

**Arlene Gostin**

Associate Professor: Education  
 University of Cincinnati  
 BA, University of Delaware  
 MA, Philadelphia College of Art  
 Exhibitions: Philadelphia Art Alliance, The Print Club, Rosenfeld Gallery, Langman Gallery  
 Collections: Philadelphia Museum of Art, Salzburg Academy; prints included in public and private collections  
 Experience: printer/painter collaborations with Neil Welliver for Brooke Alexander Gallery, NYC; Clarkson M. Potter Publishers, Inc., NYC; The Limited Editions Club, NYC; Institute of Contemporary Art, Philadelphia, PA

**James Green**

Lecturer: Printmaking  
 BFA, Oberlin College  
 M.Ph., Yale University  
 MLS, Columbia University

**Alan Greenberg**

Lecturer: Sculpture  
 BFA, Tyler School of Art  
 MFA, Purdue University  
 Exhibitions: Foster Goldstrom Gallery, NYC; Tower Gallery, Penn State University; Bank of America, San Francisco, CA.; Nexus Gallery, Berkeley, CA.; Souther Exposure Gallery, San Francisco, CA.; Oakland Museum, Oakland, CA.; Dobrick Gallery, Chicago Ill.; Louisiana State University, Baton Rouge; Fendrick Gallery, Washington, D.C.; Artpark, Lewiston, NY.; San Francisco Art Institute, CA.; The House in Contemporary Art, California State University, Stanislaus, Tinrock, CA.; Art Agolo, Santa Ana College, CA  
 Collections: Carnegie Museum of Art; Indianapolis Museum  
 Grants and Awards: PCA Fellowship Grant; Artpark; Oakland Arts Council; Oakland Museum

**Gerald Greenfield**

Associate Professor: Photo/Film/Animation  
 Director, Graduate Studies  
 BA, Pacific University  
 MFA, Rhode Island School of Design  
 Experience: Adjunct Associate Professor, Drexel University; Visiting Associate Professor: University of Oklahoma, Indiana University of Bloomington, University of Massachusetts at Boston; research specializations in Chinese photography and society, theory of art, computer art, color theory and processes  
 Exhibitions: Gallery 913 Wilmington DE; Rutgers University, NJ; Simon's Rock College; Chiaroscuro Gallery, Lenox, MA; Nexus Gallery, Philadelphia; The Gallery, Bloomington, IN; Vincennes University; Art Museum, Indiana University; Addison Gallery of American Art, Andover, MA; Boston Center for the Arts; University of Massachusetts at Boston; Lewis and Clark College; Massachusetts Institute of Technology; Museum of Art, University of Oregon  
 Awards: Unicolor Artist Support Grant; National Endowment for the Humanities Summer Seminar; Ford Foundation Grant; Philadelphia College of Art Venture Fund Award

**Thomas Y. Han**

Assistant Professor: Architectural Studies  
 BA, University of California, Berkeley  
 M Arch, Southern California Institute of Architecture, L.A.  
 Cranbrook Academy of Art  
 Experience: Architecture Internumundum, Milan, Italy; various offices in California and Philadelphia  
 Exhibitions/Awards: Galerie Z.B., Frankfurt, West Germany, 1989-90; Levy Gallery, Moore College of Art, Philadelphia, PA, "Topographies," 1989; Museum of Modern Art, New York. "Deconstructivist Architecture," 1988; Gropius Museum, Berlin, West Germany, I.B.A. "City Edge" Competition, First Prize, 1987; Venice Biennale, Italy. Three Architectural "Machines" and Drawings, Palmanova Competition, Grand Prize, 1985  
 Publications: catalogue, *Traume um ein Haus: Aktion Poliphille*, Frankfurt, 1990; catalogue, *Deconstructivist Architecture*, New York, 1988; *DOMUS*, August issue, Milan, 1988; catalogue, *The International Bauausstellung*, Berlin, 1988; *AA Files*, Issue no.14, London, 1987; catalogue, *Venice Giennale*, 1985

**Ronald E. Hays**

Senior Lecturer: Art Therapy  
 MS, Hahnemann Medical College  
 Experience: assistant professor and director, Creative Arts in Therapy Education, Hahnemann University; consultant, Arts in Special Education Projects of Pennsylvania; Past president, Association for Care of Children's Health.

**Gerald Herdman**

Associate Professor: Foundation  
 Director, Pre-College Programs  
 Certificate, Cleveland Institute of Art  
 MFA, University of Pennsylvania  
 Experience: visiting artist/lecturer, University of Vermont, Colgate University, Cooper Union, Pratt Institute, Pennsylvania State University, Maryland Institute  
 Exhibitions: Cleveland Museum of Art; Judson Memorial Church, NYC; various universities; Gross-McLeaf Gallery, Philadelphia; organized exhibitions independent of commercial or institutional support since 1963; representative, JoAnn Nostrand, Oklahoma City

**Kenneth Hiebert**

Professor: Graphic Design  
 BA, Bethel College  
 Diploma, Allgemeine Gewerbeschule, Basel, Switzerland  
 Experience: research associate in the arts, Yale University, *Graphics in the Street*, faculty, Federal Design Seminar, Carnegie Mellon and Yale-Brissago Summer Programs.  
 Projects: typographic systems designed for IBM and Westinghouse; designer of Hermeneia series, published by Fortress Press (AIGA 50 Best Books Award); NEA grant for documenting design processes using electronic technology.  
 Selected Awards: AIGA communication graphics; AIGA Philadelphia Awards; Society of Typographic Arts; Type Directors Club of New York; Art Directors Club, Philadelphia.  
 Selected Exhibitions: "Post-Modern Typography," Ryder Gallery, "Ephemeral Images: Recent American Posters," Cooper-Hewitt, "American Culture Posters," University of Louisville; "Twelve Eclipses, Depleted Armour," Lima Art Association, Lima, OH; "Thirty Years of Poster Art," Gewerbestube, Basel, Switzerland; "The Expanded Photograph," Philadelphia Civic Center.  
 Publications: Author, *Graphic Design Processes... universal to Unique*, Van Nostrand Reinhold, NY: 1992

**Michael Hurwitz**

Associate Professor: Crafts  
 BFA, Boston University  
 Experience: workshops: Altos de Chavon, Dominican Republic; Appalachian Crafts Center, Smithville, TN; Boston University  
 Exhibitions: "Twice Gifted," Workbench Gallery, NY; "Beeken/Parsons, Hurwitz & Somerson," Snyderman Gallery, Philadelphia; "Dairy Barn," Athens, OH; "Mid-Atlantic Woodworkers," Stifel Arts Center, WV; "Artist Designed Furniture," Norton Gallery of Art, West Palm Beach, FL; "Contemporary Crafts: A Concept in Flux," National Craft Showroom, NY  
 Publications and reviews: *American Craft*, 1966; *Craft International*, 1985, 1984; *Living with Crafts*; *Craft Book Three*, *Fine Woodworking*, 1983  
 Awards: National Endowment for the Arts Visual Artist Fellowship; Pennsylvania Visual Artist Fellowship

**Jeanne Jaffe**

Senior Lecturer: Foundation  
 BFA, Tyler School of Art, Temple University  
 MFA, Alfred University  
 Exhibitions: Tweed Museum of Art, Duluth, MN; El Paso Museum of Art, El Paso, TX; Carborundum Museum, Niagara Falls, NY; Tyler Visiting Artists, Philadelphia; Whitney Counterweight, NYC; various group shows in NY area  
 Awards: National Endowment for the Arts; Assistantship; PA Council on the Arts Grant Visual Arts Fellowship; Philadelphia College of Art Venture Fund

**Steven Jaffe**

Associate Professor: Painting/Drawing  
 BFA, Philadelphia College of Art  
 MFA, Tyler School of Art  
 Exhibitions: Philadelphia Museum of Art, Pennsylvania Academy of the Fine Arts, Academy of Arts and Letters, University of North Carolina, Atlantic College of Art  
 Collections: The University Museum, University of Louisville; Samuel White Institute of Art, Louisville; Philadelphia College of Art  
 Exhibitions: Phila. Museum of Art, PA Academy of Fine Arts, Academy of Arts and Letters, New York; University of North Carolina; Atlantic College of Art, Rutgers University; Charles More Gallery, Philadelphia  
 Collections: Phila. Museum of Art, Delaware Museum of Art; Allen R. Hite Collection, University of Louisville, KY.

### **Roland Jahn**

Associate Professor: Crafts  
BA, MS, MFA, University of Wisconsin  
Collections: Coming Museum of Glass;  
Philadelphia Museum of Art; Vassar College;  
Brooks Memorial Art Gallery, Memphis; Delaware  
Art Museum; Johnson Foundation; numerous  
private collections  
Publications: *Contemporary Art Glass, Modern  
Glass, Glass Registry, Glass Art Magazine*  
Exhibitions: "Philadelphia: Three Centuries of  
American Art," Philadelphia Museum of Art; "New  
American Glass," Huntingdon Galleries,  
Huntingdon, WV  
Commissions: nine chalices for the 41st Eucharistic  
Congress, Philadelphia; USA delegate, Interna-  
tional Conference on Glassblowing, London;  
correspondent for Studio and Glass magazines

### **Elsa Johnson**

Associate Professor: Foundation  
Co-Chairperson: Foundation  
BFA, Cooper Union  
MFA, University of Pennsylvania  
Exhibitions: sculpture for University City Town-houses;  
Redevelopment Authority of Philadelphia; Marian  
Locks Gallery, Philadelphia; Art Alliance, Philadelphia;  
Cheltenham Art Center, Cheltenham, PA  
Grants: Philadelphia College of Art Venture Fund

### **Lois M. Johnson**

Professor: Printmaking  
BS, University of North Dakota  
MFA, University of Wisconsin, Madison  
Exhibitions: The Brooklyn Museum National Print  
Exhibition; Pratt International Print Exhibition;  
Graphics International, India; The Print Club;  
"Works by Women on Paper," Los Angeles;  
Boston Printmakers National Exhibition; Prints '78  
National Print Invitational; Philadelphia Museum  
of Art History of Silk Screen; American Drawings,  
Pennsylvania Academy of the Fine Arts; Marian  
Locks Gallery Contemporary Philadelphia Artists,  
Philadelphia Museum of Art; "Recent Publica-  
tions" Arizona State University, VARI Studios  
Collections: Atlantic Richfield Corporation, General  
Electric Corporation, University of North Dakota,  
University of Wisconsin, New York Public Library,  
Philadelphia Museum of Art, The Metropolitan  
Museum of Art, Fogg Museum of Art, Boston  
Awards: Visual and Performing Arts Program, 1980  
Winter Olympics, Lake Placid, NY; Pennsylvania  
Council on the Arts Artist Fellowship, 1980; One  
Percent Commission for City of Philadelphia, 1988

### **Alec Karros**

Lecturer: Crafts  
BFA, Philadelphia College of Art  
MFA, Rhode Island School of Design  
Experience: instructor, Rhode Island School of  
Design; artist in residence, Glassell School,  
Houston Museum; artist in residence, University  
of Georgia  
Exhibitions: Monarch National, San Angelo Mu-  
seum, San Angelo Texas; Nicolayson Museum,  
Caspar Wyoming; Pewabic Pottery, Detroit, Michi-  
gan; The Elements, Greenwich, Connecticut; The  
Hallowed Vessel, Lill St. Gallery, Chicago, Illinois

### **David Ketter**

Professor: Painting and Foundation  
BFA, Cleveland Institute of Art  
MFA, Indiana University  
Exhibitions: "Made in Philadelphia 2," Institute of  
Contemporary Art, Philadelphia; "Contemporary  
Drawing," Pennsylvania Academy of the Fine Arts;  
"Six Self-Portraits, 1975 Series," Whitney Museum of  
American Art, NYC; "Recent Works," NYU, Albany,  
NY; "A Bach Transcription," Morris Gallery, Pennsylv-  
ania Academy of the Fine Arts; "The Bach Project,"  
Marian Locks East, Philadelphia  
Collections: Philadelphia Museum of Art; Rutgers  
University; Pennsylvania Academy of the Fine Arts;  
The Davidson Collection, Chicago  
Awards: Philadelphia College of Art Venture Fund

### **Robert Keyser**

Professor: Painting/Drawing  
Chairperson: Painting/Drawing  
University of Pennsylvania  
Certificate: Atelier Fernand Leger, Paris  
Twenty-nine solo exhibitions since 1951 in U.S.A.  
New York, Philadelphia, Washington, D.C.,  
Williamsburg, VA, New Haven and Chicago) and  
abroad (London, Paris and Rome).  
Selected public collections: Collection of William and  
Mary, Virginia, Pennsylvania Academy of the Fine  
Arts, Philadelphia Museum of Art, Phillips Col-  
lection, Washington, D.C.

### **Paul H. King**

Senior Lecturer: Illustration  
BFA, Philadelphia College of Art  
4-year Certificate, Pennsylvania Academy of the  
Fine Arts  
MFA, Boston University  
Experience: Boston University, Emmanuel College,  
Moravian College, Baum School of Art, Community  
College of Philadelphia. Work in numerous private  
collections and group shows.  
Clients: AT&T, Penwalt Corp., Merc Sharp &  
Dome, Campbell Soup Co., Lewis Gilman & Kynett,  
Penwalt Corporation, Gray & Rogers

### **Alan J. Klawans**

Senior Lecturer: Illustration  
BFA, Philadelphia College of Art  
Lecturer: Tyler School of Fine Arts, Moore College  
of Art, Annenberg School of Communications  
Director of Design: SmithKline Beckman Corporation  
Design projects exhibited: NY Art Directors Club,  
Society of Illustrators, American Institute of Graphic  
Arts, Society of Publication Designers, New York Type  
Directors, Philadelphia Art Directors Club  
Paintings and prints exhibited: Museum of  
Modern Art; Whitney Museum of American Art;  
Pennsylvania Academy of the Fine Arts; The  
Brooklyn Museum; Philadelphia Museum of Art;  
Smithsonian Institution; The Print Club, Philadel-  
phia; Dulin Museum; Corcoran Gallery

### **Wanhan Kwober**

Professor: Graduate Studies  
Diploma in Civil Engineering, Ohio State University  
BFA, Syracuse University  
MA, Florida State University  
Experience: Art Director and Illustrator, New York  
and Hartford, CT; Professor, Head, Department of  
Art, University of Connecticut; Dean of Academic  
Affairs, The Philadelphia College of Art  
Exhibitions: Pennsylvania Academy of the Fine  
Arts; Brooklyn Museum; American Federation of  
Arts, National Drawing Exhibition; American  
Federation of Arts traveling exhibition, "New Eng-  
land Printmakers," Institute of Contemporary Art,  
Boston; Wadsworth Atheneum, Hartford, CT;  
DeCordova and Dana Museum; Worcester  
Museum; William Benton Museum, CT; Smith  
College Museum; Allentown Museum; Manwaring  
Gallery, Connecticut College; Lyman Allen Mu-  
seum; Berkshire Museum, Pittsfield, MA; Slater  
Museum; New Britain Museum of American Art;  
Joan Peterson Gallery, Boston; Angeleski Gallery,  
NY; Chase Gallery, NY  
Publications: author, *The Visual Dialogue* (three  
editions in English, translated and published in  
Spanish, Indonesian and Rumanian editions);  
articles and lectures on visual perception, draw-  
ing, the artist in society, political art, children's art  
Research on visual perception and creativity

### **Deborah Kogan**

Senior Lecturer: Children's Book Illustration  
Philadelphia College of Art  
Pennsylvania Academy of the Fine Arts  
Experience: painter, illustrator, author  
Exhibitions: AIGA; American Watercolor Society;  
Carnegie-Mellon University; Hibiya Library, Tokyo,  
Japan; Philadelphia Museum of Art  
Awards: Louis Comfort Tiffany Grant for Painting,  
Drexel Citation for Book Illustration  
Publications: author/illustrator: *The Cloud*, Harper  
& Row; *Fog-Drift Morning*, Harper & Row; *My  
Dog, Trip*, Holiday House; illustrator: *Huckknuckles*,  
Crown; *Immigrant Girl*, Holiday House; *My Prairie  
Year*, Holiday House; *Through Grandpa's Eyes*,  
Harper & Row

### **Andrea Krupp**

Lecturer: Printmaking  
BFA, Philadelphia College of Art  
Experience: assistant conservator of rare books,  
Library Company of Philadelphia; limited edition  
box and portfolio production, Atelier Dermont-  
Duval, Paris, France  
Exhibitions: Paris International Print Group, Oslo;  
The Arts of the Book, Philadelphia; Practical and  
Provocative, Philadelphia; Grafiek, Utrecht  
Commissions: Artist's book editions: *Nottatum  
Town*; *Le Desir de Pleindre*, for Editions Carina,  
Paris/Utrecht

### Hedi Kyle

Senior Lecturer: Printmaking  
Diploma, Werk-Kunstschule, Wiesbaden, West Germany  
Experience: graphic design, illustration, fabric design, hand bookbinding  
Teaching: Center for Book Arts, NY, 1977-85; Paper and Book Intensive, Oxbow, 1983-86; numerous workshops, US and Canada; Cooper Union, NY, 1981, 1983  
Exhibitions: 3 one-person, 1 two-person, and 17 group shows  
Publications: one book, four articles, several book reviews  
Collections: mostly private; some libraries and archives  
Memberships: board of directors, Center for Book Arts; American Institute for Conservation; Pacific Center for Book Arts; Friends of the Dard Hunter Museum; Guild of Book Workers

### Jim Lakis

Adjunct Associate Professor: Illustration  
Exhibitions and Awards: Art Directors Club of Philadelphia; Photo Graphics; AIGA Award of Excellence; Art Directors Club of New York; Advertising Club of New York  
Major clients: Smith, Kline and French Laboratories; N.W. Ayer Advertising Agency; Spiro and Associates Advertising Agency; Widmere Communications

### David Lebe

Lecturer: Photo/Film/Animation  
Philadelphia College of Art  
Exhibitions: XYZ Gallery, Gent, Belgium; Catherine Edelman Gallery, Chicago; University of Maryland; Fine Arts Museum of Long Island; Roanoke Museum of Fine Arts; Alternative Museum, NYC; Marcuse Peifer Gallery, NYC; The Noyes Museum; Images Gallery, Cincinnati; Marianne Deson Gallery, Chicago; Kohler Arts Center, Sheboygan, WI; Jayne H. Baum Gallery, NYC; Nexus Gallery, Atlanta; Allentown Art Museum  
Publications: *Through a Pinhole Darkly, Photography: Art and Technique*; "Looking Back," *Darkroom Photography, Poetic Inquiry, Truth Fantasy: David Lebe Photographs*; *The I.C.P. Encyclopedia of Photography*; "Open to Light: The Photography of David Lebe," *Darkroom Photography, Lenseless Photography, The Advocate*  
Collections: Philadelphia Museum of Art; Allentown Art Museum; The J. Paul Getty Museum, Santa Monica, CA; The Albin O. Kuhn Library and Gallery, University of Maryland; Miller/Plummer; Henry S. McNeil, Jr.; Dechert, Price and Rhoads; Polaroid Corporation

### Barbara Lekberg

Lecturer: Sculpture  
BFA, MA, University of Iowa  
Honorary Doctor of Fine Arts, Simpson College  
Exhibitions: Whitney Museum; Museum of Modern Art, Pennsylvania Academy of the Fine Arts; Chesterwood (Daniel Chester French Estate); National Academy of Design; seven solo exhibitions at Sculpture Center Gallery, NYC; numerous show in other national galleries  
Awards: two Guggenheim Fellowships; grant from the National Academy and Institute of Arts and Letters; numerous commissions  
Public Collections: Whitney Museum; Des Moines Art Center; Birmingham Museum of Fine Art; corporate and private collections internationally, in the U.S., Canada, Brazil, Sweden, Bermuda

### Niles Lewandowski

Assistant Professor: Foundation  
Co-Chairperson: Foundation  
Director of New Talent and Prep Programs  
BFA, Maryland Institute College of Art  
MFA, University of Pennsylvania  
Exhibitions: Gross-McLeaf Gallery; Meredith Contemporary Art, Baltimore, MD; Bucks County Community College; Chestnut Hill College; Fifth Street Gallery, Wilmington, DE; Nesbitt Design Arts Gallery, Drexel Univ.; McKinney Gallery, West Chester University  
Awards: Philadelphia College of Art Venture Fund Tobleah Wechsler Award, Cheltenham Annual, Purchase Prize Award, Camden County Cultural Heritage Commission.  
Collections: INA Cigna Corporation, Delaware Art Museum Sales and Rental Gallery, MBank USA, Bell Savings Association, Penn Mutual Life Insurance Company

### Bobbie Lippman

Senior Lecturer: Crafts  
BA, Sarah Lawrence College  
Certificate, Pennsylvania Academy of the Fine Arts  
Experience: instructor, Penland School of Crafts; program director/instructor, Rittenhouse Town Paper-making Workshops, Fairmount Park workshops  
Exhibitions: "Innovative Prints and Paper," Plum Gallery, MD; "Crossover: Contemporary Artists' Books and Paperworks," Marlboro Gallery, MD; Cheltenham Annual Exhibition; Pennsylvania Academy of the Fine Arts Fellowship Shows  
Collections: Gannett Publications, Inc., Headquarters, USA Today, VA; Bethesda Hospital, Maryland; CIGNA Corporation, Philadelphia

### Peter Lister

Senior Lecturer: Printmaking  
Pennsylvania Academy of the Fine Arts  
Barnes Foundation  
Experience: instructor, Rosemont College; Guilford College, NC; Philadelphia Museum of Art; Holmesburg Detention Center; The Print Club; Cheyney State College  
Exhibitions: The Print Club; Philadelphia Art Alliance; Woodmere Art Center; Pennsylvania Academy of the Fine Arts; Cheltenham Art Center; National Academy of the Fine Arts; "112 Prints, 10 Portfolios," Philadelphia College of Art; Rosemont College; Virginia Intermont College; George O'Bannon Gallery  
Collections: Phillips Collection, Washington, DC; Philadelphia Museum of Art; Free Library of Philadelphia; ARCO; IBM; RCA; Bell of Pennsylvania

### William Longhauser

Professor: Graphic Design  
BS, University of Cincinnati  
MFA, Indiana University  
Graduate study, Allgemeine Gewerbeschule, Basel, Switzerland  
Experience: visiting professor, University of Cincinnati, summer 1980  
Organizations: member, American Institute of Graphic Arts  
Exhibitions: *Typographism*, Georges Pompidou National Contemporary Art Center, Paris; *Thirty Years of Poster Art*, Basel, Switzerland; *AIGA Just Type*, New York; *AIGA Philadelphia Shows*, Philadelphia; *New York Art Directors Club Exhibition*, New York, Europe, Asia; *STA 100 Shows*, Chicago, New York; *10th and 11th International Poster Biennale*, Warsaw, Poland; *Lahti VI & VII Poster Biennale*, Lahti, Finland; *Works on Paper*, Tianjin, Peoples Republic of China; *Design USA*, Soviet Union; *Design Excellence: 50 Posters of the 80's*, The University of Tennessee; *Letterforms and Typography*, Indiana University; *American Institute of Graphic Arts: Effective Assignments in Graphic Design*, New York  
Books/Publications: *Graphic Style from Victorian to Post-Modernism*, 1988; *Type and Image*, 1989; *Step-By-Step Graphics*, Vol. 6, No. 2, 1990; *The Twentieth Century Poster-Design of the Avant Garde* (Revised Edition), 1990; *The History of Graphic Design* (Revised Edition), forthcoming

### Sherry J. Lyons

Adjunct Associate Professor: Humanities and Art Therapy  
Director: Art Therapy  
BA, University of Pennsylvania  
MS, Hahnemann Medical College  
Experience: assistant professor, Hahnemann University and Hospital; registered art therapist, Ashbourne Day School, 1967-72; lecturer and author on art therapy with children; consultant for Arts in Special Education Project of Pennsylvania and private practice in Art Therapy.

**Barbara Mail**

Senior Lecturer: Crafts  
BS, State University College at Buffalo, NY  
MFA, State University College at New Paltz, NY  
Exhibitions: "American Jewelry Now," American Craft Museum; Solo shows at Convergence Gallery, NY; and Swan Gallery, Philadelphia  
Awards: Pennsylvania Council on the Arts Fellowship Grant, 1983

**Paula Marincola**

Lecturer: Photo/Film/Animation  
BA, Syracuse University  
Experience: curator, "Independence Sites: Sculpture for Public Places"; art critic, *ARTFORUM* magazine; consultant, The Fabric Workshop; assistant director/curator, Institute of Contemporary Art, Philadelphia

Publications: reviews of Jack Tworkov, Laurence Bach, Georgia Marsh, Phoebe Adams, and Guy Goodwin in *ARTFORUM* magazine; "William Larson: Photographs 1969-1985," *Investigations 1985* (exhibition catalog, ICA); "Kenny Scharf: Paintings and Customized Appliances," *Investigations 1985*; "Face to Face: Recent Portrait Photography," *Investigations 1984*; "Chronology," *Laurie Anderson: Works from 1969-1983* (exhibition catalog); *Image Scavengers: Photography* (exhibition catalogue), 1982

**Kent Massey**

Senior Lecturer: Industrial Design  
S.B., Massachusetts Institute of Technology  
Experience: Consultant in computerizing design processes of graphic and industrial designers. Previously an aerospace systems engineer on space station and communications satellite projects.

Clients: DuPont, Campbell Soup, CIGNA, Conrail, Allemann, Almqvist & Jones, Cloud Geshen, Malish Design Ltd.

**John Mathews**

Senior Lecturer: Foundation  
BS, Skidmore College  
MFA, University of Pennsylvania  
Exhibitions: Interiors, Saratoga Springs; Faculty Club, University of Pennsylvania; Mendola Gallery, Boston; Venture Fund Award Show; Phillips Mill, New Hope; Bucks County Community College; Lehigh Art Alliance; Southern Vermont Art Association; Harrisburg Art Association

**Barbara Mauriello**

Senior Lecturer: Printmaking  
BA, Trinity College  
MA, New York University, School of Education

**Rodney McCormick**

Associate Professor: Crafts  
BFA, Tyler School of Art, Temple University  
MFA, Rhode Island School of Design  
Recent Exhibitions: Solo Show, 1990, Owen Patrick Gallery, Philadelphia; Contemporary Philadelphia Artists: A Juried Exhibition, 1990, Philadelphia Museum of Art  
Awards: National Endowment for the Arts Individual Fellowship Grant, 1990

**Robert F. McGovern**

Professor: Foundation  
Diploma, Philadelphia College of Art  
Collections: Philadelphia Museum of Art; Free Library of Philadelphia; Cornell University Rare Book Collection; American Catholic Historical Society  
Commissions: Daylesford Abbey, Paoli, PA; Our Lady of Lourdes Hospital, Camden, N.J.; Mount St. Joseph's Academy, Flourtown; Franklin Institute, Philadelphia  
Exhibitions: over 14 one-man shows of paintings, drawings, and prints  
Publications: Article Contemplation and the Artist, The Way, Herthrop College, London  
Awards: two time recipient of the Philadelphia College of Art Venture Fund

**Jeanette McGrath**

Lecturer: Printmaking  
BFA, Philadelphia College of Art

**Doug Mellor**

Lecturer: Photo/Film/Animation  
BS, Roanoke College  
Experience: commercial photographer, owner, D.W.Mellor Studio; clients include: Cigna Insurance, American Express, Fortune Magazine, Lewis Gilman and Kynet Advertising, Apple Computer, Wyeth International, Ketchum Advertising, Elkman Advertising. Director, The Photography Gallery, Philadelphia and La Jolla, CA, 1980-83

**Larry Mitnick**

Associate Professor: Architectural Studies  
Chairperson: Architectural Studies  
B Arch, Cooper Union  
M Arch, Harvard University  
Experience: Registered Architect Pennsylvania and Massachusetts; Principal, Larry Mitnick, Architect; public lectures at Laval University, New York Institute of Technology, Ecole Polytechnique Federale du Lausanne  
Awards: *Progressive Architecture* magazine citation — multifamily housing, January 1981  
Competitions: new public office building, Vienna, Austria, collaborators Robert Krier, Kumbert Gausch, 1975-76; new multi-purpose community facility, Morges, Switzerland, collaborator Professor P. von Meiss, assistant Marc Henry Collomb, 1975-76; NEA grant-John Hejduk, "The Riga Project," 1987  
Exhibitions: Cooper Union, works by invited poets, painters, writers, sculptors, architects, responding to the themes "window, room, furniture," "Pedagogy and Practice," National Academy of Design, NYC, exhibition of drawings, painting, architecture; "Young Faculty Architecture," Joe and Emily Lowe Art Gallery, Syracuse University; Bank of Indochina, Lausanne, Switzerland (painting in bank collection); gallery of the Theatre du Vide-Poche, Lausanne, Switzerland

**Nora L. Monroe**

Lecturer: Photo/Film/Animation  
BA: Ohio State University  
MFA: Candidate, Temple University  
Experience: Producer/Director/Sound/Editor of *Skin and Ink: Artists and Collectors*, half hour documentary film released in December 1989.  
Sound Person for *Talk Out Loud* (M. Wellner, 1988, *Gabrielle's Story* (P. Romeu, 1989), *Time Till Light* (M. Connor, 1989), *A Temporary Life* (Y. Leach, 1990).  
Exhibition: *Skin and Ink: Artists and Collectors* has been featured at the American Folklore Society's Centennial Conference, The Athens International Film and Video Festival, The Houston International Film Festival, Independent Focus 1990 WNET-TV New York, Independent Images 1990 WHY-TV Philadelphia.  
Awards: *Skin and Ink: Artists and Collectors* received the Bronze Award for documentary at the Houston International Film Festival, 1990

**Thomas Moore**

Lecturer: Photo/Film/Animation  
BA: Temple University  
MFA: University of Delaware  
Director of the Booktrader Gallery in Philadelphia, Freelance Curator at the University of Delaware, University of the Arts and other public institutions. Board member of The Society for Photographic Education. On the Advisory Panel for the Photography Department of The Philadelphia Community College.  
Exhibitions: University of Delaware; Old Dominion University; Millersville University; The Philadelphia Print Club; Nexus Gallery

**Chris Myers**

Assistant Professor: Graphic Design  
BA, University of Toledo  
MFA, Yale University  
Awards: The Alexey Brodovitch Award for Distinction in Graphic Design, Yale School of Art; American Institute of Graphic Arts; Philadelphia Art Directors Club; Philadelphia Chapter of the American Institute of Graphic Arts; Society of Typographic Arts; The University and College Designers Association; Individual Design Grant, National Endowment for the Arts  
Group Exhibitions: STA 100, Design America 1988, The University and College Designers Association, Principal of the Philadelphia design firm, The Office of Mayer + Myers, Philadelphia

**Gerald Nichols**

Professor: Painting/Drawing  
 Diploma, Cleveland Institute of Art  
 MFA, postgraduate fellow, University of Pennsylvania  
 Exhibitions: "Made in Philadelphia 2 and 3," Institute of Contemporary Art; "Contemporary Drawings," Philadelphia Museum of Art; Philadelphia College of Textiles and Science; "Iceberg Project," University of Vermont, Burlington; "The Fox Hunt," Morris Gallery, Pennsylvania Academy of the Fine Arts; Allentown Art Museum; "Figuratively Sculpting," R.S.1, Long Island City, NY; "Arctic, Antarctic, Audubon," NYC; "Terminal New York," Brooklyn, NY; "Reflections," C.W. Post College, Greenvale, NY; Bernice Steinbaum Gallery, NYC; "Synthetic Art," Harm Bouckaert Gallery, NYC; "Activated Walls," The Queens Museum, Flushing, NY; University City Science Center, Philadelphia; "Memento Mori," Museum of Contemporary Art, Mexico City, Mexico; "Pale Gate," More Gallery, Philadelphia "Kronos, God of War, Cleveland Institute of Art, Cleveland, Ohio; "Tox Project," Art Park, Lewiston, N.Y.  
 Collections: The Cleveland Museum of Art; Philadelphia Museum of Art  
 Awards: Guggenheim Fellowship

**Eileen Neff**

Lecturer: Painting/Drawing  
 MFA, Tyler School of Art  
 BFA, Philadelphia College of Art  
 BA, Temple University  
 Exhibitions: Installation, Carnegie Mellon Gallery, Pittsburgh, PA, 1990; Installation, "Philadelphia Art Now," Philadelphia Museum of Art, Philadelphia, PA 1990; Solo Exhibition, Lawrence Oliver Gallery, Philadelphia, PA, 1989; "Philadelphia Art Now," Pennsylvania Academy of the Fine Arts, Philadelphia PA, 1988; Installation, Roland Gubson Gallery, Potsdam, NY, 1987; "Made in Philadelphia," Institute of Contemporary Art, Philadelphia, PA, 1984; Installation, PSI, Long Island City, NY, 1981.  
 Collections: Larry Mangel, Dietrich Foundation  
 Awards: PA Council on the Arts, 1989; National Endowment of the Arts, 1988; Mid Atlantic States Grant, 1987.  
 Philadelphia critic for *Art Forum* magazine.

**Janis T. Norman**

Associate Professor: Art Education  
 Chairperson: Art Education  
 BAE, University of Kansas  
 MA, University of Missouri, Kansas City  
 PhD, University of Kansas  
 Awards: Nancy B. Altwater Scholarship, for outstanding Art Education Candidate, University of Kansas; Official Commendation, Art Education Appreciation Award, Missouri Art Education Association Cultural Leadership Grant; USA/Para Brothers National Partners of the Americas Title Grant Recipient, Environmental Protection Agency Publications: "Counseling the Gifted Student for a Career in the Visual Arts," *NACAC Journal*; "Do Videos Work?," *Transfer Magazine*; "Making Art Basic in Secondary Schools - A Model for Effective Instruction"; "The Effectiveness of an Integrated Arts Program on Student's Academic Achievement," *National Arts Education Research Center* and topic of published dissertation; "The Art Education Connection, A Solution for Local Concerns," *Missouri Art Education Journal*; "Talent and Energy in Art Education, focus article; "Development and Appreciation of Natural Dyes for Fibers Used in Textile Design," published by Environmental Protection Agency; "Individualization in the Instruction of Art," curriculum guide; "Why Teach Art in Our Schools?"; "Design, the Key to Successful Art Instruction."  
 Exhibitions: Juried Group Exhibit, Federal Reserve Gallery, Kansas City, MO; juried Group Exhibit, Unitarian Gallery, Kansas City, MO; Juried Group Exhibit, Unity Village Gallery, Kansas City, MO; Invitational Group Show, University of Kansas, Lawrence Kansas, 1967, '84, '85, '86; Invitational Group Show, Ball State University, Muncie, Indiana; Crown Center Juried Exhibition, Hallmark, Kansas City, MO; Invitational Show, Kansas City Philharmonic Designer's Showcase; Missouri Art Festival, first place award, Chillicothe, MO; Midwest Research Institute Gallery, Kansas City, MO, two person show; Garfield Gallery, Union, MO, two person show; Thornhill Gallery Invitational Show, Avila College, Kansas City, MO

**Robert Oppecker**

Senior Lecturer: Crafts  
 BFA, Philadelphia College of Art  
 Exhibitions: "Contemporary Metals USA," Downey Museum of Art, CA, 1985; "PCA Metals: More Than a Decade," Sign of the Swan Gallery, 1984; "Statements in Sterling," 1982; "More Metals," Sign of the Swan, 1982

**Tim O'Brien**

Instructor: Illustration  
 BFA, Paier College of Art, New Haven, CT  
 Freelance Illustrator  
 Awards: Merit Society of Illustrators 29, 30, 31; Society of Publication Designers, Merit 1990; Print Design Annual, 1989; Institute of Outdoor Advertising National Award, 1988

**Barry Parker**

Professor: Sculpture  
 Chairperson: Sculpture  
 MFA, Eastern Michigan University  
 University of Massachusetts  
 Experience: Sculptor-in-Residence, Vermont Studio School; Sculptor-in-Residence, Studio L'Homme Dieu Art School  
 Exhibitions: Tech World Plaza, Washington, D.C.; Artluminium, Montreal, Canada; George Mason University, VA; "The Artists Hand," The Sculpture Center, NY; one person show at Westchester University, PA; outdoor sculpture, Burlington County Community College, NJ; Three Rivers Arts Festival, PA; The Soho Building, NY: one person outdoor show at Houston and Bowers, NYC; Sculptor's Guild Annual Exhibits, Lever House, NY; "Sculpture '84," Beaver College, PA; "New Directions," sculpture invitational, Harrisburg, PA; one-man show, Christine Price Gallery, Castleton State College, VT; Hallwalls Gallery, Buffalo, NY; Associated Artists Exhibit, Carnegie Museum, Pittsburgh; one-man show, Jamestown, NY; Society of Sculptors Exhibit, PPA Gallery, Pittsburgh, PA  
 Awards: Philadelphia College of Art Venture Fund

**Kris Parker**

Lecturer: Crafts  
 BFA, Maryland Institute  
 MFA, Tyler School of Art, Temple University  
 Experience: instructor, Maryland Institute, Tyler School of Art, Interlochen Center for the Arts  
 Exhibitions: "Fiber National '88," Dunkirk, NY; "Art in City Hall: Philadelphia Panoramas, the Cityscape in Three Dimensions"; "New Work," Mobilia Gallery, Cambridge, MA; "50th Golden Anniversary: Alumni Exhibition," Tyler School of Art; "The 65th Cleveland May Show," Cleveland Museum of Art; 20th Century Gallery, Philadelphia; "Sculpture/Penn's Landing," Port of History Museum, Philadelphia; "Constructions," Provident National Bank, Philadelphia; "Sculpture 300," Philadelphia Art Alliance, Philadelphia,

**Albert J. Pastore**

Adjunct Associate Professor: Foundation  
 BFA, Philadelphia College of Art  
 MFA, Tyler School of Art, Temple University  
 Experience: freelance illustrator  
 Organizations: Society of Illustrators, NYC  
 Exhibitions: Festival di Giovantu, Trieste, Italy; Society of Illustrators, NYC; Philadelphia Art Directors Club; Philadelphia Artists Guild; Rosenfeld Gallery, Philadelphia; Philadelphia Art Alliance; Kutztown State College  
 Clients: *TV Guide*; After Six, Inc.; General Electric; Binswanger, Bookbinders



**Jeannia Pearce**

Lecturer: Photo/Film/Animation  
BFA, Rochester Institute of Technology  
MFA, University of Delaware; Tyler School of Art, Temple University  
Exhibitions: Nexus Gallery, Philadelphia; Tianjin Fine Art College, China; Art in City Hall, Philadelphia; Art Space, Modesto, CA; Pratt Institute, NYC; Muse Gallery, Philadelphia; Delaware Center for Contemporary Arts, Wilmington; University of Kentucky, Lexington; University of Florida, Gainesville; Foto Gallery, NYC; Color Services Gallery, Santa Barbara, CA; Allentown Art Museum, Allentown, PA; The Light Factory, Charlotte, NC; Friends of Photography, Carmel, CA; Soho 2D Gallery, NYC; Western Heritage Museum, Omaha, NE; Los Angeles Center for Photographic Studies; Delaware Art Museum, Wilmington; Cambridge Photography Gallery, Cambridge, MA  
Awards: Pennsylvania Council on the Arts; Delaware Center for the Contemporary Arts Award; University of Delaware Purchase Award; L.A. Center for Photographic Studies Award; Philadelphia College of Art Venture Fund  
Collections: Coopers and Lybrand, University of Delaware, Los Angeles Center for Photographic Studies, Murray State University, George Eastman House

**Mary Phelan**

Assistant Professor: Printmaking  
Director, Graduate Program Book Arts/Printmaking  
BS, The College of Saint Rose  
MA, University of Wisconsin  
Proprietor: Irish Pig Press; Blind Hand Press  
Exhibitions: "The Arts of the Book," The University of the Arts; "Practical and Provocative," The Painted Bride; "Artist's Books," The Print Club; "Point of Departure," Elvehem Museum, Madison, Wisconsin; "Books in the Delaware Valley," Swarthmore College; "Bookworks, 1982," Moore College of Art; "Paper in Particular," Columbia College; Vermillion "80," University of South Dakota  
Awards: American Association of Museums; PCA Venture Fund

**Peter Pierobon**

Senior Lecturer: Crafts  
Wendell Castle School of Woodworking  
Experience: Wendell Castle Design Workshop, designer of one-of-a-kind commissioned furniture

**Tom Poret**

Professor: Electronic Media  
Director: Electronic Media  
BS, University of Wisconsin  
MS, Institute of Design, Illinois Institute of Technology  
Electronic music studies, Philadelphia Musical Academy  
Experience: computer graphics and design systems consultant; computer graphics program design; educational multimedia presentation design  
Exhibitions and installations: PIX IM Art Show, Paris, France; IBM Gallery, NYC; SIGGRAPH Art Show (traveling exhibition); Prix Ars Electronica '87, Linz, Austria; Center for Creative Photography, Tucson, AZ; Everson Museum, Syracuse, NY; Computer Images '96: one man show, York University, CUNY; University City Center Gallery, Philadelphia; Musee d'Art Moderne de la Ville de Paris, France; Electronic Imaging Exhibition, Stockholm, Sweden  
Awards: Philadelphia College of Art Venture Fund Faculty Grant; UICA Faculty Grant; Guggenheim Fellowship

**Phyllis Purves-Smith**

Associate Professor: Illustration  
BFA, Cooper Union  
MFA, Tyler School of Art, Temple University  
Solo exhibitions: Tyler School of Art, Temple University; Moravian College, Bethlehem, PA; Gross-McLeaf Gallery, Philadelphia, PA; Indiana University of Pennsylvania, University Museum, Indiana, PA; Pindar Gallery, NYC  
Group exhibitions: More Gallery, Philadelphia, PA; American Artist Golden Anniversary National Art Exhibition, John Pence Gallery, San Francisco; St. Louis Artists' Guild, St. Louis, MO; Grand Central Art Galleries, NY

**Boris Putterman**

Associate Professor: Painting  
Diploma, Cooper Union  
BFA, Philadelphia College of Art  
MFA, Indiana University  
Teaching experience: Indiana University, John Herron Art School, Cleveland Institute of Art  
Exhibitions: PCA "Observances;" "Gallery Space 1976," Philadelphia YM/YWHA; Moravian College; St. Joseph's University; "Representational Painting in Philadelphia"; "The Human Face," Rider College, curator and participant

**Susan Rodriguez**

Adjunct Assistant Professor: Saturday School Education Coordinator  
BFA, M Ed, Tyler School of Art, Temple University  
Barnes Foundation, Merion, PA  
Honorary Doctorate, Moore College of Art  
Experience: School District of Philadelphia, Tyler School of Art, Philadelphia Museum of Art, Fleisher Art Memorial  
Awards: official commendation, Excellence in Teaching, Philadelphia Board of Education; federal grant; Pennsylvania teaching grant, 1982; corporate grant  
Publications: *MuseumJournal*, Carnegie Institute; *Arts and Activities Magazine*, California; *Instructor Magazine*, New York; *The Special Artists Handbook*, Date Seymour Publishers, 1984; *Art Smart*, Prentice Hall, 1988.  
Exhibitions: "Women in Art," Philadelphia Museum of Art; "Ten Philadelphia Artists," Villanova University; Artists' Equity at the Waterworks; Kammer Gallery; Kraungold Gallery; Arabesque Gallery; Plastic Club Drawing Award

**Warren Rohrer**

Professor: Painting  
BA, Eastern Mennonite College  
BS, Madison College (James Madison University)  
Selected group exhibitions: "Pittsburgh International," Carnegie Museum of Art; "Three Hundred Years of American Art," Philadelphia Museum of Art; Corcoran Gallery of Art; "A Sense of Place," Joslyn Art Museum, Omaha, Nebraska  
Solo exhibitions: CDS Gallery, NYC; Lamagna Gallery, NYC; Morris Gallery, Pennsylvania Academy of the Fine Arts; Marian Locks Gallery; Makler Gallery  
Collections: The Metropolitan Museum of Art, Philadelphia Museum of Art, Pennsylvania Academy of the Fine Arts, Delaware Art Museum, Smith College Museum of Art, Allentown Museum of Art, Portland (OR) Art Museum  
Awards: Artists' Fellowship, Pennsylvania Council on the Arts; Artists' Fellowship, National Endowment for the Arts

**Kenneth Root**

Senior Lecturer: Industrial Design  
BSID, Art Center College of Design  
Experience: Designer —Loewy Internation, General Motors Design Staff, DuPont Clinical Systems, DuPont Photo Products, Design Director — Masterpiece Miniatures.  
Consultant Clients: Ford Truck, Navistar, Hess + Eisenhardt Coach, American Motors, Masco Corp., Intermetro Industries.

**Tony Lecter**

Senior Lecturer: Printmaking  
BA, Rider College  
MFA, Tyler School of Art, Temple University  
Experience: assistant to the curator, The Lessing J. Rosenwald Collection, Jenkintown, PA; visiting artist, Tyler School of Art  
Collections: National Gallery of Art, Washington, DC; DeCordova Museum of Art, Lincoln, MA; Dulin Gallery of Art, Knoxville, TN; Zimmerli Art Museum, Rutgers University, New Brunswick, NJ; Philadelphia Museum of Art; Pennsylvania Academy of the Fine Arts, Philadelphia, PA; numerous private and corporate collections  
Exhibitions: "Plate/Print II," The Print Club, Philadelphia; Philadelphia Art Alliance; "Contemporary Philadelphia Printmakers," Paley Library, Temple University, Philadelphia; 14th Dulin National Print and Drawing Competition; 56th Annual International Competition, The Print Club, Philadelphia; 8th International Miniature Print Competition, Pratt Graphics Center; invitational exhibition of American printmakers, Kipp Gallery, Indiana University of Pennsylvania; Dolan/Maxwell Gallery, Philadelphia; Woodmere Museum of Art, Philadelphia; Gallery Kobe, Kobe, Japan; Beaver College, Glenside, PA; 62nd Annual International Competition, The Print Club, Philadelphia; Art in City Hall, Philadelphia  
Awards: Pennsylvania Council on the Arts, Artist-in-Residence Grant, 1984-88; Abington Art Center, Artist in Residence; Venture Fund Award, University of the Arts, numerous awards from exhibition competitions

**Peter Rose**

Professor: Photo/Film/Animation  
BA, CCNY  
MFA program, San Francisco State College  
Solo Exhibitions: Chicago Art Institute; American Museum of the Moving Image, Astoria, NY; Centre Pompidou, Paris; Experimental Intermedia, NYC; Los Angeles Contemporary Exhibitions; American Center, Paris; Corcoran Gallery, Washington, DC; University of Arizona, Tucson; Virginia Museum of Fine Arts, Richmond; Portland Art Museum, ME; Brattle Theatre, Cambridge, MA; San Francisco Cinematheque, The Kitchen, NYC; Collective for Living Cinema, NYC; Cornell Cinema; Boston Film and Video Foundation; Athens Film and Video Festival; Pacific Film Archives, Berkeley, CA; Millenium Film, NYC; Walker Art Center, Minneapolis; Museum of Art, Carnegie Institute, Pittsburgh; and elsewhere  
Group Exhibitions: MOMA Anthology Film Archives, NYC; films and tapes shown at festivals, museums and media centers in US and abroad  
Collections: Australian National Film Archive;

California Institute of the Arts; Donnell Film Library, NYC; Oberhausen Film Collection, West Germany; Enoch Pratt Free Library, Baltimore; Hatfield Athenaeum; Museum of Modern Art, NYC; Museum of Art, Carnegie Institute; Free Library of Philadelphia; Northwestern University; Simon Fraser University, Vancouver, Canada; South Carolina Arts Commission; West Virginia Library Commission; Port Washington Public Library; Oklahoma Museum of Art; Image Forum, Tokyo; Centre Pompidou, Paris  
Awards: National Endowment for the Arts; Guggenheim Fellowship; Pennsylvania Council on the Arts; Mid-Atlantic Regional Media Grant; Governor's Hazlett Award in Media Arts; Philadelphia College of Art Venture Fund; and awards from many film festivals

**Eileen Rosen**

Lecturer: Illustration  
BS, Moore College of Art  
Publications: *The New Yorker*, *Single Parent*, *Science + Children*

**Michael Rossman**

Professor: Foundation  
BID, Pratt Institute  
MFA, Pratt Institute  
One-man Exhibitions: The More Gallery, Philadelphia 1989; Gross McCleaf Gallery, Philadelphia 1979 and 1973  
Selected Group Exhibitions: "Artists Choose Artists", The Institute of Contemporary Art, 1991; The More Gallery, 1986-1990; "Affects/Effects 2", Invitational Traveling Exhibition: Philadelphia College of Art, Allentown Art Museum, Museum Gallery at the University of Pittsburgh; William Penn Memorial Museum, Harrisburg, PA; Bucks County Community College, Doylestown, PA; "Eastern Pennsylvania Regional Drawing" and "Drawing in Philadelphia", Beaver College, Glenside, PA; Invitational Exhibition, Woodmere Art Gallery, Chestnut Hill, PA; "The Earth Show", Philadelphia Civic Center; Recipient of the Wintersteen Prize, Philadelphia Art Alliance  
Design History: Senior Designer, Creative Playthings, Inc., Summer Seminar, 1966; Industrial Designer, General Electric, Computer Department, 1963

**Karen Saler**

Associate Professor: Foundation  
BFA, Philadelphia College of Art  
MFA, Maryland Institute College of Art  
PA Teacher Certification  
Exhibitions: "Women's Regional Drawing Exhibition," Philadelphia Art Alliance; Venture Fund Exhibition  
Collections: works in public and private collections in New York, Philadelphia, Baltimore, and Rome  
Grants: Prix de Rome painting grant; Rome Prize renewal grant; Philadelphia College of Art Venture Fund; American Professors Abroad Grant to Israel  
Organizations: fellow, American Academy in Rome; Artists Equity

**Joanne Schiavone**

Lecturer: Printmaking  
BS Ed, University of Delaware  
Philadelphia College of Art  
Experience: workshops given at Penland School, Penland, NC; Peters Valley, Layton, NJ; SUNY-Purchase, Purchase, NY  
Grants: artist fellowship, NJ Council on the Arts; artist fellowship, Pennsylvania Council on the Arts; Distinguished Artist Award from the State of NJ  
Exhibitions: "Artists Books," New Delhi, India; "Accent on Color," Scarsdale, NY; Pennsylvania Grants Recipients Exhibit; "Design '86," Prallsville Mill Gallery, Stockton, NJ; "Book Sculptures," Doshi Center for Contemporary Arts, Hanisburg, PA; "Breaking the Bindings," Eveleigh Museum of Art, Madison, WI; "24th Annual Delaware Art Museum Craft Exhibition," Wilmington, DE; "Books by Printmakers," The Print Club, Philadelphia

**Charles Searles**

Senior Lecturer: Foundation  
Pennsylvania Academy of the Fine Arts  
University of Pennsylvania  
Awards: General Services Commission; International Arts Festival, "Festac," Lagos, Nigeria; National Endowment for the Arts Fellowship; Creative Arts Program Fellowship, "CAPS," to develop metal sculpture, NYC  
Solo Exhibitions: Land Mark Gallery; Sande Webster Gallery, Phila.; Mont Clair Museum, NJ; Noyes Museum, NJ  
Group Exhibitions: "Black Art, Ancestral Legacy", Dallas Museum of Art (traveling exhibition); Peale House Galleries; CAPS (traveling exhibit); "Afro-American Abstraction," PS-1, NYC; "Painted Sculpture," Sculpture Center Gallery, NYC; "The Curve of a Plane II," 22 Wooster, NYC  
Public Commissions: William J. Green Federal Building, Phila.; Newark Amtrack Station, Newark, NJ; Dempsey Multi Service Center, NYC  
Also teaches at Bloomfield College, NJ and Jersey City State College, NJ

**Warren Seelig**

Professor: Crafts  
BS, Philadelphia College of Textiles and Science  
MFA, Cranbrook Academy of Art  
Exhibitions: Miller/Brown Gallery, San Francisco, CA; one-man show, The Roberts Gallery, Contemporary Craft Association, C.W. Post Center of Long Island University, NY; The Cleveland Museum of Art; Philadelphia Museum of Art; The Denver Museum of Art; Crafts Advisory Committee, London; The Central Museum of Textiles, Lodz, Poland; Hadler/Rodriguez Galleries, New York; San Francisco Museum of Modern Art; Institut fur Kunstlerische Textilgestaltung, Linz, Austria; The Textile Museum, Washington, DC  
Gallery: The Hadler/Rodriguez Gallery, New York  
Awards: Pennsylvania Council on the Arts Individual Fellowship; National Endowment for the Arts Individual Fellowship Grant

**Timothy P. Sheesley**

Lecturer: Printmaking  
 BA, State University New York, Oneonta  
 MFA, Tyler School of Art  
 TMP Tamarind Institute of Lithography  
 The Banff Center, School of Fine Art  
 Academic Program, Tours, France  
 Experience: Owner/master printer of Corridor Press; President of MD Litho Stones, Inc.; Master Printer, Western Graphics; Tamarind Institute Master Printer Fellowship  
 Exhibitions: Penn Prints, Associated Artists, University of Pennsylvania; Hobart and William Smith College; Strozzi Place, Florence, Italy; Rhode Island College of Art; Kutztown State University; Prints of the 80's, Swansea Wales Momenta Art Alternative, Philadelphia; Philadelphia Art Alliance; The Woodmere Art Museum; Color Print Society

**Patricia M. Smith**

Chairperson and Assistant Professor: Printmaking  
 BA, Immaculata College  
 MA Ed., Philadelphia College of Art  
 Yoshida Hanga Academy, Tokyo, Japan  
 Exhibitions: "Multiple New Wave," The Print Club; "Prints from the Brandywine Workshop," Hahn Gallery; "Positive Direct Offset," State University of New York, Purchase; "Original Offset," World Print Council, San Francisco; Moore College of Art, Philadelphia; Lunami Gallery, Tokyo; College Women's Association, juried exhibition, Tokyo, Japan

**Lori Spencer**

Lecturer: Printmaking  
 BFA, State University of New York, Purchase  
 MFA, The University of the Arts  
 Experience: Offset technician at Moore College of Art and Design; printer in the Borowsky Center for Publication Arts at the University of the Arts; off-set printer at various commercial shops; hand bookbinding  
 Exhibitions: Pyramid Atlantic, Book Arts work from The University of the Arts, Small Computers in the Arts, SCAN Exhibition '90; Limited Editions from the Borowsky Center; The Laurie W and Irvin Borowsky Gallery  
 Collections: The University Library of the University of the Arts; private collections

**Franz Frederick Spohn**

Adjunct Associate Professor: Printmaking  
 MFA, Ohio State University  
 Experience: printer for screen editions by Pat Steir and Jules Olitski, and Edgar Heap-of-Birds; illustrator for Delacourt Press (Doubleday/Dell) including, children's alphabet book and "Boys and Sex" and "Girls and Sex"; collaborations-Glen Vivian Museum, Swansea, Wales; Strozzi Palace, Florence Italy; visiting artist, Carnegie Mellon, Tulane University, Washington State University, Spokane Falls Community College. Consultant for Hunt Manufacturing, Instructional Video-Waterbased Screenprinting  
 Exhibitions: Southern Alleghenies Museum of Art; Glenbow Museum; Philadelphia Museum of Art; Mississippi Museum of Art; Please Touch Museum, Philadelphia; "The Confectioner's Art," American Craft Museum, New York (3 year travelling exhibition)

**Thomas Stearns**

Associate Professor: Sculpture  
 Memphis Academy of Art  
 Cranbrook Academy of Art  
 Accademia di Belli Arti, Venice  
 Exhibitions: Venice Biennale; Brussels International; Parke-Bernet Gallery; Smithsonian Institution; Musee d'Art Moderne, Paris; Carnegie Institute; Municipal Museum, Warsaw, Poland; L'Uomo et L'Arte, Milan, Italy; Pennsylvania Academy of the Fine Arts; Detroit Institute of Art; Renwick Gallery; National Museum of American Art, Washington, DC; Willard Gallery, NY; Musee des Artes Decoratifs, Montreal, Canada  
 Awards: John Simon Guggenheim Fellowship, Italian Government Award, National Institute of Arts and Letters Grant, Fulbright Travel Grant, Artists and Writers Revolving Grant  
 Publications: *Who's Who in American Art, Who's Who in the East*

**Robert Stein**

Professor: Illustration  
 Chairman: Illustration  
 BFA, Massachusetts College of Art  
 MFA, Tyler School of Art, Temple University  
 Experience: staff designer, KYW-TV; freelance designer and consultant, Chilton Publishing; panel member, NAEA Eastern Arts Conference; guest curator and promotion material designer, "Design and Illustration: USA," Iran-American Society, Tehran, Iran; poster series, "The Chiasmal Syndrome," "Pseudo-Tumor Cerebri," commissioned by Pennsylvania College of Optometry; Poster, Pennbook Festival '90, PA Center for the Book.  
 Exhibitions: Rosenfeld Gallery, Philadelphia; Philadelphia Art Alliance; University of Delaware; William Penn Memorial Museum; Philadelphia Civic Center; Monmouth College; Anton Gallery, Washington, DC  
 Collections: Westinghouse Corporation, RCA, First Pennsylvania Bank, William Penn Memorial Museum, numerous private collections.  
 Member: Society of Illustrators, Design Advisory Board, Community College of Philadelphia  
 Publications: represented in Graphis Posters 87

**Richard Stetser**

Professor: Foundation  
 BFA, Philadelphia College of Art  
 Exhibitions: sculpture executed for Adath Zion Congregation, Philadelphia; Whitman Park, Philadelphia; Thompson, Ramo, Woodridge Corp.; Redevelopment Authority of Philadelphia; Philadelphia Art Alliance; Glassboro State College; Faculty Group Show, PCA 1977, '81; American College in Paris, 1981; Venture Fund Award Exhibition, 1986; Duchampidou, PCA, 1987; Faculty Drawing Exhibition, 1989.

**Libeth Stewart**

Associate Professor: Crafts  
 BFA, Moore College of Art  
 Maintains Independent Studio, Represented by Helen Drutt Gallery, NY  
 Selected Exhibitions: International Ceramics Exhibition, Hookodden Art Center, Museum of Modern Art, Oslo, Norway; American Clay Artist, Port of History Museum, Philadelphia; From the Mold, Kansas City Art Institute, MO; Craft Today — Poetry of the Physical, American Craft Museum, NY; Solo Exhibition, Morris Gallery, Pennsylvania Academy of the Fine Arts; American Porcelain, New Expressions in an Ancient Art, Renwick Gallery, Smithsonian Institute, Washington, DC.  
 Awards: Pennsylvania Council on the Arts Craftsmen's Fellowship; National Endowment for the Arts Craftsmen's Fellowship  
 Collections (selected): Campbell Museum, NJ; Purchase Award, Lennon Foundation, Palm Beach Florida; Joseph Hirshorn Collection, Washington, DC.

**Elizabeth Swartz**

Lecturer: Architectural Studies  
 BFA, Rochester Institute of Technology  
 Philadelphia College of Art  
 Experience: freelance designer; Gray and Rodgers Advertising Inc., Philadelphia; *Madam Photography* magazine, NY; North American Publishing Company, Philadelphia

**David Tafler**

Associate Professor: Education and Photo/Film/Animation  
 BA, Harpur College, SUNY Binghamton  
 MFA, Columbia University  
 MA, University of Wisconsin, Madison  
 PhD, Columbia University  
 Experience: co-chair, Media Arts Caucus, College Art Association; consultant and judge, Black Maria Film/Video Festival; technical advisor, Film Division, Columbia College; steering committee, Independent Film/Video Association, Philadelphia  
 Exhibitions: solo show, "Berks Filmmakers," Reading, PA; "The Best of Philadelphia Filmmakers," solo show, "Five Films," Collective for Living Cinema, NYC; "Affects/Effects II," The University of the Arts; Rosemont College  
 Publications: "I remember television..." *New Museum Catalogue*; "Der Blick und der Sprung," *Kunstforum*; "The Circular Text," *Journal of Film and Video*; "Autonomy/Community: Marginality and the New Interactive Cinema," *Cinematograph*; "Beyond Narrative: Notes Toward a Theory of Interactive Cinema," *Millennium Film Journal*; "Commentary: Videography and Computer Graphics," *Leonarda*; "The Economics of Renewal: Music/Video and the Future of Alternative Filmmaking," *AFTERIMAGE*; "DOUBLE YOU (and X,Y,Z)"; Video's New Interactive Frontier," *SPOT*; "An Argument for a Foundation Course in Video," *AFI Education Newsletter*, "Adventures with Art," *Art Teacher*

### **Stephen Tarantal**

Dean, Philadelphia College of Art and Design  
Professor: Illustration  
BFA, Cooper Union School of Art and Architecture  
MFA, Tyler School of Art, Temple University  
Exhibitions: NY Historical Society; Guggenheim Museum; Bertha Schaefer Gallery, NY; Richard Rosenfeld Gallery, Phila.  
Collections: Guggenheim Museum, NY; North American Phillips Corp., NJ; SmithKline Beckman, Philadelphia; Westinghouse Corp., Pittsburgh; US Cultural Library, Bombay; Xerox Corporation, Stamford, CT.; AT&T, NY; Time Life, Inc. NY; Philadelphia National Bank.

Publications: "42 Years of Graphic Covers"; work has been represented in numerous design arts publications including: *Graphis Magazine* and *Graphis Annuals*, *Society of Illustrators Annuals*, NY and Phila. *Art Director's Annuals*, *Print Magazine* and *Print Regional Annuals*.

Awards: Fulbright Grant to India; UICA Faculty Research and Development Grant; *Illustration/Design Awards* — NY and Phila. *Art Director's Club*, NY *Society of Illustrators*, Phila.; Vietnam Memorial Competition; Fountain of Freedom — Monument to the US Constitution.

### **Mark Tocchet**

Assistant Professor: Illustration  
Illustrator, Creative Director, Tocchet Studio, Inc. BFA, School of Visual Arts  
Clients: Ash/Ledonne; BBD+O; Cunningham + Walsh; Doyle, Dane, Berbach; Oglivy & Mather; Wells, Rich, Greene, Inc.; American Diabetes Association; American Museum of Natural History; Citibank; The Meadowlands; Pepsi-Cola; Reebok; Resorts International; School of Visual Arts Press; Seagrans; CBS; Dell; Holt, Reinhart & Winston; MacMillan; Random House; Rodale Press; Sierra Club; Simon & Schuster; *New York Times*; *New York Times*; Viking/Penguin; Ziff-Davis  
Awards: Society of Illustrators; *Communication Arts Magazine*; *Print Magazine*; Master Eagle Merit Award; National Calendar Awards Medal Winner; The Rhodes Scholarship Award for Outstanding Achievement in the Media Arts  
Exhibitions: Museum of American Illustration; Art Directors Club, NY, Master Eagle Gallery

### **Götz Unger**

Senior Lecturer: Industrial Design  
BS, Design, Gesamthochschule, Kassel;  
MID, Royal College of Art, London  
Experience: Development Manager, Knoll International; Director, Design Development Dept., Wallace; Senior Lecturer, New York School of Interior Design. Design Consultant

### **Sarah Van Keuren**

Adjunct Associate Professor: Printmaking  
BA, Swarthmore College  
Philadelphia College of Art  
MFA, University of Delaware  
Exhibitions: The Book Trader, "The Print Club Selects"; "Challenge Exhibition," Fleisher Art Memorial; Swarthmore College; Philadelphia Art Alliance  
Grants: Philadelphia College of Art Venture Fund; Brandywine Offset Institute Artist Fellowship; Pennsylvania Council on the Arts Photography Fellowship

### **Lee Willett**

Assistant Professor: Graphic Design  
Allgemeine Gewerbeschule, Basel, Switzerland  
Ohio State University  
Experience: H.L. Chu & Co., NY; Principle, Harvey/Willett Design New York.

### **Julian Winston**

Associate Professor: Industrial Design  
BID, Pratt Institute  
Clients: Philo Records, Pixerbar Music, American Institute for Homeopathy, National Center for Homeopathy, Creative Playthings

### **Joseph Wong**

Associate Professor: Architectural Studies  
B Arch, University of Kentucky  
M Arch, Cranbrook Academy of Art  
Awards: International Student Studies; University of Kentucky travel award to study in England and Western Europe  
Exhibitions/competitions: "Berlin Edge Project," design team member with Daniel Libeskind, exhibits and several publications; exhibition of drawings and paintings at the China Museum of Art, Beijing, 1988; one man show, Tianjin College of Fine Arts, University of Kentucky, Stoneman Gallery, Washington, D.C.; William Hunt Architectural Bookstore, San Francisco, CA; "Parameta," journal of Architecture and Urbanism  
Public lectures: Tianjin College of Fine Art, Chong Quing Institute of Architecture and Engineering, Xian Fine Arts College, Qing Hua University, China; Chief speaker "Society for the Advancement of Architecture and Culture in China," Beijing; Pennsylvania Council of the Arts Grant  
Publications: *Unitas*, Taiwan; *Internationale Bauausstellung*, Berlin; *Deconstructivist Architecture*, Domas, Italy; *Outlook*, Beijing, China; and others

### **Peter Wood**

Assistant Professor: Industrial Design  
BA, Pennsylvania State University  
BA, Philadelphia College of Art  
Experience: partner, Sundberg & Wood, firm for special design

### **Jennifer Woods**

Senior Lecturer: Printmaking  
BFA, Philadelphia College of Art  
Mellon Internship, Folger Shakespeare Library, 1984  
Experience: chief of conservation, The Library Company of Philadelphia  
Organizations: Guild of Bookworkers, seminar coordinator, 1985; American Institute of Conservation; Designer Bookbinders

### **Steven Yarnall**

Lecturer: Industrial Design  
BFA, Philadelphia College of Art  
NAABB Architecture, University of Tennessee

### **Lily Yeh**

Professor: Painting, Humanities  
BA, National Taiwan University  
MFA, University of Pennsylvania  
Visiting professor at Central Academy of Fine Arts in Beijing and Tianjin Fine Art College in Tianjin, China. Villego of Arts and Humanities, Philadelphia  
Awards: The Pennsylvania Council on the Arts; The Pennsylvania Humanities Council; The Philadelphia Foundation, Philadelphia; The Asian American Art Center, NY; The Stockton Rush Barto Foundation.

### **Orly Zeewy**

Senior Lecturer: Industrial Design  
BS, University of Cincinnati  
BA University of Cincinnati  
Experience: Associate Professor Drexel University; principle, Zeewy Design.

### **Christine Zelinsky**

Assistant Professor: Graphic Design  
MFA, Allgemeine Gewerbeschule, Basel, Switzerland  
Publications: *Graphis*, *Typographicsche Monatsblaetter*, *Publicite*, *Modern Publicity*, *ID*, "Universal Unique," Basel School of Design: The Arman Hofman Years  
Exhibitions: "15 Graphic Designers," AIGA Invitational; group shows in Zurich, Switzerland, Philadelphia and New York City.

**Emeritus Professors**

**Edna Andrade**  
Foundation

**Morris Berd**  
Painting

**William Dailey**  
Crafts/Ceramics

**Larry Day**  
Painting

**Benjamin Eisenstat**  
Painting/Illustration

**Albert Gold**  
Illustration

**Jerome Kaplan**  
Printmaking

**Oscar Mertz**  
Foundation

**Richard Reinhardt**  
Crafts/Metals

**Petras Vaskys**  
Crafts/Ceramics



**THE UNIVERSITY  
OF THE ARTS**

**PHILADELPHIA COLLEGE  
OF PERFORMING ARTS**







# Philadelphia College of Performing Arts

Stephen Jay, Dean  
Annette DiMedio, Assistant Dean

## Accreditation

The Philadelphia College of Performing Arts (PCPA) of The University of the Arts is accredited by the Middle States Association of Colleges and Schools, and the National Association of Schools of Music, and has approval of the Commonwealth of Pennsylvania for the granting of degrees in the performing arts.

## The College

The Philadelphia College of Performing Arts is comprised of the Schools of Dance, Music, and Theater Arts. Its curricula combine the performance emphasis of the traditional conservatory, stressing individualized training, practice, and discipline, with a liberal arts education.

Founded in 1870 as the Philadelphia Musical Academy, and merged with the Philadelphia Conservatory of Music in 1962, the College has long been regarded as one of America's foremost professional schools of higher education. Many of its early graduates and faculty were members and founders of the Galley Philadelphia Orchestra when it was formed in 1900. The Philadelphia Orchestra continues to play a significant role in the life of PCPA with many of its members currently serving on the College faculty. The Academy of Music, home of the world-famous Philadelphia Orchestra, is adjacent to the historic Shubert Theater building, headquarters of the Philadelphia College of Performing Arts.

In 1976 the institution was renamed the Philadelphia College of the Performing Arts, thereby signaling its intention to expand its program to include all three of the performing arts disciplines — Music, Dance, and Theater. In 1977, the Philadelphia Dance Academy joined the College to become the School of Dance. Founded in 1947, The Philadelphia Dance Academy was one of the foremost conservatories of dance in the nation and one of the first three institutions in the country granting a degree in dance. The School of Theater was initiated in 1983.

The Philadelphia College of Performing Arts thus became Pennsylvania's first and only independent college dedicated exclusively to the performing arts, and one of the first of its kind in the United States. Its philosophy is founded on the principle that there is a common bond among artists, whatever their discipline, and that artists must interact with each other for their inspiration and growth. Indeed, many of the College's students have developed interdisciplinary careers which require familiarity with all the performing arts. Its recent association with the Philadelphia College of Art and Design as part of The University of the Arts, adds an extraordinary new dimension to PCPA's artistic training by bringing performing and visual arts and artists together in a single professional educational community.

## Major Areas of Study

### School of Dance

#### Undergraduate Programs

Bachelor of Fine Arts (BFA) in Dance  
Bachelor of Fine Arts (BFA) in Dance Education  
Certificate in Dance

#### Dance Majors

Ballet  
Dance Education  
Modern  
Theater Dance/Jazz

### School of Music

#### Undergraduate Programs

Bachelor of Music (BM) - Classical Music  
Bachelor of Music (BM) - Jazz/Commercial Music  
Bachelor of Music (BM) - Theory  
Bachelor of Music (BM) - Composition  
Diploma Program  
Certificate Program

#### Graduate Programs

Master of Music (MM)  
Master of Arts in Teaching, Music Education  
Graduate Diploma

#### Areas of Concentration

Bassoon\*  
Clarinet  
Composition  
Contra Bass  
Electric Bass  
Flute  
French Horn\*  
Guitar  
Harp\*  
Oboe\*  
Opera Singing+  
Organ\*  
Percussion  
Piano  
Piano Accompanying and  
Chamber Music+  
Saxophone  
Theory\*  
Trumpet  
Trombone  
Tuba\*  
Viola  
Violin  
Violoncello  
Voice\*  
Voice/Opera\*  
\* Classical Only  
+ Graduate Only

### School of Theater Arts

#### Undergraduate Program

Bachelor of Fine Arts (BFA) in Theater Arts  
Programs:  
Acting  
Directing  
Stage Combat  
Musical Theater

## Admissions Requirements

Admissions decisions are based on an evaluation of artistic proficiency and potential together with academic performance.

Also refer to the sections on general admissions requirements for entrance to The University of the Arts, and to the sections concerning the particular School of Dance, Music, or Theater for additional information about Admissions, including Audition requirements.

## Undergraduate Admissions

To qualify for admissions to the Philadelphia College of Performing Arts, students must have graduated from an accredited high school and have taken an appropriate distribution of subjects, including four years of English, A General Education Diploma (GED) or completion of the College Level Examination Program (CLEP) may be accepted as substitutes for a high school diploma.

The Admissions Office must have the completed application on file no later than two weeks prior to the scheduled date of the audition. To complete the application, the following must be submitted:

1. A completed application form along with the nonrefundable \$30 application fee.
2. An official copy of the high school transcript, or GED or CLEP certification.
3. Scholastic Aptitude Test (SAT) or American College Test (ACT) scores.
4. A statement of purpose: One-page, type-written essay describing the student's ambitions, goals, motivations, and commitment to training for the performing arts.
5. A resume of performance experience and private training (include all applicable names and dates).
6. A letter of recommendation from the student's performing arts teacher.

Additional supportive materials are welcome. Though not required, a personal interview in the Admissions Office is recommended. Interviews must be scheduled in advance by calling the Admissions Office at 215-875-4808.

## Audition

Every student applying to the Philadelphia College of Performing Arts must pass an entrance audition. An application must be completed and filed in the Admissions Office before an audition will be scheduled. Taped auditions should be accompanied by a completed application. Specific audition requirements are presented in the sections concerning the Schools of Dance, Music, or Theater Arts. Applicants may audition in person at the University, by submitting an audition tape, or audition in specified locations throughout the US.

## Transfer Admissions

Students who have enrolled in a college-level program and completed more than twelve hours of course work will be considered a transfer student. The admissions process for a transfer student is the same as that outlined above under "Undergraduate Admissions." In addition, transfer students must submit official copies of all post-secondary school transcripts.

## Transfer Credits

Students may receive credit for courses taken at other accredited institutions that are similar in content, purpose, and standards to those offered at The University of the Arts. For credit to be granted, the student must submit official transcripts of all previous college study along with current catalog(s) of the institution(s). A minimum grade of "C" is required in order to present a course for transfer credit. The evaluation of credit is made by the Division of Humanities faculty and school directors in consultation with the Office of the Registrar.

Advanced standing credit in music performance, music composition, theater and dance may be transferable. At the time of the entrance audition, the appropriate faculty Admissions Committee will evaluate the student's performance with respect to the level of achievement for advanced standing. Transfer credits are granted in the amount which would normally be given for similar courses in the curricula of the Philadelphia College of Performing Arts, up to the level of placement.

Should the amount of previously earned credit be less than that awarded by PCPA for similar work, Advanced Standing credit will be automatically granted.

Advanced Standing or transfer credits are not normally awarded to students in graduate degree programs.

Final determination of transfer status cannot be made until all final transcripts from previously attended schools have been received, and all appropriate placement and entrance examinations have been completed.

## Additional Stipulations

### School of Music

A maximum of half of the total required credits (two years) in Music may be transferable in the major field of study such as major study in Instrument, Voice, Composition, Theory.

### School of Theater Arts

A maximum of half of the total required credits (two years) in Theater may be transferred in the major field of study: Acting, Speech, Movement, Mime, etc.

## Graduate Admissions

Applicants to the Graduate Programs in the School of Music must complete an application file and an audition to be eligible for admission.

Auditions are scheduled by calling the Admissions Office. A completed application must be on file in the Admissions Office no later than two weeks prior to the scheduled audition date. In order to complete the application file, the student must submit the following:

1. An Application for Graduate Admissions form (available from the Admissions Office) along with the nonrefundable \$30 application fee;
2. An essay (minimum length: 1,000 words) describing your reasons for wishing to attend the University in terms of career goals and commitment to training for the professional performing arts;
3. Official copies of all transcripts from high schools, undergraduate and graduate schools which were attended;
4. Three letters of recommendation (two of these must come from professionals in the major area);
5. Repertoire for the audition.

## International Student Admissions

Students who are neither U.S. citizens nor resident aliens are considered international students. International students must comply with all provisions of the Immigration Act, and may only be admitted on a full-time basis. All foreign transcripts and other documents must be translated and certified by an embassy, legation, or consular officer of the United States.

Application and audition procedures are identical to those of undergraduate, transfer, and graduate admissions listed above with the following exceptions/additional requirements:

1. The scores for the Test of English as a Foreign Language (TOEFL) are required instead of SAT or ACT scores.
2. International students must file proof of ability to support themselves from their own financial resources or the resources of a sponsor. Documentation of these resources is required on official bank stationery and must be stated in U.S. dollars. The estimated annual expense for an international student is \$18,000 (U.S. dollars). The documentation is required as part of the Admissions application.
3. Official Transcripts of every academic record since high school graduation must be submitted with the application and fee. If the original records are not in English, a certified English translation must also be included. Handwritten documents are not acceptable.

## Regulations

### Attendance

#### Professional Standards and Behavior

It is expected that students of the Philadelphia College of Performing Arts maintain high standards of professionalism with respect to studio, classroom, rehearsal, and performance commitments. Regular and punctual attendance and appropriate preparation for lessons, classes, rehearsals, and performances are of the utmost importance to the attainment of professional artistic goals.

### Absence

An "excused" absence is one which has received the prior consent of the instructor; is due to illness or emergency, appropriately documented by medical certificate, etc.; or caused by performance at an official school function with the approval of the appropriate School Director or Dean of PCPA. All other absences are "unexcused."

It is the responsibility of the student to arrange with his/her instructors to make up all missed work. Failure to do so will result in lowered grades. Students who are excessively absent will receive an "F" in the course. (Due to the ensemble nature of the courses, work in Acting Studio and musical ensembles cannot be made up.)

Students must notify PCPA concerning absences involving private lessons and/or rehearsals involving other participants. Messages should be directed to the office of the School Director.

### Change of Major or Status

Students wishing to change their major or program status must:

1. Secure appropriate form from the Registrar;
2. If approved by the appropriate School Director, take a special audition, as required;
3. Return completed form to the Registrar.

### Class/Lesson Cancellations or Lateness of Instructor

Students must check every morning for notices regarding class or lesson changes. Such notices are posted in a designated area. If none is posted for the scheduled class or lesson and the instructor is not present, students are expected to wait for 10 minutes for an hour-long class/lesson and 15 minutes for those of longer duration. In the event the instructor fails to appear within the 10-15 minute waiting period, students are to report to the appropriate School Director's office, and may then leave without penalty.

### Dean's List

The Dean's List honors those students who meet the following criteria:

1. Are full-time undergraduate degree candidates. (Candidates for Diploma and Graduate Degrees are not eligible.)
2. Have attained a minimum GPA of 3.60.
3. Have received no grade lower than a "B" in any course.
4. Have received no grade of "I" or "DF."
5. Have taken a minimum of 12 credits for letter grades (not "OP" or "OF").

### Faculty Advisory

All students are assigned to a faculty advisor. Lists are posted in the Shubert Student Lobby during the first week of the academic year.

Appointments will be made at the mutual convenience of the student and the faculty advisor.

Students should feel free to see their advisor at any time concerning problems they may encounter.

### Probation

Students whose semester grade point average is below 2.0 and/or who receive the grade of D or below in their major area ("B" in Theater), will be placed on probation for one or two semesters, as determined by the Scholastic Standing Committee. Failure to meet the stipulation for removal of Probation by the end of the specified period will result in dismissal from PCPA.

### Student Status

#### Special Students

"Special" students are those not matriculated in a degree, diploma or certificate program of the Philadelphia College of Performing Arts. Special students are not usually admitted to the School of Theater Arts.

#### Full-Time/Part-Time Status

Full-time undergraduate students are those who are enrolled for 12 to 18 credits per semester, except for Double Degree students in the School of Music.

Part-time students carry fewer than 12 credits in any given semester.

Full-time enrollment for graduate students is considered to be the maximum number of credits proscribed in each semester of the student's particular curriculum.

Students wishing to enroll for more than the maximum credit load must receive approval from the Dean PCPA, and a per-credit surcharge may be levied.

Note: Only Full-time students are admitted to the School of Theater Arts.

## Graduation Requirements

### Undergraduate

To qualify for graduation, a student must fulfill the following requirements:

1. Achieve a minimum cumulative grade point average (CGPA) of 2.0 ("C" average).
2. Earn the total required credit hours for the particular curriculum.

### Graduate

Graduate Degree students are bound by the following policies and requirements.

1. Achieve a minimum cumulative grade point average (CGPA) of 3.0 ("B" average).
2. Pass a written comprehensive examination in the final semester of residency.
3. Courses in which Graduate student earns a grade of "C" need not be repeated. Courses in which a grade of "F" is earned must be repeated.

### Graduation With Honors

A candidate for the baccalaureate degree, only, may graduate with honors if he or she achieves a minimum cumulative GPA of 3.6 at the conclusion of the semester prior to graduation.

Graduation honors apply only to undergraduate degree students.

# The School of Dance

**Susan B. Glazer**

Director

**Edna Cohen**

Assistant Director

309 South Broad Street

215-875-2269

The School of Dance is dedicated to the training of young artists for careers as professional performers, dance educators, and choreographers, and provides an intensive exploration of dance in its physical, intellectual and creative aspects. The School provides an environment in which students may develop an individual artistic vision while being exposed to a variety of artistic roles.

## Faculty by Department

### Ballet

Edward Myers

Andrew Pap

Barbara Sandonato

Carol Luppescu Sklaroff

Jon Sherman

Suzanne Slenn

### Jazz/Theater Dance

Peter Bertini

Beth Hirschhaut-Iguchi

Nancy Berman Kantra

Ronen Koresh

Henry Roy

Wayne St. David

### Modern Dance

Manfred Fischbeck

Naomi Mindlin

Milton Myers

Faye B. Snow

Pat Thomas

JoAnn Tulli

### Tap Dance

Joan Lanning

Michael Lanning

LaVaughn Robinson

### Dance Studies

Peter Bertini - *Dance Notation*

Alice Bloch - *Dance History*

Robert Christophe - *Mime*

Annette DiMedio - *Music Survey*

Manfred Fischbeck - *Eurythmics/Improvisation/*

*Dance Composition*

Charles Gilbert - *Voice*

Susan B. Glazer - *Fundamentals of Dance*

Sherry Goodil - *Dance Therapy*

Julia Lopez - *Spanish Dance*

Rae Mangan - *Nutrition*

Rachel Mausner - *Alexander Technique*

Gabriela Roepke - *Dance in Literature*

Pearl B. Schaeffer - *Dance Pedagogy*

Connie Vandarakis - *Anatomy/Kinesiology*

Paul Wagar - *Acting*

Kariamuu Welsh-Asante - *African Dance*

### Technical

Jay Madara - *Director*

Janette Howard - *Assistant*

### Costumes

Clyde M. Hayes - *Director*

## Facilities

The three main studios of the School of Dance are located at 309 South Broad Street. These spacious, bright, and well-lighted studios are fully equipped with barres and mirrors, huge windows, pianos, audio consoles, and ceiling fans. Their floors have been newly renovated with four-inch, state-of-the-art suspension for the safest and most comfortable dancing surface available. Lockers, dressing rooms, showers, and lounges are found adjacent to the studios. Three additional studios are located at 313 South Broad Street. The University has completely restored its historic Shubert Theater, which serves as the institution's major performance hall for students, as well as "home" to a number of regional performing arts organizations, including the Pennsylvania Ballet. The University's Drake Theater, a 250-seat theater, is used for dance student performances, as is a 200-seat theater in the 313 South Broad Street building. The Albert M. Greenfield Library contains books, journals, and videotapes devoted to dance, which are available to students for research and coursework.

## Visiting Artists

Visiting artists are a continuous and significant component of education in the School of Dance. Recent guests who have conducted master classes and workshops have included Edward Villella, Donna McKechnie, Oleg Briansky, Gabriella Darvash, James Truitt, Meredith Monk, and Ronnie Favors. The professional dance community feels very much at home in the School's studios. Frequently dancers from touring companies surprise dance students by making unannounced appearances, taking class, sharing their professional experiences, and providing inspiration.

## Programs of Study

Bachelor of Fine Arts (BFA) in Dance  
Bachelor of Fine Arts in Dance Education  
(BFA Dance Ed)  
Certificate in Dance - two-year program

### Maors

Ballet  
Jazz/Theater Dance  
Modern Dance  
Dance Education

### Bachelor of Fine Arts in Dance: Ballet, Modern, or Jazz/Theater Dance

The Bachelor of Fine Arts (BFA) in Dance is a program designed for those students who wish to prepare for professional careers in dance performance and/or choreography. The BFA in Dance program is normally completed in four years of full-time study with a total requirement of 130-136 credits.

### Bachelor of Fine Arts in Dance Education

The Bachelor of Fine Arts (BFA) in Dance Education is a program designed specifically for students whose primary intention is to enter the profession as a teacher of dance. Although there is currently no Pennsylvania State certification for dance teachers, this program includes supervised class teaching in schools and/or private dance studios. The BFA in Dance Education is designed as a four-year program of full-time study with a total requirement of 130-136 credits.

### Certificate in Dance

The Certificate in Dance is a two-year program intended for those students who wish to concentrate exclusively on dance studies. This intensive program is designed to develop the student's familiarity with and proficiency in a broad spectrum of dance styles. The Certificate in Dance is awarded in recognition of achievement, and does not constitute an academic degree.

## Admissions Requirements

In addition to the general application requirements for all students to the Philadelphia College of Performing Arts, applicants to the School of Dance must submit the following:

1. A one-page (250 words) statement of purpose, outlining the applicant's goals, expectations, and reasons for choosing the dance program.
2. A resume outlining all previous dance experience and instruction including performances, names of teachers and studios, length of study, and all applicable dates.
3. A letter of recommendation from the current dance instructor.

## Auditions

An audition is required of all applicants to the School of Dance. The audition may be taken in Philadelphia, at designated regional audition locations, or submitted on VHS format video tape. The audition evaluates the applicant's current level of technical proficiency and potential for professional development.

The Philadelphia and regional audition consists of four parts:

1. A one-half-hour ballet class taken with other applicants.
2. A one-half-hour modern dance class taken with other applicants.
3. A one-half-hour jazz dance class taken with other applicants.
4. A prepared dance solo. The solo may not be longer than two minutes in length, and may be the choreography of the applicant or someone else. Musical accompaniment must be provided by the applicant on cassette audio tape or record (audio equipment will be provided). The dance solo should feature the area of dance in which the applicant is most proficient and with which he or she feels most comfortable.

### Video-taped auditions must show:

1. Ballet and either Modern or Jazz Dance.
2. Warm-up including both floor work and barre: Barre should be taped from the side and front, and should include plies (demi- and grand-), tendus, degages (battements jetes), ronds de jambes, grand battements, developpes (extensions) en croix.
3. Center work should include small and large jumps, pirouettes, adagio, and a modern or jazz combination.
4. Locomotor in modern or jazz — a combination of at least eight measures which includes leaps and turns.
5. A short solo presentation, not longer than two minutes.

Video tapes should be VHS format; all tapes must be clearly labeled with name, address, and repertoire descriptions.

## Scholarships

### Trustee Scholarship

Each year the School of Dance awards a Trustee Scholarship to an entering freshman. The award is made on the basis of outstanding artistic and academic performance, and for promise as a future dancer. Recipients must maintain a 3.0 cumulative grade point average. All auditioning students will be considered for this award but must audition prior to March 1. Notification of the award is made in April.

### Talent Scholarships

Talent Scholarships are awards to matriculating students who give evidence of outstanding artistic ability. Recommendation for the Talent Scholarship is based on the audition as well as demonstrated need. To maintain eligibility, the student must participate fully in rehearsals and performances, have a "B" or better in the Major area, and maintain a minimum 3.0 cumulative grade point average (2.75 minimum for Freshmen) in all Dance courses.

Students applying for Talent Scholarships must file a Talent Scholarship Application as well as the appropriate Financial Aid Form, obtainable from the Financial Aid Office.

New students should audition prior to March 15. Those auditioning after March 15 will be considered for scholarships as funds become available.

Returning students applying for Talent Scholarships are subject to special audition and/or evaluation of their work in Dance Studio and Ensemble.

## The Curriculum

The curriculum in the School of Dance has been carefully organized to allow the student to grow to his/her maximum potential as a dancer. It has been developed over the years by professionals who are experienced with the world of dance and its demands.

Daily technique classes in ballet, modern dance, and jazz dance are basic to all courses of study. Electives include improvisation, repertory, partnering, Spanish dance, ethnic dance, character, and mime. Through courses such as dance history and score reconstruction the student will gain a historical perspective of different dance traditions. Music, voice, and acting classes provide the necessary links to allied performing arts. The curriculum includes courses in the liberal arts and social sciences, with special emphasis placed upon the manner in which they relate to the arts.

### Core Curriculum

The Core Curriculum is common to all Bachelor of Fine Arts programs in the School of Dance for the first two years. These required courses develop a solid foundation from which students pursue their specific areas of interest.

Freshman Year		Semester	
		1st	2nd
DA 101A&B	Ballet I-II	2	2
DA 103A&B	Modern Dance I-II	2	2
DA 113A&B	Jazz Dance I-II	1	1
DA 123A&B	Tap I-II	1	1
DA 107	Eurythmics	1	-
DA 109	Improvisation I	-	1
DA 116A&B	Fundamentals of the Art of Dance I-II	1	1
DA 117A&B	Survey of Music I-II	3	3
	Electives	1	1
HU 110A	Language & Expression	3	-
HU 103A&B	Intro. to Modernism	3	3
		<b>18</b>	<b>15</b>

### Sophomore Year

DA 201A&B	Ballet III-IV	2	2
DA 203A&B	Modern Dance III-IV	2	2
DA 213A&B	Jazz Dance III-IV	1	1
DA 205A&B	Dance Notation I-II	2	2
DA 209	Anatomy	1	-
DA 210	Kinesiology	-	1
DA 211A&B	Dance History I-II	3	3
DA 216	Music for Dancers	1	-
DA 217	Dance Composition I	-	2
DA 77-	Dance Ensemble	1	1
	Electives	1	1
HU —	Humanities	3	3
		<b>17</b>	<b>18</b>

### Ballet Major

The final two years of the Ballet major emphasize advanced technique in ballet, including Pointe or Men's Ballet class. In addition, Ballet majors continue non-major studies in either Modern or Jazz Dance.

Junior Year		Semester	
		1st	2nd
DA 301A&B	Ballet Major I,II	4	4
*—	Modern or Jazz for	1	1
DA 308A&B	Dance Pedagogy I,II	2	2
DA 307A&B	Ballet Repertory I,II	2	2
DA 309A&B	Partnering I,II	1	1
DA 319	Theater Functions	-	2
DA 324	Character Dance	-	1
DA 347A	Acting I	1	-
DA 321A&B	Pointe I,II or	1	1
DA 327A&B	Men's Class I,II	1	-
DA 77-	Dance Ensemble	1	1
	Electives	1	-
HU —	Humanities	3	3
		<b>17</b>	<b>18</b>

### Senior Year

DA 401A&B	Ballet Major III,IV	4	4
*—	Modern or Jazz for non-majors	1	1
DA 407A&B	Ballet Repertory III,IV	2	2
DA 419A&B	Dance Production I,II	2	2
DA 421A&B	Pointe III,IV or	1	1
DA 427A&B	Men's Class III,IV	1	1
DA 77-	Dance Ensemble	1	1
	Electives	1	1
HU —	Humanities	3	3
HU —	Humanities	3	-
		<b>18</b>	<b>15</b>

\*DA 326A&B, DA 328A&B, DA 426 A&B, DA 428A&B, as appropriate

### Jazz/Theater Dance Major

The Jazz/Theater Dance major emphasizes acting, music, and voice in addition to the technical study of jazz dance, and prepares students for dance careers related to theatrical performance.

Junior Year		Semester	
		1st	2nd
DA 311A&B	Jazz Major I,II	4	4
*—	Ballet or Modern for Non-majors	1	1
DA 308A&B	Dance Pedagogy I,II	2	2
DA 317A&B	Dance Composition II,III	2	2
DA 319	Theater Functions	-	2
DA 323A&B	Tap Dance III,IV	1	1
DA 345A&B	Voice I,II	1	1
DA 347A&B	Acting I,II	1	1
DA 77-	Dance Ensemble	1	1
	Elective	1	-
HU —	Humanities	3	3
		<b>17</b>	<b>18</b>

### Senior Year

DA 411A&B	Jazz Major III,IV	4	4
*—	Ballet or Modern for non-majors	1	1
DA 419A&B	Dance Production I,II	2	2
DA 423A&B	Tap Dance V,VI	1	1
DA 445A&B	Voice III,IV	1	1
DA 447A&B	Acting III,IV	1	1
DA 77-	Dance Ensemble	1	1
	Electives	1	1
HU —	Humanities	3	3
HU —	Humanities	3	-
		<b>18</b>	<b>15</b>

\*DA 325A&B, DA 326A&B, DA 425A&B, DA 426 A&B, as appropriate.

### Modern Dance Major

Modern Dance majors further develop technique, repertoire, and composition in the area of Modern Dance. In addition, Modern Dance Majors also pursue non-major studies in either Ballet or Jazz Dance.

Junior Year		Semester	
		1st	2nd
DA 303A&B	Modern Dance Major V-VI	4	4
*—	Ballet or Jazz for Non-majors	1	1
DA 305A&B	Modern Repertory I-II	2	2
DA 308A&B	Dance Pedagogy I-II	2	2
DA 317A&B	Dance Composition II-III	2	2
DA 319	Theater Functions	-	2
DA 322A&B	Improvisation II-III	1	1
DA 77-	Dance Ensemble	1	1
	Elective	1	-
HU —	Humanities	3	3
		<b>17</b>	<b>18</b>

### Senior Year

DA 403A&B	Modern Dance Major VII-VIII	4	4
*—	Ballet or Jazz for Non-majors	1	1
DA 405A&B	Modern Repertory III-IV	2	2
DA 417	Dance Composition IV	2	-
DA 419A&B	Dance Production I-II	2	2
DA 77-	Dance Ensemble	1	1
	Electives	1	1
HU —	Humanities	3	3
HU —	Humanities	-	3
		<b>16</b>	<b>17</b>

\*DA 325A&B, DA 328A&B, DA 425A&B, DA 428A&B, as appropriate.

### Dance Education Major

Students choosing to pursue the Bachelor of Fine Arts in Dance Education continue dance technique studies in one major area and one non-major area of concentration. The culmination of the program is an internship as a student teacher.

Junior Year		Semester	
		1st	2nd
DA 3—A&B	Major Technique	4	4
DA 3—	Non-major Technique	1	1
DA 308A&B	Dance Pedagogy I-II	2	2
DA 317A&B	Dance Composition II-III	2	2
DA 319	Theater Functions	-	2
DA 77-	Dance Ensemble	1	1
	Elective	1	-
HU —	Humanities	3	0
HU —	Psychology	3	3
		<b>17</b>	<b>15</b>

### Senior Year

DA 4—A&B	Major Technique	4	-
DA 4—	Non-major Technique	-	4
DA 408A&B	Dance Symposium I-II	3	3
DA 410	Student Teaching	-	8
DA 419A&B	Dance Production	2	2
HU 4—	Humanities	3	-
HU 4—	Humanities	3	-
		<b>16</b>	<b>17</b>

### Certificate in Dance

Total Credits: 55

First Year		Semester	
		1st	2nd
DA 101A&B	Ballet I-II	2	2
DA 103A&B	Modern Dance I-II	2	2
DA 107	Eurythmics	1	-
DA 109	Dance Improvisation	1	-
DA 113A&B	Jazz Dance I-II	1	1
DA 116A&B	Fundamentals of the Art of Dance I-II	1	1
DA 117A&B	Survey of Music I-II	3	3
DA 123A&B	Tap Dance I-II 1	-	-
DA 211A&B	Dance History I-II	2	2
	Electives	1	1
		<b>15</b>	<b>14</b>

### Second Year

DA 201A&B	Ballet III-IV	2	2
DA 203A&B	Modern Dance III-IV	2	2
DA 207A&B	Dance Pedagogy-II	2	2
DA 209	Anatomy	1	-
DA 210	Kinesiology	-	1
DA 213A&B	Jazz Dance III-IV	1	1
DA 216	Music for Dancers	1	-
DA 217	Dance Composition I	-	2
DA 319	Theater Functions	-	2
DA 77-	Dance Ensemble	1	1
	Electives	2	1
		<b>12</b>	<b>14</b>

## Special Class/ Performance Requirements

### Dance Technique Class

Presence in Dance Technique class is especially vital to the student's professional development. Dance Technique classes meet up to five times per week depending upon the course and level. Absences must not exceed twice the number of weekly class meetings per semester for the particular course. Extensive absences, whether "excused" or "unexcused," will adversely effect the course grade.

### Dance Ensembles

Dance majors are expected to actively participate each semester in a Dance Ensemble. (Note: There is no performance requirement for freshmen.) Dance Ensembles are performance-oriented groups in Ballet, Jazz, and Modern Dance. Repertory for Dance Ensembles may be an original work by a faculty member, an exceptional student work, or one reconstructed from dance notation.

Students are expected to complete six ensemble credits (one each semester). The requirement may be fulfilled by participation in Consort, the student performing dance company. Consort carries variable credits and may, with special permission of the Director of the School of Dance, also fulfill certain curricular requirements such as Repertory and Partnering.

Required Performance credit may also be satisfied by participation in Senior Concerts, Composition Concerts, and approved outside professional work.

Additionally, Seniors may earn Performance credit in conjunction with their Dance Production course. Sophomores and Juniors may be awarded ensemble credit by doing their own choreography if the work is shown in concert form.

## Senior Dance Concert

1. Preparation for the senior concert takes place during the two-semester Dance Production course under the supervision of a senior faculty member. Each student may select an advisor who will assist in the choreographic and technical production of the concert. Performance dates are chosen in September. Most concerts are shared by several seniors and are performed in the Drake Theater.
2. Jury: All senior dance students will present their finished concert three weeks before their scheduled date of performance to a jury consisting of three faculty members and the Director and Assistant Director of the School of Dance. During this presentation, all technical cues should be in place and announced, and the technical crew must also be present. A draft of the program copy is to be submitted for review.
3. Requirements:
  - a. Choreography — Modern majors must choreograph a solo work and a large or small group piece. Ballet majors must choreograph one work, either solo or small group. Jazz majors must choreograph one solo and one group piece, or two group pieces. If any singing is included, the School of Dance vocal coach must be consulted and approve the work.
  - b. Performance — All students must perform in at least one work of their own choreography and one work of a fellow student. Additionally, Ballet majors must perform in a piece from the standard ballet repertory.
  - c. Technical Assistance — Each student must fulfill a technical-personnel requirement either as Stage Manager, Lighting Technician/Designer, or Sound Technician. Personnel are selected well in advance of the concert date and meet with the Technical Director of the Theater early in the semester to set up rehearsal dates.
4. Responsibilities: The University will provide the theater, a technical director, and the basic technical facilities. Any additional support, special lighting, or sound needs must be provided by the student. All programs, flyers, and promotional material can be duplicated by the Dance Office if presented well in advance of the production in finished (typed) state.
5. Evaluation: Most senior Dance students view their Senior Concert as the culmination of their four years at The University of the Arts and a most important aspect of their college experience. The faculty, too, judges this performance as a serious demonstration of the student's ability as a dance artist. Evaluations of the content of the performance are offered by at least three faculty members after the preconcert jury presentation.

The production aspect of the concert will be graded by the faculty in charge of the course. The final grade thus reflects both the process and the choreographic end result.

## Graduation Requirements

In addition to the general PCPA requirements for graduation, each Dance Major must fulfill the Senior Dance Concert requirements, as previously described.

## Dance Extension

309 South Broad Street  
215-875-2269

The Dance Extension Division offers credit and noncredit dance courses for students of all ages, from beginner through advanced levels. The programs enable students to explore their potential in a stimulating and professional environment. The Extension Division presents a wide variety of courses, taught by the same highly qualified instructors who work with our full-time students of the School of Dance. These courses for non-Dance Majors are open to all University of the Arts students for elective credit.



# The School of Dance Course Descriptions

## **DA 101 A&B**

### **Ballet I-II**

2 credits per semester

Fundamentals of ballet technique including barre and center floor work. The course serves to introduce and develop basic ballet technique and vocabulary. Body placement and alignment is stressed through an understanding and application of these basics. Continuous advancement and development is provided from beginning to advanced levels throughout this four-semester sequence (Ballet I-IV). Required of all Dance majors.

## **DA 103 A&B**

### **Modern Dance I-II**

2 credits per semester

Basic technique of modern dance for the development of skills, intellectual understanding, kinetic perception, and maximum versatility. Includes barre work, center floor, isolation, falls and recoveries, contractions and release. Part of two-year sequence (Modern Dance I-IV). Required of all Dance majors.

## **DA 107**

### **Eurythmics**

1 credit

A beginning course in dance theory and composition which explores the development of rhythm perception through movement improvisation. Students receive weekly movement assignments directed toward specific rhythm and dance problems. Required of all Dance majors.

## **DA 109**

### **Improvisation I**

1 credit

This course comprises breathing and centering warm-ups, isolation exercises, and technical improvisation on movement qualities, including swinging, gliding, falling, rising, slow motion. Students learn to develop choreographic ideas through group improvisational structures. A continuation of the creative work of DA 107. Required of all Dance majors.

## **DA 113 A&B**

### **Jazz Dance I-II**

1 credit per semester

A presentation of styles designed to broaden knowledge and technique of concert and theater jazz dance. Classes employ floor stretches and center barre as warm-up procedures. Movement patterns emphasize simultaneous coordination of multiple rhythm patterns in different parts of the body. Combinations advance from simple to complex throughout this four-semester sequence (Jazz Dance I-IV). Required of all Dance majors.

## **DA 116 A&B**

### **Fundamentals of the Art of Dance I-II**

1 credit per semester

This freshman course deals with basic aesthetic considerations of the dance art form. The first semester examines the nature and forms of dance, dance in relation to other arts, and its language and literature. The second semester is an "Effort-Shape" course, based on the principles of Rudolph Von Laban. Required of all Dance majors.

## **DA 117 A&B**

### **Survey of Music I-II**

3 credits per semester

Study of rhythm, melody, harmony, tempi and dynamics, and musical forms. The course also surveys the history of music from ancient to modern, including jazz. Musical rhythms and structures are studied in the one-hour laboratory section. Required of all Dance majors.

## **DA 123 A&B**

### **Tap I-II**

1 credit per semester

Basic vocabulary of tap, and development of rhythmically accurate footwork and accompanying body movements. Required of all Dance majors.

## **DA 201 A&B**

### **Ballet III-IV**

2 credits per semester

Continuation of DA 101 A&B. Required of all Dance majors.

## **DA 203 A&B**

### **Modern Dance III-IV**

2 credits per semester

Continuation of DA 103 A&B. Required of all Dance majors.

## **DA 205 A&B**

### **Notation I-II**

2 credits per semester

Notation I is an introduction to the Laban system of recording dance movement. The course deals with the study of basic notation symbols for reading and writing movements involving steps, arm and leg gestures, turns, and rhythmic and spatial patterns. Notation II comprises intermediate study in reading and writing dance phrases including torso, parts of the limbs, and head. Required of all Dance majors.

## **DA 209**

### **Anatomy for Dancers**

1 credit

A study of the structured makeup of the human body, and the relationship of body systems to each other. Included is a study of the structure and function of the nervous, pulmonary, circulatory, and digestive systems. Required of all Dance majors.

## **DA 210**

### **Kinesiology**

1 credit

A study of the mechanics of the body in motion based upon the background provided in Anatomy for Dancers (DA 209). Muscular and biomechanical aspects are presented, with a stress on overuse syndrome and prevention of dance injuries. Required of all Dance majors.

## **DA 211 A&B**

### **Dance History I-II**

3 credits per semester

The study of the interaction between dance and the society in which it develops, emphasizing the changing role and nature of dance. Dance History I deals with dance from the Renaissance through Diaghilev's Ballet Russe. Dance History II surveys dance from pre-World War II to the present. Required of all Dance majors.

## **DA 213 A&B**

### **Jazz Dance III-IV**

1 credit per semester

Continuation of DA 113 A&B. Required of all Dance majors.

## **DA 216**

### **Music for Dancers**

1 credit

An exploration of various kinds of musical materials and literature, from Gregorian chant to New Music, relating the selection of music to the creation of dance composition. Improvisation utilizing different sounds and instruments. Prerequisite to Dance Composition (DA 217). Required of all Dance majors.

## **DA 217**

### **Dance Composition I**

2 credits

The course integrates the improvisational skills acquired earlier in Eurythmics, Improvisation, and Music for Dancers. Designed to provide the beginning choreographer with the tools needed to structure a dance composition in solo and duet forms. Required of all Dance majors.

## **DA 301 A&B**

### **Ballet V-VI**

4 credits per semester

Continuation of DA 201 A&B. Required of students majoring in Ballet.

## **DA 303 A&B**

### **Modern Dance V-VI**

4 credits per semester

Continuation of DA 203 A&B. Required of students majoring in Modern Dance.

## **DA 305 A&B**

### **Modern Repertory I-II**

2 credits per semester

A study of contemporary and/or classical repertory by resident or guest choreographers or notators, as well as the viewing, discussion, and analysis of great works on video and film. Required of Modern Dance majors.

## **DA 307 A&B**

### **Ballet Repertory I-II**

2 credits per semester

The study and performance of dances of the Renaissance and Baroque periods, followed by major classical and modern ballets. Required of Ballet majors.

**DA 308 A&B****Dance Pedagogy I-II**

2 credits per semester

Dance I is an introduction to current philosophies and practices of teaching dance, and a historical survey of the role of dance in education. The second semester deals with identification and exploration of basic concepts of teaching dance, and application of these principles to the concrete development of lesson plans. Required of all Dance majors.

**DA 309 A&B****Partnering I-II**

1 credit per semester

The basic technique of adagio (pas de deux). Students perform major classical works. Required of Ballet majors. May be taken as an elective by other Dance majors with permission of the instructor.

**DA 311 A&B****Jazz V-VI**

4 credits per semester

Continued development of technique and various styles as introduced in DA 113 A&B. The course progresses from basic to complex rhythm and isolation exercises and movement combinations stressing subtlety of dynamics, as well as preparation of repertory. Required of students majoring in Jazz/Theater Dance.

**DA 317 A&B****Dance Composition II-II**

2 credits per semester

Continuation of DA 230. Problem solving and analysis of materials through individual projects.

**DA 319****Theater Functions**

2 credits

A basic production course dealing with concepts of lighting and set design dance. Students are required to gain practical experience by working in the theater on dance concerts during the year. Required of all Dance majors.

**DA 321 A&B****Pointe I-II**

1 credit per semester

Basic technique of dancing ballet on pointe. Women dance variations from the classical repertoire. Required of students majoring in Ballet. May be taken as an elective by other Dance majors.

**DA 322 A&B****Improvisation II-III**

1 credit per semester

Individual improvisations are performed on themes with objects in restricted or altered spaces and times. Various structures are used for group improvisation. Free improvisation with live music is stressed. Required of students majoring in Modern Dance.

**DA 323 A&B****Tap III-IV**

1 credit per semester

The first year of a two-year sequence (DA 333-334, 433-444). The study and practice of the tap style of dance from simple rhythmic footwork to more complex multirhythms and repertory. Required of students majoring in Jazz/Theater Dance.

**DA 324****Character Dance**

1 credit

The course deals with the study of the relationship between ethnic styles and classical ballet, and the proper technique for performing national dances stylized for the classical ballet repertory. Required of students majoring in Ballet. May be taken as an elective by other Dance majors with permission of the instructor.

**DA 325 A&B****Ballet for Non-majors V-VI**

1 credit per semester

Continuation of DA 201 A&B. For students majoring in Modern or Jazz/Theater Dance.

**DA 326 A&B****Modern Dance for Nonmajors V-VI**

1 credit per semester

Continuation of DA A&B. For students majoring in Ballet or Jazz/Theater Dance.

**DA 327 A&B****Men's Class I-II**

1 credit per semester

The technical movements of dance frequently performed by the male dancer. Required of students majoring in Ballet. May be taken as an elective by other Dance majors.

**DA 328 A&B****Jazz for Nonmajors V-VI**

1 credit per semester

Designed for Ballet and Modern majors. The course further develops the vocabulary and skills learned in DA 213 A&B.

**DA 345 A&B****Voice I-II**

1 credit per semester

Vocal training for the non-Voice major. Designed to develop the vocal instrument to meet both the musical and nonmusical vocal requirements of the theater. Required of students majoring in Jazz/Theater Dance.

**DA 347A****Acting I**

1 credit

Techniques of theatrical expression, improvisation, and interpretation. Required of students majoring in Ballet and Jazz/Theater Dance. Open to Modern Dance majors as an elective.

**DA 347B****Acting II**

1 credit

Continuation of DA 347A. Required of students majoring in Jazz/Theater Dance. Open to other Dance majors as an elective.

**DA 401 A&B****Ballet VII-VIII**

4 credits per semester

Continuation of DA 301 A&B. Required of students majoring in Ballet.

**DA 403 A&B****Modern Dance VII-VIII**

4 credits per semester

Continuation of DA 303 A&B. Required of students majoring in Modern Dance.

**DA 405 A&B****Modern Repertory III-IV**

2 credits per semester

Continuation of DA 305 A&B. Required of students majoring in Modern Dance.

**DA 407 A&B****Ballet Repertory III-IV**

2 credits per semester

Continuation of DA 307 A&B. Required of students majoring in Ballet.

**DA 411 A&B****Jazz VII-VIII**

4 credits per semester

Continuation of DA 311 A&B. Required of students majoring in Jazz/Theater Dance.

**DA 417****Interarts Composition IV**

2 credits

This course is designed for choreographers to work collaboratively with artists in related media such as video, photography, music, crafts, and/or text. Work is presented at the end of the semester. Course may be team-taught. Required of Modern majors; open as an elective to all University students with permission of instructor.

**DA 419 A&B****Dance Production I-II**

2 credits per semester

Designed to assist senior students in meeting their graduation performance requirement. Each student participates in the rehearsal, performance, and technical aspects of the senior graduation concerts scheduled at the end of each spring. Students are expected to take major responsibilities for the production of these programs. A graduation requirement for all Dance majors.

**DA 421 A&B****Pointe III-IV**

1 credit per semester

Continuation of DA 341 A&B. Required of students majoring in Ballet. May be taken as an elective by other Dance majors. Prerequisite: DA 342.

**DA 423 A&B****Tap V-VI**

1 credit per semester

Continuation of DA 323 A&B. Required of students majoring in Jazz/Theater Dance.

**DA 425 A&B****Ballet for Non-majors VII-VIII**

1 credit per semester

Continuation of DA 325 A&B. For students majoring in Modern or Jazz/Theater Dance.

**DA 426 A&B****Modern Dance for Nonmajors VII-VIII**

1 credit semester

Continuation of DA 326 A&amp;B. For students majoring in Ballet or Jazz/Theater Dance.

**DA 427 A&B****Men's Class III-IV**

1 credit per semester

Continuation of DA 327 A&amp;B (1 hour weekly). Required of all male Ballet Majors. May be taken as an elective by other Dance majors. Prerequisite: DA 352.

**DA 428 A&B****Jazz for Nonmajors VII-VIII**

1 credit per semester

Continuation of DA 328 A&amp;B. For students majoring in Ballet and Modern Dance.

**DA 445 A&B****Voice III-IV**

1 credit per semester

Continuation of DA 345 A&amp;B.

**DA 447 A&B****Acting III-IV**

1 credit per semester

Continuation of DA 347 A&amp;B. Required of students majoring in Jazz/Theater Dance. May be taken as an elective by other Dance majors. Prerequisite: DA 338.

**DA 77-****Dance Ensembles/Labs**

1 credit per semester

**DA 771****Ballet Ensemble****DA 772****Dance Consort****DA 773****Modern Ensemble****DA 774****Jazz Ensemble****DA 775****Tap Ensemble****Dance Education****DA 308 A&B****Dance Pedagogy I-II**

2 credits per semester

Dance I is an introduction to current philosophies and practices of teaching dance, and a historical survey of the role of dance in education. The second semester deals with identification and exploration of basic concepts of teaching dance, and application of these principles to the concrete development of lesson plans. Required of all Dance majors.

**DA 408 A****Dance Symposium I**

3 credits

A course designed specifically for those students who will be completing their student teaching requirement in the following semester. The course includes observation techniques, source material preparation, and evaluation criteria. Discussion sessions center around the application of dance principles to the learning situation. The role of dance teacher is examined.

**DA 408 B****Dance Symposium II**

3 credits

This course is designed to complement the actual student teaching experience. Specific situations, problems, and achievements of the student teaching process are discussed and evaluated.

**DA 410****Student Teaching**

8 credits

Students teach under supervised direction for one semester in a public or private school. If placement for student teaching is not within a school system, arrangements are made for the student to do this supervised teaching through local dance studios. Student Teaching must be taken concurrently with DA 408 B. Prerequisite: DA 408 A.

**Dance Electives****DA 111****Spanish Dance**

1 credit

A study of the basic techniques of playing castanets for the Sevillanas, as well as development of fundamental skills in footwork and handclaps for flamenco.

**DA 115****Mime**

1 credit

An exploration of the commedia dell'arte, Kabuki, and twentieth-century techniques developed by Decroux, Barrault, and Marceau. Emphasis is placed on animals as the primary key to fundamental movement, as well as analysis of human movement, including elements of age, environment, body type, and facial features.

**DA 119****Yoga**

1 credit

The study of a system of exercises to achieve physical and spiritual well-being.

**DA 121****The Alexander Technique**

1 credit

A method for moving with ease and grace which can be used in any situation (ballet, jazz, modern dance, and also everyday activities). By releasing unnecessary tension in movement, the student learns to avoid dance injuries or change harmful habits so that chronic injuries can heal.

**DA 124****Ethnic Dance**

1 credit

The study of the contribution of black dance to the development of American dance through the mastery of the technique.

**DA 126****Dance Ethnology**

2 credits

A survey of the broad perspectives of dance as an expression of culture through investigation of Western and non-Western dance forms.

**DA 127****Stage Combat**

1 credit

Introduces dancers to stage fencing techniques using courtswords, sabers, and daggers.

**DA 129****Nutrition**

1 credit

The study of nutrition and its application to food selection, with special emphasis on the nutritional needs of the dancer.

**DA 130**  
**Dance Therapy**

1 credit  
An examination of the use of dance movements as therapeutic tools in working with the physically and mentally handicapped.

**DA 223 A&B**

**Tap III-IV**  
1 credit per semester  
Continuation of DA 123 A&B.

**DA 314**  
**Score Reconstruction**

2 credits  
The application of Laban principles to the re-creation of notated solo and/or group works. The works studied are drawn from repertory of established choreographers and include compositions in the various styles of dance. The course may include performance of reconstructed works.

**DA 422**  
**Styles of Jazz**

1 credit  
An exploration of Jazz styles of historic and contemporary Jazz dance artists.

Note: The following courses, required of particular Dance majors, are open as electives to other Dance majors:

**DA 345 A&B & DA 445 A&B**  
**Voice I-II-III-IV**

**DA 317 A&B**  
**Dance Composition II-III**

**DA 324**  
**Character Dance**

**DA 323 A&B & DA 423 A&B**  
**Tap III-IV-V-VI**

**DA 347 A&B & DA 447 A&B**  
**Acting I-II-III-IV**

**DA 321 A&B & DA 421 A&B**  
**Pointe I-II-III-IV**

**DA 327 A&B & DA 427 A&B**  
**Men's Class I-II-III-IV**

**DA 101X**  
**Ballet Elective**

1 credit per semester  
A fundamental ballet technique course for non-dance majors.

**DA 103X**  
**Modern Dance Elective**

1 credit per semester  
A fundamental modern dance technique course for non-dance majors.

**DA 113X**  
**Jazz Dance Elective**

1 credit per semester  
A fundamental jazz dance technique course for non-dance majors.

**DA 114X**  
**Karate Elective**

1 credit per semester

**DA 123X**  
**Tap Dance Elective**

1 credit per semester  
A fundamental tap technique course for non-dance majors.

# The School of Music

## Marc Dicciani

Director  
250 South Broad Street  
215-875-2206

The School of Music is dedicated to the preparation and training of young musicians for a professional career in performance, composition, music theory, and music education. The student's growth as a musician is the primary goal of the program. The School stresses individualized training in a conservatory atmosphere in order to produce professional musicians and teachers of the highest caliber.

Undergraduate students in the School of Music study the performance and composition of jazz or classical music. All programs lead to an academic degree, diploma, or certificate. Preparatory courses for the MAT in Music Education are also offered at this level.

Graduate programs are available in instrumental or vocal performance, opera, piano accompanying and chamber music, music education, and composition. These programs offer flexibility along with intensive study in the major area.

Performance opportunities play an important part in the student's education by sharpening technical skills and increasing the student's musical repertory. The School sponsors a student orchestra, chamber ensembles (including a New Music Ensemble), jazz and fusion ensembles, and choral groups. Students are involved in a rigorous schedule of performances, with over 125 concerts presented each year.

The faculty of the School of Music is made up of experienced and practicing artists; included are members of the Philadelphia Orchestra and New York Philharmonic, professional opera singers, and well-known soloists, composers, theorists, and music historians.

Close work with the faculty is supplemented by the School's ongoing Master Class Series. Artists who have participated in this series include pianists Andre Watts and Victor Borge; trumpeter Wynton Marsalis; composers Pierre Boulez, John Cage, and George Crumb; singers Beverly Sills and Plácido Domingo; conductors Klaus Tennstedt and Ricardo Muti; and jazz musicians Thad Jones, Mel Lewis, Peter Erskine, and Stanley Clarke.

To further prepare its students for careers in the professional music world, the School of Music provides electronic equipment and facilities including synthesizers, an electronic studio, a computer laboratory, and a facility for computer musical calligraphy. Through a grant from the William Penn Foundation, the School of Music has recently opened a state-of-the-art music technology facility, which includes a recording studio, three midi studios, an editing room, and a number of rehearsal rooms.

Founded in 1871 as the Philadelphia Musical Academy, and later merged with the Philadelphia Conservatory of Music, the School counts among its alumni some of the nation's finest musicians, including pianist Andre Watts, composer Vincent Persichetti, and jazz artists Stanley Clarke, John Davis, and Lew Laborkin.

## Faculty by Department

### Classical Applied and Chamber Music Studies

#### Strings

##### Violin

- \*David Arben
- \*Frank Costanzo
- \*Robert de Pasquale
- \*William de Pasquale
- Chin Kim
- \*Joseph Lanza
- A. William Liva

##### Viola

- \*Leonard Mogill
- Janeé Munroe

##### Violoncello

- Ulrich Boeckheler
- \*\*Lorne Munroe
- \*Deborah Reeder

##### Contrabass

- \*Neil Courtney
- \*Henry Scott
- Craig Thomas

##### Harp

- \*Margarite Csonka Montanaro

##### Classical Guitar

- John Leonard
- Pat Mercuri
- Peter Segal

##### String Chamber Music

- \*Robert de Pasquale
- \*William de Pasquale
- A. William Liva

##### String Orchestra Repertory

- \*William de Pasquale
- \*Deborah Reeder
- \*Neil Courtney

##### Classical Guitar Ensemble

- John Leonard
- Peter Segal

#### Woodwinds

##### Flute

- \*\*Julius Baker
- Jeffrey Khaner
- \*Lorin Lind
- Adeline Tomasone

##### Oboe

- \*Jonathan Blumenfeld
- \*Louis Rosenblatt

##### Clarinet

- \*Anthony Gigliotti
- Guido Mecoli
- \*Ronald Reuben

#### Bassoon

- Mark Gigliotti

#### Saxophone

- Marshall Taylor
- William P. Zaccagnini

#### Woodwind Chamber Music

- \*Jonathan Blumenfeld
- Shirley Curtiss
- \*Lorin Lind
- Adeline Tomasone

#### Brass

##### Trumpet

- James Hala
- Anthony Marchione
- \*Seymour Rosenfeld
- Evan Solot
- Dennis Wasco

##### French Horn

- Francis Orval
- \*David Wetherill

##### Trombone

- \*Tyronne Breuninger
- Richard Genovese
- Dan Tomasone

##### Tuba

- Jay Paul Krush
- \*Paul Krzywicki

#### Brass Chamber Music

- Richard Genovese
- James Hala
- Jay Paul Krush

#### Percussion

##### Percussion

- \*Michael Booksman
- Joseph Nero
- \*Anthony Orlando

##### Percussion Ensemble

- Anthony Orlando

#### Keyboard

##### Piano

- Susan Starr, Chair
- Annette DiMedio
- Marina Gusak-Grin
- David Hartl
- Benjamin Whitten

##### Piano Class

- Annette DiMedio
- Mark Valenti

##### Organ

- Michael Stairs

## **Voice-Opera**

### **Voice**

Vivian Wagner, Chair  
Paula Brown  
Marianne Casiello  
David Hart  
Patricia Stasis

### **Opera**

Vivian Wagner, Chair  
Yoko Hashimoto-Sinclair (make-up)  
Paula Mlinar (costume mistress)  
Leland Kimball (stage direction)  
Gary Magby (coaching and vocal literature)  
Richard Raub (Coaching)  
Paul Wagar (Acting)

### **Languages and Diction**

Leila Calder  
Carmela Novielli  
Therese Casadesus Rawson

### **Jazz Applied and Ensemble Studies**

Evan Solot, Chair

### **Strings**

John Blake

### **Saxophone**

Ronald Kerber  
William Zaccagni

### **Trumpet**

Richard Kerber  
Evan Solot  
Dennis Wasco

### **Trombone**

Richard Genovese  
James Pugh

### **Keyboards**

Mark Valenti

### **Guitar**

Robert DiNardo  
Ed Flanagan  
Thomas Giacobetti  
Patrick Mercuri

### **Contrabass**

Craig Thomas

### **Percussion**

Joseph Nero

### **Piano**

Trudy Pitts

### **Ensembles and Conducting**

#### **Orchestra**

Sean Deibler

#### **Chorus and Chamber Choir**

Jeffrey Kern

#### **Conducting**

Sean Deibler  
Janice Goltz

#### **Jazz Ensembles**

John Blake-Small Jazz Ensemble  
Robert DiNardo-Jazz Guitar Ensemble  
Ed Flanagan-Small Jazz Ensemble  
Craig Thomas-Small Jazz Ensemble  
Evan Solot-Fusion Ensemble  
William Zaccagni-Stage Band

## **Music Studies**

### **Composition and Theory**

Andrew Rudin, Chair  
Joseph Castaldo  
Donald Chittum  
Frederick Kaufman  
Andrew Rudin  
Carl Schmidt  
Lee Silvan  
Evan Solot

### **Computer and Electronic Music**

George Akerley  
Andrew Rudin

### **Musicianship**

Sean Deibler, Chair  
Ruben del Pilar Andino  
Mark Valenti

### **Music History and Literature**

Donald Chittum  
Gary John Magby  
Gabriela Roepeke  
Andrew Rudin  
Carl Schmidt  
William Zaccagni

### **Recording**

James Gallagher

### **Music Business**

Marc Dicciani

### **Music Education- Undergraduate and Graduate Studies**

Douglas Medlin, Director  
Leila Calder  
Sean Deibler  
Marc Dicciani  
Janice K. Goltz  
Richard Kerber  
\*Joseph Primavera  
William Zaccagni

### **Graduate Studies- Applied Music and Composition**

Carl Schmidt, Director  
Joseph Castaldo  
Donald Chittum  
Kent Christensen  
Sean Deibler  
Joseph Primavera

### **Orchestral Manager and Librarian**

Robert Loy

### **Concert Manager**

Richard Hotchkiss

### **Music Librarian**

Mark Germer

### **School of Music Accompanists**

Andrea Clearfield  
Reuben del Pilar Andino

\*Denotes present or former member of the Philadelphia Orchestra

\*\*Denotes present or former member of the New York Philharmonic Orchestra

## **Facilities**

The School of Music is located in the Shubert Theater building at 250 South Broad Street and at 313 South Broad Street. Facilities include chamber music studios, electronic music and recording studios, computer studios, practice rooms, a class piano laboratory, and various-sized classrooms. Practice rooms are generous in size, and most are equipped with grand pianos. Six new piano studios and a harpsichord studio have recently been opened, reserved for private instruction and practice by keyboard majors. A two-manual Challis Harpsichord, two harps, and a complete set of percussion instruments are available for practice.

The University's newly-restored, historic Shubert Theater and several smaller theaters are used for student performances. There are several studios for electronic music composition, equipped with computer hardware and software, various synthesizers, and mixing, recording, and monitoring equipment. The music library, located in the Shubert building, contains books, manuscripts, journals, and scores, and listening and viewing facilities for the study of audio and video recordings.

### **Performance Opportunities**

Orchestra  
Chorus  
Chamber Singers  
New Music Ensemble  
Stage Band  
Fusion Ensemble  
Small Jazz Groups  
String Trios and Quartets  
Flute Ensemble  
Woodwind Quintet  
Saxophone Ensemble  
Brass Ensemble  
Percussion Ensemble  
Classical Guitar Ensemble  
Jazz Guitar Ensemble  
Piano Chamber Music  
Piano Accompanying  
Mixed Chamber Ensembles  
Opera Staging  
Aria Class

## Programs of Study

### Major Areas of Concentration

- Accompanying/Chamber Music (graduate only)
  - Bassoon
  - \*Cello
  - \*Clarinet
  - \*Composition
  - \*Contrabass
  - Electric Bass (jazz/commercial only)
  - \*Flute
  - French Horn
  - \*Guitar
  - Harp
  - Harpsichord
  - MIDI Emphasis (jazz/commercial only)
  - Oboe
  - Organ
  - \*Percussion
  - \*Piano
  - Piano Accompanying and Chamber Music (graduate only)
  - \*Saxophone
  - Theory
  - \*Trombone
  - \*Trumpet
  - Tuba
  - \*Viola
  - \*Violin
  - Voice
  - Voice-Opera Emphasis
  - Woodwind Emphasis (jazz/commercial only)
- \*May be studied as a classical or jazz major. Otherwise, the listing is for classical only.

### Undergraduate Programs

Students in the Bachelor of Music in Performance program may choose either a classical or jazz/commercial major. See "Major Areas of Concentration."

#### Bachelor of Music in Classical Performance

The classical major offers concentrated studies in a major performance area and a solid background in supportive musical areas. These include private lessons in the major area, coaching, large ensemble activities, chamber music, and opportunities for solo and ensemble performances.

The Opera Emphasis program allows singers to concentrate on opera studies. Beginning in the third year, the curriculum includes special opera courses in acting and staging, opera repertory, opera preparation and additional coaching, dance, and movement. The program also includes regular performance in aria classes, staged performances of opera scenes, and presentations of full-length operas in the Shubert Theater.

#### Bachelor of Music in Jazz/Commercial Music

The Jazz/Commercial major provides a direct and pragmatic education for students interested in establishing a career as a performer, arranger, or composer in jazz and/or commercial music. Students receive lessons in both classical and jazz/commercial areas. Performance opportunities are available in the School's award-winning jazz ensembles. Special courses include Jazz Arranging, History of Jazz, The Business of Music, Computer Music Composition, MIDI Synthesis, and Recording Techniques.

Students may elect to enroll in the MIDI emphasis program which begins in the third year. In addition to their performance or composition classes, students take courses in advanced MIDI synthesis and the analysis and composition of commercial music.

Woodwind majors may elect to enroll in a woodwind specialist program which includes the study of various woodwind instruments.

### Bachelor of Music in Composition

Students enrolled in this program take both class and private instruction in composition in addition to courses in orchestration, computer music composition, computer calligraphy and conducting. Virtually all student compositions are read or performed, and frequent performances of student's music highlight the school's concert schedule. Student composers are also encouraged to collaborate with dancers, choreographers, filmmakers, and actors, taking full advantage of the creative environment of the University. Students may major in Classical or Jazz/Commercial Composition.

#### Bachelor of Music in Theory

The theory major prepares students to pursue graduate study in theory or musicology. In addition to taking the core theory program, students take courses in the History of Theory, Advanced Tonal Theory, Set Theory, Reduction Theory, Serial Theory, and do a senior project in analysis, research, or composition.

#### Master of Arts in Teaching- Co-requisite Program (MATPREP)

A seventeen-credit course of study designed to satisfy co-requisite requirements for entrance into the Master of Arts in Teaching in Music Education program. Open to all undergraduate music majors, classes include an introduction to music education, basic conducting, lab teaching, functional piano and classroom skills, psychology of music teaching, and orchestration. Completion of the MATPREP program with an average of 3.0 or higher in these courses satisfies most MAT entrance requirements.

#### Diploma Program

This four-year program is designed primarily for students who wish to take the entire musical portion of the undergraduate curriculum without humanities courses. Students wishing to transfer from this program to the Bachelor's degree program may do so in any year of their matriculation.

#### Certificate in Music

The Certificate in Music program consists of the musical studies normally taken during the first two years of the Bachelor of Music program. No humanities courses are required.

## Graduate Programs

### Master of Music

The Master of Music degree program is designed for students who already hold a Bachelor of Music degree or its foreign equivalent. Intended for those preparing for careers as professional musicians, this two-year program provides superb musical training with renowned teachers and intensive classroom study. Performance degrees are offered in orchestral instruments, piano, piano accompanying and chamber music, voice, and opera singing. Many students enrolled in the program perform regularly in a variety of greater Philadelphia musical ensembles.

The School also offers a Master of Music degree in composition. Students work closely with their major teacher and are encouraged to draw on the creative talents of a department rich in compositional experience.

### Master of Arts in Teaching in Music Education (MAT)

The Master of Arts in Teaching in Music Education is a thirty-six credit program designed for students who have completed Bachelor's degrees in applied music, music theory/composition, music history/literature, or other non-education curricula. The MAT can be completed in a summer-plus one academic year format, provided that co-requisite requirements have been met and placement testing does not indicate the need for supplementary studies. Undergraduate students in music at the University may take advantage of the preparatory program known as MATPREP, a seventeen-credit course of studies which satisfies all co-requisites. The MAT in Music Education leads to teaching certification in the Commonwealth of Pennsylvania.

### Graduate Diploma

The Graduate Diploma is a two-year advanced plan of study in performance. The curriculum is flexible in order to address the needs of the individual student. Admission to the program is limited to students who possess a Bachelor's Degree, College-Level Conservatory Diploma, or the foreign equivalent of either, and who possess advanced performance ability. Specific and individualized programs of study are developed in consultation with the Director of Graduate Studies for Master of Music and Graduate Diploma Programs.

## Undergraduate Audition Requirements

An audition is required of all applicants to the School of Music. The audition is designed to demonstrate that an applicant's technical proficiency and potential for professional development are at the college level. The audition may be taken in Philadelphia, at designated regional audition locations, or may be submitted on audio cassette tape or VHS format video tape (tape must be clearly labeled with name, address, and repertoire).

Audition requirements are the same for all undergraduate programs: Bachelor of Music, Undergraduate Diploma, Certificate in Music.

## Classical Auditions

### String Instruments

#### Violin

1. Major and minor scales, two or three octaves.
2. A technical study or etude (suggested: Kreutzer).
3. Two solo pieces demonstrating technical ability, tone quality, musicality, and sense of style (suggested: a sonata by Handel or Mozart, and a concerto by Mozart or Haydn).
4. Sight-reading.

#### Viola

1. Major and minor scales, two or three octaves.
2. A technical study or etude (suggested: Kreutzer or Mazas Special and Brilliant Etudes).
3. Two solo pieces demonstrating technical ability, tone quality, musicality, and sense of style (suggested: Handel, Telemann, Stamitz).
4. Sight-reading.

#### Violoncello

1. Major and minor scales, two or three octaves.
2. A technical study or etude (suggested: Poppar).
3. Two solo pieces demonstrating technical ability, tone quality, musicality, and sense of style (suggested: a movement from one of the Bach Suites, and a movement from any standard concerto).
4. Sight-reading.

#### Contrabass

1. Major and minor scales, two octaves.
2. A technical study or etude (suggested: Simandl Exercises, Book 1, pp. 74-75, 104-105).
3. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style.
4. Sight-reading.

#### Guitar

1. Major and minor scales with Segovia Fingering.
2. A technical study (suggested: Sor-Segovia Studies Nos. 1, 6, 9, or 10; Carcassi Op. 60, Studies 20 or 23; Villa-Lobos Etudes).
3. Two solo pieces demonstrating technical ability, tone quality, musicality, and sense of style. One piece should be from the sixteenth or seventeenth century and the other from the twentieth century.
4. Sight-reading.

#### Harp

1. Major and minor scales, two octaves.
2. A technical study or etude.
3. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style.
4. Sight-reading.

## Woodwind Instruments

### Flute

1. Major and minor scales, two octaves, with various articulations.
2. A technical study or etude.
3. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style.
4. Sight-reading.

### Oboe

1. Major and minor scales, two octaves, with various articulations.
2. A technical study or etude.
3. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style.
4. Sight-reading.

### Clarinet

1. Major and minor scales, two octaves, with various articulations.
2. A technical study or etude (suggested: Close, Cavellini, or Rose).
3. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style (suggested: first and second movements of a concerto by Weber or Mozart).
4. Sight-reading.

### Bassoon

1. Major and minor scales, two octaves, with various articulations.
2. A technical study or etude (suggested: Wiessensborn Studies, 1-50).
3. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style (suggested: one movement from both the Mozart and Vivaldi Bassoon Concerti).
4. Sight-reading.

### Saxophone

1. Major and minor scales, two octaves, with various articulations.
2. A technical study or etude (suggested: Labanchi Concert Etudes).
3. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style (suggested: Creston or Ibert).
4. Sight-reading.

## Brass Instruments

### Trumpet

1. Major and minor scales, two octaves, with various articulations.
2. A technical study or etude (suggested: Arban Characteristic Studies).
3. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style (suggested: Haydn or Hummel Concerti).
4. Sight-reading.



## French Horn

1. Major and minor scales, two octaves, with various articulations.
2. A technical study or etude (suggested: Kopprasch, Vol. 1, No. 15).
3. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style (suggested: Mozart, Horn Concerto No. 3, or its equivalent).
4. Sight-reading.

## Trombone

1. Major and minor scales, two octaves, with various articulations.
2. A technical study or etude (suggested: Kopprasch, Book I, or Rochut, Melodious Etudes).
3. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style.
4. Sight-reading.

## Tuba

1. Major and minor scales, two octaves, with various articulations.
2. A technical study or etude (suggested: Cimeria, Tuba Studies, 7 through 11).
3. One solo piece demonstrating technical ability, tone quality, musicality, and sense of style.
4. Orchestral excerpt (suggested: Wagner, Overture to Die Meistersinger).
5. Sight-reading.

## Percussion

1. Snare drum: rudimental study or orchestra solo, open and closed rolls.
2. Mallets: all major and minor scales and arpeggios, two octaves; solo or etude from the solo repertoire.
3. Timpani: tuning two drums; solo for two or more drums.
4. Sight-reading.

## Keyboard Instruments

### Piano

1. Major and minor scales and arpeggios in two octaves.
2. One work of J.S. Bach: a Three-Part Invention or a prelude and fugue from The Well-Tempered Clavier.
3. Any sonata by Haydn (except C major H XVI:35); Mozart (except C major, K 545); or Beethoven (except Op. 49).
4. A solo piece from the Romantic period (suggested: Chopin, Schumann, or Mendelssohn).
5. An impressionist or a twentieth-century work. If a twentieth-century work is chosen, it is preferable that it be by an American composer (except the Gershwin Preludes).
6. All selections must be memorized.

### Organ

1. Piano: major and harmonic minor scales, major and minor arpeggios, all in two or three octaves; a study or etude; a Two- or Three-Part Invention by Bach; a first or last movement of a Classical or Romantic sonata, or a twentieth-century piece.
2. Organ: two solo works for organ from two different periods.
3. Improvisation.
4. Sight-reading.

## Voice and Opera

### Voice

1. One art song in English.
2. One art song in Italian.
3. One art song in any other language.
4. Sight-reading.
5. All selections must be memorized.

### Voice-Opera Emphasis

1. One art song in English.
2. One art song in Italian.
3. One art song in any other language.
4. One operatic aria (optional).
5. Sight-reading.
6. All selections must be memorized.

## Composition

1. Applicants must submit a portfolio of original compositions. Compositions should be for a variety of instruments. Suggested: solo piano, voice, chamber ensemble, large ensemble, tape or computer pieces).
2. Some compositions may be presented in tape recordings, but at least one composition must be in fully notated manuscript form.
3. Theory and Musicianship placement at the freshman level or higher.
4. Performance of one piece on an instrument or vocally.

Note: Composition portfolios must be on file in the Admissions Office no later than two weeks prior to the scheduled audition date.

## Theory

1. Applicants must submit a portfolio of original analyses, essays, exercises, and/or compositions. Compositions should be for a variety of instruments.
2. Performance of one piece on an instrument or vocally.
3. Theory and Musicianship placement at the freshman level or higher.
4. Applicants should understand that the main thrust of the program is to prepare students to continue their training and education in theory or musicology at the graduate level.

Note: Theory portfolios must be on file in the Admissions Office no later than two weeks prior to the scheduled audition date.

## Jazz/Commercial

### Instrumental Performance

*Except Guitar, Electric Bass and Percussion Jazz/Commercial*

1. Major and harmonic minor scales, two octaves.
2. Major and minor arpeggios, two octaves.
3. A technical study, etude, or solo piece from the classical repertoire (see the audition requirements for classical majors).
4. A prepared jazz solo or an improvisation over a twelve-bar blues progression.
5. Sight-reading.

### Guitar

1. Major and harmonic minor scales, two octaves, two fingerings.
2. Major and minor arpeggios, two octaves.
3. Melody and chord solo from the jazz or pop repertoire.
4. Improvisation on a blues progression or standard tune.
5. Sight-reading.

### Electric Bass

1. Major and harmonic minor scales, one octave.
2. Major and minor arpeggios, one octave.
3. Demonstration of knowledge of basic rhythm section style, i.e., a bass line to a blues, standard, or contemporary selection.
4. A prepared jazz melodic piece or solo, such as the melody and improvised chorus of a jazz standard or twelve-bar blues. (ex. So What, Yardbird Suite, or tunes in The Real Book)
5. Sight-reading of a bass part from jazz ensemble literature.

### Percussion

1. Snare drum: open and closed rolls, rudimental or orchestral solo.
2. Mallets: (strongly recommended but not required) all major scales and arpeggios, two octaves; solo or etude from the standard repertoire.
3. Timpani: (strongly recommended but not required) tune perfect 4th and 5th; solo for two drums from standard repertoire.
4. Drum set: play a swing feel, latin (bossa nova and samba), rock (slow-fund and moderate fast-fusion), and ballad (swing with brushes and rock with sticks); Optional-written out solo (rock, latin, or swing) or play through drum part with a tape or record.
5. Sight-reading.

## Composition

1. Applicants should submit a portfolio of original compositions, arrangements, and/or transcriptions in a jazz/commercial style. Compositions should be arranged for a variety of instruments. Suggested: small jazz ensemble, large jazz ensemble such as stage band, solo piano, voice, tape or computer pieces.
2. Compositions may be presented in tape recordings, but at least one composition must be in fully notated manuscript form.
3. Performance of one piece on an instrument or vocally.
4. Theory and Musicianship placement at the freshman level or higher.

## Graduate Audition Requirements

### Master of Music Degree Programs Graduate Diploma Programs

#### Performance-Instrument

1. Applicants should prepare a full recital program and submit the repertoire list to the Admissions Office one month prior to the audition. The repertoire for this program should exhibit a diversity of styles, periods, and technical demands. It is highly recommended that at least one piece be from the last fifty years. All major works should be learned in their entirety, and must be performed with piano accompaniment where indicated. Performance of solo orchestral excerpts is optional. Percussion applicants should include pieces for snare drum, timpani, and a mallet instrument. Pieces for solo multiple percussion instruments are optional.
2. Performance of all or a portion of the program by memory is highly recommended but not required. Pianists must present the entire program by memory.
3. The Audition Committee will select various pieces from the program for performance at the audition.
3. Sight-reading.
4. Graduate interview.

#### Performance-Voice or Voice Opera Emphasis

1. Applicants should prepare a full recital program and submit the repertoire list to the Admissions Office two weeks prior to the audition. The repertoire for this program should exhibit a diversity of styles, periods, and technical demands. It is highly recommended that at least one piece be from the last fifty years. The program must include one piece in English, one piece in Italian, and one piece in either French or German. Singing in other languages is optional.
2. While the applicant in Voice Opera Emphasis may include several selections from song literature, the emphasis should be upon operatic arias and scenes.
3. The program must be performed by memory.
4. The Audition Committee will select various pieces from the program for performance at the audition.
4. Sight-reading.
5. Graduate interview.

#### Performance-Accompanying/ Chamber Music Emphasis

1. One representative piano solo work not to exceed ten minutes in length.
2. One movement from the violin or violoncello sonatas of Beethoven, Brahms, Fauré, Franck, or Prokofieff.
3. Three contrasting art song accompaniments chosen from the works of Schubert, Schumann, Brahms, Richard Strauss, Wolf, Faure, Debussy, Duparc, Rachmaninoff, Britten, and Barber. These selections should show both lyrical and dramatic qualities and include at least one of advanced technical difficulty. Suggested:  
Schumann: Frühlingsnacht  
Brahms: Meine Liebe ist grün  
Blinde Kuh  
Wolf: Er ist's  
Der Rattenfänger  
Lied vom Winde  
R. Strauss: Cécilie  
Ständchen  
Wiegenlied  
Rachmaninoff: Floods of Spring  
Duparc: L'invitation au voyage  
Fauré: Toujours  
Barber: Nocturne
4. Sight-reading: equivalent to the difficulty of a Fauré or Schubert song.
5. The applicant is expected to bring at least one soloist to the audition if at all possible. Exceptions may be requested in the case of great distance and/or financial burden.

#### Master of Music in Composition

1. Applicants should submit a portfolio of original compositions to the Admissions Office one month prior to the audition. These compositions should be for a variety of solo instruments and/or ensembles (suggested: solo piano, voice, chamber ensemble, large ensemble, tape and computer pieces). Scores or tapes should show the date of composition.
2. Compositions may be presented in tape recordings, but at least one composition must be in fully notated manuscript form.
3. Applicants are expected to be able to discuss their works and compositional style at the audition.
4. Applicants must be able to meet the course requirements for the undergraduate program as outlined in the catalog. This includes orchestration, 20th-century music, electronic and/or computer music, and new music performance.

## Graduate Music Proficiency Examinations - Master of Music Degree and Graduate Diploma Programs

Graduate Proficiency Examinations are usually given on the day of audition. All deficiencies must be corrected before the Graduate Degree or Diploma can be awarded.

### Degree Programs

#### Musicianship and Functional Piano

All Master of Music students will be examined in Musicianship to determine their level of proficiency. Students are expected to show an achievement equivalent to second year levels in the School of Music. In addition, applicants in Composition, Voice and Voice Opera Emphasis will be examined in Functional Piano. If judged deficient, students may satisfy the requirements by taking recommended undergraduate courses, or by passing special examinations, available each semester upon request through the Graduate Office.

#### Music Theory, History, and Literature

All students will be examined to determine their competency in Music Theory and History/Literature. Students found to be deficient in any of these areas may be required to do special work, to remove the deficiencies.

#### Languages

Graduate students majoring in Voice and Voice/Opera Emphasis are required to demonstrate proficiency in two languages: Italian and either French or German. Those judged deficient will be advised of a proper course of action which may include taking appropriate course work.

#### Diploma Programs

Students are required to take Graduate Proficiency Examinations as determined by the Director of Graduate Studies.

## Admissions Requirements: MAT in Music Education

1. Successful completion\* of an undergraduate degree in musical performance, composition, theory, or related applied field from a college or university appropriately accredited by the National Association of Schools of Music (NASM).
2. Successful completion\* of co-requisite course work and/or acquired competencies as follows:
  - a. an introductory course in Educational Psychology, focus upon theoretical foundations.
  - b. a course in child growth and development, focus upon contemporary theories and their applications.
  - c. a knowledge of current issues, trends, and methods in music teaching.
  - d. actual field experience (practicum) involving observation and teaching and the planning of lessons.
  - e. functional knowledge and performance skills on piano, guitar, and recorder.
  - f. a course in basic conducting and score reading.
  - g. a course in orchestration/arranging.

Co-requisite requirements may be satisfied as follows:

- a. through completion of The University of the Arts MAT in Music Education Preparatory Program (MATPREP). Entering freshmen wishing to work toward the MAT in Music Education may enroll in the MATPREP program upon acceptance to the institution. Ongoing undergraduate music majors may enter the MATPREP program at any time.
- b. by examination based upon any of the criteria in item No. 2, above. Examinations shall be developed by Music Education Division faculty and shall adhere strictly to current course syllabi and program objectives. Examinations will cover cognitive as well as psychomotor skills, where appropriate.
- c. through professional experience of the candidate. Such experience must be documented to the satisfaction of the MAT in Music Education Committee through the submission of employment records and letters of recommendation providing evidence of the candidate's success in such requisite professional experience.
- d. through successful completion\* of appropriate courses at an NASM accredited institution other than The University of the Arts. Course descriptions and relevant transcripts from outside institutions must be made available.

With the approval of the MAT in Music Education Committee applicants who have completed most, but not all, co-requisite requirements may be admitted to the MAT in Music Education degree program. However, any additional work needed must be completed outside of credit requirements for the degree and may result in an increase in the length of study for the degree.

3. Submission of all admissions forms, letters of recommendation, and supporting data as required by the Division of Music Education, the MAT in Music Education Committee, the School of Music, and the Office of Admissions. Such data shall include:
  - a. application form.
  - b. three letters of recommendation.
  - c. personal letter of interest and intent.
  - d. transcripts of all applicable post-secondary study.
  - e. high school transcript
4. Satisfaction of placement testing requirements in music theory, ear training, music history/literature, and piano proficiency. Placement tests may be waived for Bachelor of Music graduates of The University of the Arts at the discretion of the MAT in Music Education Committee. Deficiencies in the above areas may not necessarily disqualify an applicant for admission to the MAT program, but additional studies outside credit requirements for the degree may be required and may result in an increase in the length of time needed to complete the degree.
5. Successful performance audition as adjudicated by the MAT in Music Education Committee. Such audition may be waived for Bachelor of Music graduates of The University of the Arts, at the discretion of MAT in Music Education Committee.

\* Applicants must present a 2.75 or higher undergraduate cumulative GPA (A=4.0), with a 3.0 GPA in co-requisite courses and/or any graduate work previously completed. These standards may be waived only by agreement of the MAT in Music Education Committee.

## Scholarships

### Trustee Scholarship

Each year the School of Music awards a Trustee Scholarship to an entering freshman. The Trustee Scholarship totals half tuition for the four years the student is enrolled. The award is made on the basis of outstanding artistic and academic performance, and for promise as a future musician. Recipients must maintain a 3.0 cumulative grade point average as well as a minimum grade of B in the major area. High School Seniors who wish to be considered for the Trustee Scholarship should make formal application by March 1. Notification of the award is made in April.

### Talent Scholarships

Talent Scholarships are awards to matriculating students who give evidence of outstanding artistic ability. Recommendation for the Talent Scholarship is based on the audition. To maintain eligibility, the student must participate fully in rehearsals and performances, have a "B" or better in the Major area, and maintain a minimum 3.0 cumulative grade point average (2.75 minimum for Freshmen) in all Music courses. Scholarship students are expected to provide service to the School as assigned by the School Director.

Students applying for Talent Scholarships must file a Talent Scholarship Application as well as the appropriate Financial Aid Form each year. These are obtainable from the School of Music and the Financial Aid Office.

New students should audition prior to March 15. Those auditioning after March 15 will be considered for a talent scholarship if funds are available.

Students applying for Talent Scholarships are subject to the following evaluations:

1. Vocal and instrumental majors are subject to a jury examination.
2. Composition and theory majors are interviewed and/or will have their work examined.

### School of Music Scholarships and Prizes

The Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship  
The Ezerman Piano Scholarship  
The Jazz Department Scholarship  
The John T. Mathis Saxophone Award  
The Music Faculty Composition Prize  
The Music Alumni Scholarships (two to five)  
The Music Excellence in Teaching Award  
The Music Education Scholarship  
The Orchestra Soloist Prize  
The Clement C. Petillo Memorial Piano Prize  
The Mary Luznicki-Poth Memorial Award  
The Presser Scholarship Award  
The Strine Graduate Piano Scholarship

## Undergraduate Curricula

### Woodwind, Brass, Percussion, String, Harp Majors

Total Credits: 125

	Semester	
	1st	2nd
<b>Freshman Year</b>		
MU 19XA&B Major	3	3
MU 103A&B Musicianship I-II	3	3
MU 107A&B Freshman Theory I-II	3	3
MU 131A&B Class Piano I-II	1	1
MU 77X Ensemble	2	2
HU 110A Language & Expression	3	-
HU 103A&B Intro. to Modernism	3	3
HU — Humanities	-	3
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0

**18 18**

### Sophomore Year

MU 29XA&B Major	3	3
MU 203A&B Musicianship III-IV	3	3
MU 207A&B Sophomore Theory III-IV	3	3
MU 231A&B Class Piano III-IV	1	1
MU 77X Ensemble	2	2
HU 2XX Humanities	6	3
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0

**18 15**

### Junior Year

MU 39XA&B Major	3	3
MU 301A&B Music History I-II	3	3
MU 77X Ensemble	2	2
HU 3XX Humanities	3	3
Electives	3	3
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0

**14 14**

### Senior Year

MU 49XA&B Major	3	3
MU 401A&B Music History III-IV	3	3
MU 77X Ensemble	2	2
HU 4XX Humanities	3	3
Electives	3	6
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0

**14 14**

Ensemble must include four semesters of Chorus and two semesters of New Music Ensemble.

### Guitar Major

Total Credits: 125

#### Freshman Year

MU 191A&B Guitar Major	3	3
MU 103A&B Musicianship I-II	3	3
MU 107A&B Freshman Theory I-II	3	3
MU 131A&B Class Piano I-II	1	1
MU 772 Chorus	1	1
HU 110A Language & Expression	3	-
HU 103A&B Intro. to Modernism	3	3
HU — Humanities	-	3
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0

**Semester**

**1st 2nd**

**17 17**

#### Sophomore Year

MU 291A&B Guitar Major	3	3
MU 203A&B Musicianship III-IV	3	3
MU 207A&B Sophomore Theory III-IV	3	3
MU 231A&B Class Piano III-IV	1	1
MU 772 Chorus	1	1
HU 2XX Humanities	6	3
Electives	-	3
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0

**17 17**

#### Junior Year

MU 391A&B Guitar Major	3	3
MU 301A&B Music History I-II	3	3
MU 327A&B Fingerboard Harmony I-II	2	2
MU 7XX Ensemble	1	1
HU 3XX Humanities	3	3
Electives	3	3
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0

**15 15**

#### Senior Year

MU 491A&B Guitar Major	3	3
MU 401 Music History	3	-
MU 425A&B Guitar Hist. & Lit. I-II	2	2
MU 76 Guitar Ensemble	1	1
HU 4XX Humanities	3	3
Electives	3	3

**15 12**

### Piano Major

Total Credits: 123

#### Freshman Year

MU 191A&B Piano Major	3	3
MU 103A&B Musicianship I-II	3	3
MU 07A&B Freshman Theory I-II	3	3
MU 772 Chorus	1	1
HU 110A Language & Expression	3	-
HU 103A&B Intro. to Modernism	3	3
HU — Humanities	-	3
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0

**Semester**

**1st 2nd**

**16 16**

#### Sophomore Year

MU 291A&B Piano Major	3	3
MU 203A&B Musicianship III-IV	3	3
MU 207A&B Sophomore Theory III-IV	3	3
MU 237A&B Keyboard Harmony I-II	1	1
MU 772 Chorus	1	1
HU 2XX Humanities	6	3
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0

**17 17**

#### Junior Year

MU 391A&B Piano Major	3	3
MU 301A&B Music History I-II	3	3
MU 431 Piano Literature	2	2
Free Electives	3	3
MU 7XX Ensembles	1	1
HU 3XX Humanities	3	3
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0

**15 15**

#### Senior Year

MU 491A&B Piano Major	3	3
MU 401 Music History	3	-
MU 432A&B Piano Pedagogy I-II	2	2
MU 773A&B Accompanying	1	1
Electives	3	3
HU 4XX Humanities	3	3
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0

**15 12**

**Organ Major**  
Total Credits: 126

		Semester	
		1st	2nd
<b>Freshman Year</b>			
MU 191A&B	Organ Major	3	3
MU 103A&B	Musicianship I-II	3	3
MU 107A&B	Freshman Theory I-II	3	3
MU 772	Chorus	1	1
HU 110A	Language & Expression	3	-
HU 103A&B	Intro. to Modernism	3	3
HU —	Humanities	-	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0
		<b>16</b>	<b>16</b>

<b>Sophomore Year</b>			
MU 291A&B	Organ Major	3	3
MU 203A&B	Musicianship III-IV	3	3
MU 207A&B	Sophomore Theory III-IV	3	3
MU 237A&B	Keyboard Harmony	1	1
MU 772	Chorus	1	1
HU 2XX	Humanities	6	3
	Electives	0	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0
		<b>17</b>	<b>17</b>

<b>Junior Year</b>			
MU 391A&B	Organ Major	3	3
MU 301A&B	Music History I-II	3	3
MU 254	Choral Conducting	-	2
MU 255	Instrumental Conducting	2	-
MU 772	Chorus	1	1
HU 3XX	Humanities	3	3
	Electives	3	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0
		<b>15</b>	<b>15</b>

<b>Senior Year</b>			
MU 491A&B	Organ Major	3	3
MU 401	Music History	3	-
MU 317	Orchestration	3	-
MU 313A&B	Organ Literature	2	2
MU 772	Chorus	1	1
	Electives	3	3
HU 4XX	Humanities	3	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0
		<b>18</b>	<b>12</b>

**Voice Major**  
Total Credits: 125

		Semester	
		1st	2nd
<b>Freshman Year</b>			
MU 191A&B	Voice Major	3	3
MU 103A&B	Musicianship I-II	3	3
MU 107A&B	Freshman Theory I-II	3	3
MU 131A&B	Class Piano I-II	1	1
MU 772	Chorus	1	1
HU 110A	Language & Expression	3	-
HU 103A&B	Intro. to Modernism	3	3
HU —	Humanities	-	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0
		<b>17</b>	<b>17</b>

<b>Sophomore Year</b>			
MU 291A&B	Voice Major	3	3
MU 203A&B	Musicianship III-IV	3	3
MU 207A&B	Sophomore Theory III-IV	3	3
MU 231A&B	Class Piano III-IV	1	1
MU 772	Chorus	1	1
HU 2XX	Humanities	6	3
	Electives	-	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0
		<b>17</b>	<b>17</b>

<b>Junior Year</b>			
MU 391A&B	Voice Major	3	3
MU 301A&B	Music History I-II	3	3
MU 341A&B	English Diction I-II	1	1
MU 7XX	Ensemble	1	1
	Electives	3	3
MU 772	Chorus	1	1
HU 3XX	Humanities	3	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0
		<b>15</b>	<b>15</b>

<b>Senior Year</b>			
MU 491A&B	Voice Major	3	3
MU 401	Music History	3	0
MU 342A&B	Voice Pedagogy	1	1
MU 7XX	Ensemble	1	1
HU 4XX	Humanities	3	3
MU 772	Chorus	1	1
	Electives	3	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0
		<b>15</b>	<b>12</b>

Humanities include one year of Italian, French, and German.

**Opera Major**  
Total Credits: 131

		Semester	
		1st	2nd
<b>Freshman Year</b>			
MU 191A&B	Voice Major	3	3
MU 103A&B	Musicianship I-II	3	3
MU 107A&B	Freshman Theory I-II	3	3
MU 131A&B	Piano I-II	1	1
MU 772	Chorus	1	1
HU 110A	Language & Expression	3	-
HU 103A&B	Intro. to Modernism	3	3
HU 1XX	Humanities	-	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0
		<b>17</b>	<b>17</b>

<b>Sophomore Year</b>			
MU 291A&B	Voice Major	3	3
MU 203A&B	Musicianship III-IV	3	3
MU 207A&B	Sophomore Theory III-IV	3	3
MU 231A&B	Piano III-IV	1	1
MU 772	Chorus	1	1
HU 2XX	Humanities	6	3
	Electives	0	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0
		<b>17</b>	<b>17</b>

<b>Junior Year</b>			
MU 391A&B	Voice Major	3	3
MU 301A&B	Music History I-II	3	3
MU 341A&B	English Diction	1	1
MU 344A&B	Opera Staging I-II	2	2
HU 3XX	Humanities	3	3
MU 772	Chorus	1	1
	Electives	3	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0
		<b>16</b>	<b>16</b>

<b>Senior Year</b>			
MU 491A&B	Voice Major	3	3
MU 401	Music History	3	-
MU 444A&B	Opera Staging	2	2
MU 446A&B	Vocal Literature III-IV	1	1
MU 342A&B	Voice Pedagogy	1	1
HU 4XX	Humanities	3	3
MU 772	Chorus	1	1
	Electives	3	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0
		<b>17</b>	<b>14</b>

Humanities include one year each of Italian, French, and German.

**Composition Major**

Total Credits: 127

		Semester	
		1st	2nd
<b>Freshman Year</b>			
MU 191A&B	Composition Major	3	3
MU 103A&B	Musicianship I-II	3	3
MU 107A&B	Freshman Theory I-II	3	3
MU 121	Calligraphy	1	0
MU 131A&B	Piano I-II	1	1
MU 772	Chorus	1	1
HU 110A	Language & Expression	3	-
MU 103A&B	Intro. to Modernism	3	3
HU 1XX	Humanities	-	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0

**18 17****Sophomore Year**

MU 291A&B	Composition Major	3	3
MU 203A&B	Musicianship III-IV	3	3
MU 207A&B	Sophomore Theory III-IV	3	3
MU 231A&B	Piano III-IV	1	1
MU 317A&B	Orchestration	3	3
MU 772	Chorus	1	1
HU 2XX	Humanities	3	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0

**17 17****Junior Year**

MU 391A&B	Composition Major	3	3
MU 301A&B	Music History I-II	3	3
MU 415	Computer Composition	3	0
MU 765	New Music Ensemble	1	1
	Electives	3	3
HU 3XX	Humanities	3	6
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0

**16 16****Senior Year**

MU 491A&B	Composition Major	3	3
MU 401	Music History	3	0
MU 255	Conducting	2	0
HU 4XX	Humanities	3	3
	Electives	3	6
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0

**14 12**

Ensemble must include one year of Chorus and one semester of New Music.

**Theory Major**

Total Credits: 127

		Semester	
		1st	2nd
<b>Freshman Year</b>			
MU 191A&B	History of Theory I-II	3	3
MU 103A&B	Musicianship I-II	3	3
MU 107A&B	Freshman Theory I-II	3	3
MU 131A&B	Class Piano I-II	1	1
MU 77XX	Ensemble	1	1
HU 110A	Language & Expression	3	-
HU 103A&B	Intro. to Modernism	3	3
HU 1XX	Humanities	-	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0

**17 17****Sophomore Year**

MU 291A&B	Adv. Tonal Analy. I-II	3	3
MU 203A&B	Musicianship III-IV	3	3
MU 207	Theory	0	3
MU 231A&B	Class Piano III-IV	1	1
MU 317A&B	Orchestration	3	3
MU 7XX	Ensemble	1	1
HU 2XX	Humanities	6	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0

**17 17****Junior Year**

MU 391A&B	Reduction, Set Theory	3	3
MU 301A&B	Music History I-II	3	3
MU 255	Basic Conducting	2	0
MU 254	Choral Conducting	0	2
MU 7XX	Ensemble	1	1
	Electives	3	3
HU 3XX	Humanities	3	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0

**15 15****Senior Year**

MU 491A	Serial Theory	3	-
MU 491B	Theory Project	-	3
MU 401	Music History	3	-
MU 415A	Computer Composition	3	-
MU 7XX	Ensemble	1	1
HU 4XX	Humanities	3	3
	Electives	3	6
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0

**16 13**

Ensemble must include four semesters of Chorus and one semester of New Music Ensemble.

**Jazz Composition Major**

Total Credits: 130

		Semester	
		1st	2nd
<b>Freshman Year</b>			
MU 191A&B	Composition Major	3	3
MU 103A&B	Musicianship I-II	3	3
MU 107A&B	Freshman Theory I-II	3	3
MU 131A&B	Piano I-II	1	1
MU 772	Chorus	1	1
HU 110A	Language & Expression	3	-
HU 103A&B	Intro. to Modernism	3	3
HU 1XX	Humanities	0	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0

**17 17****Sophomore Year**

MU 292A&B	Composition Major	3	3
MU 203A&B	Musicianship III-IV	3	3
MU 307A&B	Sophomore Theory III-IV	3	3
MU 232A&B	Jazz Piano	1	1
MU 765	New Music Ensemble	1	0
HU 2XX	Humanities	6	3
	Electives	0	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0

**17 16****Junior Year**

MU 392A&B	Jazz Composition Major	3	3
MU 315A&B	Jazz Arranging I-II	2	2
MU 317A&B	Orchestration I-II	3	3
MU 405A&B	Jazz History	2	2
MU 415	Computer Composition	3	0
	Electives	-	3
HU 3XX	Humanities	3	3
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0

**16 16****Senior Year**

MU 492A&B	Jazz Composition Major	3	3
MU 410A&B	Music History I-II	3	3
MU 413A	Recording I	2	-
MU 420A	Business of Music I	2	-
HU 4XX	Humanities	3	3
	Electives	3	6
MU 001	Recital Attendance	0	0
MU 002	Jury Examination	-	0

**16 15**

**Jazz Composition/MIDI Major**

Total Credits: 130

	Semester	
	1st	2nd
<b>Freshman Year</b>		
MU 191A&B	Composition Major	3 3
MU 103A&B	Musicianship I-II	3 3
MU 107A&B	Freshman Theory I-II	3 3
MU 131A&B	Piano I-II	1 1
MU 7XX	Ensemble	1 1
HU 110A	Language & Expression	3 -
HU 103A&B	Intro. to Modernism	3 3
HU 1XX	Humanities	0 3
MU 001	Recital Attendance	0 0
MU 002	Jury Examination	- 0
		<b>17 17</b>

**Sophomore Year**

MU 292A&B	Composition Major	3 3
MU 203A&B	Musicianship III-IV	3 3
MU 207A&B	Sophomore Theory III-IV	3 3
MU 232A&B	Jazz Piano	1 1
MU 7XX	Ensemble	1 1
HU 2XX	Humanities	6 3
MU 001	Recital Attendance	0 0
MU 002	Jury Examination	- 0
		<b>17 14</b>

**Junior Year**

MU 392A&B	Jazz Composition Major	1.5 1.5
MU 308A&B	Analysis & Composition	1.5 1.5
MU 315A&B	Jazz Arranging I-II	2 2
MU 415A&B	Computer Composition	3 3
MU 405A&B	Jazz History	2 2
MU 7XX	Ensemble	1 1
HU 3XX	Humanities	3 3
	Electives	3 3
MU 001	Recital Attendance	0 0
MU 002	Jury Examination	- 0
		<b>17 17</b>

**Senior Year**

MU 492A&B	Jazz Composition Major	1.5 1.5
MU 401A&B	Music History I-II	3 3
MU 413A	Recording I	2 -
MU 416A&B	MIDI Synthesis	1.5 1.5
MU 420A	Business of Music I	2 -
HU 4XX	Humanities	3 3
	Electives	3 6
MU 001	Recital Attendance	0 0
MU 002	Jury Examination	- 0
		<b>16 15</b>

Ensemble must include two semesters of Chorus and one semester of New Music Ensemble.

**Jazz Instrumental Major**Total Credits: 130 (Instrumental)  
126 (Piano)

	Semester	
	1st	2nd
<b>Freshman Year</b>		
MU 192A&B	Jazz Major	3 3
MU 103A&B	Musicianship I-II	3 3
MU 107A&B	Freshman Theory I-II	3 3
*MU 131A&B	Piano	1 1
MU 7XX	Ensemble	1 1
HU 110A	Language & Expression	3 -
HU 103 A&B	Intro. to Modernism	3 3
HU 1XX	Humanities	0 3
MU 001	Recital Attendance	0 0
MU 002	Jury Examination	- 0
		<b>17 17</b>

**Sophomore Year**

MU 292A&B	Jazz Major	3 3
MU 203A&B	Musicianship III-IV	3 3
MU 307A&B	Jazz Theory	3 3
MU 213A&B	Jazz Improvisation I-II	2 2
*MU 232A&B	Piano	1 1
MU 7XX	Ensemble	1 1
HU 2XX	Humanities	3 3
MU 001	Recital Attendance	0 0
MU 002	Jury Examination	- 0
		<b>16 16</b>

**Junior Year**

MU 392A&B	Jazz Major	3 3
MU 405A&B	Jazz History I-II	2 2
MU 7XX	Ensemble	2 2
HU 3XX	Humanities	6 3
	Electives	3 3
MU 001	Recital Attendance	0 0
MU 002	Jury Examination	- 0
		<b>16 13</b>

**Senior Year**

MU 492A&B	Jazz Major	3 3
MU 410A&B	Music History I-II	3 3
MU 413A	Recording	2 -
MU 420A	Business of Music	2 -
MU 7XX	Ensemble	2 2
HU 4XX	Humanities	3 3
	Electives	3 6
MU 001	Recital Attendance	0 0
MU 002	Jury Examination	- 0
		<b>18 17</b>

Ensemble must include two semesters of Chorus and one semester of New Music Ensemble.

\*Not required of Jazz Piano Majors.

**Jazz Performance/MIDI Major**Total Credits: 130 (Instrumental)  
126 (Piano)

	Semester	
	1st	2nd
<b>Freshman Year</b>		
MU 192A&B	Jazz Major	3 3
MU 103A&B	Musicianship I-II	3 3
MU 107A&B	Freshman Theory I-II	3 3
*MU 131A&B	Piano	1 1
MU 772	Chorus	1 1
HU 110A	Language & Expression	3 -
HU 103A&B	Intro. to Modernism	3 3
HU 1XX	Humanities	- 3
MU 001	Recital Attendance	0 0
MU 002	Jury Examination	- 0
		<b>17 17</b>

**Sophomore Year**

MU 292A&B	Jazz Major	3 3
MU 203A&B	Musicianship III-IV	3 3
MU 307A&B	Theory	3 3
*MU 232A&B	Piano	1 1
MU 7XX	Ensemble	1 1
HU 2XX	Humanities	6 3
MU 001	Recital Attendance	0 0
MU 002	Jury Examination	- 0
		<b>17 14</b>

**Junior Year**

MU 392A&B	Jazz Major	1.5 1.5
MU 308A&B	Analysis & Composition	1.5 1.5
MU 313	Jazz Improvisation	2 2
MU 415A&B	Computer Composition	3 3
MU 405A&B	Jazz History I-II	2 2
MU 7XX	Ensemble	1 1
HU 3XX	Humanities	3 3
	Electives	3 3
MU 001	Recital Attendance	0 0
MU 002	Jury Examination	- 0
		<b>17 17</b>

**Senior Year**

MU 492A&B	Jazz Major	1.5 1.5
MU 410A&B	Music History	3 3
MU 413A	Recording	2 -
MU 416A&B	MIDI Synthesis	1.5 1.5
MU 420A	Business of Music	2 -
HU 4XX	Humanities	3 3
	Electives	3 6
MU 001	Recital Attendance	0 0
MU 002	Jury Examination	- 0
		<b>16 15</b>

Ensemble must include one year of Chorus and one semester of New Music Ensemble.

\*Not required of Piano Majors.

**Diploma in Music —  
Performance Major (Classical)**

This program is not available to Voice Majors or Voice-Opera majors  
Total Credits: 96

	Semester	
	1st	2nd
<b>Freshman Year</b>		
MU 191A&B Major	3	3
MU 103A&B Musicianship I-II	3	3
MU 107A&B Freshman Theory I-II	3	3
*MU 131A&B Piano I-II	1	1
MU 77- Ensemble	2	2
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0
	<b>12</b>	<b>12</b>

<b>Sophomore Year</b>		
MU 291A&B Major	3	3
MU 203A&B Musicianship III-IV	3	3
MU 207A&B Sophomore Theory III-IV	3	3
*MU 231A&B Piano III-IV	1	1
MU 77- Large Ensemble	2	2
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0
	<b>12</b>	<b>12</b>

<b>Junior Year</b>		
MU 391A&B Major	3	3
MU 301A&B Music History I-II	3	3
MU 303A&B Musicianship V-VI	3	3
MU 76- Chamber Ensemble	1	1
MU 77- Large Ensemble	2	2
	<b>12</b>	<b>12</b>

<b>Senior Year</b>		
MU 491A&B Major	3	3
MU 407 Senior Theory V	3	-
MU — Advanced Theory Elective	-	3
MU 401A&B Music History III-IV	3	3
MU 76- Chamber Ensemble	1	1
MU 77- Large Ensemble	2	2
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0
	<b>12</b>	<b>12</b>

\*Piano majors substitute Keyboard Harmony MU 237A&B, MU 337A&B.

**Diploma in Music —  
Composition Major (Classical)**

Total Credits: 102

	Semester	
	1st	2nd
<b>Freshman Year</b>		
MU 191A&B Composition Major I-II	3	3
MU 103A&B Musicianship I-II	3	3
MU 107A&B Theory I-II	3	3
MU 121A&B Calligraphy	1	1
MU 131A&B Piano I-II	1	1
MU 77- Ensemble	2	2
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0
	<b>13</b>	<b>13</b>

<b>Sophomore Year</b>		
MU 291A&B Composition Major III-IV	3	3
MU 203A&B Musicianship III-IV	3	3
MU 207A&B Theory III-IV	3	3
MU 231A&B Piano III-IV	1	1
MU 77- Ensemble	2	2
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0
	<b>12</b>	<b>12</b>

<b>Junior Year</b>		
MU 391A&B Composition Major V-IV	3	3
MU 301A&B Music History I-II	3	3
MU 303A&B Musicianship V-VI	3	3
MU 317A&B Orchestration I-II	3	3
MU 77- Ensemble	2	-
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0
	<b>14</b>	<b>12</b>

<b>Senior Year</b>		
MU 491A&B Composition Major VII-VIII	3	3
MU 415A Computer Composition I	3	-
MU 407 Senior Theory V	3	-
MU 401A&B Music History III-IV	3	3
MU 254 Choral Conducting	2	-
MU 255 Instrumental Conducting Elective	-	4
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0
	<b>14</b>	<b>12</b>

**Diploma in Music — Performance Major  
(Jazz/Commercial)**

Total Credits: 104

	Semester	
	1st	2nd
<b>Freshman Year</b>		
MU 192A&B Jazz Major I-II	3	3
MU 103A&B Musicianship I-II	3	3
MU 107A&B Freshman Theory I-II	3	3
*MU 131A&B Class Piano I-II	1	1
MU 77- Ensemble	2	2
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0
	<b>12</b>	<b>12</b>

<b>Sophomore Year</b>		
MU 292A&B Jazz Major III-IV	3	3
MU 203A&B Musicianship III-IV	3	3
MU 207A&B Sophomore Theory III-IV	3	3
*MU 232A&B Jazz Piano III-IV	1	1
MU 213A&B Jazz Improvisation I-II	2	2
MU 77- Large Ensemble	2	2
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0
	<b>14</b>	<b>14</b>

<b>Junior Year</b>		
MU 392A&B Jazz Major V-VI	3	3
MU 307A&B Jazz Theory & Ear Training I-II	3	3
MU 313A&B Jazz Improvisation III-IV	2	2
MU 315A&B Jazz Arranging I-II	2	2
MU 764 Small Jazz Ensemble	1	1
MU 77- Large Ensemble	2	2
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0
	<b>13</b>	<b>13</b>

<b>Senior Year</b>		
MU 492A&B Major VII-VIII	3	3
MU 403A&B4 Jazz History I-II	2	2
MU 410A&B Music History I-II	3	3
MU 413A Recording	2	-
MU 420A Business of Music	2	0
MU 76- Small Jazz Ensemble	1	1
MU 77- Large Ensemble	2	2
MU 001 Recital Attendance	0	0
MU 002 Jury Examination	-	0
	<b>15</b>	<b>11</b>

\*Piano majors will substitute MU 237A&B and MU 337A&B, Keyboard Harmony. Ensemble must include one year of Chorus and one semester of New Music.



**Diploma in Music — Composition Major  
(Jazz/Commercial)**

Total Credits: 104

	Semester	
	1st	2nd
<b>Freshman Year</b>		
MU 191A&B	3	3
MU 103A&B	3	3
MU 107A&B	3	3
MU 121A&B	1	1
MU 131A&B	1	1
MU 77-	2	2
MU 001	0	0
MU 002	-	0
	<b>13</b>	<b>13</b>

**Sophomore Year**

MU 291A&B	3	3
MU 203A&B	3	3
MU 207A&B	3	3
MU 213A&B	2	2
MU 232A&B	1	1
MU 77-	2	2
MU 001	0	0
MU 002	-	0
	<b>14</b>	<b>14</b>

**Junior Year**

MU 392A&B	3	3
MU 307A&B		
	3	3
MU 315A&B	2	2
MU 317A&B	3	3
MU 765	1	-
	-	1
MU 001	0	0
MU 002	-	0
	<b>12</b>	<b>12</b>

**Senior Year**

MU 492A&B	3	3
MU 405A&B	2	2
MU 407	-	3
MU —	3	-
MU 410A&B	3	3
MU 413A	2	-
MU 420A	-	2
MU 001	0	0
MU 002	-	0
	<b>13</b>	<b>13</b>

Ensemble must include one year of Chorus.

**Certificate in Music —  
Performance Major (Classical)**

Total Credits: 52

	Semester	
	1st	2nd
<b>First Year</b>		
MU 191A&B	3	3
MU 103A&B	3	3
MU 107A&B	3	3
**MU 131A&B	1	1
*MU 76-	1	1
MU 77-	2	2
MU 001	0	0
MU 002	-	0
	<b>13</b>	<b>13</b>

**Second Year**

MU 291A&B	3	3
MU 203A&B	3	3
MU 207A&B	3	3
**MU 231A&B	1	1
*MU 76-	1	1
MU 77-	2	2
MU 001	0	0
MU 002	-	0
	<b>13</b>	<b>13</b>

\*Voice majors substitute Foreign Language, 3 credits per semester, Total credits required: 60.  
\*\*Keyboard Majors will substitute MU 237A&B, and MU 337A&B Keyboard Harmony.

**Certificate in Music —  
Performance Major  
(Jazz/Commercial)**

Total Credits: 52

	Semester	
	1st	2nd
<b>First Year</b>		
MU 192A&B	3	3
MU 103A&B	3	3
MU 107A&B	3	3
*MU 131A&B	1	1
MU 77-	2	2
MU 001	0	0
MU 002	-	0
	<b>12</b>	<b>12</b>

**Second Year**

MU 292A&B	3	3
MU 203A&B	3	3
MU 207A&B	3	3
MU 213A&B	2	2
*MU 232A&B	1	1
MU 77-	2	2
MU 001	0	0
MU 002	-	0
	<b>14</b>	<b>14</b>

\*Keyboard Majors will substitute MU 237A&B and MU 337A&B, Keyboard Harmony.

**Certificate in Music —  
Composition Major  
(Jazz/Commercial)**

Total Credits: 54

	Semester	
	1st	2nd
<b>First Year</b>		
MU 191A&B	3	3
MU 103A&B	3	3
MU 107A&B	3	3
MU 121A&B	1	1
MU 131A&B	1	1
MU 77-	2	2
MU 001	0	0
MU 002	-	0
	<b>13</b>	<b>13</b>

**Second Year**

MU 291A&B	3	3
MU 203A&B	3	3
MU 207A&B	3	3
MU 213A&B	2	2
MU 232A&B	1	1
MU 77-	2	2
MU 001	0	0
MU 002	-	0
	<b>14</b>	<b>14</b>

## MAT in Music Education Preparatory Program (MATPREP)

All undergraduate degree students in music at The University of the Arts may enroll in and take advantage of the MAT in Music Education Preparatory Program (MATPREP). Completion of this program allows students to satisfy all co-requisite requirements for admission to the MAT in Music Program. MATPREP is also an important means for maintaining continuity between undergraduate and graduate experiences and for fostering communication between students and faculty in Music Education.

Admission to the University as a BM/MAT student in Music indicates acceptance into the Bachelor of Music program and into the MATPREP program. Full admission to the MAT in Music Education program must be granted prior to the beginning of graduate-level instruction on the same bases as other MAT candidates.

MATPREP courses are to be offered each academic year. A suggested sequence for completing the program is shown:

Total MATPREP Credits: 17

			<b>Sem/Yr</b>
MU 151A	Intro. to Music Educ. I	1	Fall/1
MU 151B	Intro. to Music Educ. II	1	Spring/1
MU 357A	Lab Teaching/ Practicum I	2	Fall/2
MU 357B	Lab Teaching/ Practicum II	2	Spring/2
MU 254	Basic Conducting	2	Fall/2
MU 356A	Music Tch. Skills I*	1	Fall/3
MU 356B	Music Tch. Skills II*	1	Spring/3
MU 451A	Psych. of Music Teaching I Theoretical Foundations	2	Fall/4
MU 451B	Psych. of Music Teaching II Child Growth and Development	2	Spring/4
MU 317A	Orchestration	3	Fall/ 3 or 4

\* Incorporates advanced skills in functional piano, guitar, recorder, writing/arranging for elementary classroom ensembles, operation of basic audio/visual equipment, establishment of classroom environment.

## Graduate Programs

### Master of Music — Performance

Total Credits: 42

		<b>Semester</b>	
		<b>1st</b>	<b>2nd</b>
<b>First Year</b>			
MU 591A&B	Major	3	3
MU 501A&B	Seminar in Bibliography and Writing	2	2
MU 521A&B	Advanced Theory & Analysis	2	2
MU 7XX	Ensemble	2	2
MU 523A&B	Graduate Humanities	2	2
		<b>11</b>	<b>11</b>
<b>Second Year</b>			
MU 691A&B	Major	3	3
MU 601A&B	Seminar in Performance Practice	3	3
MU 603	Master's Project Electives	-	1
MU 7XX	Ensemble	2	2
		<b>10</b>	<b>10</b>

At least one semester of Ensemble must be fulfilled by the New Music Ensemble (MU 765). Keyboard majors generally take two semesters of Piano Accompanying (MU 773).

### Master of Music—Piano Accompanying and Chamber Music Performance

Total Credits: 42

		<b>Semester</b>	
		<b>1st</b>	<b>2nd</b>
<b>First Year</b>			
MU 591A&B	Accompanying Major	3	3
*MU 501A&B	Seminar in Bibliography and Writing	2	2
MU 521A&B	Advanced Theory & Analysis	2	2
MU 523A&B	Graduate Humanities	2	2
MU 76-	Ensemble	1	1
		<b>10</b>	<b>10</b>
<b>Second Year</b>			
MU 691A&B	Accompanying Major	3	3
*MU 601A&B	Seminar in Performance Practice	3	3
MU 765	New Music Ensemble	-	1
MU 76-	Chamber Music	1	-
HU —	Foreign Language	3	3
		<b>10</b>	<b>10</b>

\*May be interchanged.

#### Special Requirements:

1st Semester — Accompanying for teachers'-artist studios, and participation in school ensembles, as assigned. Performance in six representative programs in remaining three semesters, including vocal and instrumental accompanying, and a minimum of three major chamber works. Performances are subject to approval by the major teacher and the Graduate Director.

### Master of Music— Voice/Opera Emphasis

Total Credits: 44

	Semester	
	1st	2nd
<b>First Year</b>		
MU 591A&B Voice Major	3	3
MU 517A&B Opera History & Literature	2	2
MU 541A&B Repertory Coaching	1	1
MU 544A&B Staging	2	2
HU— *Foreign Language	3	3
	<b>11</b>	<b>11</b>

### Second Year

MU 691A&B Voice Major	3	3
MU 601A&B Seminar in Performance Practice**	3	3
MU 641A&B Repertory Coaching	1	1
MU 644A&B Staging III, IV	2	2
MU 523A&B Graduate Humanities	2	2
	<b>11</b>	<b>11</b>

\*Students will take one year of a foreign language (6 credits). Students who cannot pass the proficiency examination in Italian will take Italian. Those who pass out of Italian will substitute either French or German. Students who are able to pass out of all of these languages will take six credits of electives to be approved by the Graduate Director, or, if it is offered, a second year of Italian, French, or German.

\*\*MU 601A&B is offered only in alternate years and must be taken in the first available year it is given.

### Master of Music—Composition

Total Credits: 42

	Semester	
	1st	2nd
<b>First Year</b>		
MU 591A&B Composition Major	3	3
MU 501A&B Seminar in Bibliography and Writing	2	2
MU 521A&B Advanced Theory & Analysis	2	2
MU 531A&B Conducting	2	2
MU 523 A&B Graduate Humanities	2	2
	<b>11</b>	<b>11</b>

### Second Year

MU 691A&B Composition Major	3	3
MU 601A&B Seminar in Performance Practice	3	3
MU 765 New Music Ensemble	1	1
MU 615A&B Computer Composition	3	3
	<b>10</b>	<b>10</b>

### Master of Arts in Teaching in Music Education

Total Credits: 36

Summer Session		
MU 551	Education in American Society	3
MU 560	Workshop/Inst. Methods I	2
MU 552	Workshop in Vocal Methods	2
		<b>7</b>

### Fall Semester

MU 554A	Elementary Methods/ Materials	3
MU 554B	Secondary Methods/ Materials	3
MU 550	Adv. Conducting-Choral or Instrumental	3
MU 557	Music Admin./Supervision	3
MU 560B	Workshop/Instrumental Methods	2
		<b>14</b>

### Spring Semester

MU 553	Music and Special Children	2
MU 555	Elementary Student Teaching	4
MU 556	Secondary Student Teaching	4
MU 558	Student Teaching Seminar and Major Project	2
MU 559	Research, Evaluation and Technology	3
		<b>15</b>

### Graduate Diploma— Performance

Total Credits: 28

	Semester	
	1st	2nd
<b>First Year</b>		
MU 591A&B Major	3	3
MU 7XX Ensemble	2	2
MU 765 New Music Ensemble	1	1
	<b>6</b>	<b>6</b>
<b>Second Year</b>		
MU 691A&B Major	3	3
MU 7XX Ensemble	2	2
MU — Electives	3	3
	<b>8</b>	<b>8</b>

Keyboard majors generally take two semesters of Piano Accompanying (MU 773).

# Regulations/Requirements

## Attendance

### Professional Standards and Behavior

It is expected that students of the Philadelphia College of Performing Arts maintain high standards of professionalism with respect to studio, classroom, rehearsal, and performance commitments. Regular and punctual attendance and appropriate preparation for lessons, classes, rehearsals, and performances are of the utmost importance to the attainment of professional artistic goals.

### Excused Absence

An excused absence is one which has received the prior consent of the instructor, and is due to illness or emergency, appropriately documented by medical certificate, etc.; or is caused by performance at an official school function with the approval of the appropriate School Director or Dean.

### Unexcused Absence

All other absences are "unexcused." It is the responsibility of the student to arrange with his/her instructors to make up all missed work. Failure to do so will result in lowered grades. Students who are excessively absent will receive an "F" in the course. (Due to the nature of the work in acting studio and musical ensemble courses, work in these courses cannot be made up.)

Students must notify PCPA concerning absences involving private lessons and/or rehearsals involving other participants. Messages should be directed to the office of the School Director. The number of hours of "Unexcused Absences" permitted per semester in the School of Music may not exceed the number of credits per course; i.e., in a three-credit course no more than three hours of unexcused absences are permitted, in a two-credit course, no more than two hours of unexcused absences are permitted, etc.

### Attendance at Lessons

Students must attend all private lessons as scheduled except in the case of illness or emergency (see "Excused Absence"). It is the student's responsibility to notify the teacher if he/she is unable to keep the appointment time. Failure to give at least 24 hour prior notice may mean forfeiture of the lesson. A maximum of three lessons per semester will be made up in the case of excused absences. Lessons missed because of unexcused absences will not be made up.

Lessons missed due to the teacher's absence will be rescheduled and made up by the teacher.

Unless circumstances render it impossible, "make-up" lessons for the Fall semester are to be completed prior to the Spring semester; "make-up" lessons for the Spring should be complete by June 15.

Normally, students are entitled to thirty, one-hour lessons during the academic year (fifteen per semester).

### Class/Lesson Cancellations or Lateness of Instructor

Students must check every morning for notices regarding class or lesson changes. Such notices are posted on the official bulletin board in the lobby of the Shubert building. If none is posted for the scheduled class or lesson and the instructor is not present, students are expected to wait 10 minutes for an hour-long class/lesson and 15 minutes for those of longer duration. In the event the instructor fails to appear within the 10-15 minute waiting period, students are to report to the appropriate School Director's Office, and may then leave without penalty.

### Change of Major Teacher

Students who wish to petition for a change of major teacher must:

1. Secure "Request for Change of Major Teacher" form from the Director of the School of Music
2. State reasons for requesting a change of teacher
3. Obtain the approval of the present and the requested teacher
4. Obtain the approval of the Director of the School of Music
5. Return the completed form to the Registrar.

Such changes are not usually effected during the semester, or in the final year of study.

### Faculty Advisory

All students are assigned to a faculty advisor. Lists are posted in the Shubert Lobby during the first week of the academic year. Appointments can be made at the mutual convenience of the student and the faculty advisor.

Students should feel free to see their advisor at any time concerning problems that they may encounter.

### Jury Examinations

Each student takes a jury examination in the major area at the end of each academic year. Students do not have to take a jury examination in the year that they play their graduation recital.

## Performance Attendance Requirement

Full-time, undergraduate music students are required to attend twelve musical performances in each year (except the year in which the student's Senior Recital is performed when only six are required). Performance Attendance credit will be given for presence at recitals, concerts, studio concerts, workshops, and lectures in which music is performed. All attendance requirements must be fulfilled in the year in which they are required. Failure to meet requirements will result in a failing grade for Recital Attendance.

Part-time undergraduate music students are responsible for attending a number of performances in direct proportion to the number of credits in which they are enrolled. The specific number is assigned at the beginning of each semester.

Students are required to attend a maximum of 42 performances during their undergraduate years of study. At the beginning of every semester, each student will receive written notification of the number of performances he/she is expected to attend.

## Studio Concerts

Studio Concerts are designed to provide music students the opportunity to gain experience in public performance. All students are encouraged to participate as often as possible, and to support other students by their attendance. A minimum of one performance per year is required of all second-, third- and fourth-year students.

Written consent of the major teacher or ensemble director is necessary in order to be scheduled for Studio Concert performance. The completed form must be returned to the Director of the School of Music no later than one month prior to the requested date of performance.

## Jury Recital Requirements

Regulations regarding Jury Examinations, Junior and Senior Recitals are available in the office of the School of Music.

## Performance Hour

Performance Hour is devoted to faculty and guest recitals, lectures, master classes, and workshops, as well as student performances.

Music majors should not schedule other commitments during the time designated as the Performance Hour.

Students who are absent from the required sessions (without special permission of the Director of the School of Music) have an opportunity to make up the absences by attending additional recitals. If they are not made up, the student will receive a grade of "F" on their transcript for Performance Hour attendance. Others will receive a grade of "P." A student may be excused from a required Performance Hour program by the Director of the School of Music. In such cases the excused Performance Hour will be added to the number of required Recital attendances.

## Graduation Requirements

In addition to the general PCPA requirements for graduation, the following must be fulfilled:

### Undergraduate Requirements

1. Performance Majors must present a satisfactory Graduation Recital before a Faculty Jury ("satisfactory" performance to be determined by majority vote of the Jury), as well as a public recital.
2. Theory Majors must submit a satisfactory major project in the Senior year.
3. Composition Majors must submit a satisfactory substantial work in the Senior year, to be publicly performed, and adjudicated by the faculty of the Composition Department.

### Graduate Requirements— Master of Music Degree Programs

1. Each student shall compete at least once in the Annual Concerto Competition which is held each year in the fall semester. Usually this is done during the second year of study. It is the student's responsibility to discuss this activity with the major teacher.
2. Each student must perform a first-year juried recital of 30-45 minutes duration before a Committee. This recital will be graded and the grade entered on the student's transcript. The program for this recital must be approved by the Committee in September (for fall recitals) or in February (for spring recitals), and will not form part of the second-year Graduation Recital. Compositions requiring accompaniment must be performed with accompaniment and the program should be presented from memory. If student accompanists are not available, the School of Music will assign the music to a staff member or other qualified accompanist.
3. In consultation with the major teacher, each student must submit a list of repertory to be studied each semester. This list will be forwarded to the Director of the Program for Master of Music and Graduate Diploma Programs after the third lesson (approximately the fourth week of the semester) for review by the Graduate Committee for Master of Music and Graduate Diploma Programs. Evaluation will be made at the end of the semester.

Repertoire over the normal four semesters of graduate study should exhibit a variety of genres (concerti, sonatas, etudes, etc.), style periods (Baroque to the present, if applicable), and composers. It is expected that orchestral excerpts will be included where appropriate, and that sight-reading will receive stress in the lesson context.

4. Students are expected to perform either as soloists or in small ensembles as often as possible.

5. A full-length recital will be presented in the final semester of residency. The content and length of the recital will be determined in consultation with the major teacher and must be approved by the Director for Master of Music and Graduate Diploma Programs. All recitals will be judged on a Pass/Fail basis by a faculty committee appointed by the Director of Graduate Studies and which includes the major teacher. It is expected that the program will demonstrate a balance of styles and periods, including the twentieth century. The recital will normally be presented from memory.
6. Each degree candidate must pass three repertory listening examinations, one in each of the first three semesters.

### Graduate Voice/Opera Emphasis Major

1. Students are expected to participate in opera workshops and productions, as assigned.
2. Repertory for the recital (see preceding section on "Graduation Recital") should display the student's full vocal range and dramatic ability. Three languages, in addition to English, must be represented. The recital must include at least four operatic arias or one extended solo operatic scene of equivalent duration.

### Graduate Composition Major

1. Students are expected to explore various compositional media and techniques, and to compose at least six works for various media, and of various lengths. One of these compositions should be for a large ensemble.
2. The student's progress will be evaluated at the end of the second and fourth semester by a faculty committee which includes the major teacher (chair) and other faculty members appointed by the Chair of the Composition Division. It is this committee's responsibility to determine if the composition requirements have been met in both quality and quantity.
3. The Graduate Division for Master of Music and Graduate Diploma Programs desires that as many student compositions as possible be performed and will make every effort to help composition majors in this regard. It is the student's responsibility to assist performers in preparing new works for performance.

### Exit Requirements for the MAT in Music Education

Successful completion of all course and related requirements shall lead to the granting of the Master of Arts in Teaching with a major in Music Education, provided that an overall GPA of 3.0 or higher is maintained. However, approval of the MAT in Music Education Committee is required for recommendation for teacher certification. It should be noted also that the initial Instructional I Certificate cannot be issued by the Commonwealth of Pennsylvania Department of Education unless PDE testing requirements have been met.

# The School of Music Course Descriptions

## Composition

### MU 121 A&B

#### Calligraphy

1 credit per semester

This course is aimed at teaching students professional methods of musical score and parts preparation, both in the traditional way with paper and pen, and with computer programs. It is required for composition majors, and is an elective for all other majors.

### MU 191 A&B

#### Composition Class I-II

3 credits per semester

The four components of MU 191 are:

1. An introduction to important twentieth-century composers, their works, styles, and compositional methods.
2. The investigation of twentieth-century writing techniques and modes of thought such as modern modalism, new scale formulation, polytonality, serial techniques, and contemporary harmonic usage.
3. Composition in small forms.
4. Studies in contemporary aesthetic and philosophical thought as they relate to composition. Required of first-year Composition majors. Available as an elective for other Music majors with permission of the instructor.

### MU 291 A&B

#### Composition Major III-VIII

3 credits per semester

Private composition lessons weekly throughout course of study. General assignments and at least one complete work in a variety of media are required in each semester. A minimum of three works written during the last four semesters receive public performances. Scores of all works written in fulfillment of Composition major requirements are submitted to the Composition faculty for review toward the end of the final semester of residence. Jazz/Commercial Music majors are required to take only Composition Major III-IV.

### MU 316 Composition

3 credits

Composition Class for music students who are not Composition Majors. A study of formal organizations, musical materials, and compositional devices as practiced in the twentieth-century.

### MU 415 A

#### Computer Composition I

3 credits

A detailed "hands-on" examination of the use of micro-computers in the present day composition environment. The course includes the uses of a computer, the language of MIDI, sequencing, FM and other types of synthesis, and a survey of currently available music software packages. Students are strongly encouraged to engage in independent work based on their own compositional interests. No prior computer or synthesis experience is needed. Required of all Composition and Theory majors.

### MU 415 B

#### Computer Composition II

3 credits

Continuation of MU 415A, focusing on the understanding and application of advanced techniques using existing software and hardware. There is a strong emphasis on composition. Among the topics explored are integrating text and computer functions, advanced music transcription, programming drum machines, and advanced FM. Individual work is encouraged. Prerequisite: MU 415 A or permission of the instructor.

## Music Theory

### MU 007

#### Introduction to Music Theory

3 credits

Fundamentals of music theory designed to prepare students for entrance into regular college-level music theory program. Credit is not applicable to degree requirements.

### MU 107 A&B

#### Theory I-II

3 credits per semester

An introduction to the principles of theory, including scale structure, intervals, triads, and seventh chords. A study of the basic principles of diatonic harmony, including chordal spacing, chordal progression, voice-leading, modulation and an introduction to chromatic harmony. Harmonic analysis and the analysis of small forms. Required for all Music majors.

### MU 207 A

#### Theory III

3 credits

A study of chromatic harmony, including augmented sixth, Neopolitan, altered and added-tone chords, irregular resolutions, and modulation practices of the late nineteenth century. In addition, a survey of the standard forms is covered (song forms, variation, sonata, Rondo, Minuet, and Scherzo). Students are taught rudiments of score reading in this course (clefs, instrument names and terms in French, Italian, and German, and transpositions of the orchestral instruments). Required of all music majors.

### MU 207 B

#### Theory IV

3 credits

Beginning with the rudiments of melodic analysis, the student proceeds to analyze and construct examples. The course then proceeds by writing and analysis through a study of sixteenth and eighteenth century practices. Analysis includes works by Palestrina, Lassus, Josquin, Buxtehude, and Bach. Writing projects include 2-voice species counterpoint in Fux style, canon, motet, invention, and fugue exposition. The course ends with an analytical survey of 20th-century contrapuntal examples. Required of all music majors.

### MU 237 A&B

#### Keyboard Harmony I-II

1 credit per semester

Melody and figured bass harmonization; transposition; clef reading, and score reduction. Required of Classical Piano Majors; open to other majors as an elective.

### MU 317 A

#### Orchestration I

3 credits

An introduction to instrumentation, designed to acquaint the student with ranges, transpositions, and characteristics of individual instruments. Four orchestration projects are scored, performed, recorded, and critiqued: 1) four woodwinds, 2) four woodwinds and seven brasses, 3) string ensemble, and 4) small orchestra with winds in pairs. Required of Composition and Theory majors; open to other music majors as an elective.

### MU 317 B

#### Orchestration II

3 credits

Primarily intended for composers and music theorists, this course presents an analytical history of orchestration centering on the works of Ravel, Schonberg, Prokofieff, Wagner, Strauss, Debussy, and Stravinsky. Coursework culminates in a large project for full orchestra which is scored, performed, recorded, and critiqued. Composers are encouraged to orchestrate one of their own compositions. Required of Composition and Theory majors; open to other Music majors as an elective.

### MU 327 A&B

#### Fingerboard Harmony I-II

2 credits per semester

A survey of voice leading techniques through five centuries of lute, vihuela, and guitar music. The course examines sixteenth-century intabulations, Baroque guitar accompaniment, figured bass and the Baroque lute, harmonic and technical considerations in nineteenth-century sonata forms, and contemporary practices. The course includes both writing and performance. Required of Classical Guitar majors.

### MU 337 A&B

#### Keyboard Harmony III-IV

1 credit per semester

A continuation of MU 237 A&B.

### MU 407

#### Theory V

3 credits

A study of twentieth-century literature, including harmony, counterpoint, form, and orchestration. Techniques discussed include bitonality, atonality, and pantonality; serial technique; and minimalism. Both acoustic and electronic works are discussed.

The sequence of courses MU 191-491B may be rearranged according to background and interests of students.

**MU 191 A&B****History of Theory I-II**

3 credits per semester

A survey of the history of music theory including the Greeks, the Early Christian Era, Anonymous IV, Boethius, Cassiodorus, Guido, Odo of Cluny, Franco of Cologne, de Vitry, Apel, Waite, Zarlino, Glareanus, the Camerata, Arnold, Rameau, Fux, C.P.E. Bach, Riemann, Reti, Sachs, Yeston, Walker, and Toch. Required of Theory majors.

**MU 291 A&B****Advanced Tonal Analysis I-II**

3 credits per semester

A study of analytical techniques related to the form, harmony, thematic unity, melody, rhythm, and tonal organization of music from the Baroque to late nineteenth century. Special emphasis on reinforcement and development of concepts introduced in Theory III-IV which is normally taken concurrently. Required of Theory majors.

**MU 391 A****Reduction Theory**

3 credits

A survey of the principles, terminology, and application of Reduction Theory, including those of Forte, Hindemith, Katz, Reti, Salzer, Schenker, and Warfield. Required of Theory majors.

**MU 391 B****Set Theory**

3 credits

A survey of the principles, terminology, and application of Set Theory, including those of Babbitt, Forte, Gaudin, Lewing, Martino, Morris, and Teittlebaum. Required of Theory majors.

**MU 491 A****Serial Theory**

3 credits

A survey of the principles, terminology, and application of Serial Theory, including the writings of Babbitt, Smith-Brindle, Leibowitz, Perle, Rochberg, Rufer, Searle, Schoenberg, and Spinner. Required of Theory majors.

**MU 491 B****Theory Project**

3 credits

A major research, compositional, or analytical study undertaken during the senior year. Project must be approved by department chairman and supervising instructor. Required of Theory majors.

**Musicianship Studies****MU 103 A&B****Musicianship Studies I-II**

3 credits per semester

This course centers on the establishment of fundamental skills through the singing and recognition of diatonic materials, i.e., scales, intervals, triads, and seventh chords, both as isolated phenomena and in musical contexts. Solfeggio performance of diatonic melodies and rhythmic performance in all basic meters is emphasized, as well as the dictation of these materials. Required of all Music majors.

**MU 203 A&B****Musicianship Studies III-IV**

3 credits per semester

Continuation of MU 103 A&B to include compound intervals, ninth chords, and chord progressions. Performance and dictation materials include chromatic melodies with modulations and more advanced rhythmic exercises that include polyrhythms. Required of all Music majors.

**MU 303 A&B****Musicianship Studies V-VI**

3 credits per semester

Continuation of MU 203 A&B. Performance materials progress from increasingly chromatic melodies to nontonal ones in single and multivoice contexts. Advanced rhythmic materials include changing meters and beat values, as well as more complex beat subdivisions. Dictation skills focus on harmonic progressions with modulations and altered chords, and two- and three-part melodic textures. Materials from all musical periods including Jazz. Also included are skills in vocal development, improvisation and score reading.

**MU 403 A&B****Musicianship Studies VII-VIII**

3 credits per semester

An elective course designed to provide advanced work in multivoice performance and dictation, score-reading, pitch, and rhythmic performance of all musical styles, with an emphasis on twentieth-century materials.

**Music Education-MATPREP Courses****MU 151 A&B****Introduction to Music Education**

1 credit per semester

A two-semester sequence required of all candidates for the BME degree, and open to any student interested in exploring Music Education as a career option. Introduction to Music Education is a survey course designed to provide an overview of music teaching — past, present, and future — and to serve as an introduction to the philosophy, methodology, and professional role of the music teacher. MU 151A is prerequisite to MU 151B.

**MU 254****Basic Conducting**

2 credits

A study of fundamental conducting skills and techniques with emphasis upon physical aspects of conducting, score reading and preparation, and rehearsal principles. Undergraduate co-requisite for full acceptance into the MAT in Music Education program. Open to all candidates for the Bachelor of Music degree.

**MU 256 A&B****Music Teaching Skills I & II**

1 credit per semester

Incorporates advanced skills in functional piano, guitar, recorder, writing/arranging for elementary classroom ensembles, operation of basic audio/visual equipment, establishment of classroom environment. Projects include arranging, performing, and simulated teaching.

**MU 317 A****Orchestration**

3 credits

Basic orchestration and arranging techniques with special emphasis on their application within an educational setting. Required of all Double Degree candidates except Composition and Theory majors who take MU 317 A&B.

**MU 327 A&B****Lab Teaching/Practicum I-II**

2 credits per semester

Observation and introduction to teaching in the schools. Minimum of one field experience plus one required seminar per week. Schedule to be arranged between student and cooperating teacher/institution.

**MU 451 A****Psychology of Music Teaching I**

2 credits

The first of a two-semester sequence required of all students in the MATPREP Program and open by elective to all Bachelor of Music Degree candidates. Focus is upon behavioral, gestalt, and field theories of learning, and associated concepts and the application of theory to practice in the music classroom.

**MU 451 B****Psychology of Music Teaching II**

2 credits

Emphasis is placed upon the application of learning theories to practical considerations of teaching, including motivation, learning sequence, student-teacher interaction, and classroom management. Developmental theories, like those of Piaget and Erikson, are explored with attention to selecting learning experiences in the music classroom. Prerequisite: MU 451 A.

## Jazz/Commercial

### MU 131 A&B

#### Piano I-II

1 credit per semester

Introductory and elementary keyboard training using basic theoretical, harmonic, and technical concepts in practical keyboard application: transposition, melody harmonization, elementary jazz improvisation, technique and repertoire. Required of non-Keyboard Jazz/Commercial Music majors; open to other majors as an elective.

### MU 213 A&B

#### Jazz Improvisation I-II

2 credits per semester

The application of improvisational techniques encompassing all standard forms and styles. Performance practices are related to the individual student's abilities, background, and experience. Coursework includes solo transcription and analysis, a comparison of improvisational methods, and a survey of educational resources. Required of all Jazz/Commercial Music majors.

### MU 232 A&B

#### Jazz Piano III-IV

1 credit per semester

Harmonic concepts in keyboard application for jazz and popular music; chord voicings for popular tunes, standards, and original harmonizations; continuation of jazz improvisation. Requirements include completion of juried Jazz Piano Proficiency Examination. Required of non-Keyboard Jazz/Commercial Music majors; open to other majors as an elective.

### MU 307 A&B

#### Jazz Theory and Ear Training I-II

3 credits per semester

A practical study of jazz and pop theory combined with an advanced ear-training program, emphasizing instrumental application. Students are required to bring their instruments to class. Coursework includes recognition, writing, dictation, and sight reading of: advanced chords, chord additions and alterations, chord substitutions, progressions, and rhythm. Required of all Jazz/Commercial Music majors.

### MU 308 A&B

#### Analysis and Composition of Commercial Music

1.5 credits per semester

An examination of compositional techniques used in pop songs, jingles, soundtracks, and underscores for radio, TV, records, films, shows and industrials. Students will investigate the ways in which music serves to enhance the overall goals of the product or project. Musical analysis will serve to demonstrate how each style is created. Students produce their own musical compositions in each media context.

### MU 313 A&B

#### Jazz Improvisation III-IV

2 credits per semester

Continuation of MU 213 A&B. Required of all Jazz/Commercial Music majors.

### MU 315 A&B

#### Jazz Arranging

2 credits per semester

A functional approach to ensemble scoring including score analysis, combo arranging, arranging for mixed instrumentation, musical settings for vocalists, string writing, writing for pop recording, and special techniques for multitrack recording. Required of all Jazz/Commercial Music majors.

### MU 392 A&B

#### Jazz Composition Major I-IV

3 credits per semester

A two-year specialized course for Jazz/Commercial Music Composition majors which follows a two-year concentration in classical composition. (See course descriptions for Composition Class MU 191 A&B and MU 291 A&B.) MU 392 is an applied course of study designed to familiarize the student composer with the styles and techniques of composition in the jazz idiom and related genres. Included is an analysis of a broad spectrum of musical models illustrative of the developmental roots through contemporary trends. Emphasis on writing for various combinations both for acoustic and electronic (MIDI) use and as they might be used in the recording studio.

### MU 405 A&B

#### History of Jazz

(Refer to Music History and Literature section)

### MU 413 A&B

#### Recording

2 credits per semester

A study of the recording process and the many facets of the recording studio. Designed to familiarize the student with conventional and creative recording techniques through practical experience in the studio. Required of all Jazz/Commercial Music majors.

### MU 416 A&B

#### MIDI Synthesis

1.5 credits per semester

Students will become proficient at the skills necessary to work creatively in the MIDI studio. Information presented will include current synthesis methods and programming of original sounds and drum machines; sampling procedures; collecting and editing original samples; MIDI studio recording processes; the use of sync codes.

### MU 420 A&B

#### Business of Music

2 credits per semester

An examination of the legal, practical, and procedural problems encountered by the practicing musician. Specific course content varies each year according to the needs of the students and their particular career goals. Required of all Jazz/Commercial Music majors.

## Music History

### MU 301 A&B, MU 401 A&B

This four-semester Music History and Literature sequence is designed to define the major style periods from Greek times to the present in terms of their philosophies, accomplishments, and inter-relationships. Composers, performers, and theorists are examined in the context of musical literature with emphasis upon styles, forms, and techniques of composition as they evolve and change. The sequence puts into historical perspective the materials presented in the Music Theory courses. Through listening assignments, students are expected to further develop their aural skills and knowledge of musical literature. Required of all music students, except Jazz/Commercial Majors.

### MU 301 A

#### Music History I: Medieval — Renaissance

3 credits

### MU 301 B

#### Music History II: Baroque — Classical

3 credits

### MU 401 A

#### Music History III: Classical — Romantic

3 credits

### MU 402 B

#### Music History IV: Post-Romantic — Twentieth Century

3 credits

### MU 403 A&B

#### History of Jazz

2 credits per semester

A two-semester study of jazz from its African and European roots through its emergence at the turn of the twentieth century as a unique and distinctive American art form. The various styles of jazz are studied (ragtime, New Orleans Dixieland, Chicago style, swing, be-bop, cool, hard-bop, free-form, third stream), including their effect on the popular music, with which jazz has coexisted. The course includes in-depth study of the primary exponents of the various styles. Audio and video materials are used to provide students with a better understanding of jazz and its influences on the music industry. Required of all Jazz/Commercial Music majors.

### MU 410 A&B

#### Music History

3 credits per semester

A one-year survey of music history designed for Jazz/Commercial Music majors. The course encompasses music history and literature from antiquity through the contemporary period with particular emphasis on history and literature since the Classical period. Required of and limited to students majoring in Jazz/Commercial Music.

### MU 425 A&B

#### Guitar History and Literature

2 credits per semester

A study of the history of the guitar and music literature written for, or adaptable to, the classic guitar. The development of the guitar is surveyed, including the 4 course Renaissance guitar, the 5 course Baroque guitar of Corbetta, and Classical guitar of Sor and Giuliani to the present. Required of Guitar majors.



## Music Literature

### MU 311

#### Masterpieces of Operatic Literature

3 credits

An examination of operatic works, largely from the standard repertory and a closer study of five great operas. Three papers and attendance at specified operatic performances are required.

### MU 318

#### Medieval Music

3 credits

An in-depth study of the vocal and instrumental music of the Medieval Period. Special emphasis will be given to the development of Plainsong and the schools of *Ars Antiqua* and *Ars Nova*. Students will be expected to do outside listening, research, and analysis.

### MU 319

#### Renaissance Music

3 credits

An in-depth study of the vocal and instrumental music of the Renaissance Period. Special emphasis will be given to the works of Dufay, Dunstable, Obrecht, Ockeghem, Isaac, Josquin, Palestrina, G. Gabrieli, Gesualdo, and Monteverdi. Students will be expected to do outside listening, research and analysis.

### MU 320

#### Chamber Music-Performance and Analysis

3 credits

A course open to all students who wish to both perform and analyze works from the chamber music literature. Students will elect to prepare specific chamber works for performance, which will also be analyzed and discussed in class.

### MU 321 A&B

#### J. S. Bach I - II

3 credits each semester

Bach's works surveyed and analyzed, with particular attention to the organ works and cantatas. Aspects of Bach scholarships are treated such as source materials, reference tools, editions, problems of interpretation and performance. Papers are required on instrumental work, organ chorale, prelude and cantata.

### MU 323

#### Classical Music

3 credits

A course concerned with composers from the Mannheim School through Haydn, Mozart, Beethoven and Schubert. The literature covered includes the dramatic, symphonic, chamber music and solo works of these composers.

### MU 328

#### Beethoven

3 credits

An in-depth analysis of selected works from the piano, vocal, chamber music, symphonic and dramatic literature.

### MU 411

#### Twentieth Century Music I

3 credits

A study and analysis of the music of the first half of the twentieth century, such as Schonberg, Berg, Webern, Stravinsky, Hindemith, Varese, Bartok, Copland, and Messiaen.

### MU 412

#### Twentieth Century Music II

3 credits

Music since 1945. A study of musical literature since Webern, which includes movements toward tonal organization, chance and indeterminacy, *musique concrete*, and electronic music, multimedia, and the music of the *avant garde*.

### MU 421

#### Symphonic Literature

3 credits

A survey of symphonic literature from the 18th Century to the present, dealing largely with the standard repertory. Assignments in listening and analysis.

### MU 423

#### Late Romantic Music

3 credits

A survey of the works of Wagner, Richard Strauss, Mahler, Bruckner, Brahms, Debussy, and early Schoenberg, with special attention paid to stylistic developments from the early Romantic Period to the Twentieth Century as shown in the compositions of these late Romantic composers.

### MU 424

#### Wagner and the Ring Cycle

3 credits

An in-depth study of Wagnerian Opera with special emphasis on the four operas that constitute the Ring Cycle. Lectures and discussions will cover libretti, harmonic idiom, staging and symbolism.

### MU 426

#### The String Quartets

3 credits

Analysis of the quartets with emphasis on the compositional techniques used by Beethoven; harmony, melody, form, rhythm and meter, and thematic unity will be discussed in an integrated fashion.

### MU 427

#### Diaghilev and His Time

3 credits

This course will investigate the role of Serge Diaghilev and his famous Ballet Russes in shaping the course of music and dance from c. 1909-1929. Special emphasis will be placed on the works of Igor Stravinsky with reference to his music for the stage. Time will also be devoted to the interrelationships between various artists, dancers, and writers such as Picasso, Cocteau, Nijinsky, Bakst, Massine, and others who were active in Paris. Works studied will be looked at from the perspective of the composer, the choreographer, the set and costume designer, the dancers and the audience. Literature to be studied includes Stravinsky (*Firebird*, *Petrushka*, *Rite of Spring*, *Les Noces*, *Pulcinella*, *Oedipus Rex*), Debussy (*Jeux*), Ravel (*Daphnis and Chloe*, *Satie (Parade)*, *De Falla (The Three-Cornered Hat)*, *Milhaud (Le Train Bleu, La Création du Monde)*, Poulenc (*Les Biches*) and Prokofiev.

## Piano Studies

### MU 131 A&B

#### Piano I-II

1 credit per semester

Introductory and elementary keyboard training using theoretical, harmonic, and technical concepts in practical keyboard application: transposition, melody harmonization, elementary improvisation, technique, and repertoire. Required of non-KeyBoard Music majors; open to non-Music majors as an elective.

### MU 231 A&B

#### Piano III-IV

1 credit per semester

Continuation of MU 131 A&B from elementary to intermediate level. Requirements include completion of the juried Piano Proficiency Examination.

### MU 431 A&B

#### Piano Literature I-II

2 credits per semester

A survey of keyboard literature of various periods and styles through performance and analysis. Required of Piano majors.

### MU 432 A&B

#### Piano Pedagogy I-II

2 credits per semester

A variety of methods and materials used in teaching piano at the various levels of development from beginner to artist. Discussion is based on required texts, supplementary books, articles, and magazines, including the major philosophies of past and present pedagogical thought. In the second-semester, student teaching in class and in private lessons is observed and evaluated providing practical experience in a constructive format. Required of Piano majors; open as an elective for other qualified students.

### MU 773 A&B

#### Piano Accompanying

1 credit per semester

Designed to provide theoretical knowledge and practical experience in vocal, instrumental, and dance accompanying. The course includes historical information, stylistic guidelines, vocal diction training, and coaching techniques, in addition to regular class performances and studio accompanying for major teachers. In addition, a sight-reading lab is required to facilitate the learning and preparation of music for class and studio assignments. The final project includes a public performance demonstrating accompanying skills.

## Voice

### MU 143 A&B

#### Italian Diction

1 credit per semester

The objective of the course is fluency and a firm grasp of the language in general with strong emphasis on mastery of a native speaker's diction in particular. The International Phonetic Alphabet is used to ensure proper pronunciation. Required of Voice and Voice/Opera majors.

### MU 243 A&B

#### German Diction

1 credit per semester

The objective of the course is fluency and a firm grasp of the language in general with strong emphasis on mastery of a native speaker's diction in particular. Oral drills based in part upon the texts of lieder and arias. Required of Voice and Voice/Opera majors.

### MU 341 A&B

#### English Diction I-II

1 credit per semester

The study and performance of English diction for singers, emphasizing the correct formation and projection of vowels and consonants in singing. The International Phonetic Alphabet is utilized. Required of Voice and Voice/Opera majors.

### MU 342 A

#### Voice Pedagogy I

1 credit

An in-depth study of the anatomy and physiology of the voice; its structure and function. Required of Voice majors.

### MU 342 B

#### Voice Pedagogy II

1 credit

A continuation of MV 361. The study and evaluation of various pedagogical theories of voice training based upon the knowledge gained in Voice Pedagogy I. Required of Voice majors.

### MU 343 A&B

#### French Diction

1 credit per semester

The course focuses mainly on diction, stressing phonetics, fluent reading aloud, and translation of aria and art song texts. Emphasis is placed upon the literary vocabulary used in French vocal repertoire. Students are coached in correct pronunciation when singing, and taught proper interpretation of French vocal repertoire. Required of Voice and Voice/Opera majors.

### MU 346 A&B

#### Vocal Literature I-II

1 credit per semester

The purpose of the course is to develop a greater knowledge of the vocal literature of all periods. The course is arranged to complement both the Music History and the Opera History courses. Semester I is centered around early Italian and Baroque literature. Semester II is focused on Classical Viennese literature.

### MU 446 A&B

#### Vocal Literature III-IV

1 credit per semester

A continuation of Vocal Literature I-II. Semester III is centered around middle and late Romantic literature, and late 19th century French literature. Semester IV is centered around late 20th century literature.

## Opera

### MU 344 A&B

#### Staging I-II

2 credits per semester

The interpretation and performance of opera roles. Technical and artistic preparation for public performance from workshops to major productions of full operas. Required of Voice/Opera majors.

### MU 417 A&B

#### Opera Literature I-II

3 credits per semester

Survey of operatic styles and genres. Emphasis is placed on the cultural and social contexts of a wide diversity of operas, and upon character analysis. Intensive examination of complete operas. Required of Voice/Opera majors.

### MU 444 A&B

#### Staging III-IV

2 credits per semester

Continuation of MU 344A&B. Required of Voice/Opera majors.

## Music Ensembles

MU 761	Chamber Ensemble	1 credit
MU 761	Classical Guitar Ensemble	1 credit
MU 761	Percussion Ensemble	1 credit
MU 762	Chamber Singers	1 credit
MU 764	Small Jazz Ensemble	1 credit
MU 764	Jazz Guitar Ensemble	1 credit
MU 765	New Music Ensemble	1 credit
MU 771	*Orchestra	1 credit
MU 772	Chorus	1 credit
MU 773	Piano Accompanying	1 credit
MU 774	Fusion Ensemble	1 credit
MU 774	Large Jazz Ensemble	1 credit
MU 344A&B	**Opera Staging	2 credits
MU 444A&B	**Opera Staging	2 credits
MU 544A&B	**Opera Staging	2 credits
MU 644A&B	**Opera Staging	2 credits

\*In conjunction with Orchestra, MU 771, Orchestra Repertory Class 0.0 credit.

\*\*In conjunction with Staging, MU 344A&B, Aria Class 0.0 credit.

## Courses for Non-Music Majors

### MU 123 A&B

#### Guitar Class for Non-Music Majors

1 credit per semester

This course is designed for non-music majors who wish to learn how to play folk/pop guitar. The course will deal with chords, single-line melody, reading pitch and rhythmic notation and chord symbols, and various strumming styles. Students must have their own guitars.

### MU 130 A&B

#### Piano Class for Non-Music Majors

1 credit per semester

This one semester course which meets one hour weekly begins with the rudiments of piano playing. The following areas will be covered: learning the keyboard and the musical alphabet, rhythmic notation, pitch notation; playing melodies harmonized with chords as well as easy popular and classical repertoire; scales, arpeggios, and chords.

### MU 141 A&B

#### Voice Class for Non-Music Majors

1 credit per semester

One hour class of voice instruction in the classical training of voice. Course will cover proper technique of breathing, support, focus of tone, production of clear vocal line, and some musical interpretation of literature.

### MU 190 A&B

#### Applied Instruction for Non-Music Majors

1.5 credits per semester

The primary purpose of this course is to provide music instruction in the areas of instrumental, vocal, and compositional studies for non-music majors. However, it may also be taken by music majors as well. Students receive fifteen half-hour lessons per semester, given by members of the School of Music faculty and/or advanced students in the school's graduate program. The material covered in these lessons is tailored to the level and experience of the student. The course may be continued for credit. An extra fee is required. Rates may be obtained from the business office.

### MU 306 A&B

#### History of Rock Music

3 credits per semester

This course investigates the History of Rock from its inception in the 1950's to the present. It begins with the important antecedents of Rock and Roll and then historically traces the various styles that evolved from that time to the present. There will be live demonstrations and illustrations by guests in class. May be taken for elective credit.

# Graduate Course Descriptions

## Master of Music Degree and Graduate Diploma Programs

### MU 501 A&B

#### Seminar in Bibliography and Writing

2 credits per semester

Introduction to the elements of musical bibliography. Basic bibliographic materials are stressed, and a series of topics are investigated which are designed to further the student's ability to use the library at the graduate level. Topics include music encyclopedias and dictionaries, collected editions and editing, periodicals, general bibliography, histories of music, introduction to biographies, thematic catalogs, bibliographies of music theory and analysis, discographies, and iconography. Required of all Graduate Degree Music majors except Voice/Opera Emphasis.

### MU 517 A&B

#### Opera History and Literature I-II

2 credits per semester

The course explores the relationship of opera to literature, visual art, and ballet, as well as to history, drama, psychology, and philosophy. Operas for study are chosen from the standard repertory of the world's leading opera houses; recorded excerpts by great singers of the past are chosen for comparison with today's singers; and more obscure or neglected operas that deserve examination because of their cultural contribution are studied. Required in Voice/Opera Emphasis.

### MU 521 A&B

#### Advanced Theory and Analysis I-II

2 credits per semester

An intensive investigation of contemporary methods with emphasis on the study of recent compositional techniques. Required of all Graduate Degree Music majors except Voice/Opera Emphasis.

### MU 523 A&B

#### Graduate Studies in Humanities I-II

2 credits per semester

This two-semester course may take several approaches depending on the needs and interests of the class: 1) the survey of a particular period, emphasizing ideas, currents, and tendencies influencing the various arts of that period; 2) the study of a particular artist, with attention to the oeuvre and chief critical studies of that artist; and 3) the study of a particular style or stylistic development and its manifestation in several arts.

Individual projects are assigned in which students study a single major artwork and the literature about it, working toward their own evaluative analysis of the artwork. Required of all Graduate Music majors.

The following are examples of the subjects covered in recent years:

Stylistic Change in the Nineteenth-Century: Literature, Music, Visual Arts.

The Arts Before and After World War I

Twentieth-Century Opera Based on Significant Literature

Wagner's Ring in His Time and Ours

Idea of the Artist in Renaissance, Nineteenth Century, and Today  
Decadence in Twentieth-Century Art

### MU 531 A&B

#### Conducting I-II

2 credits per semester

The study of conducting and rehearsal techniques, score analysis, and musical interpretation of works from the Classical, Romantic, and contemporary periods. Required of Graduate Composition majors.

### MU 541 A&B

#### Repertory Coaching I-II

1 credit per semester

The course deals with role preparation and score analysis, as well as aspects of diction and interpretation. It involves independent study, coaching, and ensemble work. Required in Voice/Opera Emphasis.

### MU 544 A&B

#### Staging I-II

2 credits per semester

A study of the practical aspects of stagecraft (make-up, acting, movement, and projection of theatrical meaning) as they apply to operatic performance. Audition techniques are developed. The course includes numerous performances. Required in Voice/Opera Emphasis.

### MU 601 A&B

#### Seminar in Performance Practice

3 credits per semester

Focuses on performance practice for the contemporary performer. Emphasizes the study of Baroque, Classical, Romantic, and Twentieth-Century performance practice. In the first semester, selected major works are studied in detail. In the second semester, students prepare performing editions and perform some of the music studied. Period writings are read in translation, with stress on theories of ornamentation. Required of all Graduate Degree Music majors.

### MU 603

#### Graduate Project

1 credit

This course is usually taken in the semester in which the student performs the Graduate recital. It provides an opportunity for the student to investigate the musicological and cultural aspects of repertoire in his or her major performance area, especially that which has been chosen for performance in the recital. The results of this study are customarily presented in the form of an essay or program notes on the recital program. The course also assists the student in preparing for the Graduate Comprehensive Examination. Required of Graduate Performance majors.

### MU 615 A&B

#### Computer Composition

3 credits per semester

Computer application to musical composition. The first semester concentrates on the basic principles of computer operation, tape recording, and digital sound synthesis. The second semester is devoted to creative work in the computer/tape idioms. Students are expected to complete one large compositional project. Required of Graduate Composition majors.

### MU 641 A&B

#### Repertory Coaching III-IV

1 credit per semester

Continuation of MU 545A&B. Required in Voice/Opera Emphasis.

### MU 644 A&B

#### Staging III-IV

2 credits per semester

Continuation of MU 544A&B. Required in Voice/Opera Emphasis.

## Master of Arts in Teaching in Music Education

### MU 550

#### Advanced Conducting - Choral or Instrumental

3 credits

Advanced conducting techniques and applications of these techniques to instrumental or choral music teaching at the secondary school level. Emphasis will include the selections of appropriate literature, style and interpretation, rehearsal planning and implementation, evaluating performance outcomes, and special considerations relative to the teaching of music through the vehicle of performance. Students will select either instrumental or choral emphasis. Required of all candidates for the MAT in Music Education. Prerequisite: A course in Basic Conducting; full admission to the MAT program or consent of the Director of Music Education.

### MU 551

#### Education in American Society

3 credits

The course utilizes lecture/discussion, seminar, field and research presentation experiences to address historical, philosophical, and contemporary issues in American Education. Students are required to complete four major papers dedicated to the aforementioned issues and present them during seminar sessions. Assigned readings and the keeping of a notebook devoted to current events in education are required. Students are granted released time from class to complete research papers and are counseled individually to facilitate their projects. The class meets once per week in a three-hour block. Guest speakers typically include a school administrator, counsellor/social worker, a supervisor or teacher from another curricular area other than music, and related school personnel.

Required of all candidates for the MAT in Music Education degree. Prerequisites: full admission to the MAT program or consent of the Director of the Music Education Division.

**MU 552****Workshop in Vocal Methods**

2 credits

Class instruction and participatory experiences in voice theory, vocal production, teaching methods, and instructional materials for use in elementary and secondary schools. The physiology of the voice is studied with reference to principles of choral singing. Special problems of the child and adolescent voice are considered. Required of all candidates for the MAT in Music Education. Prerequisite: full admission to the MAT program or consent of the Director of Music Education.

**MU 553****Music and Special Children**

2 credits

The course meets for one two-hour session each week for one semester.

Through readings, discussions, guest speakers, classroom observations and simulated teaching, the goals of the course are:

1. to define and examine various types of disabilities.
2. to offer a background on special education practices and laws in America.
3. to aid students in developing an appreciation of the needs of handicapped persons in general society, in education, and in music education.
4. to guide music education students in developing goals and objectives, adapting lessons and preparing meaningful lesson plans for special students in the music classroom.

Participation in class discussion based on assigned reading, a written/verbal presentation on a specific disability, field observations, and two written examinations provide bases for evaluating student achievement.

Required of all MAT in Music Education degree candidates. Prerequisites: full acceptance into the MAT program or consent of the Director of the Division of Music Education.

**MU 554A****Elementary Methods and Materials**

3 credits

A concentrated study of methods and materials involved in planning, implementing, and evaluating instructional programs in elementary music education. Lecture, workshop, and simulated teaching sessions. Required of all candidates for the MAT in Music. Prerequisite: full admission to the MAT program.

**MU 554B****Secondary Methods and Materials**

3 credits

A concentrated study of methods and materials involved in planning, implementing, and evaluating instructional programs in secondary music education. Lecture, workshop, and simulated teaching sessions. Required of all candidates to the MAT in Music. Prerequisite: full admission to the MAT program.

**MU 555****Elementary Student Teaching**

4 credits

Taken concurrently with MU 556 and MU 558. Offered only during the spring semester to students in their final semester of study. The equivalent of six weeks experience at the elementary level is required. Placement in schools is determined by the Director of Music Education.

**MU 556****Secondary Student Teaching**

4 credits

Taken concurrently with MU 556 and MU 558. Offered only during the spring semester to students in their final semester of study. The equivalent of six weeks experience at the secondary level is required. Placement in schools is determined by the Director of Music Education.

**MU 557****Music Administration and Supervision**

3 credits

Course addresses issues and concerns of administering school music programs—program planning and development, budget and finance, facilities, equipment, public relations, scheduling, concert planning, and related matters. Principles and methods of effective supervision of programs and personnel constitute a second focus of the course. Required of all candidates for the MAT in Music Education. Prerequisite: full admission to the MAT program.

**MU 558****Student Teaching Seminar and Major Project**

2 credits

Taken concurrently with MU 555 and MU 556. Required of and limited to students who are practice teaching. Discussion and analysis of field experiences, special workshops and field trips. Major paper comprises a thorough status study and evaluation of the programs in which each student is interning.

**MU 559****Research, Evaluation, and Technology in Music Education**

3 credits

The course has three primary foci:

1. Examination of the role of research in music education, sources of research, analysis of research types and methods, and the criticism of research in terms of internal and external criteria.
2. Principles of effective evaluational strategies in music education; standardized and teacher-constructed approaches to evaluating music teaching and learning in the cognitive, psychomotor, and affective domains.
3. Study of computer applications and related technological advances relative to the teaching and administration of programs in music education. Required of candidates for the MAT in Music Education. Prerequisite: Acceptance into the MAT program.

**MU 560A****Workshop in Instrumental Methods I**

2 credits

Class instruction and participatory experiences in performing on woodwind and string instruments and teaching woodwinds and strings in elementary and secondary schools. The class will constitute a lab ensemble for exploring methods and materials. Full class sessions will be supplemented with small-group instruction, and clinics will focus on instrument care and repair, instrument selection, developing beginning instrumental programs in schools, and related issues. Required of all candidates for the MAT in Music. Prerequisite: full admission to the MAT program or consent of the Director of Music Education.

**MU 560B****Workshop in Instrumental Methods II**

2 credits

Class instruction and participatory experiences in performing on brass and percussion instruments and teaching brass and percussion in elementary and secondary schools. The class will constitute a lab ensemble for exploring methods and materials. Full class sessions will be supplemented with small-group instruction, and clinics will focus on instrument care and repair, instrument selection, developing beginning instrumental programs in schools, and related issues. Required of all candidates for the MAT in Music. Prerequisite: full admission to the MAT program or consent of the Director of Music Education.

# The School of Theater Arts

## Walter Dallas

Director

## Barbara Washington-Grant

Managing Director

313 South Broad Street

215-875-2232

The School of Theater Arts of The University of the Arts is committed to developing the skills, craft, and attitudes of its students to prepare them for careers in the professional theater. The training of the actor is different from most other professional training in that the instrument of the training is the human being itself - the body and soul of the actor - and that the work is done from the inside out rather than from the outside in. An actor has to be trained in a variety of disciplines, each vital in itself and intimately related to all the others. The curricula acknowledges that the focal point of the training is the Acting Studio; that voice and body training are the principal support areas; that all other curricular programs address themselves to the basic knowledge of techniques necessary to produce the craft. The training is based on the conservatory approach combining studio training with rehearsal and performance in varying kinds of productions which challenge the actor's ability to perform demanding roles. The highly focused and demanding training is enhanced by appropriate courses in the humanities.

## Faculty

### Acting Studio

Irene Baird  
James Cunningham  
Johnnie Hobbs, Jr.  
Drucie McDaniel  
Alexandra Toussaint  
H. German Wilson

### Directing Studio

Walter Dallas - *Tutorial*  
Charles Conwell - *Studio*  
Don Auspitz - *Studio*

### Voice Production/Speech

Susanne Case  
Deborah Stern  
Paul Wager

### Stage Combat/Fencing

Charles Conwell  
James Murray

### Performance Coaching/Audition Techniques

Irene Baird  
Walter Dallas  
Johnnie Hobbs  
Alexandra Toussaint  
Don Auspitz

### Rehearsal/Performance (1991-92 Season)

Don Auspitz  
Irene Baird  
Deborah Block  
Daniel Burke  
Charles Conwell  
Walter Dallas  
Manfred Fischbeck  
Scott Hitz '91  
Johnnie Hobbs, Jr.  
Louise Langford  
Vladimir Prahcharor  
Paul Wager  
Jacquelyn Yancy

### Mask Characterization

Walter Dallas

### Make-up

Chris Whelen - *Make-up*

### Theater Studies

Barbara Leiland - *Script Analysis*  
Gabriela Roepke - *Dramatic Literature*  
- *Currents in Contemporary Theater*  
Jane Marie Glodek - *Theater History*  
Staff - *Dramatic Criticism and Theory*

### Dance/Movement

Nancy Kantra - *Modern Dance/Ballet*  
Manfred Fischbeck - *Movement*  
Verna Leslie - *Movement*  
Rachel Mausner - *Alexander Technique*  
Phuoc Phan - *Tan Vo Dao*  
LaVaughn Robinson - *Tap Dance*  
Lisa White - *Jazz Dance*

## Music/Voice

Annette DiMedio - *Introduction to Music*  
Barbara Washington-Grant - *Voice*

## Musical Theater

Charles Gilbert  
Tonda Hannum DiPasquale  
Terry Boyle Greenland  
Mary Ellen Grant Kennedy

## Advisory Board of the School of Theater Arts

John Allen  
Artistic Director  
New Freedom Theatre  
Philadelphia

Irene Baird  
Actress/Director/Professor of Theater  
Villanova

Earle Gister  
Associate Dean  
Yale School of Drama  
New Haven

Bernard Havard  
Executive Director  
Walnut Street Theater  
Philadelphia

Leslie Lee  
Playwright  
New York City

Stephanie Powers  
Actress/Producer  
Los Angeles

Mary B. Robinson  
Artistic Director  
Philadelphia Drama Guild

Marjorie Sarnoff  
Producing Director  
American Music Theater Festival

Barbara Silzle  
Artistic Associate  
Philadelphia Drama Guild

Ellen Stewart  
Artistic Director  
La Mama Theater  
New York

Robert Wagner  
Actor/Producer  
Los Angeles

## Facilities

The School of Theater Arts is located in the 313 South Broad Street building. Facilities include classrooms for Acting Studio classes and Stage Combat classes. Large dance studios and music facilities are also used by acting students. Two theaters in the 313 South Broad Street building are available for School of Theater performances. The first is the Black Box theater, an exciting, flexible space that allows for theater-in-the-round, 3/4 thrust, environmental, and many other possible arrangements. The second is an intimate 200-seat proscenium theater. In addition, and truly the most attractive facility available for student productions, is the University's newly renovated historic Shubert Theater, located at 250 South Broad Street.

## Visiting Artists

Each year, various professionals are guests, lecturers, or performers at the School of Theater Arts. Some of these artists have participated formally with the program; others have visited informally and shared experiences with the students and faculty. Some of the visiting artists in the recent past have been:

Joseph Papp-producer of the New York Shakespeare Festival and the Public Theatre

James Baldwin-the novelist, playwright

Laurie Anderson-performance artist — *Home of the Brave*

David Henry Hwang-playwright, *M. Butterfly*, *1000 Airplanes on the Roof*

Tommy Hicks-star of Spike Lee's *She's Got to Have It*

Elizabeth Ashley-actress in theater, television, film

Maryann Plunkett-Agnes in *Agnes of God*

Greg Poggi-director of the Philadelphia Drama Guild

Mercedes McCambridge-internationally renowned Broadway star

Bernard Havard-producing director of The Walnut Street Theater

Blanka Ziska-director of the Wilma Theater

Érika Alexander-actress in theater, television, film

Clarice Taylor-actress in theater, television, film

These professionals have been able to share with our students an insider's viewpoint of what the acting field is really like.

## Programs of Study

### Bachelor of Fine Arts (BFA) Acting Program

The four-year BFA Acting Program prepares students for careers in the professional theater or for continued study in graduate school. In the first year, students concentrate on finding the "core of the actor" through the study of improvisation, mask characterization, speech, and movement.

The first year of training in the acting program is designed to encourage in-depth self-analysis of the student's commitment to the craft as well as foster the development of particular acting skills.

Progress from one semester to the next is by faculty invitation and is based not only on the successful completion of the course work, but also on the faculty's assessment of the student's potential for a career in the professional theater.

The second and third years are devoted to additional study to establish depth of characterization and to refine physical and vocal technique. The focus of the fourth year is on performance, testing the student's ability to achieve the full dimension of a characterization and to sustain that character over the length of a play.

### Bachelor of Fine Arts (BFA)

#### Directing Program

Each year a few exceptionally talented students will be admitted to the School of Theater Arts as candidates for the Bachelor of Fine Arts in Theater Arts in Directing. The goal of the Directing Program is three-fold: to prepare students for careers as director in the professional theater, to prepare students for graduate level professional training in directing, and to enhance the School of Theater's concept of the performing ensemble by incorporating directing students into the acting ensemble represented by each first-year class.

The training of directors is closely related to the training of actors. In the first year, directing students participate in all courses required of first-year acting students. In the second, third, and fourth years, directing students study other disciplines necessary for the development of the craft. Courses in directing, theater history, movement and dramatic literature are reinforced with studies in sociology, philosophy, psychology and solid practical directing experience.

### Bachelor of Fine Arts (BFA) Stage Combat Program

The Stage Combat Program at the University includes instruction for all theater arts students in unarmed combat, knife, nineteenth-century saber, samurai sword, rapier and dagger, and two-handed broadsword. These styles of fighting are taught in two mandatory semesters of combat.

All theater students may choose to take the certification test in stage combat-sponsored and adjudicated by the Society of American Fight Directors that results in a nationally-recognized certificate of competency. This certification can be helpful in getting acting and/or choreographing jobs involving staged violence. The student may select to continue studies in stage combat by choosing the stage combat program. The prerequisite for this program is Certification as an Actor-Combatant by the Society of American Fight Directors (SAFD). The certification test is given at the end of the sophomore year. Students are strongly encouraged to attend the National Stage Combat Workshop in the summer following their sophomore year and the SAFD Advanced Teacher Training in the summer following their junior year. These experiences will expose the student to the varying fighting and teaching styles of the leadership of the SAFD. The Advanced Teacher Training provides an opportunity to be certified as stage combat instructors.

### Bachelor of Fine Arts (BFA) Musical Theater Program

The four-year BFA Musical Theater Program prepares students for professional careers as performers in the musical theater or for continued study in graduate school. The program defines the term "musical theater" in a way that embraces the richness and diversity of this challenging interdisciplinary art form, which includes musical comedy, musical drama, "Broadway opera," cabaret and revue. Students receive the same "core" of technique training as other Theater Arts students; this training is complemented by training in vocal technique, musicianship and dance, and the study of the repertoire of the musical theater in print, in recordings, and in rehearsal and performance.

The Musical Theater Program features a partnership with Philadelphia's acclaimed American Music Theater Festival, which has earned international praise for its productions of works by artists such as Philip Glass, William Bolcom, and Anthony Davis. Opportunities for master classes, guest speakers, internships, apprenticeships and observerships are among the professional experience open to students in this program.

The Bachelor of Fine Arts in Theater Arts normally takes four years of full-time study to be completed and carries a total graduation requirement of 124-133 credits.

## Admissions Requirements

Students are admitted to the School of Theater Arts in the Fall Semester only. Admission to the School of Theater Arts is highly competitive and based on talent.

Due to the strenuous physical demands of the program, general fitness is a prime requisite for successful completion of the programs in theater arts. Applicants should be physically able to participate in all aspects of the training.

In addition to the general PCPA application requirements, applicants to the School of Theater Arts should submit the following:

1. A statement of purpose: a one-page description of the student's ambitions, goals, motivations, and commitments to training for the professional theater.
2. A letter of recommendation concerning dramatic ability. This letter may be written by a high school acting coach, or by a theater director or producer.
3. A one-page resume of previous theater training, including the names of teachers, studios, length of study, and performance experience.
4. A recent photograph.

## Auditions

An audition is required of all applicants to the School of Theater Arts. The audition may be taken in Philadelphia or at designated regional audition locations (contact the Admissions Office for dates and locations). Video-taped auditions may be submitted instead of a live audition.

The audition evaluates applicants on technique, quality of expression, imagination, motivation, talent, and physical agility.

The Philadelphia and regional auditions are identical in content and consist of two parts.

1. Applicants must prepare and perform two contrasting monologs from memory, each lasting no more than two minutes. Scenes must be selected from published plays and should be contrasting in character, style, or tone (e.g., a comedy and a drama; a contemporary piece and a classical piece). Each scene must not exceed two minutes in performance time.
2. For the second part of the audition, applicants participate in a personal interview with the Theater faculty.
3. In addition, students applying to the Musical Theater Program will be required to present two musical theater songs in contrasting styles. One may be an operatic aria. At least one of the songs must have a strong emotional content. Auditioners should be prepared to discuss their choice of material and their interpretation. Combined performance time for the two songs is not to exceed five minutes. An accompanist will be provided for Philadelphia auditions; students auditioning out of town should provide a pre-recorded accompaniment. Students auditioning in Philadelphia will participate in a group dance audition which will

focus on fundamental technical skills. Students auditioning out of town or on videotape are asked to present a prepared dance solo demonstrating their level of proficiency in dance and movement. This solo, which may be choreographed by the applicant or someone else, must not exceed two minutes in length. Students auditioning in Philadelphia also have the option of presenting such a solo in addition to their group audition.

If a video tape is submitted, clearly state your name at both the beginning and end of the taped audition. Combine full body and close-up shots. Perform two solo scenes as described above. During the interview portion of a taped audition, applicants should speak to the camera regarding current and past theater activities, future aspirations, and career goals in theater. Tapes must be submitted on VHS format video tape and should be clearly labeled with name, address, and repertoire being performed.

## Scholarships

### Trustee Scholarship

Each year the School of Theater Arts awards a Trustee Scholarship to one returning sophomore. The Trustee Scholarship totals \$12,000 over the three years the student is enrolled. The award is made on the basis of outstanding artistic and academic performance and for promise as a future actor. Recipients must maintain a 3.0 cumulative grade point average.

### Director's Scholarship

Each year the School of Theater Arts will award a Director's Scholarship to a newly entering student. The Director's Scholarship totals \$10,000.00 over the four years. The scholarship winner will be selected on the basis of outstanding audition review and academic achievement. Recipients must maintain a 3.0 cumulative average.

### Talent Scholarships

Talent Scholarships are awards to matriculating students who give evidence of outstanding artistic ability. Recommendation for the Talent Scholarship is based on the audition. To maintain eligibility, the student must participate fully in rehearsals and performances, have a "B" or better in the Major area, and maintain a minimum 3.0 cumulative grade point average (2.75 minimum for Freshmen) in all Theater Arts courses.

Students applying for Talent Scholarships must file a Talent Scholarship Application as well as the appropriate Financial Aid Form, obtainable from the Financial Aid Office.

New students should audition prior to March 15. Those auditioning after March 15 will be considered as funds become available.

Returning students applying for Talent Scholarships are subject to yearly review by the School of Theater Arts Scholarship Committee.

## The Curriculum

An actor must be well versed in a variety of disciplines, each vital in itself and intimately related to the others. Training in voice, movement, dance, speech, improvisation, masks, combat, music, mime, history, and literature supports work done in the acting studio, the heart of the curriculum. Students are exposed to a variety of methods and approaches to acting, and encouraged to utilize that which works best for them. Two semesters of stage combat are required. Combined skills are tested through the rehearsal and performance of productions that challenge the student's ability to perform a variety of demanding roles. Electives are offered that emphasize directing and dramatic criticism, and appropriate courses in the humanities provide a sense of the history of the craft and its impact on other disciplines.

**Theater Arts Major,  
Acting Program**

Total Credits: 133

Freshman Year		Semester	
		1st	2nd
TH 101A&B	Dramatic Literature I-II	2	2
TH 103A&B	Acting Studio I-II	3	3
TH 103L	Crew	0	0
TH 105A&B	Stage Combat I-II	2	2
TH 107A&B	Modern Dance I-II	1	1
TH 109A&B	Voice Production for Actors I-II	3	3
TH 114	Mask Work	-	2
TH 115A&B	Movement for Actors I-II	1	1
TH 119A&B	Business of the Arts	0	0
HU 110A	Language & Expression	3	-
HU 103A&B	Intro. to Modernism	3	3
		<b>18</b>	<b>17</b>

**Sophomore Year**

TH 241A&B	Voice (Singing) I-II	1	1
TH 203A&B	Acting Studio III-IV	3	3
TH 207A&B	Jazz Dance I-II	1	1
TH 209A&B	Voice Production for Actors III-IV	3	3
TH 211	Make-up	1	-
TH 213A&B	Script Analysis I-II	2	2
TH 215A&B	Movement for Actors III-IV	1	1
TH 208A&B	Intro. to Music I-II	2	2
TH 219A&B	Business of the Arts	0	0
HU 2—	Humanities	3	3
		<b>17</b>	<b>16</b>

**Junior Year**

TH 303A&B	Acting Studio V-VI	2	2
TH 307A&B	Tap Dance I-II	1	1
TH 309A&B	Voice Production (Lab)	1	1
TH 311A&B	Theater History I-II	3	3
TH 313A&B	Rehearsal and Performance I-II	5	5
TH 315A&B	Movement for Actors V-VI	1	1
TH 316	Mime	-	1
TH 319A&B	Business of the Arts	0	0
HU 3—	Humanities	3	3
HU —	Shakespeare	3	-
		<b>19</b>	<b>17</b>

**Senior Year**

TH 413A&B	Rehearsal and Performance III-IV	6	6
TH 415A&B	Movement for Actors VII-VIII	1	1
TH 411A&B	Currents in Contemp. Theater I-II	2	2
TH 419	Business of the Arts	0	0
TH 420	Auditioning Techniques	-	1
	Electives	3	3
HU 4—	Humanities	3	-
		<b>15</b>	<b>13</b>

**Theater Arts Major,  
Stage Combat Program**

Total Credits: 133

Freshman Year		Semester	
		1st	2nd
TH 101A&B	Dramatic Literature I-II	2	2
TH 103A&B	Acting Studio I-II	3	3
TH 103L	Crew	0	0
TH 105A&B	Stage Combat I-II	2	2
TH 107A&B	Modern Dance I-II	1	1
TH 109A&B	Voice Production for Actors I-II	3	3
TH 114	Mask Work	-	2
TH 115A&B	Movement for Actors I-II	1	1
TH 119A&B	Business of the Arts	0	0
HU 110A	Language & Expression	3	-
HU 103A&B	Intro. to Modernism	3	3
		<b>18</b>	<b>17</b>

**Sophomore Year**

TH 241A&B	Voice (Singing) I-II	1	1
TH 203A&B	Acting Studio III-IV or Directing Studio	3	3
TH 217A&B	Directing Studio	2	2
TH 205A&B	Stage Combat III-IV	2	2
TH 207A&B	Jazz Dance I-II	1	1
TH 209A&B	Voice Production for Actors III-IV	3	3
TH 211	Make-up	1	-
TH 213A&B	Script Analysis I-II	2	2
TH 215A&B	Movement for Actors III-IV	1	1
TH 219A&B	Business of the Arts	0	0
HU 2—	Humanities	3	3
		<b>17</b>	<b>16</b>

**Junior Year**

TH 303A&B	Acting Studio or Directing Studio	2	2
TH 317A&B	Directing Studio	2	2
TH 305A&B	Competitive Fencing	1	1
TH 307A&B	Tap Dance I-II	1	1
TH 309A&B	Voice Production (Lab)	1	1
TH 311A&B	Theater History I-II	3	3
TH 313A&B	Combat Rehears. & Perf.	3	3
TH 315A&B	Movement for Actors V-VI	1	1
TH 316	Mime	-	2
TH 319A&B	Business of the Arts	0	0
HU 3—	Humanities	3	3
HU —	Shakespeare	3	-
		<b>19</b>	<b>18</b>

**Senior Year**

TH 414A&B	Combat Thesis I-II	6	6
TH 415A&B	Movement for Actors VII-VIII	1	1
TH 411A&B	Currents in Contemp. Theater I-II	2	2
TH 419	Business of the Arts	0	0
TH 420	Auditioning Techniques	-	1
	Electives	3	3
HU 4—	Humanities	3	-
		<b>15</b>	<b>13</b>

**Theater Arts Major,  
Directing Program**

Total Credits: 137

Freshman Year		Semester	
		1st	2nd
TH101A&B	Dramatic Literature	2	2
TH103A&B	Acting Studio I, II	3	3
TH105A&B	Stage Combat I, II	2	2
TH107A&B	Modern Dance	1	1
TH109A&B	Speech for the Actor I, II	3	3
TH114B	Mask Characterization	-	2
TH115A&B	Movement	1	1
TH119A&B	Business of the Arts	0	0
HU110A	Language & Expression	3	-
HU103A&B	Intro. to Modernism	3	3
		<b>18</b>	<b>17</b>

**Sophomore Year**

TH205A&B	Stage Combat	2	2
TH211A	Makeup	1	-
TH213A&B	Script Analysis I, II	2	2
TH217A&B	Directing Studio	3	3
TH219A&B	Business of the Arts	0	0
TH220A&B	Dramatic Criticism	3	3
HU274B	Intro. to Philosophy	3	-
HU315B	Contemporary Drama	-	3
HU 2—	Humanities	3	3
		<b>17</b>	<b>16</b>

**Junior Year**

TH311A&B	Theater History	3	3
TH313A&B	Rehearsal & Performance	5	5
TH317A&B	Directing Studio	3	3
TH319A&B	Business of the Arts	0	0
HU316B	American Playwright	-	3
HU —	Sociology Elective	3	-
HU —	Psychology Elective	-	3
HU —	Electives	3	-
		<b>17</b>	<b>17</b>

**Senior Year**

TH417A&B	Directing Studio	3	3
TH419A&B	Business of the Arts	0	0
TH420A&B	Audition Techniques	0	1
TH411A&B	Currents in Contemp. Drama	2	2
TH 421A&B	Directing Thesis	6	6
	Electives	3	3
HU 4—	Humanities	3	3
		<b>17</b>	<b>18</b>



## Theater Arts Major, Musical Theater Program

Total Credits: 142

### Freshman Year

		Semester	1st	2nd
TH101A&B	Dramatic Literature I,II	2	2	
TH103A&B	Acting Studio I,II	3	3	
TH109A&B	Speech for Actors I,II	3	3	
TH115A&B	Movement for Actors	1	1	
TH118A&B	Musical Theater Dance	1	1	
TH140A&B	Voice for Musical Theater	2	2	
HU110A	Language & Expression	3	-	
HU103A&B	Intro. to Modernism	3	3	
HU —	Humanities Elective	-	-	3
		<b>18</b>	<b>18</b>	

### Sophomore Year

TH203A&B	Acting Studio III, IV	3	3	
TH209A&B	Speech for Actors III, IV	3	3	
TH211	Makeup	-	1	
TH218A&B	Musical Theater Dance	2	2	
TH215A&B	Movement for Actors	1	1	
TH222A&B	Theory & Ear Training	3	3	
TH240A&B	Voice for Musical Theater	2	2	
HU2 —	Humanities	3	3	
		<b>17</b>	<b>18</b>	

### Junior Year

TH312A&B	Musical Theater History	3	3	
TH313A&B	Rehearsal & Performance	5	5	
TH318A&B	Musical Theater Dance Rep	2	2	
TH322A&B	Theory & Ear Training	3	3	
TH340A&B	Voice for Musical Theater	2	2	
HU3 —	Humanities	3	3	
		<b>18</b>	<b>18</b>	

### Senior Year

TH413A&B	Rehearsal & Performance	6	6	
TH419	Business of the Arts	0	0	
TH420	Audition Techniques	-	1	
TH411A&B	Curr. in Contemp. Theater	2	2	
MU —	Music Elective	-	-	3
	Electives	3	3	
HU4 —	Humanities	6	3	
		<b>17</b>	<b>18</b>	

## Performance Requirements

The School of Theater Arts restricts student performance in the first year, permits outside performances in the second year by faculty approval, and carefully governs third and fourth-year student involvement in University-based and outside professional productions.

Theater students in the Acting Program are expected to participate in solo and ensemble productions in the third- and fourth-year Rehearsal and Performance sequence.

Prerequisites for participation in Rehearsal and Performance sequences are minimum grades of "B" in the previous semester's Acting Studio, Speech, and Movement, and/or special permission of the faculty and Director of the School of Theater Arts.

Each third-year acting student is required to successfully produce and perform a 45 minute theatrical solo performance. Under the close supervision of the faculty and staff, and with the assistance of a fourth-year student advisor, this rite of passage into the fourth-year ensemble reflects the synthesis of theory, technique, and individual growth.

Each production in the Rehearsal and Performance sequence is followed by an open critique of the production.

Certain professional work outside the School of Theater Arts can be directed toward completion of the Rehearsal and Performance sequence through special permission of the Faculty and the Director of the School of Theater Arts. Students must secure written permission to participate for credit in work outside the School of Theater Arts prior to committing to the outside project. The faculty's decision is based on two factors:

1. the project must contribute to the student's continued growth;
  2. the project must be supervised by a responsible person who has been approved by the School of Theater and who will report on the student's work.
- First year students in good academic and departmental standing may, in the Spring Semester, with faculty approval, audition for and perform in University of the Arts productions.

## Master Class Productions

Each year, members of the theater faculty, professional directors, cast major productions from the entire student body of the School of Theater.

These productions, in addition to being valuable learning experiences, allow students from each year to form ensembles outside of the normal third- and fourth-year Rehearsal and Performance sequences.

In some cases, third- and fourth-year students may receive Rehearsal and Performance credit for participation in Master Class Productions. First- and second-year students receive no grade for participation.

## Directing Studio

Advanced students in the Directing Program are required to direct at least one short play each semester. The process is supervised by the faculty and the plays are cast from students in the School of Theater Arts and are performed before an audience. A critique which focuses on the director's craft and process follows each production. Third and fourth year directing students earn Rehearsal and Performance credits through directing projects, stage management and, in the fourth year, thesis production. The Director of the School of Theater Arts supervises thesis projects.

## School of Theater Arts Regulations

### Absences

Students in the School of Theater Arts are expected to attend all classes, studios, workshops, rehearsals and crews for which they are registered or otherwise committed. The school does not permit lateness except for unavoidable and unforeseeable emergencies.

In case of emergencies, the Director, Assistant to the Director, Technical Director, or the faculty member should be contacted immediately.

On the occasion of the second absence, the student will receive a verbal warning from the instructor and a letter of warning from the Assistant to the Director of the School of Theater Arts.

On the occasion of the third absence, the student will receive a deficiency notice and will be asked to meet with the Director. At this time the student will be placed on departmental probation.

A student who is absent a fourth time may be dropped from the course with a grade of "F" and placed on academic probation. If the course is in one of the major areas (Studio, Speech, or Movement) the student, if on academic probation, may be asked to leave the program.

### Advisors

Students are assigned advisors when they enter the School of Theater Arts. Advisory lists are posted in the theater lounge during the first week of the academic year. The advisor conveys information from the faculty to the students and counsels the student in artistic and academic matters. The student, however, is fully responsible for fulfilling his or her artistic and academic obligations and for meeting the requirements for graduation.

### Call Boards

Call boards are located in the theater lounge on the first floor of 313 South Broad Street, next to the Theater Offices, and near the Production Office just outside the Black Box Theater. The call boards are used for the posting of all rehearsal and crew notices, as well as School and professional audition notices.

All Theater students must check the call boards daily and will be responsible for all official notices posted there within 24 hours.

## Crew Assignments

All first-year students are required to serve on production crews. Crew assignments and calls are scheduled and monitored by the Technical Director.

All crew persons are expected to be prompt for crew calls. Lateness will not be tolerated and action may be taken against anyone who misses an assigned call. A student who misses a crew call without prior permission from the Technical Director may be dropped from crew and required to serve on crew in the second year.

## Extra-Curricular Activities

Students in the School of Theater Arts sometimes accept jobs or roles in extra-curricular projects. At no time should a student accept an activity which conflicts with a class, rehearsal, crew assignment, etc., or which prevents the student from being fully prepared for class, rehearsal, and/or performance.

## Observation of Classes and Rehearsals

Some classes in the School of Theater Arts are open for observation only by prior arrangement with the instructor and/or the Director of the School of Theater.

All rehearsals are open unless otherwise announced and/or posted, although a director may declare a rehearsal closed at any time.

It is expected that all visitors to classes or rehearsals will appear prior to the beginning of that activity and will remain quietly in place until a break is called.

## Physical Demands of the Program

The Theater Arts program is physically demanding. Good health and its maintenance are of paramount importance to an actor.

No smoking will be allowed in any classroom or rehearsal space.

Students should be in good health and have no medical or psychological problems which impair or jeopardize his or her safety, performance, or the safety of others.

If a student's physical condition changes in any significant way, he or she must immediately inform the Director of the School of Theater Arts in writing so that the student's participation in the program may be re-evaluated by the Theater Arts faculty.

Occasional illness or injuries are, of course, justification for short-term absences. Specific chronic physical or emotional disorders which impair attendance or ability to function within the program over a longer period of time should be covered by a formal leave-of-absence.

In either case, the student should confer with his or her advisor as soon as a potential health problem arises.

## Professional Standards and Behavior

It is expected that students maintain high standards of professionalism with respect to studio, classroom, rehearsal, crew, and performance commitments.

It is important that each student realize that he or she represents the School of Theater Arts at all times, on stage and off. Students are expected to maintain and cultivate their unique individuality while exhibiting the highest standards of character, behavior, and personal hygiene.

## Student Evaluations: Warnings,

### Probations, Dismissals

Each student is evaluated twice each semester by the School of Theater Arts faculty and the Director. The School of Theater Arts recognizes that in this art form it is possible for a student to receive an adequate grade for a specific course, but not show promise for a future career in the theater as an actor. The School's obligation to its students, therefore, is to keep them abreast of their progress by personal contact and review.

In addition to demonstrated ability and progress in the Major areas- Studio, Speech, and Movement- the student's attitude and seriousness of purpose are also evaluated. Progress from one semester to the next is by invitation only.

There are three academic/artistic reasons why a student in the School of Theater Arts might be placed on probation or not invited to return for additional study:

1. receiving a grade of "B-" or lower in one or more of the Major area courses (Studio, Speech, Movement);
2. conduct which proves disruptive to the educational process and/or the overall well-being of the ensemble;
3. the realization that the program offered by the School of Theater Arts does not or cannot address the specific needs of the student. In this instance, the faculty will work with students and parents to find an appropriate alternative theater or related training.

It is expected that the student's commitment to professional training will be clearly reflected in the quality of work in each studio and class.

**Warnings**— In addition to cases of absences, a student will be verbally warned if his or her performance in class is below par as defined by the instructor's expectations expressed in the class syllabus, rules, etc. More specifically, a student will receive a verbal warning, followed by a deficiency notice from the Director's Office if he or she is not demonstrating ability, lacks seriousness of purpose, demonstrates attitudinal behavior which proves disruptive to the ensemble or educational process, is excessively tardy, is not prepared to work in class, or who is not seriously committed to professional training.

**Evaluations**— Students who receive unfavorable evaluations (i.e. recommendation for probation) will meet with the full-time and major faculty (Studio, Speech, and Movement) to clarify and discuss problem areas and strategies for improvement. At the conclusion of the session, the student will be given two copies of a letter from the Director detailing the reasons and the conditions of the probationary status. The student will be asked to sign both copies of the letter indicating that he or she understands the reasons, conditions, and possible consequences of the probationary status. The student will keep one copy; the other will be placed in the student's file.

Except in unusual circumstances, a student who receives an unfavorable evaluation should have received at least one verbal warning from the instructor and a copy or copies of the instructor's deficiency notice(s).

The probationary period shall last from the date of the meeting until the next evaluation meeting (approximately 6 or 7 weeks).

A senior placed on probation during the Spring semester who fails to successfully address his or her deficiency by the end of the semester will not be allowed to graduate.

**Counseling**— The instructor will meet formally with the student at least twice before the next evaluation to apprise the student of his or her progress. These meetings are documented and copied to the Assistant to the Director.

**Final Evaluation Session**— At the next evaluation session, approximately six weeks later, the major and full-time faculty will again discuss the progress of each student. Those students who are to be placed or continued on probation, or asked to leave the program, will come before the committee.

A student who has shown improvement in relation to the terms of the probation by the next evaluation, but who has violated another rule which could result in probationary status, may be asked to leave the program.

In each case, the student will receive a letter which explains the faculty's decision and their recommendation to the Dean of the Philadelphia College of Performing Arts.

# The School of Theater Arts

## Course Descriptions

**TH 100**  
**Acting for Non-Majors**  
3 credits

**TH 101 A&B**  
**Dramatic Literature I-II**  
2 credits per semester

An introductory course that places emphasis on the role of the actor at the center of artistic movements throughout the centuries, from the Greek to the modern playwrights; on the importance, understanding, and assimilation of a given text; on learning how to read and what to look for in a play and the means of communicating this knowledge to an audience through character portrayal.

**TH 103 A&B**  
**Acting Studio I-II**  
3 credits per semester

An introductory studio focusing on the fundamentals of acting, basic skills for stage communication, voice and movement exercises, centering techniques, and exercises designed to increase physical and emotional stamina, identify and strengthen poor technique, develop focus and concentration, and to introduce the student to the demands of the theater. In the process of demystifying the craft, the student discovers the energy, power, and vulnerability of self.

**TH 105 A&B**  
**Stage Combat I-II**  
2 credits per semester

An introductory course focusing on the basic skills of stage combat. Introduces exercises designed to strengthen concentration, stamina, economy of movement, flexibility, and coordination. Physical and mental agility are strengthened and the student masters skills in unarmed combat, knife fighting, and dueling with quarterstaffs, cutsword, and nineteenth-century saber. Students are expected to perform safe, credible, and exciting stage combat.

**TH 107 A&B**  
**Modern/Ballet**  
1 credit per semester

Introduction to modern and ballet dance techniques and improvisation to develop the skills, kinetic perception, stamina, agility, and flexibility of the actor. Includes isolations, center floor, falls and recoveries, leaps, and other exercises designed to make the actor aware of his/her power and beauty of movement through time and space.

**TH 109 A&B**  
**Speech for Actors I-II**  
3 credits per semester

The first year will be devoted to creating an awareness of the vocal instrument and exploring its operation, as well as developing ways of communication through application of technique forwarded by Kristin Linklater. These would include: standing awareness, physical relaxation, breathing awareness, touching sound, amplification, facial awareness, channeling sound, the jaw, the tongue, soft palate, resonance, range breath power, resonators, articulation, text work, floor work exercises, and standing exercises.

**TH 114**  
**Mask Characterization**  
2 credits

Introductory course in character development focuses on a process designed to release and open the student's emotional and physical range, stimulate the imagination, place great emphasis on physical actions, acting with the whole body, and ridding the student of self-conscious mannerisms. Through the use of oversized masks (and a series of challenging exercises), the student is allowed the freedom to become someone else. The work aims to integrate the student's skills with his/her instincts, allowing impulses and the imagination to flow in conjunction with a flexible and vulnerable body. The work culminates with the presentation of a fully realized character, a synthesis of the entire semester's work.

**TH 115 A&B**  
**Movement for Actors I-II**  
1 credit per semester

Introduces basic movement vocabulary in Modern Dance using, primarily, basic improvisational technique. Course designed to provide the student with awareness of his/her body and the basic skills of movement and dance, such as stretching, breathing, posture, coordination, balancing, etc. Course also allows student the experience of creative application of movement and movement expression through various forms and structures of improvisation. Each semester concludes with a presentation of a creative project which emphasizes movement in conjunction with other theatrical forms.

**TH 118 A&B**  
**Dance for Musical Theater I-II**  
2 credits

Dance technique training oriented to the specific needs of the musical theater performer. Classes in jazz, tap, movement, improvisation and related subjects build strength and awareness and extend the student dancer's physical and expressive range. Required of all musical theater majors.

**TH 119 A&B, 219 A&B, 319 A&B, 419 A&B**  
**Business of the Arts**  
0 credit

Exploration of the business and legal aspects of theater and the actor's career: the roles of agents, managers, producers, and managing directors are explored. Guest lecturers from the field conduct seminars on various topics such as unions, contracts, and starting theater companies.

**TH 140 A&B**  
**Voice for Musical Theater I-II**  
2 credits

Vocal technique training for musical theater students. Individual coaching sessions are combined with group sessions in which students rehearse and perform solo and ensemble musical theater repertoire. Each student will develop a working understanding of vocal anatomy, breathing, support, placement, resonance and diction and a regimen for out-of-class practice. Students work with cassettes outside of class. Required for all musical theater students.

**TH 203 A&B**  
**Acting Studio III-IV**  
3 credits per semester

This course continues the work started in TH 103 A&B. Sensory work and its relationship to character work is further explored, leading to an in-depth study of motivation and subtext through sensory and adaptation exercises. Monologues and, finally, two-character scenes are used to deepen the actor's ability to execute honest and purposeful stage action and communication. Actor's logs are maintained on a daily basis, and extensive outside rehearsals on scenes are expected. All scene work is directed by the instructor.

**TH 205 A**  
**Stage Combat III**  
2 credits

This course continues the work started in TH 105 A&B. Introduces the student to stage fighting with broadswords and rapiers.

**TH 205 B**  
**Stage Combat IV**  
2 credits

This course specifically prepares the student for the certification test of the American Society of Fight Directors. Fights are choreographed and perfected using several weapons and unarmed techniques in a credible, clear, and exciting stage fight in the context of a theatrical scene using dialog. Students admitted by invitation. Prerequisite: minimum grade of B in TH 205 A.

**TH 207 A&B**  
**Jazz Dance I-II**  
1 credit per semester

Introduction to jazz movements and vocabulary, emphasizing basic improvisational technique. Movement patterns, combinations of varying difficulty, and exercises to develop strength and coordination lead to structured improvisations which unite the skills of jazz with those of character development, exploring given and specific circumstances, objectives, and playing actions and intentions. Semester culminates with a showcase performance.

**TH 208 A&B**  
**Introduction to Music I-II**  
2 credits per semester

An introductory course focusing on developing understanding of rhythm, note values and meter, tempi and dynamics, and the development of the student's ability to read and play songs on the piano. The course also involves listening, and surveys the history of music. Musical rhythms and structures are studied in the one-hour laboratory section.

**TH 209 A&B****Speech for Actors III-IV**

3 credits per semester

The first semester is spent restrengthening muscles, correcting pronunciation and placement, and redeveloping range. Strict attention is paid to Standard English pronunciation. The student is also drilled in and expected to be proficient in General American pronunciation both Polished and Common. The second semester continues the work of the first and begins the study of vocal interpretation from scripted material, both poetry and prose. Using unfamiliar texts, the actor is asked to interpret vocal character and develop vocal emotional line. The final step in the process is to train the actor to add the physical character without undermining vocal placement or creating strain.

**TH 211****Make-up**

1 credit

The course focuses on the theory and execution of make-up techniques including aging, thinning, prosthetics, facial analysis, and character study. At semester's end, the student should be able to execute character make-up in a consistent and effective way. The student will develop a professional make-up kit and will maintain a make-up log.

**TH 213 A&B****Script Analysis I-II**

2 credits per semester

Introduces the student to practical analysis of texts/scripts for enhancing the move from script to performance. The course explores the concepts of conflict, human action, character, action/reaction cycle, objective, dramatic structure, translations, and resources external to the script (historical perspective). At course's end, the student should possess a firm understanding of the process involved in script analysis, be thoroughly familiar with the composite types of dramatic literature, begin to understand the nature of an informed aesthetic, and to understand the consequences of each element of performance on its audience.

**TH 215 A&B****Movement for Actors III-IV**

1 credit per semester

Movement for actors utilizing intensive physical-emotional improvisation work, including exercises in calisthenics, aerobics, rhythmic movement, combinations, center floor work, stretches, and the use of physical impulse to expand emotional range.

**TH 217 A&B****Directing Studio I-II**

3 credits per semester

An introduction to the basic fundamentals of directing including a thorough investigation of the directing vocabulary, exercises in space and composition, exploration of scripts from the director's point of view, and practical experience with ground plans. Finally the student will be asked to demonstrate his/her understanding of blocking values and textual analysis by conceptualizing and then staging simple scenes. The second semester introduces the basics of acting coaching and is coordinated with the script analysis and dramatic criticism. Semester culminates with student staging and coaching a medium-length scene from a modern play.

**TH 218 A&B****Dance for Musical Theater III-IV**

2 credits per semester

Prerequisite: Dance for the Musical Theater I-II. A continuation of the previous year's dance training. Technique training in jazz, tap, ballet and related subjects is continued, with focus on the technical needs of the musical theater performer. Required of all musical theater majors.

**TH 219 A&B****Dramatic Criticism and Theory**

3 credits per semester

A systematic introduction to the scope and range of thinking about the nature of theater through readings, discussions, and reports on major theorists and playwrights. Students will attempt to discover the underlying assumptions about life and art that affect each theorist in his time, and to note the major controversies, yet essential unity, of dramatic thought through the centuries. Major concepts considered for all periods include: the purpose of art; the test of good art; the nature of audiences and artists; and the proper language, settings, costumes, acting style, etc., for the drama.

**TH 222 A&B****Theory and Ear Training**

3 credits per semester

Skill training in sight reading, ear training, keyboard and music theory, oriented to the needs of the musical theater performer. First year focuses on rudiments of notation, pitches, intervals, rhythms and simple chords. Students learn to read from "lead sheet" notation. Examples are drawn from the musical theater repertoire. In-class exercises and drills are supplemented with computer-based instruction. Required of all musical theater students.

**TH 240 A&B****Voice for Musical Theater III-IV**

2 credits per semester

Prerequisite: Voice for Musical Theater I-II. Individualized coaching session are used to solve individual vocal problems and continue development of the student's unique instrument. Students also meet weekly in group sessions to rehearse and present solo and ensemble musical theater repertoire. Listening assignments introduce students to the artistry of significant musical theater performers, past and present. Required of all musical theater students.

**TH 241 A&B****Voice I-II**

1 credit per semester

Vocal training for theater students. Introduction to singing technique. Course designed to enable the student to demonstrate by performance that he/she is able to produce vocal tones that are pointed, developed, and supported by a singing technique that is consistent. The student will demonstrate his/her capability by applying the technique to standard vocal repertoire. Student works with cassettes outside of class.

**TH 303 A&B****Acting Studio V-VI**

2 credits per semester

This studio advances the work begun in TH 203 A&B through more challenging exploration of technique leading to consistent open and honest communication on stage. Special emphasis is placed on physical actions and their attendant psychological actions, imagination cultivation and development, adjustment, inner objects, objectives, and communion. Acting Studio V will engage the student in an investigation of his/her acting instrument, both internally and externally through a variety of acting exercises and techniques based on Western, Eastern, and European theories of the art of acting. These techniques will then be researched and performed by the student through the use of monologues and scene work. Incorporates advanced scene work and problem solving using selected texts.

**TH 305 A&B****Competitive Fencing**

2 credits per semester

**TH 306****Competitive Fencing-Foil**

2 credits per semester

**TH 307 A&B****Tap Dance I-II**

1 credit per semester

An introduction to the basic vocabulary and techniques of tap dance. Exercises designed to develop rhythmically accurate footwork and accompanying body and arm movements lead to mastery of simple combinations and time-steps.

**TH 309 A&B****Speech for Actors (Lab) V-VI**

1 credit per semester

The purpose of this course is to give the student a thorough and practical understanding of the voice and how it works as applied to Acting. Starting with physical awareness, the aim is, through techniques of self-sensing, to uncover and dismantle tensions which prohibit primary impulses. As the main element in the function of support, much emphasis is placed on spinal alignment and lengthening of the vertebral structure so the breathing is able to operate with more efficiency and economy. The goal is to undo blocks so that each area—jaw, tongue, soft palate—are systematically examined and specific exercises are done which are designed to create a full awareness and understanding of how these muscles function.

**TH 311 A&B****Theater History I-II**

3 credits per semester

A two-semester survey of the history of theater—its dramatic literature, theater structures and production methods, styles of acting, and historical trends—through readings, discussions, and lectures. The course will explore the history of theater through its artistic, spiritual, political and cultural sources of empowerment. Students are provided with the historical background to apply acting, directing, and designing techniques to theater of other periods of history.

**TH 312 A&B****Musical Theater History I-II**

3 credits per semester

A two-semester survey of the history of the American musical theater in the nineteenth and twentieth centuries. Students develop insight into the writers, performers and theater artists who created the legacy of the musical theater in America, and examine representative works from a variety of periods. Students will undertake research projects focusing on major performers, writers, directors and choreographers. Artists and their work will be studied in print and on audio and video recordings. Work in this class is complemented by rehearsal and performance of repertoire in a variety of periods and styles.

**TH 313 A&B****Rehearsal and Performance I-II**

5 credits per semester

Preparation and presentation of three faculty-directed works-in-progress acting projects. In addition, each student will prepare and present a solo performance.

**TH 313 A&B (Combat Program)****Stage Combat Rehearsal and Performance I-II**

3 credits per semester

An advanced course for combat majors including a review of fighting styles taught in the freshman and sophomore years. Training in sword and bockler, samurai sword, and quarterstaff. Students will publicly perform at least two major fights each semester.

**TH 315 A&B****Movement for Actors V-VI**

1 credit per semester

A course sequence designed to aid the student in developing ease and flexibility of movement through increased awareness of habitual movement patterns. The student is guided through the process of substituting useful movement patterns for those that interfere with comfort and freedom of expression. A vocabulary and a consistent technique is developed which the student can apply to stage movement, vocal work, dance, etc., and a greater kinesthetic sense enhances expressive movement and relaxed, controlled speech.

**TH 316****Mime**

2 credits

Course designed to help the student become more aware of his/her body, how it works, how to control its parts, and ultimately, how to express thoughts, feelings, and intentions with the body. Uses basic mime techniques such as isolations, rotations, resistance, and juggling to develop coordination, eye-hand flexibility, concentration, kinesthetic sense, and the ability to express physically the essence of reality as well as reality.

**TH 317 A&B****Directing Studio III-IV**

3 credits per semester

This studio advances the work of TH 217 A&B. The Stanislavski method is examined further and the student continues to explore the world of dramatic literature by extensive readings and by directing several scenes in the course of the year. Students cast and rehearse members of the acting ensemble for in-class scene presentations. In second semester, each student will direct at least one production, guided by a faculty advisor, as a work-in-progress presented before an audience.

**TH 318 A&B****Musical Theater Dance Repertory**

2 credits per semester

Prerequisite: Dance for Musical Theater III-IV. Continued warm-ups and barre work offer the student the opportunity to develop strength and range and avoid injury. Combinations are drawn from the diverse styles of the musical theater repertory, enabling the student to develop versatility and a sense of style. Required of all musical theater majors.

**TH 320****Musical Theater Performance**

2 credits

An elective course for actors, singers and dancers in which students can explore the craft of the singing actor through exercises, improvisations and repertoire study. Students will learn and rehearse solos, scenes and ensembles from the musical theater repertoire. Emphasis is on developing honesty, ease and expressiveness in musical theater performance. Prerequisite: one year of voice training, one year of acting training.

**TH 322 A&B****Theory and Ear Training**

3 credits per semester

Prerequisite: Music Skills for Musical Theater I-II. Continued skill training in sight reading, ear training, keyboard and music theory, oriented to the needs of the musical theater performer. Second year focuses on the ability to read more complex melodies, harmonies and rhythms at sight. Students learn to transpose melodies and chords. Theory studies include concepts of harmonic tension and repose and elements of traditional song structure. Examples are drawn from the musical theater repertoire. In-class exercises and drills are supplemented with computer-based instruction. Required of all musical theater students.

**TH 340 A&B****Voice for Musical Theater V-VI**

2 credits per semester

Prerequisite: Voice for Musical Theater III-IV. A continuation of the musical theater vocal training sequence. Students work on more demanding and diverse literature in individual and group sessions. Students are coached on vocal skills pertinent to repertoire being represented in productions. Required of all musical theater students.

**TH 405 A****Competitive Fencing — Saber**

2 credits

**TH 405 B****Competitive Fencing — Epee**

2 credits

Each course provides the technique and tactics for the particular weapon. Training stresses coordination, subtlety, speed, and quick decision making. Prerequisites: TH 105-106-205.

**TH 406 A&B****Competitive Fencing—Elective**

2 credits per semester

**TH 408****Combat Review and Choreography**

2 credits

Prerequisite: TH 206.

**TH 411 A&B****Currents in Contemporary Theater I-II**

2 credits per semester

This course explores dramatic literature that reflects the current trends in contemporary production. The plays read are selected from those writers whose plays are being produced on Broadway, Off-Broadway, and/or at major regional theaters. The course is designed to give the student a practical and intellectual knowledge of the works of contemporary playwrights representing and addressing important issues, themes, and characters and ideas of the seventies and eighties.

**TH 413 A&B****Rehearsal and Performance III-IV**

6 credits per semester

Preparation and public performances of faculty- and guest-directed theater productions. Faculty coach works with students on an individual basis in problem solving and strengthening technique related to the work in production.

**TH 414 A&B****Senior Combat Thesis I-II**

6 credits per semester

An advanced course in fight direction and stage combat instruction for senior combat majors. Each student will research, notate, and choreograph at least two, related, major fights per semester. These fights will be publicly performed. Students will teach School of Theater Arts freshman and sophomore combat courses with appropriate lesson plans.

**TH 415 A&B****Movement for Actors VII-VIII**

1 credit per semester

Continuation of TH 315 A&amp;B.

**TH 420****Auditioning Techniques**

1 credit

Techniques of relaxation, resume preparation, and cold readings. Practice sessions with casting directors, producers, and agents give the student the necessary experience and technique to handle the challenge, stress, and fear of auditioning for the professional theater.

## **George Akerley**

Adjunct Assistant Professor  
Computer/Electronic Music  
BM, Philadelphia Musical Academy  
MM, Philadelphia College of the Performing Arts

Studied composition with Joseph Castaldo and Andrew Rudin. Has worked as synthesist-performer, studio musician, and conductor with many entertainers, including singers Gloria Loring and Silvi Vartan, and Milton Berle and Henny Youngman; and in productions such as *Cats*, *Evita*, and *Do Black Patent Leather Shoes Really Reflect Up?* Composer of electronic scores for dance companies, including Group Motion, and commercials. As member of Small Computers for the Arts Network (SCAN), presents workshops in use of computers in the recording studio. Operates Independent Sound East, which specializes in commercial and noncommercial music. As harpsichordist, has frequently performed with Spectra Musica.

## **David Arben**

Adjunct Professor  
Violin  
Graduate, Curtis Institute of Music

Early musical education at Chopin Academy of Music, Warsaw, Poland; continued studies at Mozarteum in Salzburg, Austria and Geneva Conservatory of Music, Switzerland. Studied violin with Erem Zimbølist. Former member of Detroit Symphony Orchestra and Cleveland Orchestra. Presently Associate Concertmaster of Philadelphia Orchestra. Solo career in Europe, Far East, Mexico, South America. Solo appearances with Philadelphia Orchestra, Cleveland Orchestra, the Orchestre de la Suisse Romande, Hong Kong Philharmonic, Philadelphia Chamber Orchestra. Premiered with Philadelphia Orchestra the violin concerto by Andrzej Panufnik. Recorded for Hellenic Broadcasting Corporation in Athens and was soloist at Athens Festival. Inaugurated the First International Music Festival at Santorini, Greece.

## **Don Auspitz**

Lecturer  
Directing Studio/Solo Advisor  
BFA, Brandeis University

Since playing Ben in the 1962 Society Hill Playhouse American premiere of Harold Pinter's *The Dumbwaiter*, he has split his time between theater and a variety of other activities such as the Peace Corps and criminal justice reform. At Brandeis he studied with Morris Camovsky and Charley Moore. Directed thirty-five professional productions including Pinter's *Old Times* at Society Hill Playhouse. He has acted at most of the professional theaters in the Philadelphia area and was Jacob Kahn in Chaim Potok's *Sins of the Fathers*, at the Festival Theatre for New Plays. Don is the co-author *With Albert Einstein*, which he also performed at Princeton University and the Walnut Street Theater.

## **Irene G. Baird**

Adjunct Associate Professor  
Acting Studio  
BFA, Carnegie-Mellon  
MFA, New York University

Recipient of Ford Foundation acting fellowship. As Fulbright scholar, acted with the Bristol Old Vic Theatre in England. Performed with the American Shakespeare Festival in Connecticut, New York's Institute for Advanced Studies in Theatre Arts, and Circle in the Square Theatre; and in repertory with the Cleveland Playhouse, New York's Provincetown Playhouse, and the Oregon Shakespeare Festival. Studied ballet with Leon Fokine and acting with Allan Miller, Lee Strasberg, and Allen Fletcher. Studied in Paris at the International Center for Theater Research under the supervision of director Peter Brook. Serves on the advisory board of The Philadelphia Company. Associate Professor, graduate theater department of Villanova University, and directs for Villanova Theater.

## **Julius Baker**

Adjunct Professor  
Flute  
Graduate, Curtis Institute of Music

Former member, Cleveland Orchestra under Artur Rodzinski; former member, Pittsburgh Symphony under Fritz Reiner; solo flutist of the Columbia Broadcasting Symphony Orchestra, New York City. Former member, for eighteen years, of Bach Aria Group; former solo flutist with the Chicago Symphony Orchestra; principal flute position with the New York Philharmonic until September 1983.

## **Peter Bertini**

Assistant Professor  
Jazz Dance, Notation  
Coordinator: Jazz/Theater Dance  
BS, State University College at Brockport, NY  
MFA, Philadelphia College of the Performing Arts  
Studied in New York with JoJo Smith, Frank Hatchet, and Ligia Baretto. Performed with Garth Fagan's Bucket Dance Theatre in Rochester, NY, the Great Chazy Dance Company in Philadelphia, and as soloist and choreographer for Consort (PCPA). Has performed in Sydney, Australia, Buenos Aires, Paris, and Rio de Janeiro.

## **John Blake, Jr.**

Adjunct Associate Professor  
Jazz Violin  
BM, West Virginia State University.

Studied at the Institute for Advanced Musical Studies in Switzerland. Recipient of grant from the National Endowment for the Arts to study the Southern Carnatic violin style of India. Awarded special scholarship for study with violinist Zino Francescatti. Recordings with saxophonist Archie Shepp. Has toured nationally and abroad with Grover Washington, Jr., and McCoy Tyner. Member of ASCAP, BMI.

**Alice Bloch**

Lecturer  
Dance History  
BA, University of Florida  
MA, UCLA  
Doctoral Candidate, Temple University  
Ed.D Dissertation: *The Art of Duncan and Nijinsky*.  
Lecturer and performer; presented "Isadora  
Duncan: Art of Embracing Life" throughout Penn-  
sylvania and the Midwest.

**Jonathan Blumenfeld**

Adjunct Associate Professor  
Oboe  
BM, Curtis Institute of Music  
BA, Haverford College  
Studied with John DeLancie, John Mack, and  
Richard Woodhaus. Member of the Philadelphia  
Orchestra. Former principal oboe of the Savannah  
Symphony and member of the Concerto Soloists  
of Philadelphia. Has performed in numerous festi-  
vals, including Tanglewood, Spoleto, Blossom,  
Colorado, and Chautauqua.

**Ulrich Boeckheler**

Adjunct Assistant Professor  
Violoncello  
Post-graduate Diploma, Juilliard;  
Concert Exam, Detmold Academie, Germany  
Honorary degree, Accademia Chigiana, Siena/Italy  
Studied with Andre Navarra and Leonard Rose.  
Has appeared as soloist at the Florence (Italy)  
Maggio Musicale and toured with conductor  
Helmuth Rilling and the Bach Collegium of  
Stuttgart. Served as principal cellist of the Royal  
Philharmonic Orchestra of Flanders. Has received  
numerous awards including those bestowed by  
the International Tchaikovsky Competition in  
Moscow and the Gaspar Cassado Competition of  
Florence. In the United States, has performed at  
the Marlboro Music Festival and the Grand Teton  
Music Festival. Presently a member of the  
Concerto Soloists of Philadelphia.

**Michael Bookspan**

Adjunct Professor  
Percussion  
BS, Juilliard School of Music  
Studied with Morris Goldberg, Saul Goodman, and  
Fred Albright. Principal percussionist and associ-  
ate principal timpanist of the Philadelphia Orches-  
tra. Former xylophone soloist with the U.S. Air  
Force Band; former member of the Little Orchestra  
Society of New York, the New York City Ballet  
Orchestra, and the Goldman Band.  
Recipient of the C. Hartman Kuhn Award of the  
Philadelphia Orchestra.

**Tyrene Breuninger**

Adjunct Associate Professor  
Trombone  
BS, West Chester State College  
MM, Temple University  
Studied with Henry C. Smith III. Associate princi-  
pal trombone with the Philadelphia Orchestra.

**Paula Brown**

Adjunct Assistant Professor  
Voice  
Diploma, Curtis Institute of Music  
BM, Peabody Conservatory  
Studied with Raquel Adonayo. Soloist with the Phila-  
delphia Singers, Pennsylvania Pro Musica, Music  
Group of Philadelphia, Choral Arts Society of Philadel-  
phia, The Pennsylvania Opera Theater, as well as the  
Concerto Soloists, Kennett Square Symphony, and the  
Los Angeles Master Chorale. Performed on National  
Public Radio and Television. Has presented recitals  
throughout the United States.

**Lelia Calder**

Adjunct Assistant Professor  
Vocal Pedagogy/English Diction  
BA, Harvard University  
MM, Temple University  
Certified teacher of the Alexander Technique. Re-  
citalist; former soloist with Singing City, Philomel Trio.  
Former member of the Philadelphia Singers. Has  
taught at Swarthmore and Haverford Colleges.

**Susanne Case**

Lecturer  
Speech Lab  
BFA, University of the Arts  
Cum laude graduate of the University of the Arts  
in the spring of 1988, with an emphasis in acting.  
While attending, spent two years as a teaching  
assistant in Speech for the Actor I & II. Since  
receiving degree, performing member as well as  
vocal coach for the Philadelphia Area Repertory  
Theatre (P.A.R.T.) Has taught for the Freedom The-  
ater as well as the University of the Arts.

**Marianne Casiello**

Adjunct Associate Professor  
Voice  
Graduate, Curtis Institute of Music  
Professional engagements include operatic roles  
of Mimi, Violetta, Micaela, Nedda, and Marguerite  
(Faust). Has taught at Curtis Institute of Music and  
Settlement Music School.

**Joseph Castaldo**

Professor  
Composition  
BM, MM, Philadelphia Conservatory of Music  
Studied at St. Cecilia Academy in Rome, and the  
Manhattan School of Music. Student of Vittorio  
Giannini and Vincent Persichetti. Numerous com-  
positions performed throughout the United States  
and abroad. Former founder and president of the  
Philadelphia Composers Forum. President Emeritus  
of the Philadelphia College of Performing Arts;  
served as president from 1966 to 1983.

**Donald Chittum**

Professor  
Theory  
BM, MM, DM, Philadelphia Conservatory of Music  
Studied with Boris Koutzen and Vincent  
Persichetti. Liberal Arts studies at Temple Univer-  
sity. Articles on music theory and analysis and  
criticisms and reviews appear in the *British Music  
Review*, *The Musical Quarterly*, *Current Musicol-  
ogy*, *MLA Notes*, *The MENC Journal*, and *The  
American Music Teacher*. Article on Berg's  
*Wozzeck* was cited and reprinted in *Zur Musik-  
alischen Analyse* by *Der Wissenschaftliche  
Buchgesellschaft* of Darmstadt. Past president of  
the Pennsylvania Music Teachers Association;  
president, Eastern Division, MTNA; National  
Theory-Composition Chair, MTNA; Task Force on  
Technology in Education, MENC; Fine Arts Advisor  
and Civil Service Examiner, State of Pennsylvania;  
State Arts Council Music Panel; Music Advisory  
Board Archdiocese of Philadelphia; recipient of  
Pennsylvania's Distinguished Service Award and  
Teacher of the Year, and awards from the  
Pennsylvania Music Teachers Association and the  
Alumnus of the Year Award from the Alumni  
Association of the Philadelphia Colleges of the  
Arts. Serves as chair of the Music Department of  
the Pennsylvania Governors School.

**Kent Christensen**

Associate Professor  
Humanities  
BA, Columbia University  
MA, University of Connecticut  
Doctoral studies, University of Pennsylvania and  
New York University  
Authority on opera and recorded vocal music.

**Andrea Clearfield**

Staff Accompanist  
BA, Muhlenberg College  
MM, Philadelphia College of Performing Arts  
Was awarded first prize in performance and  
musicianship from Muhlenberg College. Studied  
with Susan Staff and Margaret Garwood. In  
addition to being the Staff Accompanist at The  
University of the Arts, School of Music, teaches at  
Drexel University and is the Master Class Coordi-  
nator and Accompanist for the Sarasota Music  
Festival. Performer of classical and contemporary  
music, has worked in the Philadelphia area with  
Relache, Philadelphia Singers, Group Motion  
Multi-Media Theater, Philadelphia Festival Chorus,  
American Music Theater Festival, Philadelphia  
Improvisational Music Collective, West Jersey  
Chamber Chorus, Wilma Theater and the Susan  
Hess Dance Studio.

**Charles Conwell**

Associate Professor  
Stage Combat/Competitive Fencing/Rehearsal and Performance  
BS, Northwestern University  
MFA, Brandeis University

Certified recommended actor-combatant of the Society of American Fight Directors. Directed the wrestling match in *As You Like It* for the Hartford Stage Company, and the violence in *Geniuses* for the Philadelphia Company. Directed *Hamlet*, *Macbeth*, *Twelfth Night*, *The Taming of the Shrew*, *The Cherry Orchard*, *Treasure Island*, and *A Lesson for Aloes* for the People's Light and Theatre Company; and *God's Attic* for the Philadelphia Festival Theatre for *New Plays*. Has taught stage combat at Temple University.

**Frank Costanzo**

Adjunct Associate Professor  
Violin

BM, University of Pennsylvania

Member of the Philadelphia Orchestra, retired. Founder of the American String Orchestra. Recipient of the C. Hartman Kuhn Award from the Philadelphia Orchestra. Has taught at Bryn Mawr Conservatory.

**Neil Courtney**

Adjunct Associate Professor

Double Bass

BM and Performer's Certificate, Eastman School of Music

Studied with Oscar Zimmerman and Roger M. Scott. Member of the Philadelphia Orchestra. Former member of the U.S. Marine Corps Band and the Rochester Philharmonic under Erich Leinsdorf; former principal bass with the National Symphony Orchestra.

**Walter Dallas**

Associate Professor  
Director, School of Theater Arts  
BA, Morehouse College  
MFA, Yale Drama School  
Additional studies at Harvard University, University of Ghana at Legon

Has directed regionally, including Baltimore's Center Stage, San Francisco's Lorraine Hansberry Theater, Philadelphia Festival Theater for *New Plays*, The Philadelphia Drama Guild and *New Freedom Theatre*, and Atlanta's Alliance Theatre; Off-Broadway, including *New Federal Theater*, *Negro Ensemble Company*, *Hudson Guild Theatre*, *New York Shakespeare Festival*, and *Astor Place Theatre*. Founder of Atlanta's Proposition Theatre Company and Drama School, and Yale's Black Ensemble Theatre Company. Member, National Endowment for the Arts Expansion Arts Panel; Pennsylvania Council for the Arts Theatre Panel; American Theatre Wing Panel; consultant, Southern Arts Federation. Former National Endowment for the Arts Director Fellow. Recipient of Atlanta Critics Award for "Best Director" and "Creative Genius"; two Bronze Jubilee Awards for Theatre Excellence; an Atlanta Mayoral Proclamation, "Walter Dallas Day"; and a California Emmy nomination. Taught theater at Antioch College, OH, and University of California, Berkeley. Member of the Society of Stage Directors and Choreographers.

**Wayne St. David**

Lecturer  
Jazz Dance Technique

Choreographic credits include extensive musical theater work including *Nunsense*, Philadelphia's longest running musical, Washington Ballet Company, Maryland Youth Ballet, Society Hill Playhouse. Has taught in Paris, France and Washington, DC at the Capitol Ballet. Currently Director of the Jazz Dance Department of Community College of Philadelphia.

**Sean Deiber**

Associate Professor  
Head, Classical Music Division  
Orchestra Conductor  
BS, Susquehanna University  
Graduate diploma, Kodaly Musical Training Institute  
Graduate certificate, Franz Liszt Academy, Budapest

Founder and director of the Music Group of Philadelphia; artistic director of Choral Arts Society of Philadelphia. Prepares choruses for the Philadelphia Orchestra. Guest conductor of European orchestras, including the Budapest Philharmonic and Warsaw Symphony.

**Robert de Pasquale**

Adjunct Associate Professor  
Violin

Graduate, New School of Music

Studied with Jascha Brodsky. Assistant principal second violin of the Philadelphia Orchestra. Violinist with the dePasquale String Quartet. Former member, New York Philharmonic and U.S. Navy Band.

**William de Pasquale**

Adjunct Professor  
Violin

Studied with Veda Reynolds at the Curtis Institute of Music. Associate concertmaster of the Philadelphia Orchestra. Received Fulbright Scholarship to study in Salzburg, Austria. Former concertmaster of the New Orleans Philharmonic; former concertmaster and violin soloist with the St. Louis Sinfonietta. Violinist with the dePasquale String Quartet. Author of "Preparation of Orchestral and Concertmaster Auditions." Has taught at Haverford College and New York State School of Orchestral Studies.

**Rubén del Pilar Andino**

Lecturer  
Musicianship  
BM in Piano, University of the Arts  
MM in Voice, University of the Arts

Vocal soloist with the Choral Arts Society of Philadelphia. Regular accompanist, The Music Group of Philadelphia. Active voice/operatic and instrumental accompanist. Major operatic roles include: Guglielmo, Bob (*The Old Maid and the Thief*), Marco (*Gianni Schicchi*), Bartolo (*The Marriage of Figaro*), Masetto (*Don Giovanni*). Sang world premiere of Boyle's *Sonata for Singer*.

**Marc Dicciani**

Director, School of Music  
Adjunct Assistant Professor  
Business of Music  
BM, Philadelphia Musical Academy

Music and record producer, conductor, arranger, composer, performer for albums, commercials, and soundtracks in California, New York, Philadelphia, Canada and Europe. Has conducted and performed internationally with Ben Vereen, Dionne Warwick, Joel Grey. Owns a record production and publishing company and operates a computer-based MIDI digital audio production facility. Drummer with numerous jazz and fusion bands, and house drummer at Caesar's Hotel and Casino in Atlantic City.

**Annette DiMedio**

Assistant Professor  
Musicianship for Dance, Theater  
Assistant Dean, Philadelphia College of Performing Arts  
BA, Swarthmore College  
MM, Temple University  
PhD, Bryn Mawr College

Studied with Clement C. Petrillo, Philippe Entremont, Claudette Sorel. First to win all three Philadelphia Orchestra Student Division Competitions, performing with the orchestra on each occasion. Concert pianist experience includes performances in recital and soloist with orchestra nationally and internationally. As piano-duo with sister Regina has performed and directed the Department of Defense Overseas Tour in Germany and Egypt. Grand Prize winner of International Piano Recording Competition. Two piano recordings and book "France McCollin" published by Scarecrow Press.

**Robert DiNardo**

Adjunct Assistant Professor  
Jazz Guitar

Active studio musician; has performed with such artists as Tony Bennett, Ella Fitzgerald, Vic Damone, Joel Grey, and Shirley MacLaine. Frequent performances with Atlantic City casino show orchestras. Former staff guitarist of "The Mike Douglas Show." Has performed with the Philadelphia Chamber Orchestra under Anshel Brusilow.

**Manfred Fischbeck**

Associate Professor  
Coordinator: Modern Dance; Artistic Director:  
Consort

Studied at Freie University, Berlin

Codirector, dancer, and choreographer of Philadelphia's Group Motion Multi Media Dance Theatre Company and School, which has toured nationally and internationally, and has received grants from the Pennsylvania Council on the Arts and the National Endowment for the Arts. Teaches and directs in the School of Theater Arts, University of the Arts, and in the Theater Department, University of Pennsylvania. Served as a dance panel member for the Pennsylvania Council on the Arts.



**Ed Flanagan**

Lecturer  
Jazz Guitar  
MA, Temple University  
BA, La Salle University

Studied guitar with Robert DiNardo and Dennis Sandolo; solfège with Evelyn Crochet and Annie Petit. Has performed with the Philadelphia Orchestra, and with Peter Nero and the Philly Pops, as well as numerous Broadway shows. Has worked with leading entertainers including, Liza Minnelli, Joel Grey, Steve Lawrence, Eydie Gorme, and Vic Damone. Numerous television and radio performances. Recorded album with Mike Douglas. Has taught at Temple University and Bucks County Community College.

**James Gallagher**

Adjunct Assistant Professor  
Recording Studio Techniques  
BA, Temple University

Studio manager and chief engineer-Philadelphia International Records Studio 309. Producer and director of numerous films and videos; "Mainstream," winner of I.A.F. grant from WHYY-TV12 aired on local cable and public TV. Audio engineer in Los Angeles, New York and Sigma Sounds, Philadelphia working with Stevie Wonder, Dionne Warwick, Teddy Pendergrass, the Spinners, Lou Rawls, O'Jays.

**Richard Genovese**

Senior Lecturer  
Trombone  
Graduate, Curtis Institute of Music

Studied with Glen Dodson, Charles Gusikoff, and Gordon Pulis. Freelance musician in Philadelphia and New York areas. Substitute trombone, Philadelphia Orchestra. Has performed with orchestras of the Opera Company of Philadelphia, Marlboro Festival, Forrest Theatre, and Stuttgart Ballet.

**Mark Germer**

Senior Lecturer  
World Music  
Music Librarian

**Thomas Giacabetti**

Lecturer  
Jazz Guitar

**Anthony M. Gigliotti**

Adjunct Professor  
Clarinet  
Graduate, Curtis Institute of Music

Studied with Daniel Bonade at The Curtis Institute of Music. Principal Clarinet of the Philadelphia Orchestra since 1949. Member of the Philadelphia Woodwind Quintet. Former member of the Ballet Russe de Monte Carlo Orchestra and the Little Orchestra Society of New York. Soloist with the Philadelphia Orchestra. Well-known recitalist and clinician. Designer and manufacturer of patented clarinet mouthpiece and ligature. Consultant for the Selmer Instrument Company. Faculty member of The Curtis Institute and Temple University.

**Mark Gigliotti**

Adjunct Assistant Professor  
Bassoon

**Charles Gilbert**

Program Head, Musical Theater Program,  
School of Theater Arts  
MFA, Carnegie-Mellon University  
BA, University of Delaware  
Additional studies: Wilma Theater Playwrights Workshop, BMI Musical Theater Workshop  
Has directed productions for American Music Theater Festival, OperaDelaware, Delaware Theater Company, Theatre Express, Pittsburgh Park Players. Original musical theater works include *Assassins* (rights to the idea from this 1979 musical obtained by Stephen Sondheim as the basis for his new musical), *A Is For Anything* (commissioned by the Delaware Institute for the Arts in Education), *Goosefeathers* (Commissioned by the Reho-both Summer Childrens Theater), *B.G.D.F.* (New York showcase, Douglas Fairbanks Studio, 1983). Has served as musical director and/or pianist synthesist for the Walnut Street Theater, Society Hill Playhouse, American Music Theater Festival, Opera Delaware, Theatre Express. Formerly Associate Professor and Head of Musical Theater Program, Syracuse University; formerly Assistant Professor of Theatre, University of Delaware; visiting faculty member at Temple and Villanova Universities.

**Susan B. Glazer**

Adjunct Associate Professor  
Director, School of Dance  
BA, American University  
MA, Temple University  
Additional studies at the Sorbonne, University of Pennsylvania, and UCLA

Dance studies with Virginia Freeman, Paul Sanasardo, Pearl Lang, and Dan Waggoner. Member of the Pennsylvania Council on the Arts advisory panel. Has performed in and choreographed for companies in Philadelphia, Washington, DC, Los Angeles, Germany, and France. Founder and Artistic Director of Mosaic Repertory Dance Company. Former editor of Dance Dialogue and author of articles on contemporary issues in dance. Has taught at Drexel University and Harcum Junior College; past president Philadelphia Dance Alliance. Current Editor of American Dance, publication of the American Dance Guild.

**Janice K. Goltz**

Assistant Professor  
Music Education/Musicianship  
BM, BME, cum laude, Philadelphia College of the Performing Arts

Kodaly studies with Erzebet Hegyi, and at the Kodaly Musical Training Institute. Solfège instructor, Choral Arts Society. Composer of children's musicals. Former general music teacher, director of Concert Choir and Chamber Singers, and director of Theater Ensemble at Myers Elementary School, Cheltenham Township School District. General music teacher, St. Barnabas Episcopal School, Philadelphia.

**Sherry Goodill**

Lecturer  
Dance Therapy  
BA, Theater Arts/Dance and Psychology, Hollins College, VA  
MCAT, Hahnemann University  
ADTR, Academy of Dance Therapists, Registered  
Director of Movement Therapy Education, Hahnemann University.

**Marina Gusak-Grin**

Adjunct Associate Professor  
Piano  
Graduate of Moscow State Conservatory  
Piano studies with Lev Oborin, Ensemble training with David Oistrakh, Leonid Kogan and Yuri Yankelevitch. Recipient of Special Diploma at the 1970 International Tchaikovsky Competition. Extensive solo chamber music and orchestral performances throughout the United States, Canada, Europe, Central and South America. Former faculty member of Moscow State Conservatory.

**James W. Hala**

Senior Lecturer  
Trumpet  
BME, Temple University.  
Studied trumpet with Seymour Rosenfeld, Gerard Schwarz, and Frank Kaderabek; conducting with Gerard Schwarz. Member of Pottstown, Delaware, and Reading Symphony Orchestras. Has performed with the Brass Quintet in residence at the University of Delaware. Former member of the U.S. Army Band, Concerto Soloists, and Pennsylvania Pro Musica. Member of the Performance Organization. Has taught at Immaculata College and University of Delaware.

**David Hartl**

Lecturer  
Piano

**Yoko Hashimoto-Sinclair**

Lecturer  
Makeup  
MA, PhD, University of Michigan  
BA, MA, Aoyama Gakuin University, Tokyo, Japan  
Holds two theater certificates from Oxford University (Exeter College) and London University. Makeup designer for more than one hundred-fifty plays, musicals, operas and operettas including *A Mid-Summer Night's Dream*, *The Threepenny Opera*, *Man of LaMancha*, *Carmen*, and *Madam Butterfly*. Artist-in-Education with Delaware State Arts Council from its inception to present. Visited more than twenty schools in Delaware presenting workshops on stage makeup, mask and Japanese folk dance and/or performing Japanese traditional dance. As president of RICE-Repertory of International Cultural Exchange, organized two performing tours to Japan. Also organized several East Coast tours. Worked several productions with Opera North and Opera Delaware.

**Linda Havaland**

Dance History  
BA, Adelphi University  
M Ed, Temple University  
Doctoral candidate in aesthetics, Temple University

Performs with Zero Moving Company. Has taught at Bryn Mawr College.

**Beth Hirshhaut-Iguchi**

Adjunct Associate Professor  
Jazz Technique, Jazz Ensemble  
BFA, MA University of Massachusetts

Taught at Baltimore School for the Arts, Towson State University, and Dean Junior College. Assistant Artistic Director of the Danny Sloan Dance Company. Founder and Artistic Director of "Paradigm Dance" and performed nationally with the Impulse Dance Company and Danny Sloan.

**Johnnie Hobbs, Jr.**

Assistant Professor  
Acting Studio

Director and teacher of Philadelphia's New Freedom Theatre's training program. Performance credits include frequent key roles in New Freedom productions, including *Zooman and the Sign*, the Philadelphia premiere of Langston Hughes' *Simply Heavenly*, *Julius Caesar* at the Philadelphia Drama Guild, and *Black Picture Show*, directed by Walter Dallas. Guest-artist roles at Temple University and the Philadelphia Drama Guild's "P.O.P. Festival of New Plays." Selected for 1987-88 Artist in Education Residency Program of the Pennsylvania Council on the Arts.

**Susan Hudson**

Lecturer  
Vocal Coaching

**Judith Jamison**

Distinguished Visiting Professor of Dance  
Modern Dance Technique/Guest Choreographer  
Studied at the Philadelphia Dance Academy (now the School of Dance of The University of the Arts) and the American Ballet Theatre. Made her debut with the American Ballet Theatre in 1965 and subsequently joined the Alvin Ailey American Dance Theatre where she became internationally acclaimed. Ms. Jamison inspired some of Alvin Ailey's most enduring choreography, including his seminal tribute to black women, "Cry." She has danced with two of today's leading male dancers in works specially created for them by Mr. Ailey: Mikhail Baryshnikov in "Pas de Duke" and Alexander Godonov in "Spell." Has made numerous appearances with ballet companies, including American Ballet Theatre, Harkness Ballet, San Francisco Ballet, and Maurice Bejart's Ballet of the 20th Century. Has choreographed work for the Alvin Ailey American Dance Theatre, Washington Ballet, Ballet Nuevo de Caracas, and Maurice Bejart. Recipient of three honorary doctorates, including one from the Philadelphia Colleges of the Arts. She has served as presidential appointee to the National Endowment for the Arts.

**Stephen Jay**

Professor  
Dean, Philadelphia College of Performing Arts  
Musicianship  
BM, MM, Manhattan School of Music

Former president of the St. Louis Conservatory and Schools for the Arts and the Wisconsin Conservatory of Music; former dean of Cleveland Institute of Music. Former dean and chairman of Departments of Theory and Composition of Manhattan School of Music and associate professor and chairman of the Music Department of University College of Arts and Science of New York University. Former evaluator and member of the Expansion Arts Panel of the National Endowment for the Arts; evaluator for the National Association of Schools of Music; member of the NASM Commission on Non-Degree Granting Institutions. Trustee of the National Guild of Community Schools for the Arts. Member of Advisory Board of Young Audiences of Eastern Pennsylvania. First president of the Organization of American Kodaly Educators. Author of *Theory for Children*; coauthor of *Chromatic Harmony and Sight Sound*.

**Nancy Berman Kantra**

Adjunct Associate Professor  
Modern/Jazz Dance  
BA, University of Colorado  
MFA, Philadelphia College of the Performing Arts  
MEd Candidate, La Salle

Principal dancer with the Philadelphia Dance Company (Philadanco) since 1978. Scholarship recipient Pennsylvania Ballet Dance Theatre of Harlem and Harkness Ballet. Former director of the Powelton Mantner Educational Fund. Honored by Girl Scouts of Greater Philadelphia for her contribution to dance. Fellowship recipient from Pennsylvania Council on the Arts. Teaches extensively throughout the tri-state area.

**Fredrick Kaufman**

Professor  
Theory/Composition  
BM, MM, Manhattan School of Music

Compositions performed by orchestras including the Israel Philharmonic under Zubin Mehta, Pittsburgh Symphony under William Steinberg, Jerusalem Symphony, St. Paul Chamber Orchestra, and the Los Angeles Philharmonic. Ballet scores performed by the Royal Swedish Ballet, Royal Winnipeg Ballet, and Bat Sheva Dance Company. Author of *The African Roots of Jazz and Diatonic Harmony*. Music recorded by Orion Masterpiece Records. Awards from the National Endowment for the Arts; University of London; National Association of Jazz Educators; California, Montana, and Pennsylvania Arts Councils; Norwegian Government; and Wisconsin Composers League. Recipient of Fulbright Fellowship, and Darius Milhaud Award in Composition from the Aspen Music Festival. Former resident composer, University of Wisconsin; formerly on faculty of the Rubin Academy of Music in Israel, and resident composer and chairman of Music Department, Eastern Montana College. Former dean, Philadelphia College of the Performing Arts.

**Richard Kerber**

Lecturer  
Jazz Trumpet  
BM Ed, Temple

Active freelance trumpet player in the Philadelphia-Atlantic City area. Has performed with Tony Bennett, Burt Bacharach, Crystal Gayle, Dionne Warwick, and Maureen McGovern on stages in Philadelphia, Atlantic City, and Las Vegas. Performs in productions at the Walnut Street Theater since 1984. Jazz work includes participation with the group Trumpets East at the New York Brass Conference and performances at the Mellon Jazz Festival. Has recorded on the Philadelphia International, Atlantic, MCA, and Columbia labels. His musical arrangements have been recorded by Kool and the Gang, Stephanie Mills, and Phyllis Hymen. Has appeared in numerous television productions including the Philadelphia Freedom Festival (1989) and the Mel Torme Special (1989). Was formerly on the faculty of the University of Nevada, Las Vegas.

**Ron Kerber**

Senior Lecturer  
Jazz Saxophone  
BM, Philadelphia Colleges of Arts

Studied with Vince Trombetta and Marshall Taylor. Has performed in orchestras of the Forrest and Walnut Street Theatres, and in touring bands and orchestras in Philadelphia, Atlantic City, and other cities throughout the USA and Canada. Recordings and commercial work include jingles, films, and television programs. Featured rock and jazz performer with his own and other bands. A former member of the Philadelphia Saxophone Quartet, frequently performs with chamber groups.

**Jeffrey Kern**

Lecturer  
Musicianship  
Choral Conductor

**Jeffrey Khaner**

Adjunct Professor  
Flute  
BM, Julliard

Principal flute of Philadelphia Orchestra beginning 1990-91 season. Has been principal flute and has appeared as soloist with the Cleveland Orchestra (1982-1990), Pittsburgh Symphony, Mostly Mozart Festival, Atlantic Symphony in Nova Scotia. Past head of flute department of Cleveland Institute of Music. Faculty member of Curtis Institute.

**Chin Kim**

Adjunct Assistant Professor  
Violin

**Leland Kimball**

Adjunct Assistant Professor  
Opera Staging  
BA, Pomona College  
MA, University of Pennsylvania

Opera director and director of development, Opera Delaware. Has stage directed and designed numerous productions for Opera Delaware, including *Aida*, and *Help, Help, The Globoblinks* as assistant to Gian Carlo Menotti. Designed and directed for Kentucky Opera, Providence Opera, Opera on the Sound, and Virginia Opera. During the 1987-88 season, directed *A Masked Ball* for Opera Delaware and *La Boheme* for the Delaware Valley Lyric Opera. Has sung with the Washington Opera, the Opera Company of Philadelphia, and the Philadelphia Singers.

**Ronen Koresh**

Adjunct Assistant Professor  
Jazz/Theater Dance

Studied at the Bat Sheva Dance School in Israel. Has performed with companies in Israel on stage and television. Soloist with Waves Jazz Dance Company and performs with the Evening Magazine Dancers. Has taught at the Pennsylvania Ballet School, Jazz Unlimited, and the Jazz Dance Center.

**Jay Paul Krush**

Senior Lecturer  
Tuba  
BM, Eastman School of Music  
MM, Northwestern University

Studied tuba with Arnold Jacobs, Abe Torchinsky, and Cherry Beauregard; composition with Joseph Schwanter, Samuel Adler, Warren Benson, and Alan Stout. Member of Chestnut Brass Company. Performs with Concerto Soloists and the orchestra of the Pennsylvania and Milwaukee Ballet. Director of Wind Ensemble, Haverford College. Former principal tuba of Eastman Wind Ensemble and Yale/Norfolk Brass Quintet. Recipient of composition awards from National Society of Arts and Letters, National Endowment for the Arts, National Association of College Wind and Percussion Instructors, and the Bicentennial Anthem Prize. Has taught at Temple University.

**Paul Krzywicki**

Adjunct Professor  
Tuba  
BM, MM, Performer's Certificate, Indiana University

Teaching assistant to William Bell; studied with Joseph Novotny, Lloyd Geisler, Abe Torchinsky, and Leo Romano. Member of Philadelphia Orchestra. Member of Philadelphia Brass Soloists. Former member of the Buffalo Philharmonic, Portland Symphony, Youngstown Symphony, Boston Ballet, Boston Opera Company, and the U.S. Military Academy Band. Has performed in the Tanglewood and Aspen Music Festival orchestras. Has taught at Curtis Institute of Music and Temple University.

**Joan Lanning**

Tap Dance

Tap training with Michael I. Lanning, Charles Kelly, Phil Black, and Bob Audi of New York. Certified member of Dance Educators of America, Inc., Dance Masters of America, and International Teachers of Dance, Inc. Taught at various conventions along the east coast and various dance studios in the tri-state area.

**Michael Lanning**

Senior Lecturer  
Tap Dance

Performer in and choreographer of numerous productions in the Atlantic City and Philadelphia area. Among his students are Frankie Avalon and Joey Lawrence.

**Joseph Lanza**

Adjunct Associate Professor  
Violin  
BS, Juilliard School of Music

Violin studies with Joseph Fuchs and Frank Costanzo; chamber music with Hans Letz, Edouard Dethier, and members of the Juilliard String Quartet. Member of Philadelphia Orchestra. Former member of U.S. Navy Band and Orchestra.

**Barbara Leiland**

Adjunct Assistant Professor  
Script Analysis  
BA, Beaver College  
MA, Villanova University

Professional experience in areas of dramaturgy, directing, acting, stage management, as well as teaching of drama, including the Wilma Theatre, Villanova University's Contemporary Shakespeare Company and Michael Bennett's Dreamgirls.

**John Leonard**

Adjunct Assistant Professor  
Classical Guitar  
BM, MM, Philadelphia Musical Academy

Studied with of Robert DiNardo; student of plectrum guitar with Joseph Sgro and Dennis Sandole.

**Verna Leslie**

Lecturer  
Movement for Actors

Studied dance, voice, and acting at New Freedom Theatre where she frequently performs and teaches movement and jazz dance. Directs workshops and lecture demonstrations in dance production and theater movement. Formerly instructor in Philadelphia Summer Youth Program.

**Loren Lind**

Adjunct Associate Professor  
Flute  
BM, Temple University  
Graduate studies, University of Hawaii

Student of Murray Panitz. Member of the Philadelphia Orchestra. Former member of the Lyric Opera Orchestra and Honolulu Symphony.

**Amadeo William Liva**

Adjunct Assistant Professor  
Violin  
BS, Juilliard School of Music  
MA, Columbia University

Studied with Theodore Pashkus, Mischa Mischakoff, Edouard Dethier, and Vladimir Blumberg. Recipient of the NDEA Scholarship, University of Florence, Italy; and Ford Foundation Scholarship in Chamber Music, Oberlin Conservatory. Former concertmaster of Binghamton Symphony, Huntington Philharmonic, and first violin of the Long Island String Quartet. Former member of National Orchestra Association, Baltimore Symphony, and Ars Musica Trio. Served on faculties of Peabody Conservatory and Marywood College.

**Julia Lopez**

Lecturer  
Spanish Dance

Julia Lopez of Madrid, Spain, received her training in traditional flamenco dance from such notables as Antonio Marin, La Quica and Ciró. She has danced in the Spanish cinema and in cabarets in Madrid, Paris, Haiti and throughout the Americas. She has performed as dance partner with Jose Greco and as a featured dancer in the Boston Flamenco Ballet, the Philadelphia Academy of Music's *Carmen* and various presentations of Pennsylvania Civic Ballet.

**Jay Madara**

Senior Lecturer  
Technical Director, Theater Functions  
BFA, SUNY Purchase, Theater Design Technology  
In addition to lighting design and technical direction for all University of the Arts productions, Mr. Madara is a free-lance lighting designer and consultant in the tri-state area. Past projects include designs for the Wilma Theater, Painted Bride Center, Opera Delaware, Westchester Lyric Opera and the Rutgers Fine Arts Center in Camden, New Jersey.

**Gary John Magby**

Adjunct Assistant Professor  
Vocal Literature  
BM, Boston Conservatory (Voice and Piano)  
MM, New England Conservatory (Vocal Coaching)  
Musical Director, Chautauqua Opera. Former Coach/Assistant Conductor of Washington Opera, St. Louis Opera; former Principal Coach, Wolf Trap Opera, The Juilliard School.

**Anthony Marchione**

Adjunct Assistant Professor  
Trumpet

Graduate, Curtis Institute of Music

Musical director, conductor, and principal trumpet, Valley Forge Music Fair. Former principal trumpet with the CBS Symphony Orchestra, Philadelphia Lyric and Grand Operas, and Philadelphia Little Symphony. Has performed and recorded with the Metropolitan Opera and Stuttgart Chamber Symphony. Performed as principal trumpet under Bruno Walter, Leonard Bernstein, and Josef Krips. Former principal trumpet at many theaters, including the Shubert, Forrest, and Walnut Street theaters. Has taught at Temple University.

**Rachel Mausner**

Lecturer  
Alexander Technique  
BA, Swarthmore College  
MFA, Temple University

Studied the Alexander Technique with M.L. Barstow and the Alexander School in Philadelphia. Has taught dance and movement at Community College of Philadelphia.

**Guido Mecoli**

Adjunct Assistant Professor  
Clarinet  
Graduate, Curtis Institute of Music

Studied with Ralph MacLean, Jules Serpentine, Ignatius Gennusa, and Anthony Gigliotti. Member of the Pennsylvania Ballet Orchestra. Former principal clarinetist with the Philadelphia Lyric and Grand Opera companies; former member of Reading Symphony and Trenton Symphony Orchestra; guest soloist with Curtis String Quartet.

**Douglas S. Medlin**

Associate Professor  
Head, Music Education Division  
BM, University of Georgia  
MM, East Carolina University  
EdD, University of Illinois

Former director of music education at West Virginia Wesleyan College, music instructor at Macon Junior College, and public school teacher in Connecticut and Virginia.

**Pat Mercuri**

Adjunct Assistant Professor  
Jazz Guitar  
BM, BME, Philadelphia Musical Academy

Student of Robert DiNardo and Dennis Sandole. Performer on fretted instruments with the Philadelphia Orchestra, Opera Company of Philadelphia, The Pennsylvania Opera Theater, and the Forrest Theatre. Has taught at Cabrini College and Eastern College.

**Naomi Mindlin**

Adjunct Associate Professor  
Modern Dance Technique  
BA, Brandeis University  
MA, New York University

Performed with the Boston Ballet Company, New England Dance Theatre, Bridgeport Ballet, and Jose Limon Dance Company; has choreographed solo work.

**Paula Jean Mlinar**

Costumer  
Costume design, construction and coordination for productions at York Little Theater, Ephrata Playhouse in the Park, Columbia Little Theater, and opera programs in Shubert Theater. Does freelance costume design and construction; maintains personal costume inventory and rental business.

**Leonard Mogil**

Adjunct Associate Professor  
Viola  
BM, Philadelphia Musical Academy  
Graduate, Curtis Institute of Music

Studied with Louis Bailly. Member of the Philadelphia Orchestra for 48 years (assistant solo viola for 25 years), retired. Soloist with the Philadelphia Orchestra in Bach Brandenburg Concerto. Former member of Musical Fund Quartet. Publications by G. Schirmer include *Orchestral Studies of 20th Century Composers*, *Mogil Scale Studies*, and many transcriptions. Recipient of Honorary Doctor of Music degree from Philadelphia College of the Performing Arts. Has taught at Temple University.

**Margarita Csonka Montanaro**

Adjunct Associate Professor  
Harp  
Graduate, Curtis Institute of Music  
Graduate studies at Vienna Music Conservatory  
Studied with Carlos Selzedo and Marilyn Costello. Member of the Philadelphia Orchestra. Has performed in the Marlboro Festival.

**Janeé Munroe**

Adjunct Assistant Professor  
Viola  
Studied viola with William Primrose at the Curtis Institute of Music and with Boris Kroyt of the Budapest String Quartet. First desk violist, National Symphony, Washington, DC; first violist and soloist, European tour, Juilliard String Ensemble; principal violist and soloist, North Carolina Symphony. Violist Masters Festival of Chamber Music, Hidden Valley Music Seminars, Monterey and Carmel Valley, CA, June 1982-84. Member of Goffriller Piano Quartet. Has taught at Juilliard School precollege division.

**Lorne Munroe**

Adjunct Professor  
Cello  
Student of Ivor James at Royal College of Music in London. Studied with Felix Salmond and Gregor Piatigorsky at the Curtis Institute of Music. Principal cello, New York Philharmonic. Has made over 85 solo appearances with the New York Philharmonic, and has appeared as soloist with many other orchestras, including the Philadelphia Orchestra, Winnipeg Symphony, Kansas City Symphony Orchestra, and Long Island Symphony. Has performed with chamber music groups and in recitals throughout the United States, Canada, and Europe. Has toured Europe as conductor-soloist with the America String Ensemble. Has taught at Juilliard School.

**James Murray**

Adjunct Associate Professor  
Competitive Fencing  
BA, Iona College  
Diploma, American Fencing Academy, Cornell University

Fencing Master certified by the International Academy of Arms, was exchange student in fencing at the Institute National de Sport in Paris. Certified by the U.S. Fencing Coach's Association, is a member of the United States Fencing Association Olympic coaching staff. Former instructor at the Academy of Fencing in Boston. Assistant of Maestro Lajo Csiszar, University of Pennsylvania. Head fencing coach at Haverford College.

**Edward Myers**

Adjunct Associate Professor  
Ballet, Repertory  
Principal dancer with the National Ballet of Washington, DC and the Pennsylvania Ballet from 1974-87. His repertory includes major roles from *Swan Lake*, *Sleeping Beauty*, *Giselle* and most of the great classics. Has guest taught, performed and choreographed throughout the United States.

**Milton Myers**

Adjunct Associate Professor  
Modern Technique, Repertory  
Artistic director and choreographer of the Joyce Trisler Company for six years and company teacher and choreographer for the Alvin Ailey American Dance Theater. Former faculty member of NYU Tisch School of the Arts. Co-Director of the Modern Department at Jacob's Pillow. Internationally recognized master teacher who is regularly invited to teach in Europe, South America and Canada.

**Joseph Nero**

Adjunct Assistant Professor  
Jazz Percussion  
Graduate, Curtis Institute of Music  
House drummer/percussionist, Forrest Theatre and Trump Plaza Hotel-Casino in Atlantic City. Freelance studio musician in commercial and jazz music. Has toured nationally with Burt Bacharach, Anthony Newley, Bette Midler, internationally with Bobby Rydell. Played many New York City jazz nightclubs and theaters; former house drummer, Waldorf Astoria. Has performed with Pennsylvania Ballet and Philly Pops orchestras.

**Maria Carmela Novielli Stea**

Senior Lecturer  
Italian Diction  
BA, Temple University  
MA, Università di Bari, Italy  
Diploma, Istituto Sacro Cuore Bari, Italy  
Has taught elementary and intermediate courses in Italian at Temple University, Chestnut Hill College and Villanova University; currently teaches elementary, intermediate and advanced courses in Italian at the America-Italy Society. Served as interpreter/translator for the Institute for the Achievement of Human Potential, Nationalities Service Center, Council for International Visitors, and the Opera Company of Philadelphia. Is a member of the America-Italy Society and American Association of Teachers of Italian.

**Anthony C. Orlando**

Adjunct Associate Professor  
Percussion  
BM, Philadelphia Musical Academy.

Studied with Michael Booksap, Fred Hinger. Member of the Philadelphia Orchestra. Former Principal Percussion and/or Timpanist with Grand Teton Music Festival, Pennsylvania Ballet Orchestra, Greater Trenton Symphony Orchestra. Active clinician and recitalist, featuring ragtime xylophone and avant-garde music for marimba and solo percussion. Former Associate Fellow at Tanglewood.

**Andrew Pap**

Associate Professor  
Ballet  
Studied at Scoala de Coreografie in Romania. Former member of the Romanian State Opera and Ballet; taught at Scoala de Coreografie, the Italian Dancers Union, Saratoga Ballet Center, International Dance Center in Rome, and The Alvin Ailey American Dance Theatre and Ballet Companies. Has choreographed for opera and ballet companies. Faculty of Pennsylvania Ballet School and Artistic Director of the Volshky Dance Company.

**Phuoc Phan**

Lecturer  
Than Vo Dao  
BFA, University of the Arts  
Certificate, Nguyen Lahn Martial Arts School,  
Viet Nam

Principal arts studies at the Hong Van Studio in Bahat. Has studied fine arts, graphics, illustration, and interior design at Saigon's National University of Art. Taught calligraphy at Temple University, and arts and crafts in Hong Kong. Founder and director of the only Than Vo Dao martial arts school in the United States.

**James Pugh**

Adjunct Assistant Professor  
Trombone  
BM, Eastman School of Music  
New York recording and jazz artist. Five-time recipient of the National Academy of Recording Arts and Sciences' Most Valuable Player Award. Has been featured soloist on tours and recordings with Woody Herman, Chick Corea, Don Sebesky, Barbara Cook, William Galison, Dave Matthews and Eileen Farrell. Featured on two Grammy Award winning albums with Woody Herman, Giant Steps and Thundering Herd. Soundtrack credits include such films as *Brighton Beach Memoires*, *The Morning After*, *Biloxi Blues*, and *Family Business*.

**Trudy Pitts**

Adjunct Assistant Professor  
Jazz Piano

**Richard A. Raub**

Adjunct Assistant Professor  
Vocal Coach/Accompanist  
BS, MM, West Chester University  
Studied with Benjamin Whitten and Martin Katz. Frequently performs with singers in recitals in the USA, Canada, and Europe. Has worked with many area opera companies, including The Hollybush Festival in New Jersey. Has taught at Academy of Vocal Arts, Temple University; opera workshop music director, Blossom Festival School at Kent State University.

**Therese Casadesus Rawson**

Senior Lecturer  
French Language and Diction  
MA, Sorbonne, Paris  
Ph D, University of Pennsylvania  
Language coach for professional singing organizations, including the Opera Chorus of Philadelphia and the Philadelphia Singers. Active church soloist. Has taught at Haverford College and Bryn Mawr College. Has taught at Curtis Institute of Music and Academy of Vocal Arts.

**Deborah Reeder**

Adjunct Associate Professor  
Cello  
BM, MM, Philadelphia Musical Academy  
Studied with Lome Munroe and Luigi Salva. Principal cello, The Opera Company of Philadelphia, Trenton Symphony, Mozart Society of Philadelphia. Member of Pennsylvania and Milwaukee Ballet company orchestra; cellist of The Philadelphia Trio and Amadio String Quartet. Former member of the Philadelphia Orchestra, Princeton Chamber Orchestra, Concerto Soloists, Pennsylvania Contemporary Players, Cheltenham Trio, and American Society of Ancient Instruments (viola da gamba). Cofounder of Music in the Mountains. Concert Artist Guild Award winner. Has taught at Haverford College and Temple University.

**Ronald Ruben**

Adjunct Associate Professor  
Clarinet  
Graduate, Curtis Institute of Music; Temple University  
Studied with Joseph Gigliotti and Anthony Gigliotti. Member of the Philadelphia Orchestra (bass clarinet). Former member of the Stan Kenton Band, Chicago Little Symphony, and Chamber Symphony of Philadelphia. Has taught at Temple University.

**LaVaughn Robinson**

Adjunct Professor  
Tap Dance  
Performed in Apollo Theatre in New York City and Frank Palumbo's clubs in Philadelphia. Performed with the Dancing Jets and South Sydney League in Australia, and with Wayne Newton's show for several years. Now performing internationally as a representative of the State Department. Recipient of the 1989 National Heritage Award.

**Gabriela Roepke**

Senior Lecturer  
Literature/Opera Literature/Dramatic Literature and Contemporary Theater  
Studied in Santiago, Paris, and at the University of North Carolina. Author and producer of over fifteen original plays in Latin America, the United States, and Spain. Numerous articles in publications, including: San Diego Opera Magazine, Opera News, New York City Opera Spotlight, and The Opera Magazine. Lectures for New York City Opera Guild. Former faculty member of the Juilliard American Opera Center; former visiting lecturer at New York's New School for Social Research, and the Society for Ethical Culture. Recipient of two Fulbright Fellowships, The Roland Holt Playwright Award, and a Guggenheim Fellowship.

**Louis Rosenblatt**

Adjunct Associate Professor  
Oboe, English Horn  
Graduate, Curtis Institute of Music  
Joined the Philadelphia Orchestra in 1959 when his former teacher John Minsker retired as English Hornist. Studied oboe at Curtis under Marcel Tabuteau. Was first oboist in the U.S. Army Field Band, English Hornist in the Houston Symphony, and the New Orleans Philharmonic. Has made numerous solo appearances with the Philadelphia Orchestra and three recordings as soloist: *Sibelius' The Swan of Tuonela*, Honegger's *Concerto da Camera for Flute, English Horn, and String Orchestra*, Skrowaczewski's *English Horn Concerto*, Persichetti's *English Horn Concerto*, and Diamond's *Elegies for Flute, English Horn, and Strings*. Soloist with the Philadelphia Orchestra in Fiala's *English Horn Concerto* during 1989-90 season.

**Yemour Rosentel**

Adjunct Associate Professor  
Trumpet  
Graduate, Curtis Institute of Music

Studied with Saul Caston. Member of the Philadelphia Orchestra; founding member of the Philadelphia Brass Ensemble. Former first trumpet, St. Louis Symphony, and member of the Ballet Russe de Monte Carlo. Winner of three Grammy nominations and the Grammy for Best Classical Music Record of 1969 in the Antiphonal Music of Gabrieli. Author of *Thirty-Six Elementary Studies for Trumpet*.

**Henry Roy**

Jazz Dance  
BFA, Temple University

An apprentice with The Alvin Ailey Dance Company and has performed with Joan Kerr Dance Company, Sybil Dance Company and Civic Ballet. Is on the faculties of Glassboro State College and Bryn Mawr College.

**Andrew Rudin**

Professor  
Theory/Composition  
BM, University of Texas  
MA, University of Pennsylvania

Studied composition with Kent Kennan, Paul Pisk, George Rochberg, and Karlheinz Stockhausen. Electronic music compositions heard in the film *Fellini Satyricon*; has composed for the Pennsylvania Ballet, Murray Louis, and the Alwin Nikolais Dance Theatre; musical contributions to Tennessee William's play *Outcry*.

**Barbara Sandonato**

Assistant Professor  
Ballet

Studied with George Balanchine at the School of American Ballet. Former principal dancer and associate founder of the Pennsylvania Ballet Company. Former principal dancer with the National Ballet of Canada. Featured guest artist with the Boston Ballet Company, the Wisconsin Ballet with Rudolph Nureyev, and the New York City Opera Company. Has taught at the Pittsburgh Ballet Theatre and the Pennsylvania Governor's School for the Arts. Teaches at the Pennsylvania Ballet, Alvin Ailey American Dance Center and Philadanco. Has choreographed for opera ballet and ballet companies here and abroad. Recipient of bronze medal senior division-1970 International Ballet Competition, Varna, Bulgaria.

**Pearl B. Schaeffer**

Adjunct Associate Professor  
Dance Pedagogy  
BS, Drexel University  
MFA, Philadelphia College of the Performing Arts  
Executive director of the Philadelphia Dance Alliance. Has performed with the Opera Company of Philadelphia, the Duncan Centenary Ensemble; has performed and worked with Mudra, the School of Maurice Beirait, Opera Ballet of Lyon, France, the Academy of Vocal Arts, the Performing Arts School of Philadelphia.

**Carl B. Schmidt**

Professor  
Chair, Classical Performance Graduate Studies  
Theory and History  
BA, Stanford University  
MA, PhD, Harvard University

Studied with Nadia Boulanger. Scholar of seventeenth-century Italian and French opera and ballet; recipient of research awards from the American Philosophical Society, the American Council of Learned Societies, and the National Endowment for the Humanities; general editor of the New Lilly Edition. Articles and editions published in *Journal of the American Musicological Society*, *Rivista Italiana di musicologia*, *Current Musicology*, *Recherches*, *The New Grove Dictionary*, *A-R Editions*, *Dix-septième Siecle*, and *Music Library Association Notes*.

**Henry Scott**

Adjunct Associate Professor  
Double Bass  
BM, University of Rochester, Eastman School of Music

Student of Ferdinand Maresch, Oscar G. Zimmerman, and Roger M. Scott. Member of the Philadelphia Orchestra. Former member of the Rochester Philharmonic, the Chamber Symphony of Philadelphia, the Baltimore Symphony, and the New York Philharmonic. Conductor of Main Line Symphony. Director of Psychoanalysis, Heed University. Has taught at Temple University.

**Peter Segal**

Adjunct Associate Professor  
Classical Guitar  
BA, MM, Temple University

Studied with Jose Ternes, Alirio Diaz, and Oscar Ghiglia. Affiliate artist; performances throughout the USA and Europe as chamber music recitalist, and soloist with orchestra. Winner of 2nd Prize, 1971, International Competition for Guitarists, Italy.

**Jon Sherman**

Ballet-Dance Extension  
BS, Temple University

Studied at the Pennsylvania Ballet, American Ballet Theatre, and the Philadelphia College of the Performing Arts. Performed with the Opera Company of Philadelphia, Danceteller, and Ballet Klos.

**Lee Silvan**

Adjunct Associate Professor  
Theory  
BM in Composition, Summa cum laude,  
Philadelphia Musical Academy  
MA in Composition, University of Pennsylvania  
Student of George Rochberg. Associate Professor of Music and former Chairman, Community College of Philadelphia. Former Vice Chairman for Theory and Composition, Music Teachers National Association.

**Carole Lupescu Sklaroff**

Adjunct Associate Professor  
Ballet

Studied with Margaret Craske and Anthony Tudor at the Metropolitan Opera Ballet School. Former member of the Metropolitan Opera Ballet touring group and the Ballet Rambert, dancing roles in *Coppelia* and *Giselle*; principal dancer with the Pennsylvania Ballet Company, dancing leading roles in *Lilac Garden*, *Sleeping Beauty*, *Mignon pas de deux*, *Le Corsaire pas de deux*, *Danzetti Variations* and *Concerto Barocco*. Taught ballet classes at the Pennsylvania Ballet School and the Ballet Studio. Has taught at the School of the Pennsylvania Ballet Company.

**Suzanne Slenn**

Adjunct Assistant Professor  
Ballet

Early ballet training with Ballet des Jeunes and at the Interlochen Arts Academy. Studied with Rosella Hightower. Also studied at the Harkness Ballet; trainee with the Joffrey Ballet Company. Former member of the Indiana Ballet Company and the Pennsylvania Ballet; former principal dancer for NBC Entertainment Corporation. Has performed as guest artist with the New Jersey Ballet. Toured extensively throughout the USA, Canada, Mexico, Europe, Australia, and the Orient.

**Faye B. Snow**

Adjunct Associate Professor  
Jazz and Modern Dance Technique/Composition  
BS, West Chester State College  
MA, George Washington University

Studied Horton Technique with Joan Kerr and ballet with Marion Cuyjet; also studied with James Truite at Alvin Ailey American Dance Center. Choreographed for Juba and Joan Kerr Dancers. Danced with Arthur Hall African-American Dance Ensemble and the Coppertone Review. Worked with Duke Ellington and Count Basie bands.

**Evan Solot**

Professor  
Head, Jazz/Commercial Music Division  
BM, MM, Philadelphia Musical Academy

Composer/arranger for bands, orchestras, recordings, and artists-including Stan Kenton, Bette Midler, Sister Sledge, Clark Terry, Ben Vereen—as well as jingles, commercials, and special material for shows. On trumpet, toured with Burt Bacharach, Henry Mancini, Bette Midler, and Lou Rawls. Has performed with Count Basie, Tony Bennett, Woody Herman, Lena Home, Frank Sinatra, Diana Ross, and Dionne Warwick. Freelance performer in theaters and recording studios. Former chairman of the National Association of Jazz Educators Composition Contest; editor of Billy Taylor's improvisation Videotape; special mention in Duke Ellington's book *Music Is My Mistress*; honored by downbeat magazine for "making PCPA one of the best sources of jazz education in the country." Voting member of the National Academy of Recording Arts and Sciences (Grammys).

**Michael Stairs**

Adjunct Assistant Professor  
Organ

Artist Diploma, Curtis Institute of Music  
BM, Westminster Choir College

Studied organ with Alexander McCurdy; piano with Mathilde McKinney and Vladimir Sokoloff; composition with Warren Martin and Matthew Colucci. Associate organist of the John Wanamaker court organ; organist/choirmaster at the Church of the Redeemer, Bryn Mawr.

**Susan Starr**

Professor  
Piano

Graduate, Curtis Institute of Music

Studied with Eleanor Sokoloff and Rudolf Serkin. Concert pianist experience includes performances in recital and as soloist with orchestras throughout the USA and abroad. Over forty performances with the Philadelphia Orchestra with which she made her debut at the age of six. Numerous recordings on RCA and Orion Labels. Winner of 1962 second prize Silver Medal in Second Tchaikovsky Competition in Moscow. Appeared in command performance at the White House for President Jimmy Carter.

**Patricia Stasis**

Adjunct Assistant Professor  
Certificate, Curtis Institute of Music  
Certificate, Conservatory of Music, Munich, Germany

Has performed with the Tanglewood and Marlboro Music Festivals singing under Eugene Ormandy, Leonard Bernstein, Pablo Casals, Maurice Abravanel, Joseph Primavera, Max Rudolf, and Seigi Ozawa. Has participated in master classes with Martial Singher, Phyllis Curtin, Pierre Bernac, Sir Richard Lewis, and Maria Callas. Received the Lotte Lehmann Award for outstanding achievement at the Music Academy of the West, Santa Barbara, CA. Winner of the International Music Competition of the German Radio, Munich.

**Marshall Taylor**

Senior Lecturer  
Saxophone  
BME, Wheaton College  
MM, Northwestern University

Additional studies at Conservatoire National Supérieur de Musique, Paris; and Université de Paris on a Fulbright Fellowship

Studied with Theodore Vulev, Russell H. Platz, Fred Hempke, Marcel Mule, and Henry Schumann. Has performed in recital throughout the USA and Europe. Former member of U.S. Military Academy Band; formerly on faculty of Ithaca College. Has taught at Temple University.

**Craig Thomas**

Adjunct Assistant Professor  
Jazz Contrabass, Electric Bass  
BM, Philadelphia Musical Academy

Studied with Robert Cerulli, Roger Scott, Eddie Gomez, Rufus Reid, Dennis Sandole (composition). Accompanist to many artists including Buddy Rich, Mal Lewis, and "Philly" Joe Jones, Freddie Hubbard, Lee Koenitz, Ted Curson, Bobby Watson, Anita O'Day, Mose Allison and Billy Eckstine. Has recorded on Acoustical Concepts, Inner City and Optimism labels with "Abstract Truth," "52nd Street," and Michael Pedicin, Jr. Studio musician for Music Minus One, Inc. Contributing bassist for "Standing in the Shadows of Motown, the Life and Music of James Jamerson."

**Pat Thomas**

Assistant Professor  
Instructor  
Modern Dance Technique

Trained with Martha Graham. Taught and performed with Alvin Ailey; performed with Yuriko Dance Company and the Swedish Modern Dance Company. Has performed and taught in Japan, Hong Kong, Malaysia; taught in Spain and in Israel where she performed with the Bat Sheva Dance Company. Visited China in 1987 as dance consultant.

**Adeline Tomasono**

Adjunct Associate Professor  
Flute  
BM, Curtis Institute of Music

Studied with Murray Panitz, Kenton F. Terry, and Julius Baker. Solo flutist of Opera Company of Philadelphia, Davidsbund Chamber Players, The Performance Organization, Bach Chamber Consort, and Mozart Society of Philadelphia; member of Fairmount Woodwind Quintet with Young Audiences, Inc. Regular substitute with the Philadelphia Orchestra. Theater and studio work in Philadelphia and New York. Solo appearances with the Philadelphia Orchestra, Lansdowne Philharmonic, and Bricktown Philharmonic. Conducts clinics and workshops throughout region. Former member of Philly Pops and Delaware Symphony.

**Dan Tomasono**

Lecturer  
Trombone

**Alexandra Toussaint**

Assistant Professor  
Acting Studio/Audition Techniques/Rehearsal and Performance  
BS, Temple University  
MA, California State University

Extensive experience in acting, directing, and teaching theater in California and Philadelphia. Performances include the roles of Simone in *Marat/Sade* at the Wilma Theatre; Holga in *After the Fall* at the Walnut Street Theatre; as Bobbie in *Bein Here Tonight* at the Theatre Center Philadelphia, and as the title role in *Sister Mary Ignatius Explains It All for You* at the Blushing Zebra.

**Joanne Tulli**

Adjunct Associate Professor  
Modern Dance, Labanotation, Effort/Shape  
BA, SUNY at Brockport,  
MFA, Philadelphia College of the Performing Arts

Performed with Garth Fagan's Bucket Dance Theatre, Ann Vachon's Dance Conduit, Philadelphia Dance Company, Great Chazy and the Ballet des Jeunes of Philadelphia. Reconstructed Doris Humphrey's *Life of the Bee* and *Air for the G String* for Consort, the Dance Company of PCPA. Has performed Sydney, Australia, Buenos Aires, Paris, and Rio de Janeiro.

**Mark Valenti**

Senior Lecturer  
Jazz Piano  
BM, Philadelphia College of the Performing Arts

Studied with Benjamin Whitten. Appears in area clubs. Recipient of the 1982 PCPA Jazz Award. Performed at the White House for Mrs. Bush.

**Connie Vandarakis**

Senior Lecturer  
Anatomy, Kinesiology  
BS, Exercise Physiology, Northern Illinois University  
M.ED., Exercise Physiology  
Candidate Ed.D., Temple University, Sports Medicine and Dance.

Has researched areas of sports medicine, curriculum, and dance. Performed with independent artists in Philadelphia and Chicago.

**Paul Wagar**

Adjunct Associate Professor  
Speech for Actors/Acting for Dancers and Opera Singers

Studied at the University of Toronto and the Weber-Douglas Academy of Dramatic Art, London. Private study with Vivian Matalon. Coartistic director of the Philadelphia Area Repertory Theatre. Former company member of the Royal Shakespeare Company and the New Shakespeare Company, London; and the Stratford Festival, Canada. Founding member of the American Repertory Theatre, London. Past artistic director of the Toronto Repertory Theatre.

**Vivian Wagner**

Assistant Professor  
BM, Curtis Institute of Music

Studied with Richard Bonelli and Euphemia Giannini Gregory, coached with Leo Rosenek, Vladimir Sokoloff, and Martial Singher. Extensive solo performances in USA and abroad. Has been master-teacher of operatic principals of opera companies in Germany. Recipient of the Whitney Award for Excellence of the Boston Conservatory of Music.

**Dennis Wasco**

Senior Lecturer  
Jazz Trumpet  
BM, Philadelphia College of the Performing Arts  
Studied trumpet with Vincent Penzarella, Seymour Rosenfeld, Roger Blackburn, Carmine Caruso and Donald S. Reinhardt; studied jazz improvisation with Al Stouffer, Denis Sandole, Michael Pedicin, Jr. and Vincent Trombetta. He toured nationally with the orchestras of Henry Mancini, Thad Jones-Mel Lewis, Burt Bacharach, and Si Zentnor. Has performed in numerous showroom orchestras, theater orchestras, and musicals. Recordings include *I Am In Love Again*, Patti Labelle; *All Things in Time*, Lou Rawls; *1982*, The Stylistics; *My Favorite Person*, The Ojays; *Life Is A Song Worth Singing*, Teddy Pendegragst; *City Song*, Michael Pedicin, Jr., *Heavy Vibes*, Vince Montana, and the soundtrack for the Prime Time television show.

**Barbara Washington-Grant**

Adjunct Associate Professor  
Voice for Actors  
BS, MS, Juilliard School  
Performances with the New York Philharmonic under Bernstein, the San Francisco Orchestra under Ozawa, and the Symphony of the New World. Recordings for the Strada East label. Formerly soprano staff soloist at New York's Riverside Church; featured staff soloist for Radio City Music Hall. Has taught at Delaware State College.

**Kariamu Walsh-Asante**

Adjunct Assistant Professor  
African Dance  
BA, MA, SUNY Buffalo  
DA, NYU  
Author of *African Culture: Rhythms of Unity*, two volumes of poetry, numerous articles on the African aesthetic and various short stories. Senior Fulbright Scholar at the University of Zimbabwe. Presently, Director of the Institute of African Dance, Research and Performance and Temple University.

**David Wetherill**

Adjunct Professor  
French Horn  
Graduate, Curtis Institute of Music  
Studied with Mason Jones. Co-principal horn of the Philadelphia Orchestra. Frequent soloist with area symphonies, and active clinician and performer in horn workshops throughout the USA. Guest artist at festivals, including Marlboro, Saco River, and Les Arcs in France. Former principal horn, Teatro alla Scala in Milan; former solo horn, Ensemble Intercontemporain in Paris, directed by Pierre Boulez.

**Christopher Whelan**

Senior Lecturer  
Make-up  
BA, Allentown College  
MFA, Pennsylvania State University  
Extensive experience in make-up for theater, film, and television; credits include design and execution of make-up for KYW's "Evening Magazine," taking the show's host, Ray Murray, through different stages of aging, from age thirty to eighty. Has acted in over sixty stage productions, twelve films, and numerous television shows, including the mini-series "George Washington." Scenic design credits include works for Glassboro State College Opera Company and the Curtis Institute Opera Department; and world premiere of the opera *Rappaccini's Daughter* by Sam Dennison and the musical *Philly's Best*.

**Lisa Denise White**

Senior Lecturer  
Jazz Dance  
BFA, Philadelphia College of Performing Arts  
Dance studies with the Dance Theatre of Harlem, Philadelphia Dance School, and the Faye Snow Dance Studio of Philadelphia. Has performed at the New Freedom Theatre of Philadelphia. Has taught the Graham technique of Modern dance at the New Freedom Theatre.

**Benjamin Whitten**

Adjunct Associate Professor  
Piano  
BM, MM, Peabody Conservatory of Music  
Studied with Austin Conradi, Leon Fleisher, and Emerson Meyers. Has appeared with orchestras throughout the USA, Canada, Panama, South America, and Europe. Recipient of the Tiffany Scholarship, the Paul Thomas Award, the Mason and Hamlin Award; designated as a Danforth Foundation Associate. Current faculty member of Wilmington Music School and West Chester University. Named Teacher of the Year by the Pennsylvania Music Teachers Association in 1970 and 1979. Serves on the executive board of the Music Teachers National Association and National Scholarship Foundation.

**H. German Wilson**

Adjunct Assistant Professor  
Acting Studio/Rehearsal and Performance  
Actor, singer, dancer, teacher; was the first Black Director for the Berkshire Theater Festival, the first director for the Eakins Workshop (an outreach program of the Philadelphia Museum of Art), drama teacher at the Yale University International High School. Mr. Wilson has performed locally, as well as in New York, New Jersey, Tennessee, and toured with the Fisk Jubilee Singers throughout Europe. In 1986, Mr. Wilson directed to critical acclaim *Da Lord Remember Me* at the Black Play Festival. He was Artistic Director for the Kopia Theater and presently teaches a drama workshop at Community College of Philadelphia. He recently co-founded Venture Theater with *Black to Play or Othello's Occupation* as its first production, featuring Mr. Wilson as Ira Aldridge and directed by Walter Dallas.

**William P. Zaccagni**

Adjunct Associate Professor  
Jazz Saxophone/Jazz Ensemble  
Studied at Temple University with Ron Reuben and privately with Vince Trombetta and Harold Karabell. Active performer and arranger in the Philadelphia and Atlantic City areas. Recordings on CBS, Atlantic, and Philly International labels. Has toured with Burt Bacharach and Anthony Newley.



# **THE UNIVERSITY OF THE ARTS**

**DIVISION OF HUMANITIES**





# Division of Humanities

## Robert Ackerman

Director  
215-875-1077

The Humanities Division at The University of the Arts is responsible for approximately one-third of each student's requirement for graduation, reflecting the University's conviction that the Humanities are essential for the education of artists, designers, and performers. The aims of the division are to develop students' powers of critical thinking and their understanding of the history and criticism of the creative arts, to introduce them to philosophic and scientific modes of thought, and to the study of human cultures and societies-in sum, to refine students' perceptions of both their inner world and the outer world and to help make them both intellectually responsible and creative. The Humanities Division represents a common ground in the curriculum where students from both colleges meet. It thus offers a unique forum for artistic and academic exchanges.

## Faculty

Robert Ackerman, Director  
Stephen Berg, Professor  
Yongming Cai, Senior Lecturer  
Kent Christensen, Associate Professor  
Cathryn Coate, Senior Lecturer  
Robert Crites, Senior Lecturer  
Lawrence Curry, Associate Professor  
Nancy Davenport, Associate Professor  
Francis Devlin, Senior Lecturer  
John DeWitt, Associate Professor  
Mary Ellen Didier, Senior Lecturer  
Richard Farnum, Assistant Professor  
Katherine Finney, Senior Lecturer  
Anne Marie Flanagan, Senior Lecturer  
Ronald Hays, Senior Lecturer  
Nancy Heller, Assistant Professor  
Dorine S. Houston, Senior Lecturer  
Linnet Jones, Senior Lecturer  
Anne Karmatz, Adjunct Associate Professor  
Leonard Kress, Senior Lecturer  
Sharon Lefevre, Senior Lecturer  
Sherry Lyons, Adjunct Professor  
Mary Martin, Adjunct Assistant Professor  
Martin Novelli, Adjunct Professor  
Camille Paglia, Associate Professor  
Diane Perkins, Adjunct Assistant Professor  
Ruth Perlmutter, Adjunct Professor  
Gabriela Roepke, Senior Lecturer  
Ward Stanley, Professor  
Patricia Stewart, Adjunct Assistant Professor  
David Tafler, Associate Professor  
Anita Tiambeng, Senior Lecturer  
Fabian Ulitsky, Associate Professor  
Susan Viguers, Associate Professor  
Joanne Walsh, Senior Lecturer  
Stanley Ward, Adjunct Assistant Professor  
William Webster, Associate Professor  
Carle Weinberg, Adjunct Associate Professor  
Burton Weiss, Adjunct Professor  
Lily Yeh, Professor  
Toby Silverman Zinman, Professor

## Humanities Requirements

Please note that humanities requirements differ between the two colleges and that the curriculum is now being reviewed. Students are expected to meet with their advisors regularly and are responsible for knowing and fulfilling their humanities requirements.

Currently, all students at The University of the Arts must take Language and Expression and Introduction to Modernism.

Freshmen at PCAD take two semesters of English composition (HU 110A, HU 110B); freshmen at PCPA take one semester of English composition (HU 110A). Based on transcripts, SAT score, TSWE score on the verbal text of TOEFL (Test of English as a Foreign Language), and initial essay assignments, students may be placed in HU 008 or HU 009. These courses do not satisfy the Language and Expression requirements. Students will be given Language and Expression credit for HU 109B, an English composition course offered in the second semester for all HU 009 students.

Freshmen from both colleges take two semesters of Introduction to Modernism (HU 103A & B). Students in HU 008 (English as a Foreign Language) and HU 009 begin the Introduction to Modernism sequence in the second semester of their program at the University.

Studies in the Humanities are divided into four categories: Language and Literature, History and Social Studies, Art History, and Philosophy and Science. Students must satisfy the credit total for each college as indicated below. In addition to the required and elected humanities courses, students will also be taking discipline history courses in their majors.

HU 110A & B Language and Expression (PCAD)	6 credits
HU 110A Language and Expression (PCPA)	3 credits
HU 103A & B Intro. to Modernism (PCAD, PCPA)	6 credits
HU 151 Language of Art History (PCAD)	3 credits
Art History (PCAD)	6 credits
History and Social Studies (PCAD)	6 credits
Language and Literature (PCAD)	6 credits
Philosophy and Science (PCAD)	6 credits
Humanities Electives (PCAD)	6 credits
Sophomore level courses (PCPA)	6 credits
Junior level courses (PCPA)	6 credits
Senior level courses (PCPA)	9 credits

## Electives

Approximately one-third of the credit hours required in the Humanities Division for all students are electives, to be chosen from among the offerings in any of the categories. This furthers the opportunity for visual and performing arts students to study common interests, fostering the exchange of ideas for collaboration and growth. There is also an independent study program to permit upper-class students to work with a faculty member on a special project.

## Normal Progress

To make normal progress toward graduation, PCAD students should register for 6 Humanities credits per semester; PCPA students should register for 3 Humanities credits, excepting spring semester of freshman year and one semester of senior year when 6 credits are required. Students may register for more credits provided they have received permission from their department chair or school director.

## Transfer Requirements

The University of the Arts will accept transfer credit for Humanities courses completed elsewhere, after review, provided that the course work completed is determined to be equivalent to University of the Arts offerings, is from an accredited college or university, and a grade of "C" or better is earned. Students are required to present official transcripts of courses taken at other institutions as well as course bulletins in order for evaluation of transfer credits to take place. Contact the Office of the Registrar for further information.

Once they have matriculated, students in PCAD may transfer up to 15 credits in the Humanities; students in PCPA may transfer up to 9 credits. Students who wish to take Humanities credits at other colleges must secure prior written approval from the Director of the Division of Humanities. Such courses may not duplicate courses already taken for credit at The University of the Arts.

## Humanities

### Course Descriptions

#### HU 008

##### Language and Expression

3 credits/semester: fall or spring

Note: Credits do not count toward graduation  
This course prepares students for whom English is not a native language to produce the kinds of writing expected of them on the college level, and to improve their reading, study, and test-taking skills. The concepts of paragraph unity, coherence, and outlining are introduced through the chief methods of composition development. Further, the course provides a review of those principles of English grammar that present the greatest difficulty to non-native speakers. Standard English punctuation practice is also stressed. Five essays and a series of shorter written assignments are required. Attendance is mandatory. Grades in HU 008 will be assigned on a pass/no grade basis. A student who successfully completes the course enters HU 110A.

#### HU 009 & HU 109B

##### Language and Expression

3 credits/semester: fall and spring

Note: HU 009 credits do not count toward graduation; HU 109B credits count toward graduation. These courses are designed to help students improve reading, writing, and study skills. The emphasis is on the technical aspects of writing, specifically grammar, punctuation, spelling, and paragraph construction along with reading comprehension, vocabulary, sentence structure, logical relationships, and usage. Students may work on particular problem areas in the Learning Resource Center. Grades in HU 009 will be assigned on a pass/no grade basis. Students completing HU 009 enter HU 109B, credit for which counts toward graduation. PCAD students successfully completing HU 109B will enter HU 110B in the following semester.

#### HU 110 A & B

##### Language and Expression

3 credits/semester: fall and spring

These courses offer concentrated training and practice in expository and argumentative writing. HU 110A (for all PCAD and PCPA students) concentrates on critical thinking and writing about literature. HU 110B (for PCAD students) is an introduction to literature combined with further work in composition. A research paper completes the spring semester's work. Students who are required to register for these courses must satisfactorily complete HU 110A or HU 109B before registering for HU 110B. All PCAD students must satisfactorily complete HU 110B before graduation. HU 110B must be taken in the semester following completion of HU 110A.

#### HU 101 & 102

##### Art and Civilization of the Western World

3 credits/semester

This course sequence offers a historical survey of western culture, organized as a sequence of discrete "Golden Ages." For each "Golden Age," e.g., Classical Greece, Renaissance Florence, culture is presented as a coherent whole, emphasizing interrelationships among visual art, architecture, music, drama, literature, science, philosophy, social thought, and religion. Students are encouraged to see art in the context of the culture in which it was produced, as an expression of the distinctive "world view" of the age. Materials include literary and philosophical texts, slides of visual arts, and recorded music.

#### HU103A & B

##### Introduction to Modernism

3 credits/semester

A course with an explicitly multi-arts viewpoint that explores the historical and cultural inheritance of the West over the last two centuries. The first semester concentrates on the period 1776-1914 and examines the complex movements known as romanticism and realism; the second semester covers the next half century of high modernism and its consequences. Required of all freshmen.

### Language and Literature

#### HU 130 A & B

##### French I

3 credits

Students study the basic elements of French grammar through conversation and drills derived from readings of easy modern prose and from a cultural reader.

#### HU 131 A & B

##### German I

3 credits

#### HU 132 A & B

##### Italian I

3 credits

This course covers conversation about everyday Italian life and culture and basic grammar through reading of Italian prose.

#### HU 151

##### Language of Art History

3 credits

This course provides an introduction to the language of art history, emphasizing concepts of style, iconography, and historical context. A basic vocabulary is developed to permit students to describe and analyze works of art. Required of all students in PCAD.

#### HU 201

##### Lyric Poetry

3 credits

A survey of lyric poetry from medieval times to the twentieth century.

#### HU 210 A & B

##### American Writers

3 credits

The first semester examines the major ideas and trends in nineteenth-century American literature, including works by Poe, Hawthorne, Melville, Dickinson, and James. The second semester focuses on twentieth-century American writers and includes works by Wharton, Lewis, Hemingway, Fitzgerald, and Steinbeck.

#### HU 212

##### Introduction to Mythology

3 credits

This course begins by defining mythmaking (a creative process essential to all societies, past and present) and by analyzing the different approaches to myth. It moves on to examine creation myths from around the world and, finally, a selection of myths from three different cultures: Greek, Norse, and Native American.

#### HU 216

##### The Short Story

3 credits

A study of the short story from Poe to the present. Samplings from the British, the American, and the European, with particular attention to the major authors who reinvented the genre. At the end of the semester, students will look at developments in contemporary fiction, the antistory, the new wave, the surreal, the minimal, the funny, the mythic.

#### HU 218

##### Superheroes: From Beowulf to Spiderman

3 credits

This course examines the most important heroes of popular culture in the Middle Ages — Beowulf, Roland, Siegfried, and King Arthur. What do these heroes and the epics in which they appear reveal about their cultures? How do they compare to modern popular superheroes?

#### HU 219

##### Children's Literature

3 credits

This course investigates the anonymous oral traditions of world literature, which continue to nurture the imagination and sense of identity of children today, and the modern tradition of children's literature. The course focuses on children's literature as an introduction to the principles and forms of art and to the rule of the imagination in child development.

#### HU 230 A & B

##### French II

3 credits

Open to students who have completed French I or have had two or more years of high school French. Students read modern French short stories and a novel, *La Princesse de Clèves*, by the eighteenth-century writer Mme. de la Fayette.

**HU 232 A & B****Italian II**

3 credits

Open to students who have completed Italian I or have had two or more years of high school Italian.

**HU 310****The Stories of Chekhov**

3 credits

Anton Chekhov is among the world's greatest writer of short stories. His presentation of human relationships is profoundly humane and revealing. The readings will include most of Chekhov's best stories, excerpts from his letters, some critical interpretations, and supplementary material on family life. We will consider the literary merits of his stories and explore what goes on between the people in them.

**HU 311****Greek Drama**

3 credits

Plays by Aeschylus, Sophocles, Euripides, and Aristophanes are examined to understand their own integrity as works of art and to develop an appreciation of the extraordinary accomplishment of Greek drama.

**HU 312****British and American Modernist Literature**

3 credits

The poet Ezra Pound declared to the writers of his time that they should "make it new." This course will examine the success of modernist literary innovation by reading selected works by such writers as Joyce, Eliot, Lawrence, Woolf, Hemingway, Stein, and W. C. Williams. Attention will also be given to the broader social and cultural influences on modernist thought.

**HU 313****Poetry Writing Workshop: Composition and Theory**

3 credits

Students write poems that are brought into class, discussed, criticized, and put through some of the stages of revision that would improve the poems and help the students to bring them to a further degree of excellence. Principles governing the decision to change a poem in various ways, the study of poems by American and English poets, the reading of some criticism, concentration on the nature of and on some of the basic principles of craft. Theory involves, primarily, sound, content, meaning, and purpose of student poems and of poetry in general. The poet's sense of an audience also figures in the discussion.

**HU 314****Literature and Film: Images of Vietnam****1950-1980**

3 credits

Using a combination of films (documentary and entertainment) and readings (fiction, memoirs, history), this course explores the involvement of the United States in Vietnam from the early 1950's to the late 1970's.

**HU 315A****Modern Drama**

3 credits

A study of the modern theater from the end of the nineteenth century to the present. Students will read some of the world's most famous playwrights: Ibsen, Strindberg, Chekhov, Shaw, Pirandello, Lorca, Brecht, and Beckett. Three theater trips.

**HU 315B****Contemporary Drama**

3 credits

A study of the experimental developments in today's theater, both on Broadway and off, from *Waiting for Godot* to the present moment. Students will read some of the most famous playwrights of our time: Genet, Beckett, Ionesco, Albee, Pinter, and Shepard, as well as some not so famous. Theater trips.

**HU 316****American Playwrights**

3 credits

A study of the American theater in the past fifty years, looking at the works of such authors as O'Neill, Miller, Williams, Albee, and Shepard. Theater trips as well as showings of filmed plays.

**HU 317A****Romanticism**

3 credits

A study of the Romantic movement in England, including the major poets (Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats), several novelists (including Brontë's *Wuthering Heights* and Mary Shelley's *Frankenstein*), and samplings from the letters and essays. Some of the predominant Romantic themes — the artist as outcast, revolution, man's relation to nature — will be addressed.

**HU 320A****Western Literary Masterpieces I: Ancient through Renaissance**

3 credits

A selection of the greatest literary works of ancient Greece through the Renaissance. The course focuses on the perspectives and values those works reveal: what questions the different cultures asked; how they approached and defined human potential, fate, reality; and, finally, how they defined art and the artist's role — entertainer, recorder, shaper, conscience, or hero.

**HU 320B****Western Literary Masterpieces II: Neoclassic, Romantic, and Modern**

3 credits

A continuation of Humanities 320A, focusing on the same issues but from the seventeenth through the twentieth centuries. Readings include works by such writers as Moliere, Voltaire, Austen, Goethe, and others, and end with two twentieth-century writers, D. H. Lawrence and James Joyce, who represent two significantly different modern traditions.

**HU 411A****Renaissance Literature Exclusive of Shakespeare**

3 credits

Works by Boccaccio, Machiavelli, Erasmus, Rabelais, Cervantes, Jonson, Calderon, and others are read to explore the remarkable contribution of these writers and to develop an understanding and appreciation of the Renaissance.

**HU 411B****Shakespeare**

3 credits

This course examines the dramatic works of the supreme writer of the English Renaissance — Shakespeare. A selection of his comedies, histories, tragedies, and romances are read. The course focuses on the plays not only as literary accomplishments but also as theatrical ones — performances existing in three-dimensional space. Thus the course is concerned both with the parameters of the original Renaissance stage and with modern translations and transformations of the plays. Required of all students in the School of Theater Arts.

**HU 412****American Modernism**

3 credits

In reading and discussing key works of three American novelists— Fitzgerald, Hemingway, and Faulkner—the student considers to what extent and how they reflect such modernist concerns as style, language, narrative point of view, myth, psychology, and history. In addition, students will lead discussions of selected short fiction by Hemingway and Faulkner supported by research into criticism conducted at a major research library, and will finish the course with an essay on one additional major work by the writers studied.

**HU 414A****Contemporary Fiction**

3 credits

A study of the contemporary novel as represented by an international selection of authors from North and South America, Eastern and Western Europe. Students will read some of the newest, best, and most exciting fiction written in recent years; these novels are often experimental, often difficult, never dull. This is the course for people who like to read.

**HU 414B****Studies in the Novel: The Big, Fat, Famous Novel!**

3 credits

We will read three of the world's best and most important novels: Tolstoy's *War and Peace*, Melville's *Moby Dick*, and Joyce's *Ulysses*. Each provides great pleasure to the serious reader and much material for intense discussion. Each novel will have the equivalent of its own little course, about one month long and requiring one paper.

## HU 415 A & B

### Contemporary Poetry

3 credits

This course consists of the reading and interpretation of major poets—Eliot, Stevens, Williams, Whitman, Bishop, for example—and some important contemporary poets such as Kinnell, Levertov, and Wright. Foreign poets in translation are also part of the course: Milosz, Pavese, Hikmet, Akhmatova, to name four. Probe by most of the poets concerning poetry is included as an important part of understanding and interpreting the readings. Several of the poets have written important criticism. Analysis of each poet's style and why the poet has developed it form part of the course. Aesthetic theory and the function of poetry as a social force will also be considered.

## HU 417

### Lyric

3 credits

A study of how contemporary song lyrics developed from the tradition of lyric poetry and folk ballads. Line-by-line analysis of famous lyric poems from literary history. Popular songs of the past fifty years are used in the discussion of the problems and challenges of putting words to music, with special attention paid to Bob Dylan. Other artists include Billie Holiday, Simon and Garfunkel, the Mamas and the Papas, the Rolling Stones, Led Zeppelin, and Stevie Wonder. There is a substantial writing requirement: students may elect to study poetry, librettos, or song lyrics or to write original song lyrics of their own.

## HU 418

### Literature and Opera: 20th Century

3 credits

A study of twentieth-century opera's treatment of major literature.

## HU 419

### James Joyce

3 credits

A seminar on the works of James Joyce (1882–1941), a key figure in literary modernism, and generally on the subject of modernism in all the arts. Close attention will be paid to *Dubliners* and *A Portrait of the Artist as a Young Man*, with brief consideration given to Joyce's play *Exiles* and to his poetry. Most of the seminar will be devoted to a study of *Ulysses*.

## HU 420

### On the Nature of Poetry and Art

3 credits

An exploratory course on the nature of poetry and art in which a variety of texts will be used—literature, philosophy, art, letters, criticism. We will contend with some major figures, including Wallace Stevens, Rilke, Eliot, Giacometti, Monet, and van Gogh. Contemporary artists such as Sidney Goodman, Warren Rohrer, Ray Metzger, and Tom Chimes will be discussed; some may themselves join in our discussion.

## Art History

## HU 240

### Ancient Art

3 credits

An investigation of the art and architecture of the ancient world, concentrating on the classical art of Greece and Rome, but also considering the arts of Mesopotamia and Egypt.

## HU 241

### Medieval Art

3 credits

The sculpture, architecture, painting, and decorative arts of Europe from the early Christian period in the third century A.D. to the proto-Renaissance in Italy in the fourteenth century, observing the emergence and flowering of a northern European mystical Christian vision separate from the monumental classical vision of Greece and Rome.

## HU 242A

### Northern Renaissance Art

3 credits

The painting of the late Gothic illuminators and the fourteenth-century German and Flemish Mannerists such as Cranach, Brueghel, and Bosch. Students investigate the complex symbolism of northern iconography, the new techniques developed, and the historical background of a style often called Northern Realism.

## HU 242B

### Italian Renaissance Art

3 credits

The major figures in the artistic centers of Italy from Giotto in the fourteenth century to the early work of Michelangelo at the end of the fifteenth century. The architects, sculptors, and painters of Florence are the focus, but artists in Venice, Padua, and Rome are discussed as well.

## HU 243

### Baroque Art

3 credits

The works of the major European artists of the seventeenth century: Bernini, Rubens, Velasquez, Rembrandt, Poussin, and Vermeer. Through the genres of landscape, still life, and portraiture, all mature by the seventeenth century, other artists such as Hobbema, Ruisdael, Zurbaran, and Hals are also studied.

## HU 244

### Mythology in Oriental Art

3 credits

An introduction to the symbolism of mythology in Oriental art. The course investigates myths in the major Oriental cultures, their basic patterns, functions, and meanings.

## HU 245 A & B

### History of Western Architecture

3 credits

In the first semester, this course surveys the development of Western architecture from the ancient world of the Greeks and the Romans through the Renaissance and from the Renaissance to the post-modern architecture of today. In the second semester, emphasis is on the twentieth century. This course should be taken in sequence, as the second semester is dependent upon knowledge of the first semester's work.

## HU 246

### Nineteenth-Century Painting and Sculpture:

1776–1900

3 credits

Painting and sculpture made in the modern age in the West are examined in an international context. Emphasis is on the works of the major French, English, German, and American artists. The variety of subjects these artists explored and the new styles they developed as they responded to the world of the nineteenth century will be among the topics discussed.

## HU 247

### Modern Art

3 credits

At the beginning of the twentieth century, artists responded to new technological forces and the pressures of mass culture in styles such as cubism, constructivism, and surrealism—styles that are still being explored by our contemporaries. The course surveys the period 1880–1980, emphasizing the continuity of the modern artist's situation and role.

## HU 248A

### Film History

3 credits

A survey of the history of film. Films to be shown will be selected from the following categories: early film forms (Lumiere, Griffith, and De Mille); Dada and Surrealist influences (Leger, Bunuel, Marx Brothers, and Resnais); the impact of Constructivism and the Machine Aesthetic (Eisenstein, Vertov, and Chaplin); German Expressionists' influence on Hollywood (Ford, Welles, Wyler, and Hitchcock); modern European and American films (Bergman, Godard, Kubrick, and Altman); and avant-garde art influences on new American cinema (Deren and Brakhage).

## HU 248B

### Issues in National Cinemas: Political and Critical

3 credits

The course selects films from modern European and emerging national cultures that demonstrate both their interaction with postmodern politics, theory and culture, and the development of an alternative discourse to Hollywood commercial filmmaking. Films are selected from the following: 1920's Soviet cinema; Italian Neo-Realism; anthropological documentaries; French New Wave; postwar/holocaustal cinema in Europe; other national cinemas (Spain, Hungary, Japan, etc.); colonialist struggles in films from India, Egypt, Argentina, Chile, Brazil, Senegal, Cuba; and new women filmmakers.

**HU 251 A & B**  
**History of Design**  
3 credits

This course sequence investigates the development of design in the nineteenth century (first semester) and its growth and development in the twentieth century (second semester). All areas of design — architecture, fine art, applied and industrial art, the crafts, and graphic art — will be covered. This course should be taken in sequence, as the second semester is dependent upon knowledge of the first semester's work.

**HU 255 A & B**  
**History of Nineteenth- and Twentieth-Century Photography**  
3 credits

Objectives: to provide an introduction to the significant photographers and their work in the history of the medium, to describe technical developments and their impact, to discuss the major visual and aesthetic trends in the development of photography and their relationship to art in general, and to describe the larger social context in which photography has developed.

**HU 342**  
**Art of China**  
3 credits

Painting, sculpture, architecture, and decorative arts from the Neolithic period (sixteenth century B.C.) to the Ching dynasty (eighteenth century A.D.). Special emphasis is placed upon Shang bronze ware, H'an and T'ang sculpture, and Sung and Ching pottery. The various art styles are related to their historical, religious, and social background, with particular emphasis on the impact of Confucianism, Taoism, and Buddhism on Chinese art and architecture. From time to time, Eastern and Western cultures will be compared to understand better the similarities and differences between the two.

**HU 343**  
**Art of Venice**  
3 credits

An emphasis on light, an apparent spontaneity of organization, and a delight in richness and sensuality guided the development of painting in Venice from Bellini through Tiepolo. The course presents Venetian painting from the mid-15th to the later 18th century, pausing to focus especially on the art of Titian, Veronese, and Tintoretto, and themes peculiar to Venetian art: the female figure poesis; Venetian light and landscape; portraiture; courties, humanists, and beauties; the confraternity narratives; and the fresco decoration of the Venetian villas.

**HU 345**  
**Modern Architecture**  
3 credits

The course investigates modern architecture, its theoretical premises and the social context that generated it. Students will also inquire into modern architecture's legacy: post-modern architecture.

**HU 347**  
**African, Pre-Columbian, and Native American Art**  
3 credits

Artistic, religious, sociological, and geographic aspects of societies in sub-Saharan Africa will be studied in order to establish continuity as well as distinction between their art forms. Black American folk art, an extension and transformation of African art, will also be analyzed. The several aspects of pre-Columbian and Native American art that emphasize stylistic distinctions and trends will be studied chronologically.

**HU 348**  
**American Art from the Colonial Period to World War II**  
3 credits

A survey of American art, architecture, and design, emphasizing the nineteenth and twentieth centuries. The material covered is divided into a series of sections or themes and is considered in relation to tradition. Each section or theme is studied through the work of the major artists who best represent it.

**HU 351**  
**The History and Aesthetics of Electronic Cinema**  
3 credits

The course traces the history of video as an art form from the early 1960s to the present. Basic film concepts are reviewed in their application to emerging new electronic formats. Video art is examined in all of its aspects as computer art, installation, and sculpture. The survey will explore the variety of styles, genres and forms which constitute the distinctive achievement of American video art. The videotapes and documentation of artists' projects will be examined and placed within the social and cultural context in which they were produced. The market forces and the political/psychological systems shaping the audience and creating an increasingly problematic role for artists will be an important consideration.

**HU 353A**  
**Impressionism**  
3 credits

The nineteenth-century style known as Impressionism is often considered to be the foundation of European modern art. The course chronologically investigates Impressionism in its historical and cultural context. The technical and conceptual philosophies that underlie its development will also be considered.

**HU 353B**  
**Post-Impressionism**  
3 credits

Post-Impressionism will be chronologically investigated with respect to its historical, cultural, and aesthetic context. The technical and philosophical concepts that underlie Post-Impressionism's development will also be explored. Although it is not a prerequisite, the student would do well to take HU 353A first.

**HU 355**  
**Dada and Surrealism**  
3 credits

The history of the post-World War I irrationalist movements Dada and Surrealism. Since these were literary and political as well as artistic movements, attention is given to texts by such authors as Artaud, Breton, Freud, Jarry, Rimbaud, and Tzara, as well as to works of art.

**HU 358**  
**Romanticism**  
3 credits

Painting, sculpture, and architecture from the late eighteenth to the mid-nineteenth centuries in France, England, Germany, Spain, and the United States. The concepts of Romanticism are discussed as they apply to this art and to the contemporary environment of social and political revolution.

**HU 448**  
**American Art since 1945**  
3 credits

In 1945, World War II ended and the focus of modern art shifted from Paris to New York City. The course begins with Abstract Expressionism; studies other major American styles, such as pop art and minimalism; and concludes with post-modernist development such as performance and decoration by artists.

**HU 450**  
**Art of India**  
3 credits

Painting, sculpture, and architecture from the Indus Valley civilization of the second millennium B.C. through the different periods of Buddhist, Hindu, and Islamic dominance to the Rajput painting of the eighteenth century A.D. The different art styles are related to their historical, religious, and social background.

**HU 452**  
**Topics in Design**  
3 credits

A seminar in the history of design. Each semester the course is taught, a different aspect of design history is studied. Individual designers under consideration have been Wright, Le Corbusier, and Aalto; other topics have been particular design histories: crafts history, graphic design history, industrial design history, and particular styles of design: the Arts and Crafts movement, Art Nouveau, Bauhaus, de Stijl and Constructivism, Art Deco, and Post-Modernism.

**HU 453****Art of Japan**

3 credits

Painting, sculpture, architecture, and minor arts of Japan from the Neolithic period to the eighteenth century A.D. The emergence and the development of a unique national style from an art world dominated by Chinese influence. The development of painting from the medieval Yamato-e narrative scrolls through the fifteenth century. The evolution of various architectural styles from the great Buddhist temples of the seventh century to the majestic castles of the seventeenth century. In sculpture and pottery, the technical improvements and the change of aesthetic values from the Jomon and Yayoi phases to the porcelains of the seventeenth century are analyzed. A brief historical and social background of Japan accompanies the study of the various art styles. Special attention is given to the influence of Zen Buddhism on Japanese culture.

**HU 456****Major Artists**

3 credits

The course concentrates on a single artist and his work. Among the artists who have come under this intense investigation have been Donatello, Michelangelo, Rembrandt, and Picasso. Others may be chosen by the faculty for future classes. The course has been designed to give students an in-depth knowledge of one artist's life and art.

**HU 457****Cubism and Twentieth-Century Art**

3 credits

Cubism is one of the most important, if not the most important, of the foundations of twentieth-century art. This course surveys the development of the style from its beginnings in the work of Picasso and Braque to the dissemination of the style in the later twentieth century. Cubism's impact on abstract art, sculpture, architecture, design, and, to a certain extent, literature is explored.

**History and Social Studies****HU 162****Individual and Society**

3 credits

An introduction to the sociological perspective that views the "social" as a distinctive aspect of the human condition, through an examination of patterns of human interaction in modern societies. The course seeks to develop a sensitivity to the ways in which group norms and roles shape individual behavior and thought as well as an understanding of the structure and function of some of the basic institutions of society. Topics will be drawn from the following: social solidarity, norms and values, socialization, deviant behavior, family and kinship, social class, morality, ethnicity, religion, and education.

**HU 260A****Human Origins**

3 credits

An introduction to the history of ideas with emphasis on the theory of evolution; an introduction to the order Primate; and a survey of living nonhuman primate species from prosimians to the great apes, stressing general characteristics and evolutionary trends of the order.

**HU 260B****Human Origins**

3 credits

An introduction to human biological and cultural evolution, a survey of the major evolutionary stages in hominid evolution, an introduction to Paleolithic technologies, and a discussion of and comparison of contemporary Stone Age societies with Paleolithic populations.

**HU 262 A & B****History of China, History of Japan**

3 credits

The history of China (first semester) and the history of Japan (second semester). In each case, the time span is from the earliest days to the present, but special emphasis is placed on the modern period and relations with the United States and other Western powers. Intellectual and cultural developments will take precedence over political and economic history.

**HU 266A****The Classical World**

3 credits

A survey of the history of ancient civilization in the near East and Europe. The focus is on Greek and Roman history, mythology and culture.

**HU 266B****Medieval Europe**

3 credits

A survey of the leading themes in the history of medieval Europe: the classical inheritance, the primacy of the Church, feudalism.

**HU 267****Introduction to Cultural Anthropology**

3 credits

The nature and variation in human culture and various explanations of these differences (i.e., symbolic, functional, and historical). This survey of culture in Western and non-Western societies considers religion, mythology, and art; marriage, kinship, and group organization; ecological adaptation, economic and political organization; and the relationship of culture to personality. Readings and films will be chosen to illustrate the effect of variations of size, environment and subsistence and social complexity on cultural expression within groups.

**HU 268****Introduction to the Bible**

3 credits

The main themes of the Bible are explored from a modern, critical, nondenominational point of view. No knowledge of the Bible is assumed. Using historical and literary analysis, continuities as well as differences between the Hebrew and Christian testaments are examined.

**HU 359****Sociology of Politics**

3 credits

Interaction of political and social forces with the American community and the resultant impact on government structure and process are analyzed. Factors such as population profiles, "suburbanites," elite groups, public opinion, party organization, elections, and reform movements are studied.

**HU 360A****Renaissance and Reformation: 1400-1648**

3 credits

The intellectual and cultural explosion that heralded the modern era in Western civilization. Political, economic, philosophical, religious, and cultural developments will be stressed.

**HU 360B****Age of Science and Enlightenment: 1600-1815**

3 credits

The dramatic intellectual revolution of the age of science and the applications of the revolution to every province of human experience. The Enlightenment and the French Revolution, which are also part of the transformation of Europe, are studied from the perspective of their consequences for the modern world.

**HU 361 A & B****Criminology**

3 credits

This course divides the major sociological discipline of criminology into its major areas. An in-depth study of the general causes of crime and the methods of studying the offender. Students in the second semester study the correctional system, focusing on penology and alternatives to incarceration.

**HU 362 A & B****American Civilization: 1608-1815**

3 credits

An in-depth study of the origins of American society with an emphasis on the particular political, social, and cultural patterns that shaped the course of American development. The first semester surveys the process of settlement, colonial societies, independence, the growth of the egalitarian spirit, and the Civil War. The second semester studies American society in the modern period. From the perspective of today, the course examines the legacy of Reconstruction, the Industrial Revolution, the Reform Movements, the World Wars, and the Cold War. The factors in the past that have shaped contemporary society will be stressed.



**HU 363****Modern Culture**

3 credits

An exploration of various aspects of the condition of culture in modern society. Topics include the nature and rise of mass or popular culture and its relationship to high culture, advertising and the cultural critique of capitalism, modernism and the avant-garde in the arts, the intellectual's role in society, and the relationship between culture and politics. As this is a course in sociology, the connections between culture and society are emphasized in every instance.

**HU 364****Sociology of Art**

3 credits

An examination of the relationships that exist between art and society. The course will focus on the social influences that shape the creation and reception of artistic works. Topics include the social role of the artist; art as a socially organized form of work; the social institutions of artistic production, transmission, and audience reception; and the understanding of art in terms of its social context.

**HU 365 A & B****History and Culture of Latin America**

3 credits

The history and culture of Latin America, including indigenous as well as European cultural sources. National distinctions and the origins of modern society in the area will be developed.

**HU 369****Cultural Ecology**

3 credits

A review of the various cultural adaptations found in different environments such as deserts, grasslands, circumpolar regions, tropical and temperate forests, islands, and high altitude and urban areas. These adaptations include hunting and gathering, fishing, and agriculture (shifting, irrigated, and industrial). The attitude toward the environment, population growth, and the use of labor, technology, energy, and other resources will be considered.

**HU 373 A & B****Comparative Religion**

3 credits

A study of the world's major religions through their historical development, beliefs, sacred literature, and the works of contemporary writers. The first semester is concerned with Eastern religions such as Hinduism, Buddhism, and Taoism; the second semester deals with Judaism, Christianity, and Islam.

**HU 393****African-American Culture**

3 credits

An examination of the distinctive qualities of African-American culture; the effects of slavery on family life; contribution of African-Americans in the arts and culture.

**HU 462****American Social Values**

3 credits

The cultural values of any society provide the fundamental principles around which it is organized and patterned; at the same time they justify the society by investing it with meaning and purpose toward which its members orient their actions. This course attempts to understand the nature and meaning of American society at the highest level of generality through an examination of some of its central value orientations. These include individualism, equality, achievement, activism, practicality, progress, materialism, freedom, democracy, and secular rationalism. The origin and meaning of some of these orientations are developed as well as their consequences both for the quality of American society as a whole and for the character of individuals trying to live their lives in it today.

**HU 464****The Holocaust**

3 credits

The Holocaust is a watershed event in modern history. This traumatic episode left indelible marks on Western society, particularly for generations to come. It was caused by factors that still exist in the world. This course examines the history that led to the Holocaust, and will attempt to understand what happened and what meaning it has for us today.

**HU 493****Middle Eastern Art and Culture**

3 credits

An introduction to the art and culture of the Middle East through the perspective of anthropology and art history. The course examines design, symbol, and techniques of Middle Eastern art, particularly painting, architecture, ceramics, glassware, textiles, and metal work. These arts are examined in their social, cultural, and historical context, which will include: the role of the artist and craftsman in Middle Eastern society, the influence of Islam on ritual and symbol, the influence of environment on materials and architecture, urban-rural traditions, trade patterns and market organization, diffusion of design and materials.

**Philosophy and Science****HU 181A****Child and Adolescent Psychology**

3 credits

This course is developmentally oriented and focuses upon Erikson's psychosocial stages of life from birth to adolescence. Major topics include pregnancy, the birth process, and the physical, intellectual, emotional, and social development of the child. Family life and parent-child relationships are also examined, with particular attention given to the impact of our social institutions upon parents and children.

**HU 181B****Adult Psychology**

3 credits

This course is developmentally oriented and focuses upon Erikson's psychosocial crises from adolescence to death. Major topics include career choice, human sexuality, love, marriage, values, mental health and mental illness, aging, and death.

**HU 270A****Introduction to Aesthetics**

3 credits

An introduction to the philosophy of art. After a brief examination of analytic philosophical methods and the history of aesthetics, we consider some of the fundamental problems in aesthetics, such as the intention of the artist, the physical object/aesthetic object distinction, and the nature and comparison of different kinds of media. The relationship between language and art will be central to the course.

**HU 274A****Introduction to Philosophy**

3 credits

A course specifically tailored to students with no experience in reading philosophy. Several basic issues in philosophy are considered, including freedom, God, morality, death, mind, appearance, and reality. In addition to brief readings of primary sources, we read discussions of these issues plus innovative fiction illustrating salient points.

**HU 282A****Fundamentals of College Mathematics**

3 credits

An introduction to the fundamental mathematical principles and operations used in undergraduate courses in the physical and social sciences. Topics include sets, logic, probability, statistics, number theory, algebra, and geometry.

**HU 282B****Calculus**

3 credits

An introduction to calculus with emphasis on the applications of differential and integral calculus to the physical and social sciences. Prerequisite: HU 282A, equivalent college-level mathematics, or precollege advanced algebra and geometry.

**HU 285A**  
**Life Science**

3 credits  
The study of life as it evolved from unicellular organisms to humans. Special emphasis on behavior, instinct and learning, aggression and human nature, and ecology.

**HU 285B**  
**Physical Science**

3 credits  
An investigation of astronomy, geology, and other physical sciences, including the origin of the universe and solar system and the nature of physical science, matter, and energy. This course provides a background for understanding the problems of the impact of science on human values.

**HU 370**  
**Greek Philosophy: Thales through Aristotle**

3 credits  
We examine fragments from pre-Socratic philosophers, following which we consider the writings of Plato, including three or four dialogues and the *Republic*. Finally, we read selections from Aristotle's writings on physics, the soul, and aesthetics.

**HU 372**  
**Continental Philosophy and Existentialism**

3 credits  
Continental philosophy examined as a Western alternative to the analytic method. Following some historical background, the concentration is on the works of Jean-Paul Sartre; readings from both his philosophic works as well as his literary works.

**HU 374**  
**Personality and Creativity**

3 credits  
Through readings of works of major theorists on the nature of personality and on creativity, the course poses two major questions: "What do major theorists have to say about the human personality?" and "What do major theorists have to say about what it means to be a creative person?" There are a number of ways of answering these questions and it is not the purpose of the course to choose the "best" answer, but rather, to put the student in a better position to make his/her own decisions.

**HU 382**  
**Social Psychology**

3 credits  
A survey of major social problems today and an analysis of society's resistance to implementing the necessary painful solutions. Students will study the current status of major social institutions and their increasing failure to meet and satisfy human needs. Some of the other areas that will be studied are mental health and mental illness, human values, love and marriage, dreams, and preventive programs.

**HU 383**  
**Personality and Adjustment**

3 credits  
The study of personality, the patterns of behavior and predispositions that determine how a person will perceive, think, feel, and act. The inner life of men and women, the quality of their character, their adjustment to their social milieu, and their potentialities for self-fulfillment are all explored. Special attention is given to adjustment problems of artists in work and in love.

**HU 384**  
**Abnormal Psychology**

3 credits  
Human development and abnormal psychology; ego defenses, emotional disorders, therapeutic theories, and treatment techniques. Clinical diagnosis and classification of mental disorders. Prerequisite: HU 181A or HU 181B.

**HU 388**  
**Perception**

3 credits  
The structure and function of the senses of vision, audition, olfaction, gustation, touch, temperature, kinesthesia, time, and the brain and nervous system are considered as they relate to perception.

**HU 478**  
**Aesthetics Seminar**

3 credits  
An advanced course in the philosophic problems related to works of art and discourse about works of art. Students will review the analytic method of philosophic inquiry and will discuss the philosophy of Wittgenstein and other twentieth-century philosophers interested in the philosophy of language. A central text will be *Languages of Art* by Nelson Goodman.

**HU 480**  
**Psychology of Creativity**

3 credits  
This course examines the problems involved in defining and attempting to measure creativity. The course is developmentally oriented, focusing on relationships between creativity and normal growth and development, and intelligence and personality. Problems that the artist encounters with productivity are explored, as well as the values of society toward creativity and the artist.

**HU 481 A & B**  
**Physics**

3 credits  
An introductory college physics course. The first semester covers kinematics, dynamics, energy, structural analysis, and waves; the second semester concentrates on a study of light, electricity, and magnetism. Both semesters will include frequent references to architecture, design, and the fine arts. A background in algebra is required.

**Related Arts**

**HU 293**  
**Dance and Expressive Culture**

3 credits  
Dance is woven into the mythology, theater, music, poetry, and literature of many cultures. The course considers dance as it has influenced and has been influenced by these forms of creative expression in the Western world.

**HU 342**  
**Mass Media and the Arts**

3 credits  
The purpose of this course is to develop an understanding of mass media and popular culture, primarily in the United States since the 1890s. Various forms of mass media will be defined and the shared techniques by which these forms seek to communicate will be analyzed. Finally, the values, both aesthetic and social, embodied in both these media and popular culture will be examined in relation to social and economic change.

**HU 492**  
**Vienna and Berlin: 1900-1925**

3 credits  
At the beginning of the twentieth century, Vienna and Berlin were important centers during one of the richest periods in cultural and artistic history of the Western world. Much of the science and art of this century was given its focus and thrust by the men of genius working in these two cities. In this course, students study the works of Einstein, Freud, Mahler, Schoenberg, Wittgenstein, Kafka, and the German Expressionists. This is an interdisciplinary course involving the visual, musical, and literary arts, as well as philosophy.

**HU 494**  
**Aestheticism and Decadence**

3 credits  
A study of the rise and fall of decadent late romantic literature and art in the nineteenth century. The readings are from the Marquis de Sade, Poe, Baudelaire, Balzac, Gautier, Huysmans, Swinburne, Pater, and Wilde. Slide lectures on Romantic, Pre-Raphaelite, and Symbolist art from Delacroix to Klimt. Course restricted to juniors and seniors and requires permission of the Director of Humanities.

**HU 497**  
**Women and Sex Roles**

3 credits  
An interdisciplinary course combining history, psychology, literature, and art which investigates the connection between theories of gender and the arts. Uses material from high art to Hollywood.

**HU 999**  
**Independent Study**

3 credits  
3 hours  
An independent course of study is offered that considers a particular issue of interest to student and one or more faculty that is not covered in a regular course. Prior approval by the Director of Humanities is required.

## **Graduate Courses in the Humanities**

PCAD students in the graduate program are required to complete the graduate seminar sequence. These courses permit discussion of contemporary issues in the arts on an interdisciplinary graduate level.

### **GR 691 A University Graduate Seminar: Structure and Metaphor**

3 credits

### **GR 691 B University Graduate Seminar: Art and Society**

3 credits

### **GR 791 A & B University Graduate Seminar: Criticism**

3 credits

PCPA students in the graduate program are required to complete the graduate humanities sequence.

### **MU 523 A & B Graduate Studies in Humanities**

2 credits

This two-semester course may take several approaches depending on the needs and interests of the class: 1) the survey of a particular period, emphasizing ideas, currents, and tendencies influencing the various arts of that period; 2) the study of a particular artist, with attention to the oeuvre and chief critical studies of that artist; and 3) the study of a particular style or stylistic development and its manifestation in several arts. Required of all graduate music majors.

**Robert Ackerman**

Director: Humanities  
BA, College of the City of New York  
MA, PhD, Columbia University

Awards: ACLS Fellowship; NEH Fellowship;  
Fellow, Institute for Advanced Study

Publications: *J.G.Frazer: His Life and Work* (1987); numerous articles and reviews on the history of classical scholarship, the history of anthropology, and mythology.

**Stephen Berg**

Professor  
Language and Literature  
BA, State University of Iowa

Awards: Guggenheim Fellowship in Poetry, Frank O'Hara Memorial Prize, NEA Fellowship in Poetry, Rockefeller Fellowship, PCA Venture Fund

Publications: *The Daughters: Nothing in the Ward, Clouded Sky* by Miklos Radnoti (trans.); *Grief: Poems and Versions of Poems; Oedipus the King* by Sophocles (trans. with Diskin Clay); With Akhmatova at the Black Gates: Variations Founder and coeditor of *The American Poetry Review*.

**Yongming Cai**

Senior Lecturer  
Philosophy and Science  
PhD, University of Pennsylvania

**Kent Christensen**

Associate Professor  
BA, Columbia University  
MA, University of Connecticut  
Authority on opera and recorded vocal music.

**Karen Clark-Schock**

Senior Lecturer  
Art Therapy  
BA, Rosemont College  
MS, Hahnemann University

Registered art therapist; program coordinator, Paoli Memorial Hospital, 1977-89; teaching faculty, Hahnemann University; cofounder Intraspect, a personal and professional development company.

**Cathryn Coate**

Senior Lecturer  
Language and Expression  
BA, University of Denver  
MSW, University of Pennsylvania

**Douglas Collins**

Senior Lecturer  
Language and Expression  
BA, SUNY  
MA, University of North Carolina

**Robert Crites**

Senior Lecturer  
Art History  
BFA, The Ohio State University  
MFA, University of Delaware

**Lawrence Curry**

Associate Professor  
History and Social Studies  
BA, MA, University of Pennsylvania

Editor: *The Bulletin of the Montgomery County Historical Society, The Valley Forge Journal*

Publications: "Disruption of the New Deal Coalition"; "Political Consequences of the Canadian Campaign, 1775"; "Early Anti-Slavery Movement in Pennsylvania"; "Keeping the Poor: A History of the Montgomery County Institution District"; *Mirror of the Republic*.

**Nancy Davenport**

Associate Professor  
Art History  
BA, MA, Bryn Mawr College  
PhD, University of Pennsylvania

Publications: "Armand Desforges, a 19th C. Art Dealer," *Gazette des Beaux Arts*, 1982; "Therigne de Mericourt as Liberty, the Person and the Symbol," *The Valley Forge Journal*, 1982; "Notes on Gericault's Portraits of the Insane," *Source*, 1983; "Le Dernier Appel des Condamnes: History Painting at Mid-Century," *Gazette des Beaux Arts*, 1987; "At Work for the Company: C.L. Muller's Projects for the Louvre," *Bulletin de la societe de l'histoire de l'art Francais*, 1987; "Napoleonic Allegory, C.L. Muller's Vive L'Empereur, 30 mars, 1814," *Consortium on Revolutionary Europe Proceedings*, 1987.

**Francis Devlin**

Senior Lecturer  
Language and Expression  
BA, LaSalle University  
MA, UCLA

**John F. DeWitt**

Associate Professor  
BA, Northeastern University  
MA, PhD, University of Connecticut

Three collections of poems: *Designs Far/On Ahti, Animals, and Finger Food*; poems have also appeared in numerous magazines. Winner of Wallace Stevens Poetry Prize. Invited to two NEH summer seminars; served as a consultant to the Pennsylvania Department of Higher Education.

**Mary Ellen Didier**

Senior Lecturer  
History and Social Studies  
BA, University of Wisconsin  
MA, University of Chicago

Professional interests: archaeologist with research in cultural process in eastern United States and Near East, lithic technology, and interdisciplinary research between the sciences and archaeology.

**Richard Farnum**

Assistant Professor  
History and Social Studies  
AB, Princeton University  
PhD, University of Pennsylvania

Publications: "The American Upper Class and Higher Education, 1880-1970," in Harold Bershad, ed., *Studies in American Democracy*, 1987; "Prestige in the Ivy League: Democratization and Discrimination at Penn and Columbia," in Paul Kingston and Lionel Lewis, eds., *The High Status Track: Studies of Elite Schools and Stratification*, 1987.

**Katherine Finney**

Senior Lecturer  
Language and Expression  
BA, Smith College  
M Ed, Harvard University  
MA, Temple University

**Anne Marie Flanagan**

Senior Lecturer  
Language and Expression  
BA, MA, Temple University

**Ronald E. Hays**

Senior Lecturer  
Art Therapy  
MS, Hahnemann Medical College

Experience: assistant professor and director, Creative Arts in Therapy Education, Hahnemann University; consultant, Arts in Special Education Project of Pennsylvania; past president, Association for Care of Children's Health.

**Nancy Heller**

Assistant Professor  
Art History  
AB, Middlebury College  
MA, PhD, Rutgers University

Assistant professor, University of Maryland; Smithsonian Fellow, Hirshhorn Museum and Sculpture Garden.

Publications: *Women Artists: An Illustrated History* (1988); *The Regionalists*, with Julia Williams (1982).

**Dorine S. Houston**

Senior Lecturer  
Language and Expression  
BA, MA, Temple University

**Linnet Jones**

Senior Lecturer  
Language and Expression  
BA, University of London

**Anne Karmatz**

Adjunct Associate Professor  
Language and Literature  
BA, University of Pittsburgh  
MS, University of Pennsylvania  
MA, Villanova University

Dean of women, Penn State University,  
Delaware County Campus

**Leonard Kress**

Senior Lecturer  
History and Social Studies  
MA, University of Illinois

**Sharon Lefevre**

Senior Lecturer  
Language and Expression  
BA, Princeton University  
MA, MPhil, Columbia University

**Sherry J. Lyons**

Adjunct Professor  
Director: Art Therapy  
BA, University of Pennsylvania  
MS, Hahnemann Medical College  
Assistant professor, Hahnemann University and Hospital; registered art therapist, Ashbourne Day School, 1967-72; lecturer and author on art therapy with children; consultant for Arts in Special Education Project of Pennsylvania.

**Mary Martin**

Adjunct Assistant Professor  
History and Social Studies  
BA, Macalester College  
MA, Washington University  
Experience: coordinator of Middle East Center, University of Pennsylvania

Publications: articles on pastoral and agricultural strategies in Turan, Iran, for UNESCO Man and the Biosphere Project #11: The Ecology of Settlement, Heresies, 1978; "Ecological Consequences of Sedentarization of Nomads," (with T. Darling in The Careless Technology); "Conservation at the Local Level," in *Desertification and Development* (Academic Press); "Case Studies of Traditional Marketing," in *Proceedings of 3rd International Conference on Goat Production and Disease*; "City and Country: Rural Textile Production," catalog for the Safavid-Qajar Exhibit, Textile Museum, Washington, DC; "Peasants and Revolution in Class, Faith and Ideology in Revolutionary Iran and the Middle-East"; "Smallholder Management of Mixed Agricultural Resources in Desert Regions—Problems and Prospects," in *Proceedings of the Second International Conference on Desert Development*.

**Martin Novelli**

Adjunct Professor  
Language and Literature  
BS, St. Joseph's University  
MA, Purdue University  
PhD, JD, Temple University

Former associate dean of academic affairs at PCA; editorial board, *The American Poetry Review*; fiction reviewer, *Philadelphia Inquirer*; author, "Re-Visions," radio documentary series on American history.

**Camille A. Paglia**

Professor  
BA, Harpur College, SUNY Binghamton  
M Phil, PhD, Yale University

Woodrow Wilson Fellowship Designate; Yale University graduate fellowship. Taught at Bennington College, Wesleyan University, and Yale University.

Publications: *Sexual Personae*, 1989; numerous essays, reviews, and encyclopedia articles on literature, psychology, art history, and popular culture from Renaissance to the present.

**Diane D. Perkins**

Adjunct Assistant Professor  
Language and Literature  
BA, MA, Temple University  
Supervisor of composition program,  
Temple University

**Ruth Perlmutter**

Adjunct Professor  
Art History  
BA, New York University  
MA, PhD, University of Pennsylvania  
Publications: "Hollywood and the Jew," *Film Reader* 5, 1982; "West German Women's Films," *Film Criticism*, 1984-85; "Hitchcock's Rear Window," *Journal of Film and Video*, 1985; "Bette Gordon's Working Girls," *Pastscript*, 1986; "Woody Allen's Zelig According to Bakhtin," *Quarterly Review of Film Studies*, 1987; "Edgar Reitz's Heimat," *Wide Angle*, 1987; "Fassbinder's Bitter Tears," *Cinema Journal*.

**Gabriela Roepke**

Senior Lecturer  
Literature/Opera Literature/Introduction and Contemporary Theater  
Studied in Santiago, Paris, and at the University of North Carolina. Author and producer of over fifteen original plays in Latin America, the United States, and Spain. Numerous articles in publications, including: *San Diego Opera Magazine*, *Opera News*, *New York City Opera Spotlight*, and *The Opera Magazine*. Lectures for New York City Opera Guild. Former faculty member of the Juilliard American Opera Center; former visiting lecturer at New York's New School for Social Research, and the Society for Ethical Culture. Recipient of two Fulbright fellowships, the Roland Holt Playwright Award, and a Guggenheim fellowship.

**Ward M. Stanley**

Professor  
Art History  
BA, University of Hawaii  
MA, University of Pennsylvania  
Past president, PCA Faculty Council, 1980-81; founder of Design History Forum, 1983  
Awards: Fulbright Exchange Professor in England, 1973-74; UICA Grant, 1968; PCAD Venture Fund, 1985.

**Patricia Stewart**

Adjunct Assistant Professor  
Art History  
BA, University of Pennsylvania  
Graduate study at Columbia University, University of Pennsylvania  
Curator, Museum of Contemporary Art, Chicago; editor, Arts Exchange.

Publications: articles and reviews in *Art Express*, *Art in America*, *Arts*, *Art Exchange*.

**David Tafler**

Associate Professor  
Art History, Photography/Film/Animation, Art Education  
BA, Harpur College, SUNY  
MFA, Columbia University  
MA, University of Wisconsin  
PhD, Columbia University

**Anita Tiambeng**

Senior Lecturer  
Language and Expression  
BA, Beaver College  
MA, Temple University

**Fabian Ulitsky**

Associate Professor  
Philosophy and Science  
BA, M Ed, Temple University

Licensed clinical psychologist in private practice; director, group process and group psychotherapy Master of Science program, Graduate School of Hahnemann University.

Publications: "Interfaces of Creativity," *Art Psychotherapy*, an international journal, 1979.

**Susan T. Viguers**

Associate Professor  
Language and Literature  
BA, Bryn Mawr College  
MA, University of North Carolina at Chapel Hill  
PhD, Bryn Mawr College

Publications: *With Child*, Harcourt Brace Jovanovich, 1986. Articles include "Nonsense and the Language of Poetry," *Signal* 42, 1983; "The Presenter of the Battle of Alcazar," *The Explicator*, 1985; "Fairytales, Authorship and Aesthetic Response," *The Journal of Aesthetic Education*, 1986; "Comelia Meigs," *Writers for Children*, ed. Jane Bingham, 1987; "Staging as a Key to Meaning in *The Alchemist*," *Theatre Survey*, 1987; "The Separation of Art and Reality in George Peele's *Araygnement of Paris and David and Bethsabe*," *CLA Journal*, 1987; book reviews in *The Journal of Aesthetics and Art Criticism*, 1983, and *Philosophy and Literature*, 1984.

Awards: Katharine E. McBride Fellow, 1971; Whiting National Foundation Fellow in the Humanities, 1974-75; Lilly Pennsylvania Fellow, 1977-80; University of Pennsylvania, 1977-80; Philadelphia College of Art Venture Fund Award, 1983, 1987.

**Joanne E. Walsh**

Senior Lecturer  
Language and Expression  
BA, College of Mt. St. Vincent  
MA, Marquette University  
Editor, Pappas Visiting Fellow publications, 1984, 1985, 1986 (Penn Publications).

**Stanley Ward**

Adjunct Assistant Professor  
Language and Literature  
BA, Duke University  
MA, PhD, Harvard University  
Editor, Philadelphia Gay News.

Publications: work in journalism and two volumes of poetry, *Crookshank*, 1981, and *Virgil's Lovers*, 1983.

**William Webster**

Associate Professor  
Philosophy and Science  
BM, Curtis Institute of Music  
BA, University of Iowa  
PhD, University of Pennsylvania

Designer and builder of fine houses, one of which was featured in Fine Homebuilding Annual, 1988.

Publications: reviews in *Journal of Aesthetics and Art Criticism*; referee for above journal.

**Carla Weinberg**

Adjunct Associate Professor  
Language and Literature  
Doctorate in Foreign Language and Literature, University of Pisa, Fulbright Grantee, 1964-65

Publications: "Guido Gozzana a cent'anni, dalla sua nascita," *Atti del Convegno*, Florence, 1985; "Due Autografi di G. Mazzini," *The Italian Quarterly*, 1987

Translations: "The Falling Tower," artists' statement by Anne and Patrick Poirer, PCA Gallery, 1979; "Art-sound," essay by Germano Celant, published by Soundings, Neuberger Museum, NY, 1981.

Awards: Lilly Fellow in Medieval History, 1982-83

**Burton Weiss**

Adjunct Associate Professor  
Philosophy and Science  
BA, MA, PhD, Princeton University  
Associate professor of psychology, Drexel University. Interests and research primarily in the areas of physiological and comparative psychology.

**Lily Yeh**

Professor: Painting, Foundation, Humanities  
BA, National Taiwan University  
MFA, University of Pennsylvania

Lecturer: "Contemporary American Art," Beijing, Central Institute of Fine Arts, and Zhejiang Institute of Art, China; Rutgers University; University of Pennsylvania; Walpack Center, NJ

Exhibitions: Please Touch Museum, University City Science Center, Marian Locks Gallery, Philadelphia; J.B. Speed Art Museum, Louisville, KY; Reading Museum, Reading, PA

Awards: "Response Competition," Please Touch Museum, 1982; PCA Venture Fund

Coordinator: art exchange program between PCA and the Tianjin Fine Art College, Tianjin, China

**Toby Silverman Zinman**

Professor  
Language and Literature  
BA, MA, PhD, Temple University

Publications: articles primarily on contemporary drama and fiction in *Modern Drama*, *Modern Fiction Studies*, *American Theater*, and others on the works of Samuel Beckett, Harold Pinter, Sam Shepard, among others

Lectures: papers presented at professional conferences on topics in contemporary drama of Sam Shepard, Tom Stoppard, Iris Murdoch, Samuel Beckett, and Ernest Hemingway

Series of public lectures for the Philadelphia Drama Guild

Grants and Awards: director, NEH summer seminar for high school teachers, 1989, 1991; NEH Summer Seminar, Columbia University, 1987, 1984; NEH Panel on the Arts, Washington, DC, 1986; Professor of the Year, Rutgers University, 1974; Doctoral Fellowship, Temple University, 1967-70; scholarship, University of London, 1969

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101

102

103

104

105

106

107

108



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The Office of Admissions of the University is located in Haviland Hall on the Northwest corner of Broad and Pine Streets. If you have any questions, please feel free to call the Office of Admissions for assistance at 215-875-4808.

### By Bus

Greyhound/Trailways Bus Terminal—see map.

### By Train

From Amtrak 30th Street Station—Transfer to Commuter Train to the Penn Center/Suburban Station—see map. Taxi service is available from 30th Street Station to Center City.

From New Jersey—PATCO Hi-Speed Line to 15th & Locust Streets—see map.

### By Airplane

From Philadelphia International Airport—Follow signs to concourse to Airport Express Train. Trains leave every 30 minutes. Depart train at Penn Center/Suburban —see map.

Limousine or Taxi service (\$20-30) from airport is available from the baggage claim area to the Hilton Hotel, Center City—see map.

### By Car

From North travel south on the NJ Turnpike to Exit 4 Camden/Philadelphia, follow signs to Ben Franklin Bridge Philadelphia—see map.

*From South* travel north on I-95 to Philadelphia's Broad Street exit (Rt. 291 N). Travel north on Broad Street for about 2.5 miles—see map.

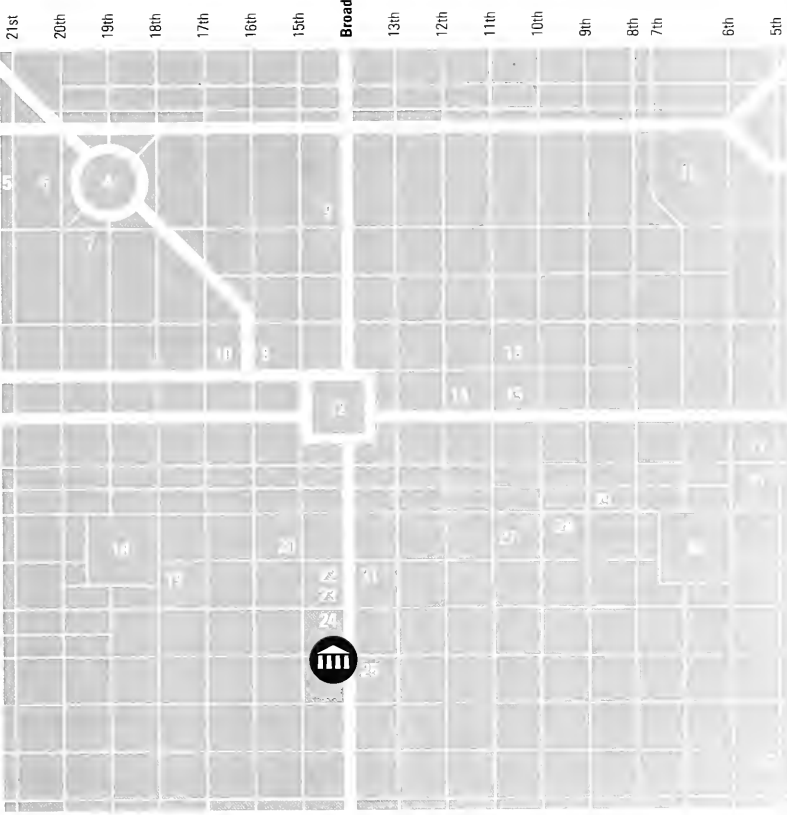
*From East* travel to the Ben Franklin Bridge Philadelphia, take I-676 west to Broad Street exit—see map.

Travel to the Walt Whitman Bridge Philadelphia, take I-76 west to South Street exit—see map.

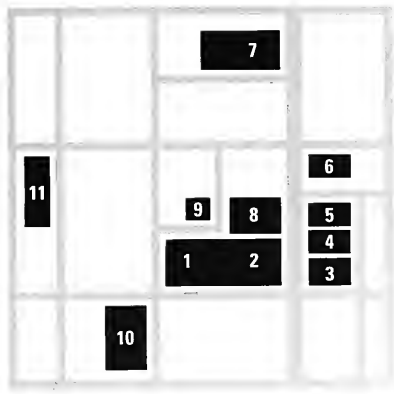
*From West* travel east on the PA Turnpike to exit 24 (I-76 east Schuylkill Expressway) travel east on Expressway (approx. 30 minutes) to South Street exit. Make a left and cross the South Street Bridge. Travel to Broad Street—see map.

- 1 Fairmount Park
- 2 Philadelphia Museum of Art
- 3 Rodin Museum
- 4 Logan Circle
- 5 Please Touch Museum
- 6 Franklin Institute/Science Museum
- 7 Academy of Natural Sciences
- 8 Philadelphia Visitors Center
- 9 Pennsylvania Academy of the Fine Arts
- 10 Penn Center/Suburban Station
- 11 Amtrak 30th Street Station
- 12 City Hall
- 13 Greyhound/Trailways Bus Terminal
- 14 Reading Terminal Market
- 15 The Gallery Mall/Market East Station
- 16 Franklin Square
- 17 Liberty Bell
- 18 Rittenhouse Square
- 19 Philadelphia Art Alliance
- 20 Patco Hi-Speed Line to NJ
- 21 Hilton Hotel
- 22 Academy of Music
- 23 Shubert Theater
- 24 Proposed site of new Philadelphia Orchestra Hall
- 25 YM/WHA
- 26 Philadelphia International Airport
- 27 Thomas Jefferson University Hospital
- 28 Forrest Theater
- 29 Walnut Street Theater
- 30 Washington Square
- 31 Independence Hall
- 32 South Street Scene

Ben Franklin Parkway  
← 2 3



26  
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from I-95 N



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- Campus Map*
- 1 Furness Hall
  - 2 Haviland Hall
  - 3 Anderson Hall
  - 4 313 South Broad
  - 5 Wagman Hall
  - 6 309 South Broad
  - 7 Merriam Theater
  - 8 Arco Park
  - 9 Delancey House
  - 10 Fifteen Hundred Pine
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