

**North Carolina
School
of the Arts**

Catalog 1972/73

North Carolina School of the Arts

Robert Ward
President

The College of the School of the Arts
is accredited by the
Southern Association of Colleges and Schools
and the Secondary School by the
N. C. Department of Public Instruction

P. O. Box 4657
Winston-Salem
North Carolina 27107
Telephone: 919—784-7170

Catalog 1972/73

1972 FALL TERM

September 9
September 9-13
September 13
September 14
October 20
November 22
November 22 (Noon)-26
November 27-December 1
December 2-15
December 15 (6:00 p.m.)-January 2

New Students Arrive
Testing and Orientation of New Students
Returning Students Arrive
All Classes Begin
End Midterm Grading Period
Last Day of Academic Classes
Thanksgiving Vacation
Examination Week
Intensive Arts Period
Christmas Vacation

TRIMESTER CALENDAR 1972-1973

1973 WINTER TERM

January 3
January 29-February 2
March 9
March 12-16
March 16-25

All Classes Resume
End Midterm Grading Period
Last Day of Academic Classes
Examination Week
Spring Vacation

1973 SPRING TERM

March 26
April 20
April 27
June 1
June 4-8
June 9

All Classes Resume
No Classes on Good Friday
End Midterm Grading Period
Last Day of Academic Classes
Examination Week
Commencement

1973 SUMMER SESSION

June 18-July 28

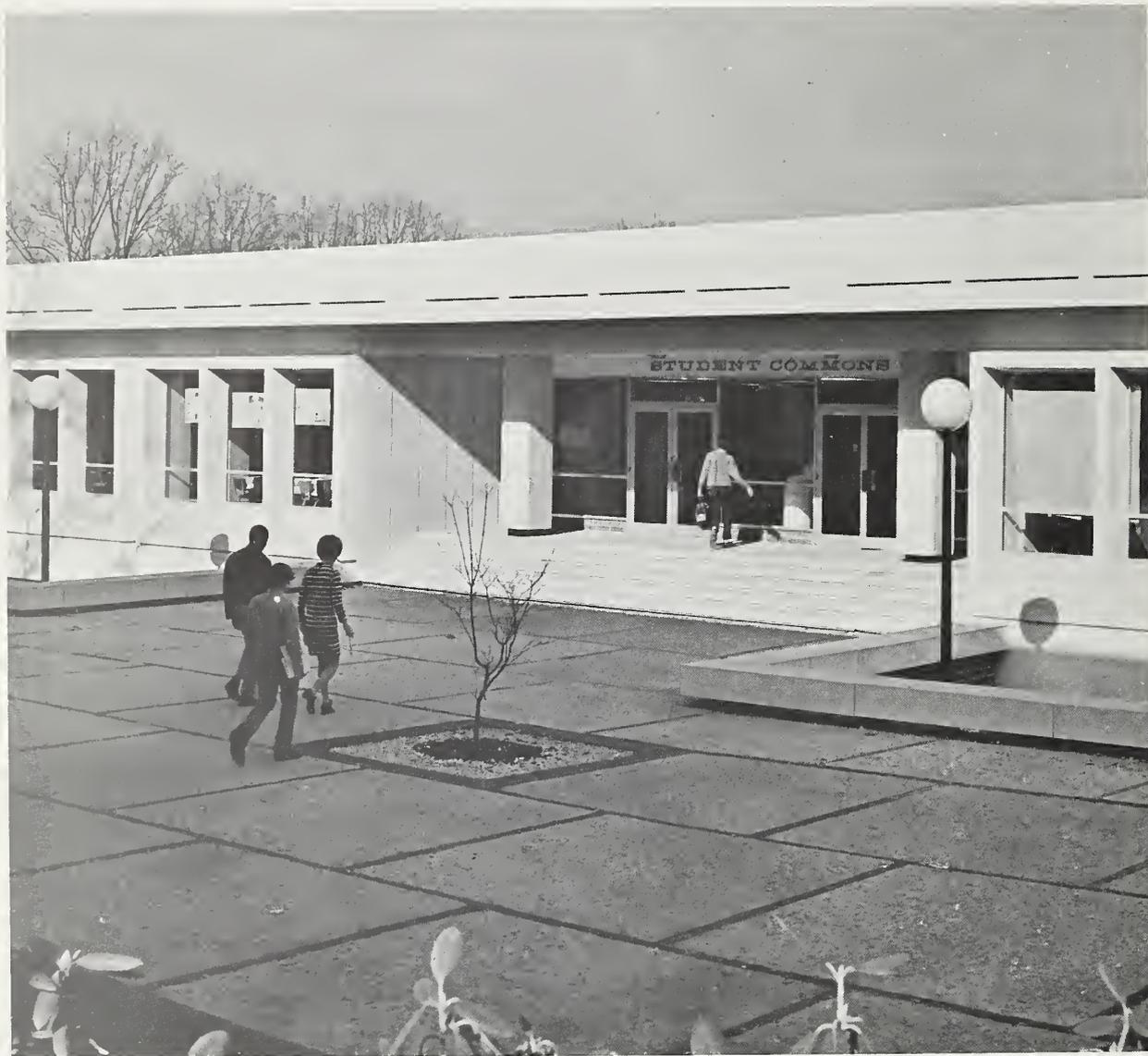


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The Student Commons Building.

Dedication

“I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry, and porcelain.”

John Adams

DEDICATION

President's Statement

The School is dedicated to the achievement of a bold new idea in education — the idea that within the framework of public education young people with extraordinary talents in the arts can and should be given, not only the academic education, but also the artistic training which their gifts justify. It is our belief that the student's generalized studies in the academic program will be greatly enhanced through interrelation with a rigorous and highly professional training in one of the arts.

Since students may enroll as early as the seventh grade and go on to complete their college education in the School, the artificial barriers between junior high, high school and college may be minimized. And because of the broad spectrum of training in the arts offered by the School each student inevitably comes to possess a broad knowledge of all of the arts.

Robert Ward
President

PRESIDENT'S STATEMENT

**ORGANIZA-
TION OF THE
SCHOOL**

Administration

Robert Ward

Martin Sokoloff

Robert Lindgren

William H. Baskin III

Nicholas Harsanyi

Ronald Pollock

John Sneden

Robert P. Hyatt

Samuel Stone

Frank Ruark

Dirk Dawson

Valerie Parker

Irene Nolte

Lewis Hawley

Charles Englebert

Donna Jean Dreyer

William Parrish

Elizabeth Trotman

Philip L. Hart, Jr.

Emile Simonel

President

Administrative Director

Dean of Dance

Dean of Academic Studies

Dean of Music

Dean of Drama

Dean of Design & Production

Dean of Students

Director of Summer Sessions

Director of Institutional Research

Director of Student Activities

Financial Aid Administrator

Director of Admissions

Director of Alumni Affairs

Central Records Officer

Recorder

Alumni Secretary

Director of the Budget

Director of Personnel

Bursar

Accountant

Internal Auditor

Director of Public Relations

Director of Purchasing

Director of Community Affairs

Superintendent of Buildings & Grounds

Director of Attractions Bureau

The North Carolina School of the Arts

Board of Trustees

Officers

Chairman James H. Semans
Vice Chairman James McClure Clarke
Secretary Wallace Carroll

Trustees

Smith Bagley
Winston-Salem, N.C.

Sidney Blackmer
Salisbury, N.C.

James McClure Clarke
Asheville, N.C.

A. J. Fletcher
Raleigh, N.C.

Gordon Hanes
Winston-Salem, N.C.

R. Philip Hanes, Jr.
Winston-Salem, N.C.

Stephen Henderson
President of Student Government Association
Kansas City, Kansas (Ex Officio)

Hugh Cannon*
Raleigh, N.C.

*Representative to the Interim Board of Governors, University of North Carolina

Advisory Board

Chairman Sidney Blackmer
Richard Adler Paul Green Eugenie Ouroussow
Jean Dalrymple Helen Hayes James Christian Pfohl
Agnes de Mille Jose Limón William Schuman

**ORGANIZA-
TION OF THE
SCHOOL**

**BOARD OF
TRUSTEES**

**ADVISORY
BOARD**

**ORGANIZATION OF THE
SCHOOL
FOUNDATION
BOARD**

**North Carolina
School of the Arts Foundation, Inc.
Officers**

President (Acting).....	Hans Wanders
Vice President.....	Mrs. John de Braganza
Vice President.....	John W. Scott, Jr.
Secretary.....	Sam A. Angotti
Treasurer.....	Hans Wanders
Assistant Secretary-Treasurer.....	Martin Sokoloff

Board of Directors

Sam A. Angotti
Winston-Salem, N. C.
Morris Brenner
Winston-Salem, N. C.
Wallace Carroll
Winston-Salem, N. C.
Joseph Claud
Charlotte, N. C.
R. B. Crawford
Winston-Salem, N. C.
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Winston-Salem, N. C.
Brian Urquhart
United Nations, N. Y.
Hans Wanders
Winston-Salem, N. C.
Robert Ward
Winston-Salem, N. C.
Bland Worley
Winston-Salem, N. C.

History and Purpose

The North Carolina School of the Arts was established by an act of the 1963 North Carolina General Assembly. It opened its doors to the first students in September 1965 under the leadership of its first president, the late Dr. Vittorio Giannini, the eminent American composer.

The preface of the precedent-breaking law creating the School states: "It is hereby declared to be the policy of the State to foster, encourage and promote, and to provide assistance for the cultural development of the citizens of North Carolina and to this end the General Assembly does create and provide for a training center for instruction in the performing arts."

While established primarily for talented students from North Carolina and the Southeastern region, the School of the Arts accepts students from all areas. The School is open, by audition, to college, high school and younger students who have exceptional talent in dance, design and production, drama and music. The North Carolina School of the Arts confers the state of North Carolina high school diploma and undergraduate degrees: Bachelor of Fine Arts in Dance, Design and Production, and Drama; and Bachelor of Music in Music. Approximately half of the students come from North Carolina.

Students who are accepted for admission are given a thorough professional training in the arts. This training, designed to prepare students for a professional career, is supplemented by a strong academic curriculum. The intent of the School is to provide each student with the preparation for a successful career in one of the performing arts, and with a liberal education that will enable him to take his place in society as both an artist and as an informed citizen.

The School of the Arts believes that in the arts, professional instruction and professional standards must apply from the very beginning of training, and that this instruction must begin for the student as soon as talent is evidenced.

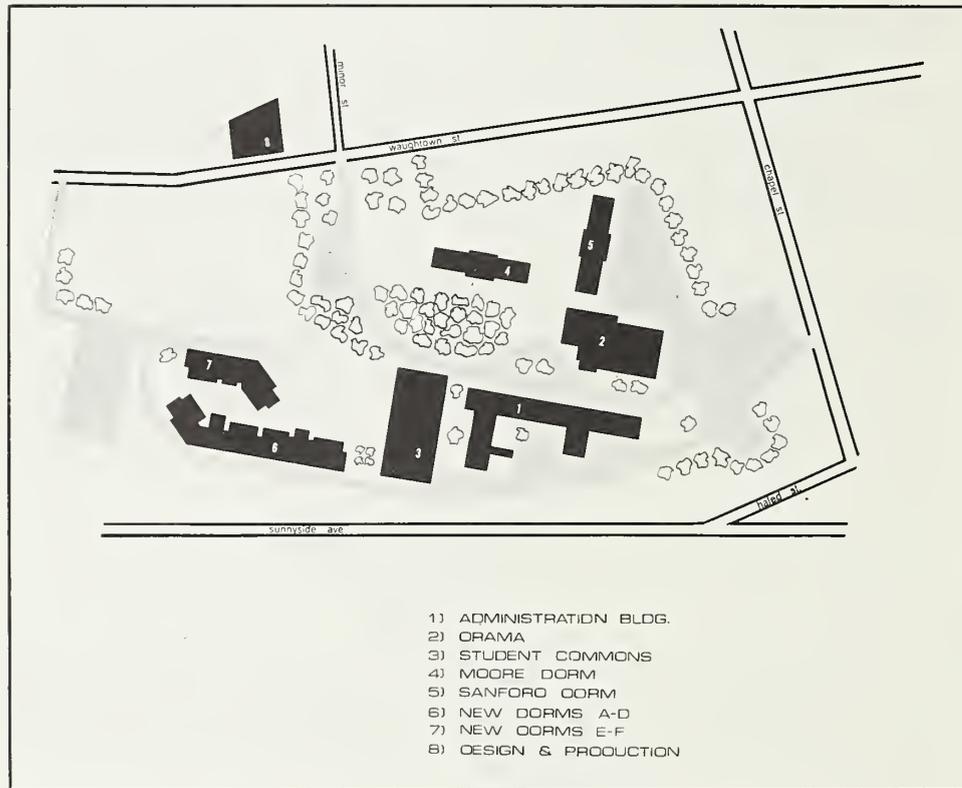
The School of the Arts provides its students with exposure to the allied arts and with a challenging atmosphere created by association with similarly gifted persons. A student at the School will not only concentrate on his speciality, but he will also broaden his horizons as he learns through association with other students in his own and in other arts.

HISTORY AND PURPOSE

In February, 1969, the School's production of Oliver Goldsmith's *She Stoops To Conquer* was chosen as one of ten finalists out of 176 colleges in the first American College Theatre Festival. The ten finalists performed in Ford's Theatre in Washington, D.C. in May, 1969.

In 1970 the North Carolina Dance Theatre was invited to appear for two weeks at Jacob's Pillow Dance Center and in 1971 with the International Festival of Youth Orchestras at Lausanne, Switzerland.

In August, 1970, the student orchestra from the North Carolina School of the Arts summer session in Siena, Italy gave a concert of works by American and Italian composers honoring Rome's first 100 years as the capital of a unified Italy.



The Campus

THE CAMPUS

The School of the Arts is located on a 30-acre campus just south of the Old Salem restoration area in Winston-Salem.

The Administration Building houses the administrative offices, academic classrooms, the library and practice and teaching studios for dance, drama, and music, and an auditorium for concerts and operas produced by the School of Music.

A separate building houses the School of Drama offices, studios, and a theatre for dance and drama productions.

The School of Design and Production is located in two buildings adjacent to the main campus. These buildings contain classrooms, scene shops and a sculpture studio.

Students at the college level are housed in a new six-unit men and women's dormitory complex, each unit housing a maximum of forty-eight students. Students at the junior and senior high school levels live in two dormitories on another part of the campus, one for boys and the other for girls. Adult counselors live in all dormitories.

The Student Commons houses the cafeteria, swimming pool, gymnasium, dance studios, lounges, game room, snack bar, bookstore, conference rooms; and offices for the Student Government, publications and Student Affairs staffs.

Planned for future construction are a library and a theatre-concert complex.



Department of Student Affairs

Robert P. Hyatt, Dean of Students

David Belnap, Assistant Dean of Students/Housing Director

Mrs. Joan Marie Belnap, Dormitory Supervisor

Mrs. Anita Brown, LPN

Alton Buzbee, Counselor

Mrs. Jennie Cowan, LPN

Mrs. Juanita Dahmer, Practice Room Supervisor

Mozell Duncan, Recreation Director

Mrs. Janie Harrington, Education Counselor

Cranford Johnson, Counselor

Fred Marshall, Assistant Dormitory Supervisor

Mrs. Zoe Murphy, Counselor

Mrs. Erline Perryman, LPN

Mrs. Margaret Porter, RN

Mrs. Bonnie Stone, Bookstore Manager

Samuel Stone, Director of Student Activities

Paul Trivette, Assistant Dormitory Supervisor

Mrs. Stacy Williams, Dormitory Supervisor

John A. Wood, Dormitory Supervisor

**CAMPUS
LIFE**

CAMPUS LIFE

Orientation Program

The first few days for new students are occupied fully with testing, auditioning and other activities designed to insure appropriate course placements. Special programs serve to introduce new students to every phase of campus life and to prepare them for the unique educational experience to follow. The opening week is intended to be the beginning of a yearlong orientation to life in the arts. The complete program of activities is issued in a special bulletin which is mailed to all students late in the summer.

Student Housing

Dormitory rooms are provided for all students at the North Carolina School of the Arts. All high school students and all college freshmen and sophomores are required to live on campus. An exception to the on-campus residency requirements will be made only for a student who lives at home or in a home appointed by his parents or guardian and approved by the School. All students except married students who receive financial aid from the School must live on campus.

Junior high school students (grades 7-9) are housed in special quarters under close supervision, including an evening study hall from 7-9 p.m., Monday through Thursday. In addition, there are specialized recreational activities for these students.

Student Activities

The program of Student Activities is under the supervision of the Dean of Students and is planned with the counsel of the Arts and Academic Deans.

Cultural activities, in addition to the student and faculty recitals, concerts and productions on the campus, include those in Winston-Salem as well as in neighboring cities. Tickets to these cultural events, as well as to those sponsored by nearby colleges and universities, are made available to interested students throughout the year.

Movies, dances and other social functions are scheduled during the school year. Students are encouraged to participate in the planning of these programs.

Recreation activities include archery, badminton, fencing, gymnastics, swimming and tennis. Additional activities such as photography, hiking, etc., are planned when there is student interest.

Student Government

Students at NCSA have organized themselves through a Student Council Association which is recognized by the Administration and the Board of Trustees. Both high school and college students are represented on the Council. In addition there are student representatives from every arts department. The SCA acts as the official spokesman for students and sponsors a wide variety of activities and projects of interest to students.

Student Discipline

An attempt is made to resolve student disciplinary problems in a satisfactory manner through discussion and persuasion. When these attempts at communication fail, the Review Board handles minor disciplinary problems. Review Boards are composed of two students and one staff member. The Judicial Board handles all cases which may result in suspension or expulsion and cases appealed from the Review Board. The Judicial Board is composed of the Dean of Students, Academic Dean, Arts Dean (and major teacher as nonvoting member), a faculty representative, Judicial Board chairman, one student arts department representative, and two nonvoting persons chosen by the student in question.

Student Handbook and Regulations

Detailed social and academic regulations are contained in the student handbook *NCSA Enlightenment* which is issued to all students upon registration. Copies of the handbook may be obtained before registration by writing the Dean of Students.

Health Services

The office of Student Health Services is located in the first floor wing of Sanford Dormitory. The area contains a dispensary, an eight-bed infirmary, laboratory, physical therapy and treatment rooms, and offices for the staff. The staff includes

CAMPUS LIFE

a licensed physician, a registered nurse, and three licensed practical nurses. The physician is on campus six hours each week. A member of the nursing staff is on campus twenty-four hours a day during the week. The dispensary is open for eight hours a day on weekends. A nurse is available by telephone for emergencies at other hours.

The Health Services fee provides for the services of the nursing staff, dispensing of first-aid supplies and nonprescription drugs, and the use of physical therapy equipment, including crutches, vaporizers, etc., without additional charge to the student.

Medical and dental needs requiring the attention of a specialist will be arranged through this department, but these expenses will be the responsibility of the student or the parent. Charges for prescription drugs, Ace bandages, laboratory tests, and X-rays are made to the student. A portion of the School physician's fee and a minimal infirmary charge are made to the student receiving these services. Questions concerning the health services or the charges to the student should be addressed to the Director of Health Services.

Health and accident insurance are not included in the health services fee. In the event of injury and/or hospitalization of a student, the parent's insurance, covering the student, is the primary source of payment. Individual health and accident insurance is available by contract with a private insurance company. For additional information, write the Bursar. Itemized statements for health services charges, which may be reimbursable to the parent through insurance, can be obtained by writing the Director of Health Services.

Counseling Services

The Student Affairs Department, under the direction of the Dean of Students, provides professional counseling for students at the School. The purpose of this service is to aid students in better understanding themselves and to assist each student to realize his full potential as a human being. Psychiatric referral is available upon request.

Religious Life

The North Carolina School of the Arts recognizes the importance of religion in the life of a student and affirms the right of each student to worship or not,

according to the tenets of his religious faith. Students are encouraged and provided assistance in maintaining their religious associations while attending the School. Arrangements will be made by the School, through local resources, to provide for the varying religious needs of the student body.

Automobile Privileges

Upper Division students may keep a vehicle on campus after their first semester of enrollment if it is registered with the Dean of Students. Unregistered vehicles cannot be operated on campus and are subject to penalty. Middle and Lower Division students are not permitted to keep vehicles at their disposal while enrolled at the School of the Arts.

Seventh through eleventh grade students will be allowed to ride in cars with drivers under 21 years of age only with written parental permission on file with their houseparent.

Students are expected to exercise caution in the operation of their vehicles on campus and to obey customary traffic regulations. The privilege to operate a motor vehicle may be revoked through the established disciplinary channels if the student does not exercise mature judgment.

Students may park only in designated student parking areas. Vehicles improperly parked will be towed from the campus at the operator's expense.

Specific rules and regulations govern the operation of state owned or leased vehicles, and such rules and regulations are interpreted by the Administrative Director. An authorized driver is an employee of the School (faculty, staff, or Work-Study student) granted specific permission to operate a School vehicle. Vehicle use authorization is the specific assignment by a dean or supervisor having control over the vehicle with the consent of the Administrative Director. Unauthorized use will be treated as instances of negligence and/or abuse of property for which a student may be cited to the Judicial Board.

Student Auto and Cycle Registration

All students who are permitted to operate vehicles must register their vehicles with the Office of Student Affairs. A fee of \$2 is charged. Registration stickers should be displayed in the lower right-hand corner of the windshield. Stickers

CAMPUS LIFE

should be placed on all types of motor vehicles. Additional stickers may be requested, free of charge, if a student changes his vehicle within the school year or if he plans to operate more than one vehicle. A student keeping an unregistered vehicle is subject to a fine and to having his car towed away.

A Statement of Policy on the Use of Drugs at the North Carolina School of the Arts

The North Carolina School of the Arts has a legitimate interest in the regulation of drug use by its students for the following reason: Drug use is in violation of State and Federal law.

Federal law for all narcotic and marijuana offenses is five years for the first and ten years for the second and subsequent offenses of unlawful sale or importation. Unlawful possession carries sentences of two, five, and ten years for first, second and third offenses. Suspension of sentence, probation and parole are prohibited for all but the first offense of unlawful possession.

North Carolina State law for narcotic drug offenses, which specifically includes marijuana, provides, for the first offense, a fine of not more than \$1,000 or imprisonment for five years, or both, at the discretion of the court. A second offense carries a fine of \$2,000 and imprisonment of not less than five nor more than ten years. A third offense carries a fine of \$3,000 and a term of imprisonment of not less than fifteen years. North Carolina State law for barbiturate and stimulant drug offenses provides, for the first offense, a fine of \$1,000 or imprisonment for two years, or both, at the discretion of the court.

The North Carolina School of the Arts must operate within the requirements of these laws. Students at the School will not be protected by the School from the effect of violating any provisions of these laws.

In order to clarify the position of the School's Administration and Student Council Association the following rules concerning drug use and/or possession have been adopted:

1. The possession, use, or transportation of marijuana, narcotic, barbiturate, and stimulant drugs without proper medical prescription by students of the North Carolina School of the Arts whether on or off campus is strictly prohibited.
2. Any student who encourages or supports another student in the use of drugs whether on or off campus shall be considered in violation of rule (1) above.

Students believed to be in violation of either of these two rules shall be cited to the Judicial Board for disciplinary action which may result in suspension or expulsion. Parents or guardians of students found to be in violation of these rules shall be notified immediately.

LIBRARY

Library Staff

William D. Van Hoven, Librarian
Carol Bernasek, Music Cataloger
Paul Fiene, Library Assistant
Renee Hanley, Library Assistant

Othella Johnson, Library Assistant
Jean McDonald, Library Assistant
Sarah Salzwedel, Library Assistant

Library

LIBRARY

The library serves the whole school, and, therefore, contains specialized material on all aspects of the performing arts. There is also coverage of all academic subjects taught, and much literature of general interest.

One of the major assets of the library is its record collection. There are at present more than 10,000 recordings, of which about 2,000 contain plays, poetry, fiction, documentaries, and sound effects. The collection of plays is particularly strong, embracing the whole history of drama from the ancient Greeks to the present. All of Shakespeare's plays are included, many in more than one version, and there is a good selection of modern drama.

The rest of the recordings are devoted to music. There is an especially wide-ranging collection of operas, tracing the development of opera from seventeenth century Italy to today's rock operas. Musical comedy is also well represented, as are the nontheatrical forms of secular and sacred vocal music. The whole range of instrumental music, from ancient forms to electronic, is amply covered.

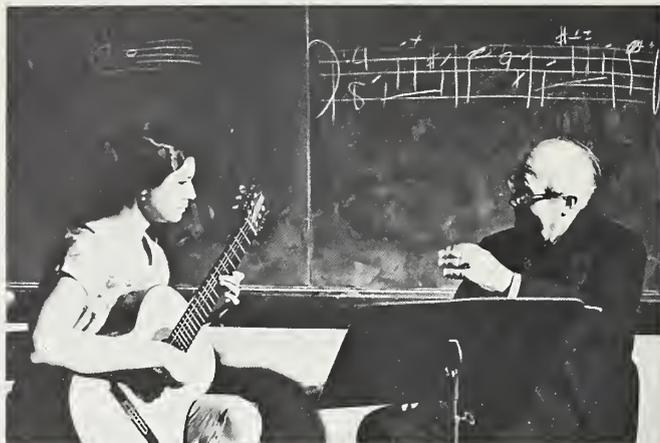
The library music collection includes collected editions of the works of many of the major composers. The great critical editions of the late nineteenth and early twentieth centuries, such as that of the Bach Gesellschaft, are represented by works of twenty composers on microfiche, while the library has subscriptions to the major new editions in progress of the works of Bach, Beethoven, Berlioz, Handel, Haydn, Mozart, Schubert, Telemann, and others. There are also several historical anthologies of music, as well as several thousand scores and performing parts of individual works.

The book collection of over 22,000 volumes includes ample material on dance, drama, design, music, and the visual arts and coverage of the academic subjects the School offers. Because of the age range of the student body and the diversity of the faculty, the material varies in content from the elementary to the scholarly.

In the past two years the library has begun to build up an audiovisual collection of films, filmstrips, slides, microfiche, and other materials. There is also the necessary audiovisual equipment for using these items.



Aaron Copland rehearses the NCSA Orchestra in preparation for a festival in celebration of his 70th birthday.



Andres Segovia gives a master class for NCSA guitarists.



Agnes de Mille prepares for the world premiere of her ballet "A Rose for Miss Emily."



Marcel Marceau conducts a lecture demonstration for NCSA students.

Visiting Artists

In addition to the highly professional level of instruction provided by the faculty in residence, the North Carolina School of the Arts offers master classes, lecture demonstrations and monthly seminars conducted by distinguished artists outside the School and encourages other distinguished artists such as Aaron Copland, Agnes de Mille, Andres Segovia and, most recently, Marcel Marceau to visit the campus to meet and work with our students.

VISITING ARTISTS

Summer Sessions

The North Carolina School of the Arts offers summer programs in dance, drama and music on the Winston-Salem campus and at various cultural centers in Europe.

SUMMER SESSIONS

Winston-Salem, N. C.

The School of the Arts offers courses in dance, drama and music during the summer months on the Winston-Salem campus. Since academic courses are not given during the summer, students are expected to do intensive work in their particular arts field.

For the beginning student, the School offers an opportunity to explore his particular art with the idea of determining his proficiency in and his desire to continue his art toward a professional career. For the advanced student, the summer session offers an opportunity for intensive study and practice in his particular field with a minimum of distraction.

Unlike the regular session of the School, auditions are usually not required for entrance, except in the advanced music courses. Generally, letters of recommendation from teachers are considered adequate for admission to the summer sessions.

Public performance is not stressed during the summer sessions. Those performances which take place during the summer come as a natural outgrowth of the intensive study.



Dance

The School of Dance offers a program for beginning, intermediate and advanced students which includes technique classes in ballet, pointe, modern and character classes.

Also included in the summer dance curriculum are classes in music appreciation, acting, dance history and kinesiology. The regular faculty of the School is augmented by guest teachers.

Drama

The School of Drama offers an intensive course in theatre designed for high school students who have some experience in drama and who wish to explore the field further. Classes in speech, acting, mime, movement, jazz dance and technical theatre are given. The regular faculty of the School is augmented by guest teachers. Students may perform in a workshop production.

Music

The School of Music offers two separate programs. The first affords study in the fields of piano, voice, organ, harpsichord, flute, oboe, clarinet, French horn and bassoon. This program is designed for those students who wish to have large blocks of time each day for uninterrupted private practice and intensive work. Auditions are required for admission. In addition to private lessons, master classes and ensemble work in the major field, courses in music history and theory may be offered. Regular members of the School faculty are teachers. The School reserves the right to withdraw any program for which there is insufficient enrollment.

The second program, for students at the junior high school level, offers two three-week instrumental music workshops. These students are required to have some proficiency in their respective instruments. Each student in the workshop receives regular private instruction, as well as classes in music theory. In addition, he participates in large and small ensembles, as well as full orchestra, band and stage band.

Students in the instrumental workshops are accepted on the basis of a recommendation from their school or private music teacher. Instructors for the workshops come from those North Carolina public schools having outstanding music programs.



NCSA dancers during Italian performance of "Ramonda."



Siena Summer Session students perform under the direction of Nicholas Harsanyi.



Drama students talk with Dame Sybil Thorndike in London.

Siena Summer Session
Nicholas Harsanyi, Director

The School of the Arts for the past five summers has offered a music session for advanced students in Siena, Italy, with the cooperation of the Accademia Musicale Chigiana. The 1972 session will include orchestra, chamber music, voice and guitar as well as master classes in violin, cello, flute, trumpet and clarinet to be held at the magnificent Accademia Chigiana.

The chamber music program and the orchestra program will alternate in order to give ample opportunity for study in both activities.

The programs include preparation for performances in Siena, Florence, Spoleto, Rome and in the famous hill towns near Siena and Spoleto. In addition to the time spent in Siena, the program will include two weeks in Spoleto and a final orchestral concert in Rome.

Italian Dance Tour
Robert Lindgren, Director

The School of the Arts for the past three summers has sent a company of its advanced students to Italy to give a series of performances over a three-week period. Participants in these tours are chosen almost entirely from students enrolled in the School of Dance at the North Carolina School of the Arts.

London Drama Session
Lesley Hunt, Director

The School of the Arts for the past two summers has sponsored a summer session for drama students in England, with the cooperation of the Rose Bruford College. The course offerings include: acting, verse speaking, mime, historical movement and dance and field trips to theatres and museums in London.

Information and Applications

More complete information about the summer sessions, as well as specific requirements for admission, fees and tuition to the various programs is published separately. For further information about these sessions write:

Director of Summer Sessions
North Carolina School of the Arts
Post Office Box 4657
Winston-Salem, N.C. 27107

**FOREIGN
PROGRAMS**

**SIENA SUMMER
SESSION**

**ITALIAN DANCE
TOUR**

**LONDON
DRAMA
SESSION**



NCDT performs Job Sanders' "Fugitive Visions."

The North Carolina Dance Theatre

Robert Lindgren, Producer
Pauline Koner and Duncan Noble, Artistic Directors
Janet Spencer, Managing Director

AFFILIATE ORGANIZA- TIONS

Established with the aid of a grant from the Rockefeller Foundation, the North Carolina Dance Theatre is a resident professional company of 14 dancers. With a repertoire of classical ballet and modern works, the Dance Theatre tours in the Southeastern region. For the past three summers, the company has toured in Italy and, in August, 1971, the dancers presented a program at the International Festival of Youth Orchestras in Lausanne, Switzerland. They have also appeared at Jacob's Pillow Dance Festival in Lee, Massachusetts.

The North Carolina Dance Theatre maintains an apprentice program for outstanding dancers in the North Carolina School of the Arts School of Dance and many members of the permanent company are alumni of the School. Thus it serves to enrich the life of the School in addition to being a cultural resource for the Southeastern states.

The Dance Theatre is also supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal Agency created by an act of Congress in 1965.



The Piedmont Chamber Orchestra conducted by Nicholas Harsanyi performs with the Westminster Choir in a concert of Moravian Music celebrating the opening of the John F. Kennedy Center for the Performing Arts.

The Piedmont Chamber Orchestra

Nicholas Harsanyi, Music Director and Conductor
Emile Simonel, Manager

AFFILIATE ORGANIZATIONS

The Piedmont Chamber Orchestra, formed in 1968 under a Rockefeller Foundation grant to the North Carolina School of the Arts, is a professional ensemble organized to present performances of quality to audiences of all ages in the Southeast United States. Its functions include in-school concerts and demonstrations, appearances sponsored by public and private educational institutions and community music organizations, the performance of contemporary literature, reading seminars and public performance of the works of qualified student composers and the recruiting of outstanding talent for professional training at the North Carolina School of the Arts. Nicholas Harsanyi, Dean of Music at the School of the Arts, is the Music Director and Conductor of the Orchestra, and the personnel is drawn from the faculty of the School of Music. In addition to the celebrated Clarion Wind Quintet, which is in residence at the School, first chair artist-faculty players include Vartan Manoogian (former concertmaster, Orchestre de la Suisse Romande), Jerry Horner (former principal violist, Dallas Symphony), Marion Davies (former principal cellist, Houston Symphony) and Robert Nagel, trumpet. Its repertoire embraces the legacy of instrumental music of the seventeenth and eighteenth centuries as well as an increasing number of twentieth century compositions devoted to the singular beauty and flexibility of the small orchestra. The orchestra's strength varies from a basic nineteen players to an ensemble augmented by solo winds, brass and percussion.



The Administration Building.

Introduction

Instruction in the arts is determined by the individual student's capacity and development at the time of his entrance in the School.

In any given arts subject extending more than one year (such as Literature and Materials, Acting, Ballet), the progression of instruction is an unbroken continuum. The student will be placed, upon his entrance into the School, at a level of instruction in accord with his past training and experience, and he will complete the sequence of courses from that point on without relation to his academic grade level. A Certificate of Proficiency in the Arts is available to those students who do not complete the requirements of the degree program, but who complete the requirements for the Certificate as set by the individual art school.

Progression in the academic courses at the School of the Arts takes place in the conventional manner, with the courses designed for each year of junior high school, high school and college. Required academic courses in the junior and senior high school levels are, by North Carolina law, the same as those in any regular junior and senior high school throughout the state.

Students of exceptional ability or experience may be placed in advanced courses without taking prerequisites on recommendation of faculty members and with the Dean's approval. In some cases, equivalency tests may be administered.

Registration

Each new student will receive instructions concerning times and places of registration and placement tests in the summer before his arrival at the School. Upon showing evidence of payment of fees he will be registered and tested.

All returning students will be pre-registered at announced times in the fall or spring of the year.

Students who appear for registration at a date later than that specified in the calendar of the School are subject to a penalty of \$5.

PROGRESSION IN THE ARTS

Class Designation

Total Recorded Credits; Arts, and/or Academic
Transfer, Advance Placement, and/or Earned

Up to 30
30 or more
65 or more
100 or more

Classification

Freshman
Sophomore
Junior
Senior

Course Requirements

It is the responsibility of the student to know the requirements for his particular arts field and, where specific academic courses are required, to include these courses in his program.

Course Changes

After the first week of classes, elected courses for which the student is registered may be dropped only with the permission of the teacher and the dean of the school involved. Withdrawal without permission will result in an F in the course.

Course Audit

A regularly registered student of the School of the Arts may, with the consent of the appropriate dean and the instructor, audit one or more courses or classes outside his arts area in addition to his regular program. Attendance must be regular. No credit is given.

Attendance

Regular attendance of arts classes and rehearsals is mandatory. Failure to meet this obligation to any course, production, or performance will result in a lowering of the grade or dismissal from the course, production, or performance.

Excused Absences

Excused absences must have prior approval of the dean of the school involved, or the Dean of Students, or the individual faculty member, or written verification from the school infirmary.

Absences From Tests and Examinations

Unexcused absences from an announced test or examination will result in an automatic F on the given examination.

Absences Before and After Holidays

No unexcused absences are allowed.

Transfer Students

Transfer students shall be placed according to ability and experience at the discretion of the appropriate dean and faculty following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered. Normally a transfer student spends at least two years at the School of the Arts to qualify for the Bachelor of Fine Arts or Bachelor of Music degrees.

Grading System

Grades are sent to students and to their parents or guardians at the end of each term. See individual arts and academic sections for grade designations.

Outside Performances

Students are allowed to undertake outside artistic activities for remuneration while they are enrolled at the School only with the permission of the dean of their respective school. Music students must also have the approval of their major teacher.

Continuance in the Program

Students are invited to continue in the programs only so long as they demonstrate substantial growth toward artistic excellence.



School of Dance

SCHOOL OF DANCE

The objectives of the School of Dance are to discover and train young dancers as soon as their talent becomes apparent, and to make available to them instruction of the highest professional level by a faculty of outstanding teachers chosen for their knowledge and experience as performers and teachers of dance.

Recognizing that it is necessary to begin their training at an early age when the body and mind are flexible, the School may enroll talented young students at the junior high school level as well as high school and college levels. Their artistic and academic education is continued simultaneously through these levels. High school graduates will receive a state of North Carolina high school diploma and college graduates a Bachelor of Fine Arts degree. A Certificate of Proficiency will be given to those students who do not fulfill the requirements for graduation but who complete the requirements for the certificate as set by the School of Dance.

Since performance is an integral part of the training of the young dancer, the School of Dance provides the opportunity for the students to appear in a repertory of classical and modern dance through workshop and public performances.

The School of Dance also offers a summer dance session on the Winston-Salem campus with a complete dance program. Two arts credits are awarded upon satisfactory completion of this program.

As part of the School of the Arts international program, the School of Dance has conducted summer sessions for selected advanced students to perform and study in Europe. Similar programs are anticipated for the future. Elective arts credits are awarded upon satisfactory completion of these summer programs. (See Foreign Studies Section.)

The North Carolina Dance Theatre has been the official company of the School for four years, and recently received a Rockefeller grant establishing it as a fully professional resident company. Membership in the Company is open by audition to students in the School of Dance.

Special consideration may be given college students who have completed their academic requirements and are working toward a degree and who leave the

**SCHOOL
OF
DANCE**

School of the Arts to accept professional opportunities before finishing the required four years of college arts program.

Special awards are available in the School of Dance. For details see section on Financial Aid and Special Awards.



A performance of Pauline Koner's "Poème."

FACULTY

Robert Lindgren, Dean

Nolan Dingman, Ballet

Nelle Fisher, Modern Dance

Pauline Koner, Modern Dance; Elements of Performing, Dance Composition

Robert Lindgren, Ballet, Adage

Paul Meier, Acting Fundamentals (School of Drama)

Earl Myers, Music Fundamentals (School of Music)

Duncan Noble, Ballet, Modern Dance, Dance History

Gyula Pandi, Character Dance, Ballet

Joan Sanders, Ballet

Sonja Tyven, Ballet, Variations

Gina Vidal, Ballet

Sandra Williams, Ballet Mistress

Catherine Wheeler, Teaching Fellow in Modern Dance

SCHOOL OF DANCE

Biographical data on faculty listed on pages 121 through 136.

SCHOOL OF DANCE

Admission to the Program

Applicants may audition for the School of Dance in either ballet or modern dance. After admission and upon registration following an evaluation, they are placed in the program at their level of accomplishment.

The junior and senior high school student dancers, through daily classes, acquire substantial foundation in dance techniques — ballet, modern and ethnic. Music Fundamentals is a college requirement, but can be taken for elective credit during the senior year of high school.

At the college level, dance majors continue their concentration on the mastery of dance techniques, along with courses in dance history, development of requisite musical and rhythmic skills and drama. Dance composition is offered to Modern Dance majors.

Continuance in the Program

Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Grading System

Students upon entering the School will be given a probationary period of one year to test their abilities. Continuance in the program is by invitation. A cumulative B average in dance is required to be considered for an invitation to return. An overall cumulative average of C in academic courses is required for college graduation.

Grading of performance in dance is based on grades from each individual teacher. The final grade is calculated on the basis of the number of classes taken each week from a particular teacher. Students are graded in the following categories: attitude in class; comprehension; attendance; progress and technique.

A	Extraordinary	B-	Passing
A-	Excellent	C+	Unacceptable*
B+	Very Good	F	Failing
B	Good		

*In order to be considered for an invitation to continue in the School of Dance a student must maintain a B average in dance.

High School Program

The core of the high school program is based on acquiring a foundation in dance techniques, ballet, modern and ethnic. These, as well as practical work in performance, constitute the major emphasis of the arts program. The student must also satisfy the academic course requirements of the state of North Carolina for high school graduation.

SCHOOL OF DANCE

HIGH SCHOOL PROGRAM

College Program

Bachelor of Fine Arts Degree Requirements for Ballet Majors

Classes in Pointe, Adagio, Ballet, Modern, Character and Performance. Academic requirements: English 101-102-103; Anatomy (one year), modern foreign language (two years).

COLLEGE PROGRAM

It is recommended that all college dance students take the remainder of their academic elective hours from the following: Folklore and Mythology, Art History, Civilization, Anthropology, Religion, Psychology, Greek Civilization and Advanced English Literature courses.

See page 42 for specific course requirements.

Bachelor of Fine Arts Degree Requirements for Modern Dance Majors

Classes in Modern, Ballet, Character and Dance Composition. Presentation of a group or solo work of the student's own choreography, or participation in such a work. Academic requirements: English 101-102-103; Anatomy (one year), modern foreign language (two years).

It is recommended that all college dance students take the remainder of their academic elective hours from the following: Folklore and Mythology, Art History, Civilization, Anthropology, Religion, Psychology, Greek Civilization and Advanced English Literature courses.

See page 43 for specific course requirements.

**SCHOOL
OF DANCE**

Certificate of Proficiency Requirements

All dance courses for the Bachelor of Fine Arts degree in dance are required for the certificate with the same performance and satisfactory completion levels expected. No academic courses are required for the Certificate of Proficiency. Academic electives may be taken if desired.

**CERTIFICATE
of PROFICIENCY
REQUIREMENTS**

**COLLEGE
DEGREE
REQUIREMENTS
BALLET**

Requirements for a Bachelor of Fine Arts in Ballet

First Year	Credits	Second Year	Credits
Ballet Technique (for women)	8	Ballet Technique	8
(for men)	10	Pointe	2
Pointe	2	Character	2
Character	2	Adagio (Pas de Deux)	2
Adagio (Pas de Deux)	2	Acting II	2
Acting I	2	Academics	12
English 101-102-103	6	Performance	4
Academics	6	Modern Technique	2
Fundamentals of Music I	4		—
Modern Technique	2		34
	—		
	34-36		

Third Year	Credits	Fourth Year	Credits
Ballet Technique	8	Ballet Technique	8
Pointe	2	Pointe	2
Character	1	Character	1
Adagio (Pas de Deux)	2	Adagio (Pas de Deux)	2
Performance	3	Performance	4
Dance History I	4	Dance History II	4
Academics	12	Senior Seminar	4
Modern Technique	2	Academics	12
	—	Modern Technique	2
	34		—
			39

Total credits for degree
 Academic credits: 48 s.h.
 Arts credits: (Dance) 93-95

Total 141-143

Requirements for a Bachelor of Fine Arts in Modern Dance

First Year	Credits	Second Year	Credits
Modern Technique	8	Modern Technique	8
Ballet Technique	2	Ballet Technique	2
Character	2	Character	2
Dance Composition I	4	Dance Composition II	4
Acting I	2	Acting II	2
English 101-102-103	6	Performance	4
Fundamentals of Music I	4	Academics	12
Academics	6		—
	—		34
	34		

Third Year	Credits	Fourth Year	Credits
Modern Technique	8	Modern Technique	8
Ballet Technique	2	Ballet Technique	2
Character	2	Character	1
Dance Composition III	4	Performance	4
Performance	4	Choreographic Workshop	4
Dance History I	4	Dance History II	4
Academics	12	Senior Seminar	4
	—	Academics	12
	36		—
			39

Total credits for degree

Academic credits: 48

Arts credits (Dance) 95

Total 143

SCHOOL OF DANCE

COLLEGE DEGREE REQUIREMENTS MODERN

Course Descriptions

Ballet Technique

Fundamentals of ballet technique and practice, including barre and center floor work

Adagio (Pas de Deux)

Basic technique of partnering in dance performance

Pointe

Basic technique of dancing on pointe

COURSE DESCRIPTIONS

**SCHOOL
OF
DANCE**

Modern Dance Technique

Basic technique of modern dance including barre work, center work, floor work, isolation, falls and recoveries, contraction and release

Performance

Students will be chosen for performances on their ability by the Dean of Dance and a panel of the faculty. They will appear either in workshops or public performances.

Character Dance (One term each year)

Basic ethnic dance styles as used in dance performance

Acting I

Introductory course with particular attention to the understanding and exercise of the actor's basic skills and techniques

Acting II

Continuation of Fundamentals of Acting I

Fundamentals of Music I

A study of meters, rhythms, phrase shapes and musical forms. Analysis of masterworks of music literature.

Dance Composition I

Principles and techniques of Choreography

Dance Composition II

Continuation of Dance Composition I

Dance Composition III

Continuation of Dance Composition II

Dance History

A study of significant developments in the dance; the functions of dance as art, ritual, social activity and spectacle. The relationship of the dance to the other arts.

Dance Glossary

A study of French terms germane to the ballet

Dance Notation

A written system to record dance movement
(Offered when instructor available)



Nutcracker 1971.



School of Design and Production

The School of Design and Production offers a comprehensive program of instruction and practice in theatrical design, production management and theatre crafts. A staff of professional designers and craftsmen design and create, with student assistance, the sets, properties, costumes and lighting for the productions by the Schools of Dance, Drama and Music.

The instructional program is intended to equip graduates for positions in the professional theatre. Instruction by the regular staff of working professionals is augmented by visiting specialists.

Presentation of a portfolio and/or an interview are prerequisites for admission to any of these programs.

Scholarships and financial aid are available.

SCHOOL OF DESIGN AND PRODUCTION



**SCHOOL OF
DESIGN AND
PRODUCTION**

FACULTY

John Sneden, Dean

Carlos Barajas, Lighting and Sound

H. Michael Byrum, Stagecraft and Technical Production

Robin Costelloe, Three-Dimensional Design and Sculpture

Max C. DeVolder, Lighting, Scene Painting and Technical Production

Mackey Jeffries, Two-Dimensional Design and Sculpture

John Kavelin, Scene Design and Painting

Agnes Lattak, Costume Design and Construction

Susan Moore, Graphics

Maureen Trotto, Costume Design and Drawing

Robert Graff, Teaching Fellow in Properties and Costuming

STAFF

Deborah Dale, Seamstress

Leonora Eldridge, Seamstress

Joseph Good, Technical Assistant for Sound and Recording

Richard Graham, Scenic Carpenter

Bernetta Mason, Seamstress

Evelyn Miller, Staff Costumer, Dance Shop Manager

Judith Opatik, Seamstress

Biographical data on faculty listed on pages 121 through 136.

Admission to the Program

The program is open to college students who wish to concentrate in scene design, costume design, lighting and technical production, or stage management. Gifted high school students may also be admitted to the program.

Evidence of qualification may be presented through interviews, letters of recommendation, resumes of experience, or portfolios, including related materials such as sketchbooks, lighting plots, prompt scripts, etc.

Continuance in the Program

To remain in the program, the student must maintain a cumulative C average in both academic and arts courses through the first year, and in the following years, an average of C in academic courses and B in arts courses. Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Grading System

Grades are sent to students and to their parents or guardians at the end of each term. Grade designations are the same as for the academic program.

Transfer Students

Transfer students are placed according to ability and experience at the discretion of the Dean, following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered. A transfer student must spend a minimum of two years at the School to qualify for the Bachelor of Fine Arts degree in Design and Production.

Apprenticeship

Students in their third year may, with the permission of the Dean and approval of the faculty, receive credit for a full year of arts courses for apprenticeship in a professional company. These students continue to pay regular tuition to the North Carolina School of the Arts.

Bachelor of Fine Arts Degree Requirements

36 semester hours of academic courses
108 credits in design and production courses

**SCHOOL OF
DESIGN AND
PRODUCTION**

Certificate of Proficiency Requirements

All design and production courses for the Bachelor of Fine Arts degree are required for the certificate and satisfactory completion levels expected. No academic courses are required for the Certificate of Proficiency. Academic electives may be taken if desired.

Total credits needed:

108 credits in design and production courses

**Requirements for a Bachelor of Fine Arts Degree in Design and Production
Scene Design Major**

First Year	Credits	Second Year	Credits
Theatre Introduction	3	Theatre History	3
Three-Dimensional Design and Drawing	6	Production Problems I	6
Color and Design	6	Scene Design	6
Technical Production	9	Lighting Design	6
Drafting	2	Scene Painting	6
Stage Management	1	Academic Electives	12
English 101-102-103	6		—
Academic Electives	6		39
	—		
	39		
Third Year or Apprenticeship*	Credits	Fourth Year	Credits
Advanced Scene Design	6	Arts Electives	24
Costume Design	6		
Advanced Technical Production	3		
Materials	3		
Properties	6		
Production Problems II	6		
Academic Electives	12		
	—		
	42		
	Total credits for degree		
	Academic credits	36 semester hours	
	Arts credits (Design and Production)	108	
		—	
	Total	144	

*NOTE: Students permitted to accept an apprenticeship off campus during their third year will complete the suggested third year curriculum during their fourth year.

Requirements for a Bachelor of Fine Arts Degree in Design and Production
Costume Design Major

**SCHOOL OF
DESIGN AND
PRODUCTION**

First Year	Credits	Second Year	Credits
Theatre Introduction	3	Theatre History	3
Three-Dimensional Design & Drawing	6	Production Problems I	6
Color and Design	6	Costume Design	6
Technical Production	9	Costume Construction	6
Drafting	2	Scene Painting	6
Stage Management	1	Academic Electives	12
English 101-102-103	6		—
Academic Electives	6		39
	—		
	39		

Third Year or Apprenticeship*	Credits	Fourth Year	Credits
Advanced Costume Design	6	Arts Electives	24
Advanced Costume Construction	6		
Scene Design	6		
Lighting Design	6		
Production Problems II	6		
Academic Electives	12		
	—		
	42		

Total credits for degree	
Academic credits	36 semester hours
Arts credits (Design and Production)	108
Total	144

*NOTE: Students permitted to accept an apprenticeship off campus during their third year will complete the suggested third year curriculum during their fourth year.

**SCHOOL OF
DESIGN AND
PRODUCTION**

Requirements for a Bachelor of Fine Arts Degree in Design and Production
Lighting-Technical Productions & Stage Management Majors

First Year	Credits	Second Year	Credits
Theatre Introduction	3	Theatre History	3
Three-Dimensional Design & Drawing	6	Production Problems I	6
Color and Design	6	Lighting Design	6
Technical Production	9	Advanced Technical Production	3
Drafting	2	Materials	3
Stage Management	1	Scene Painting	6
English 101-102-103	6	Academic Electives	12
Academic Electives	6		—
	—		39
	39		

Third Year or Apprenticeship*	Credits	Fourth Year	Credits
Production Problems II	6	Arts Electives	24
Advanced Lighting Design	6		
Scene Design	6		
Properties	6		
Sound and Electronics	6		
Academic Electives	12		
	—		
	42		

Total credits for degree	
Academic credits	36 semester hours
Arts credits (Design and Production)	108
	—
Total	144

*NOTE: Students permitted to accept an apprenticeship off campus during their third year will complete the suggested third year curriculum during their fourth year.

**SCHOOL OF
DESIGN AND
PRODUCTION**

**COURSE
DESCRIPTIONS**

Course Descriptions

Theatre Introduction

An examination of the procedures and practices in the modern theatre viewing all the creative and performing aspects as they relate to design and production.

Theatre History

A survey of theatrical performance through the ages with particular emphasis on developments in design and technical production.

Color and Design

An investigation of the basic principles of two-dimensional art and graphic forms through various media, and a study of color and color theory through projects in traditional and individual expression.

Three-Dimensional Design and Drawing

A practical study in developing skills in drawing and three-dimensional designing. Special focus is given to space, movement, perspective and the human form.

Drafting for the Theatre

A study of basic drafting materials and techniques leading to a thorough working knowledge of graphic forms and drafting techniques used specifically in the theatre.

Technical Production

An introduction to the fundamentals of technical production. Students will have the opportunity to work in all of the major production areas: scenery; costumes and lights, through class and crew work.

Advanced Technical Production

A more specific examination of theatre technology including the role of the technical director in production, rigging, special effects, equipment specifications and developments in theatre technology.

Scene Design

Through projects in rendering media and techniques, space analysis and environmental design problems, the student designer will develop his sense of scale, proportion, volume, and color, progressing to final projects including complex production schemes and an understanding of period and styles of production.

Advanced Scene Design

A continuation in scene design projects, with emphasis on historical periods and various theatrical forms, such as opera, ballet, musicals.

Lighting Design

Introduction to the principles, theories and equipment employed by the lighting designer for the stage. Areas of investigation include color, light sources, control systems and script analysis.

SCHOOL OF DESIGN AND PRODUCTION

Advanced Lighting Design

Design theories and application to the different production and theatre styles. Consideration is also given to color, projection equipment, light sources, control systems and new developments in the field of lighting and illumination.

Costume Design

The principles of costume design with particular reference to historical periods. Through class projects the student learns to unite historic knowledge with imagination in design.

Advanced Costume Design

A continuation in costume design intended to give the student the opportunity to explore its many facets from theatre to dance. All projects are geared toward a strong portfolio.

Costume Construction

A study of draping, flat-patterning and special construction techniques, as applied to period costumes from the Ancient Egyptian to modern day dress. Special emphasis is placed upon adapting these techniques for practical application in theatrical costume.

Advanced Costume Construction

Advanced construction projects concentrating on three-dimensional costume construction, millinery, jewelry, wig styling.

Scene Painting

Basic techniques employed by the scenic artist are examined. Emphasis is placed on equipment, procedure and practical application to framed scenery, drops and three-dimensional units.

Stage Properties

A study of basic procedures, techniques, and materials that can be used by the designer and technician in the construction and procurement of stage properties. Basic introduction to period furniture and ornamentation, upholstery, and set dressing.

Materials

A survey of materials available to the theatre designer and technician. Emphasis is on source and adaptation of new materials for theatrical productions. Coatings and adhesives will also be considered.

Sound and Electronics

Introduction to sound and sound equipment utilized by the theatre technician in theatrical production. Consideration is given to electricity, electronics, physics of sound and equipment.

Metal Working

Introduction to procedures, materials and techniques of metal working used in scenery construction. Areas of consideration include cutting, forging, oxy-acetylene and arc welding.

Production Problems I and II

A discussion of technical problems encountered in actual theatrical productions in progress on campus. Crew assignments for all advanced students will be made out of these classes.

High School Visual Arts Program

The Program

An exploratory program dealing with visual communication, it includes instruction and practice in Graphics, Two-Dimensional Design, Sculpture and Crafts. These are supplemented by critiques, introductory lectures in art history and intensive work in the art laboratory.

Admission to the Program

This program is designed for students talented in the visual arts and is limited to high school juniors and seniors. Its purpose is to train students in the skills and tools of the visual arts, to provide them with an understanding and an appreciation of the fine arts, and to prepare them for advanced study.

Presentation of a portfolio and/or an interview are prerequisites for admission.

Continuance in the Program

To remain in the visual arts program, the student must maintain a B average in arts courses and an average of C in academic courses. Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

High School Diploma

The state of North Carolina high school diploma with special consideration in visual arts is awarded to students who satisfactorily complete the requirements of the visual arts program and of the state of North Carolina for high school graduation.

**SCHOOL OF
DESIGN AND
PRODUCTION**

**HIGH SCHOOL
VISUAL ARTS
PROGRAM**

**SCHOOL OF
DESIGN AND
PRODUCTION**

**HIGH SCHOOL
VISUAL ARTS**

Requirements for a High School Visual Arts Diploma

First Year	Credits	Second Year	Credits
Art History I	¼ unit	Art History II	¼ unit
Graphics I	¼ unit	Graphics II	¼ unit
Sculpture I	½ unit	Sculpture II	½ unit
Crafts I	¼ unit	Crafts II	¼ unit
Figure Drawing I	¼ unit	Figure Drawing II	¼ unit
Painting I	¼ unit	Painting II	¼ unit
Critique I	¼ unit	Critique II	¼ unit
	<hr/>		<hr/>
	2 units		2 units

Total credits required for
high school graduation

Academic units:	16
Arts units:	2
	<hr/>
Total	18

Course Descriptions

**SCHOOL OF
DESIGN AND
PRODUCTION**

Art History I

Survey of Western Art beginning with Near Eastern and ending with the Eighteenth Century

Art History II

Study of movements in Modern Art from the Nineteenth Century to the present

**HIGH SCHOOL
VISUAL ARTS**

Graphics I

Studio practice in drawing and general printmaking

Graphics II

Studio practice in woodcut, serigraphy, and intaglio printmaking

**COURSE
DESCRIPTIONS**

Sculpture I

Introduction and exploration of form primarily in clay, wood, and plaster

Sculpture II

Concentrated development of individual projects

Crafts I

Introductory ceramics

Crafts II

Concentrated work in ceramics and exploration of other craft areas

Figure Drawing I, II

General draughtsmanship based on the human figure

Painting I

Introduction to design and color

Painting II

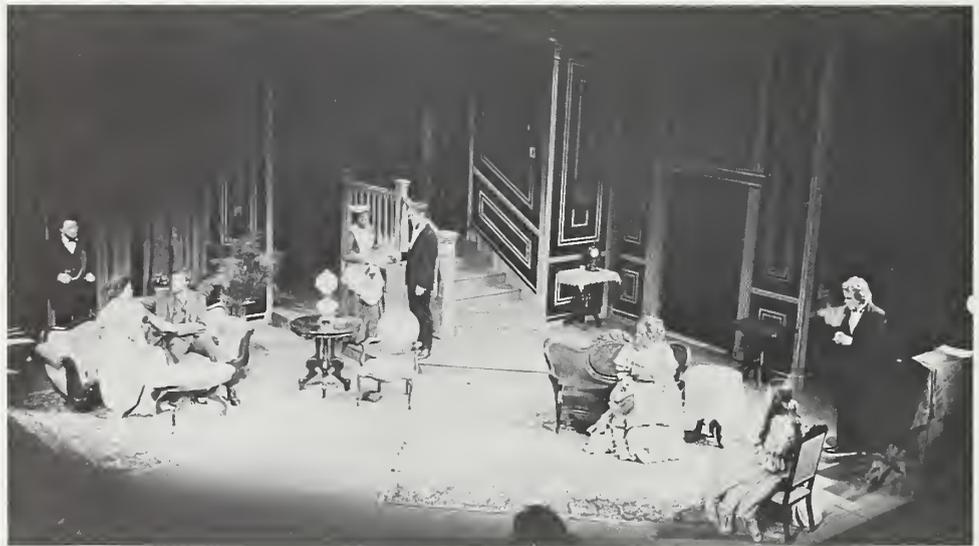
Concentrated development of individual projects

Critique I, II

Criticism of student projects assigned weekly



A scene from "Guys and Dolls."



A scene from "The Little Foxes."

School of Drama

The School of Drama offers intensive actor training preparatory to a career in the professional theatre. Resident and visiting faculty of professional artists and specialists bring a wealth of experience and knowledge to the service of the students.

The program is designed to integrate class work in Voice and Speech and in Movement with the work in the acting classes to provide a comprehensive path to the understanding of and skill in the art of acting. Rehearsal of public, studio and touring presentations under resident and visiting professional directors is an essential part of the training program. Technical crew and other production responsibilities are undertaken by all beginning students.

Upon entering the School, students are placed in levels according to their degree of accomplishment. Each student will be advanced through the program consistent with his rate of artistic growth.

The School of Drama faculty will nominate a student for graduation when he has achieved a satisfactory level of artistic competence and has completed all other requirements. A student so nominated will receive a Bachelor of Fine Arts degree in drama. The normal period of time required to complete the program is four years. A Certificate of Proficiency is awarded to those students who do not meet the requirements for graduation but who fulfill the requirements as set by the School of Drama.

High school students, upon completion of the high school academic requirements and their arts requirements will be awarded the state of North Carolina high school diploma.

SCHOOL OF DRAMA

**SCHOOL
OF
DRAMA**

FACULTY

Ronald Pollock, Dean

Carlos Barajas, Lighting and Sound (School of Design & Production)

James Beard, Acting

Michael Byrum, Scenery and Properties (School of Design & Production)

Nolan Dingman, Body Movement (School of Dance)

William Dreyer, Singing and Musical Theatre

Nelle Fisher, Body Movement (School of Dance)

Charles Frohn, Oral Interpretation (Department of Academic Studies)

Donald Hotton, Acting

Lesley Hunt, Director of Voice and Speech Program

William Jaeger, Acting

Agnes Lattak, Costuming (School of Design and Production)

Paul Meier, Voice and Speech

Mollie Murray, Jazz Dance

Robert Murray, Director of Acting Program

Gyula Pandi, Body Movement (School of Dance)

Dolores Simonel, Singing Coach

Robert Swennes, Fencing

Sinikka Vento, Cosmetology and Makeup

Biographical data on faculty listed on pages 121 through 136.

Admission to the Program

High school seniors and college students are admitted to the program by audition and interview. Candidates recommended by the auditions board are screened by the Admissions Committee in regard to academic record, potential and social maturity.

Continuance in the Program

To remain in the program a student must maintain a cumulative C average in both academics and arts courses throughout the first year and in the remaining years a C average in academics and a B average in arts courses. A student who receives a failing average for the work in any term will be placed on probation in his arts program for the following term. Failure to achieve a passing average in this or any subsequent term may result in the student being asked to leave the program. Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Classification

The normal pattern of progression for a college student entering as a freshman would be one year in Level 1, two years in Level 2 and one year in Level 3.

All graduating students must spend at least three terms in Level 3. (N.B. Most entering students are placed in Level 1.)

Grading System

Final grades are sent to students and parents or guardians at the end of each term. Indication of the student's achievement and progress is provided by the following letter grades:

- A Excellent work
- B Good work
- C Average work (satisfactory for the first year only)
- D Unsatisfactory
- F Failure

Elective arts courses are graded on a Pass-Fail basis.

**SCHOOL
OF
DRAMA**

Transfer Students

Students who demonstrate substantial accomplishment because of prior training or experience will, at the discretion of the faculty, be given advance placement arts credit.

**HIGH SCHOOL
PROGRAM**

High School Program

High school students, upon completion of the high school academic requirements and arts requirements, will be awarded the state of North Carolina high school diploma.

**APPRENTICE-
SHIP**

Apprenticeship

College students in their third or fourth year of the arts program may, with the approval of the Dean and faculty accept employment as an actor or actor apprentice with a reputable professional company and may receive equivalent credit for up to one year of the program. These students continue to pay regular tuition to the North Carolina School of the Arts.

**BACHELOR OF
FINE ARTS
DEGREE
REQUIREMENTS**

Bachelor of Fine Arts Degree Requirements

1. Clearance by the School of Drama faculty regarding level of artistic competence
2. Minimum of 108 arts credits
Minimum of 36 academic credits for a Bachelor of Fine Arts degree
Minimum of 18 academic credits for a Certificate of Proficiency
3. Minimum of 3.0 B cumulative average in required arts courses in the final year
4. Minimum of 2.0 C cumulative grade average for all academic courses taken
5. Credit with grade cumulative average of 2.0 C for each of a minimum of
 - 2 terms of Technical Production
 - 2 terms of Makeup
 - 3 terms of English 101-102-103
 - 3 terms of Anatomy-Psychology
 - 1 term of Psychology
 - 5 terms of Theatre Literature

**SCHOOL
OF
DRAMA**

**COURSE
DESCRIPTIONS**

Course Descriptions

Level 1

Acting. Introduction to Concept — Basic Techniques

Class: The work is designed to develop imagination, self-awareness, and the ability to execute simple stage tasks, to improvise and to begin script work.

Performance: Scene workshops are performed before an audience of fellow actors.

Voice-Speech and Singing

Voice-speech and singing classes and guided vocal warm-ups are included in this work which is intended to extend and enrich the vocal powers and to correct habits restricting and detrimental to the actor. Instruction and practice will include relaxation, breathing, diction and development of tones. Intensive correctional work is undertaken in classes and when needed in tutorials.

Movement

Classes in basic ballet technique help to develop the students' rhythmic sense, control and muscle tone, and to form the basis for court and folk dance skills. Jazz dance classes develop ability to move in isolation parts of the body and provide a useful dance skill for contemporary musical theatre.

Technical Production

Practical experience in costume, lighting-sound and carpentry-props is supplemented by lecture demonstrations to give the student technical skills and an understanding of the complexities of theatre organization.

Makeup

Course includes study of basic cosmetology, facial anatomy, makeup materials, and methods of application. Practice includes reinforcement of desirable characteristics in the actor's own facial structure and an exploration of changes effected by personality development, psychological and physical stress, and age. The second term includes an examination of three-dimensional and specialized problems.

Level 2

Acting

Class: Intensive studio work is employed to extend and further develop techniques through a varied scene study program. Work in this level emphasizes characterization and play structure as related to performance.

Performance: Participation in scene workshops continues and work in full-length workshop and major productions is begun.

**SCHOOL
OF
DRAMA**

Voice-Speech and Singing

Work on basic skills continues, special emphasis is placed on extending vocal range and projection, on developing skills in sight reading, singing, pronunciation, rate control and the use of stress, intonation, inflection, phrasing and rhythm.

Movement

Character ballet, folk and court dancing continue development begun in Level 1. Fencing is introduced to increase dexterity, sharpen reflexes, and provide another skill. Specialized Movement classes with elements of Mime bring the program in close proximity to the work of the acting classes.

Level 3

Acting

Class: Stress is on individual coaching and diagnostic work for specific acting problems and review and reinforcement of previous work.

Performance: Participation is continued and intensified in scene and full-length workshops and in major public presentations.

Voice-Speech, and Singing

Singing tutorials and speech classes covering dialects and radio techniques are employed. Individualized instruction is given for specific problems growing out of productions. Particular emphasis is placed on musical theatre repertoire and the preparation of audition material.

Movement

Continuation of study in specialized areas.

See Academic course descriptions for information regarding academic requirements listed on page 86.



A student quartet rehearses.

School of Music

The School of Music offers intensive training for junior high school, high school and college students. The School is open, by audition, to talented students who may begin their education at the seventh grade and continue through high school and four years of college. Students who successfully complete both the music and academic requirements at the high school level are awarded the state of North Carolina high school diploma; students who complete both the music and academic requirements at the college level are awarded the Bachelor of Music degree. A Certificate of Proficiency is also offered for those who do not meet the requirements for graduation, but who fulfill the requirements for the certificate as set by the school of music.

Instruction is given in all of the orchestral instruments, as well as in voice, organ, piano, harp, harpsichord, composition and conducting. These are supplemented by Monthly Seminars and Master Classes given by major artists within each field including jazz. In addition to academic subjects, there are requirements in music history, literature and materials and solfege.

Students receive private instruction in their instrument, and participate in both large and small ensembles. In addition to recitals, they take part in regular orchestral, choral and chamber music concerts, as well as in operas, both as singers and members of the orchestra.

Scholarships and financial aid are available.



The NCSA Orchestra in performance.

SCHOOL OF MUSIC

**SCHOOL
OF
MUSIC**

FACULTY

Nicholas Harsanyi, Dean; Conductor NCSA Orchestra, Music Director and
Conductor Piedmont Chamber Orchestra
J. Massie Johnson, Assistant Dean
Stephen Adelstein, Oboe; Woodwind Ensemble*
Selma Amansky, Vocal Diction
Rebecca Barrow, Piano
William Beck, Voice
Fredrick Bergstone, French Horn; Brass Ensemble*
H. Stevens Brewster, Double Bass
Geraldine Cate, Voice
Robert Clark, Tuba
Marion Davies, Cello; String Ensemble
Philip Dunigan, Flute*
Claude Frank, Piano (Monthly Seminar)
Irwin Freundlich, Piano
Erick Friedman, Violin
Margo Garrett, Piano
Josef Gingold, Violin (Monthly Seminar)
Janice Harsanyi, Voice
Jerry Horner, Viola; String Ensemble
James Houlik, Saxophone
Alice Howland, Voice
J. Massie Johnson, Percussion, Music History
Norman Johnson, Opera Director
John Lewis, Jazz (Monthly Seminar)
Robert Listokin, Clarinet; Woodwind Ensemble*
Vartan Manoogian, Violin; String Ensemble
Clifton Matthews, Piano
Seth McCoy, Voice
Kenneth H. Miller, Literature and Materials
Marjorie Mitchell, Piano
John S. Mueller, Organ
Robert Nagel, Trumpet
David Partington, Choral Director

*Clarion Wind Quintet

FACULTY

Patricia Pence, Harp

Mark Popkin, Bassoon; Woodwind Ensemble*

Erwin Price, Trombone

Sherwood Shaffer, Theory; Orchestration

Jesus Silva, Guitar

Janos Starker, Cello (Monthly Seminar)

Robert Ward, Composition

William Zimmerman, Secondary Piano and Vocal Coaching

*Clarion Wind Quintet

Biographical data on faculty listed on pages 121 through 136.

*SCHOOL
OF
MUSIC*



**SCHOOL
OF
MUSIC**

Admission to the Program

Admission to the School of Music for the performing major is based upon audition and, for composers, by submission of original scores. (See Admissions Procedures page 106.)

GENERAL

Continuance in the Program

To remain in the program, the student must maintain a cumulative C average in both academic and arts courses through the first year, and in the following years, an average of C in academic courses and B in arts courses. Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Classification

New students will be given placement examinations in Theory, Solfege and piano minor (as needed) to determine the class level in which the student should begin his studies in these areas.

Grading System

The major subjects, Literature and Materials, Music History, Solfege and Orchestration, are graded A through F as listed in the Academic Studies descriptions.

Transfer Students

Transfer students are admitted by audition. Placement within the major field is made by the faculty in accordance with the degree of demonstrated proficiency. Other music credits, with the exception of chorus, for comparable courses taken in accredited institutions will be considered for transfer credit. Placement in the classes of Literature and Materials of Music, History and Solfege is based on entrance examinations.

Junior and Senior High School Program

All junior and senior high school students follow the full curriculum leading to the state of North Carolina high school diploma with the concentration in music as follows:

Each year of enrollment in the high school program for all majors consists of courses in Literature and Materials of Music, Solfege and Dictation and a weekly private lesson in the major.

Singers will additionally take chorus and diction each year. Senior singers will take a piano minor.

Advanced instrumentalists will take orchestra and/or large ensemble.

College Program

The college program is based upon requirements leading to either the Bachelor of Music degree or a Certificate of Proficiency in the special field of music major.

Bachelor of Music Degree Requirements

All music majors who satisfactorily complete specialized courses in their major four years of Literature and Materials of Music (Harmony, Counterpoint, Form, Analysis, Style, Composition), two years each of Music History, Solfege and Dictation, plus academic courses as required, are eligible for the Bachelor of Music degree.

Each candidate for the degree is required to give a senior recital in order to graduate. Additional performances in recitals throughout the four-year program are at the direction and discretion of the major teacher.

Certificate of Proficiency Requirements

All music courses for the Bachelor of Music degree are required for the Certificate with the same performance and satisfactory completion levels expected. No academic courses are required for the Certificate of Proficiency. Academic electives may be taken if desired.

SCHOOL OF MUSIC

JUNIOR AND SENIOR HIGH SCHOOL PROGRAM

COLLEGE PROGRAM

**SCHOOL
OF
MUSIC**

Requirements for the Bachelor of Music Degree with Composition Major

Freshman Year	Credits	Sophomore Year	Credits
Composition 101-102-103	9	Composition 201-202-203	9
Secondary Piano	3	Secondary Piano	3
Literature & Materials 101-102-103	9	Literature & Materials 201-202-203	9
Solfege 101-102-103	6	Solfege 201-202-203	6
English 101-102-103	6	Music History 201-202-203	6
Academic Electives	6	Academic Electives	12
	<hr/>		<hr/>
	39		45

Junior Year	Credits	Senior Year	Credits
Composition 301-302-303	9	Composition 401-402-403	9
Literature & Materials 301-302-303	9	Literature & Materials 401-402-403	9
Orchestration 401-402-403	6	Score Reading-Conducting 401-402-403	3
Academic Electives	12	Academic Electives	12
	<hr/>		<hr/>
	36		33

Total credits for degree	
Academic credits:	48 s.h.
Arts credits (Music):	105
	<hr/>
Total	153

Requirements for the Bachelor of Music Degree with Instrumental Major

SCHOOL OF MUSIC

Freshman Year		Credits	Sophomore Year		Credits
Major Instrument		9	Major Instrument		9
Secondary Piano		3	Secondary Piano		3
Literature & Materials	101-102-103	9	Literature & Materials	201-202-203	9
Solfege	101-102-103	6	Solfege	201-202-203	6
Chamber Music		3	Music History	201-202-203	6
Orchestra or Large Wind Ensemble		3	Orchestra or Large Wind Ensemble		3
Academic Electives		6	Chamber Music		3
English	101-102-103	6	Academic Electives		12
		<hr/>			<hr/>
		45			51

Junior Year		Credits	Senior Year		Credits
Major Instrument		12	Major Instrument		12
Music History	301-302-303	6	Literature & Materials	401-402-403	9
Literature & Materials	301-302-303	9	Orchestration	401-402-403	6
Chamber Music		3	Orchestra or Large Wind Ensemble		3
Orchestra or Large Wind Ensemble		3	Chamber Music		3
Academic Electives		12	Academic Electives		12
		<hr/>			<hr/>
		45			45

Total credits for degree	
Academic credits:	48 s.h.
Arts credits (Music):	138
	<hr/>
Total	186

**SCHOOL
OF
MUSIC**

Requirements for the Bachelor of Music Degree with Piano Major

Freshman Year	Credits	Sophomore Year	Credits
Major Instrument	9	Major Instrument	9
Ensemble	3	Ensemble	3
Literature & Materials 101-102-103	9	Literature & Materials 201-202-203	9
Solfege 101-102-103	6	Solfege 201-202-203	6
Academic Electives	6	Academic Electives	12
English 101-102-103	6	Music History 201-202-203	4
	—	Chorus	2
	39		—
			45

Junior Year	Credits	Senior Year	Credits
Major Instrument	12	Major Instrument	12
Ensemble	3	Ensemble	3
Literature & Materials 301-302-303	9	Literature & Materials 401-402-403	9
Music History 301-302-303	6	Orchestration 401-402-403	6
Academic Electives	12	Academic Electives	12
	—		—
	42		42

Total credits for degree	
Academic credits:	48 s.h.
Arts credits (Music):	120
	—
Total	168

Requirements for the Bachelor of Music Degree with Voice Major

SCHOOL OF MUSIC

Freshman Year	Credits	Sophomore Year	Credits
Major	6	Major	6
Secondary Piano	3	Secondary Piano	3
Literature & Materials 101-102-103	9	Literature & Materials 201-202-203	9
Solfege 101-102-103	6	Solfege 201-202-203	6
Diction (Italian)	3	Music History 201-202-203	6
Chorus	3	Diction (German)	3
Movement and Acting	3	Chorus	3
Vocal Repertoire Class	3	Academic Electives	6
Modern Foreign Language	9	Modern Foreign Language	9
English 101-102-103	6		—
	—		51
	51		

Junior Year	Credits	Senior Year	Credits
Major	9	Major	9
(Opera Workshop Elective)	(6)	(Opera Workshop Elective)	(6)
Literature & Materials 301-302-303	9	Vocal Repertoire Class	3
Music History 301-302-303	6	Literature & Materials 401-402-403	9
Diction (French)	3	Diction	3
Chorus	3	Academic Electives	6
Academic Elective	6	Modern Foreign Language	9
Modern Foreign Language	9		—
	—		39-45
	45-51		

Total credits for degree	
Academic credits:	48 s.h.
Arts credits (Music):	138-150
	—
Total	186-198

**SCHOOL
OF
MUSIC**

Applied Music

Private instruction is offered in all instruments of the orchestra, piano, harpsichord, organ, classical guitar, harp, voice and composition.

APPLIED MUSIC

Students may express their choice of teachers. Assignment to the teacher requested will be arranged if, in the opinion of the appropriate faculty committee, the teacher chosen is best suited to supply the needs of the pupil.

Students receive one hour of private instruction per week and are expected to practice on their own time in preparation for these classes. Majors receive a maximum of 30 hours of private lessons during the school year. Any make-up lessons must be completed before the end of each term.

College seniors must present a full solo recital and participate in the public performance of a large-scale chamber work or the equivalent. Secondary piano is required of all voice, string, orchestral instruments, harp, harpsichord, organ, classical guitar and composition majors. These requirements are generally met during the freshman and sophomore years of college. Students with previous piano background may achieve advanced standing.

Most students are required to take chorus, orchestra or chamber music.

Details regarding audition, private study and graduation requirements are available at time of application.

**HIGH SCHOOL
MUSIC**

Course Descriptions

Basic Materials of Music 11-12-13

(Credit: 1 unit per year)

Basic grammar of music — scales, key signatures, rhythmic designs, notation, intervals, triad construction, ornamentation, and a basic Italian musical vocabulary. Drills and practical application of materials applied to musical examples, plus elementary solfege training. Solfege study includes singing and dictation of intervals, scales, principles of rhythm; sight singing and prepared work in treble clef, rhythmic and melodic dictation and part singing. Two hours weekly each term.

Literature and Materials 21-22-23

(Credit: 1 unit per year)

A study of melodic and rhythmic devices from Renaissance to present day practice with study of modes and chromatic (free) and twelve tone techniques included. Two and three part writing of common period practice. Work includes analysis of excerpts from literature and original writing using these techniques plus aural analysis. Continuation of elementary solfege and dictation; sight singing in bass clef added; modulation and further part singing studies. Two hours weekly each term.

**COURSE
DESCRIPTIONS**

Literature and Materials 31-32-33**(Credit: 1 unit per year)**

A study of diatonic and chromatic triadic harmony (in a continuing study still involving melodic concepts) of common period practice in strict four part and diverse piano writing textures, common chord modulation, nonharmonic tones, small two part forms (instrumental and vocal), aural analysis of harmonic vocabulary. Work includes analysis of excerpts from literature, exercises in four part and diverse piano textures and original small compositions plus intermediate solfege study. Sight singing and prepared work with concentration on chromatic examples in treble, bass, alto clefs, rhythmic and melodic dictation in two parts, part singing and simple transposition. Two hours weekly each term.

Literature and Materials 41-42-43**(Credit: 1 unit per year)**

A study of chromatic seventh chord practice (up through chromatic VII7) through late Romantic period in four part and varied piano and instrumental textures, three part song form (instrumental and vocal—including Da Capo aria), hemiola, coda (codetta), elision, evaded cadence, extensions, regions of tonality (elusive tonality), chromatic modulation practices, aural analysis (harmonic and structural). Work includes extensive analysis from three part forms plus all extras (for a solo instrument with piano accompaniment). Plus continued intermediate solfege study with addition of tenor clef, three part dictation, more difficult transposition exercises. Two hours weekly each term.

Course Descriptions

Basic Materials of Music (remedial rudiments course combined with regular freshman Literature and Materials 101 Course) **(No Credit)**

A rudiments course for all deficient college freshmen which covers quickly, in semitutorial manner, the basic grammar of music—scales, key signatures, rhythmic designs, notation, intervals, triad construction, ornamentation and a basic Italian musical vocabulary. Drills and practical application of materials applied to musical examples. Semitutorial scheduled for first three or four weeks as needed by the students.

Literature and Materials 101-102-103**(Three Credits)****(Three Terms)**

A study of melodic and rhythmic devices from Renaissance to present day practice with study of modes and chromatic (free) and twelve tone techniques included. Two and three part writing and diatonic and chromatic triadic harmony of common practice period in strict four part and diverse piano writing textures, common chord modulation, nonharmonic tones, small two part forms (instrumental and vocal), aural analysis of harmonic vocabulary. Work includes analysis of excerpts from literature, exercises in four part and diverse piano textures and original small compositions, plus aural analysis. Three hours weekly: lecture and two small classes.

Literature and Materials 201-202-203**(Three Credits)****(Three Terms)**

A study of chromatic seventh chord practice through late Romantic period in four part and varied piano and instrumental textures, three part song form (instrumental and vocal—including Da Capo aria), hemiola, coda (codetta), elision, evaded cadence, extensions, regions of tonality (elusive tonality), chromatic modulation practices, aural analysis (harmonic and structural), 19th century opera aria forms and song cycle. Study of two and three part

**SCHOOL
OF
MUSIC****HIGH SCHOOL****COLLEGE****COURSE
DESCRIPTIONS**

**SCHOOL
OF
MUSIC
COLLEGE**

counterpoint stressing imitative devices (intervals of imitation, augmentation, diminution, retrograde, inversion, etc.), Baroque sectional form (as in inventions, concerti, sonatas and trios, etc., of Baroque) with historical survey of same plus same with Baroque suite form—detailed study of suite-dance forms. Work concludes with extensive analysis, aural and written, of the literature drills in different textured writings, composition of an original small three part form and suite. Three hours weekly: lecture and two small classes.

Literature and Materials 301-302-303

(Three Credits)

(Three Terms)

A study of ninth, eleventh and thirteenth chords and expanded-tonality (stepwise, mediant, tritone progressions) up through Richard Strauss practice and application in literature. Intensive study of following form (with historical survey from origins through 20th century): sonata and sonatina (and their hybrid forms), ostinato (motive, ground, soprano), passacaglia and chaconne, theme and variation form, advanced contrapuntal practice in three and four parts (invertible counterpoint and canon forms), composition and detailed historical survey of fugue forms (simple, double, triple, etc.) and rondo and its related forms. Work includes drills, written and aural analysis, composition and an end of term paper investigating some structural feature(s) of a representative group of symphonies by one later romantic composer (Mahler, Bruckner, Sibelius, or Rachmaninoff). Three hours weekly: lecture and two small classes.

Literature and Materials 401-402-403

(Three Credits)

(Three Terms)

A detailed survey of modal practices: Gregorian chant (in original neumatic system), Renaissance practices (with cadence formulas), strict Palestrina style practice in two and three parts, 19th century and 20th century practices. Study in conjunction with modes of the life and works of Mussorgsky. Intensive study of impressionistic devices (modality, pseudo and real, whole tone, parallelism, shifting dominants, long-range harmonic resolution and relations, tritone dominants, whole tone dominants, pentatonic scales, etc.) combined with the life and works of Debussy, Satie and Ravel. Study of reintegration (neoclassical and cubistic) melodic and harmonic devices (Satie ballets, Stravinsky *Mavra*, *Oedipus Rex*, complete *Rakes Progress* and Prokofief early works). First term project is an original song for voice and piano in impressionistic style—performed in lecture class. Study continues with Stravinsky, Prokofief, Hindemith, Bartok, Schonberg, Webern/Berg surveys and student reports of other major composers and works. Study and analysis/writing involving free twelve note scale techniques, polytonality, polychords, chords with double inflections, linear roots and directional tones, intervallic structures, contemporary contrapuntal practice, axis tonality theory and serial twelve tone techniques, aleatory and electronic music survey. Investigation of new methods of notation. Last term project is an extended paper surveying the virtuoso techniques demanded of 20th century performers as shown in a representative work from each school of writing; each student takes his own instrument (or voice) as subject for these demands. Three hours weekly: lecture and two small classes.

Solfège 101-102-103

(Two Credits)

Study of intervals, scales, principles of rhythm, sight singing and prepared work in treble and brass clefs, rhythmic, melodic and harmonic dictation and part singing. Two hours weekly.

Solfège 201-202-203**(Two Credits)**

Advanced sight singing and prepared work with concentration on chromatic examples in treble, bass, alto and tenor clefs, rhythmic and melodic dictation in two to four parts, part singing and chromatic transposition. Two hours weekly.

Orchestration 401-402-403**(Two Credits)**

A study of the techniques of all the orchestral instruments, the art of balancing and contrasting, etc., these instruments in all types of combinations (from the smallest chamber groupings to full orchestra), the history of the orchestra and orchestration period by period (history of each of the instruments and use in various periods). Study through class demonstration by specialists on each instrument, class performance of examples scored during the study of each instrument, and through recordings and scores. Two hours weekly.

History of Music 201-202-203**(Two Credits)**

A survey of music history beginning with Gregorian Chant, continuing with secular song, early polyphony and French and Italian music of the Ars Nova. Music of the Renaissance and Baroque: Burgundian and Netherlands schools, 16th century music, early Baroque music, the mature Baroque (the music of Vivaldi, Rameau, Bach, and Handel). Two hours weekly.

History of Music 301-302-303**(Two Credits)**

Music of the Classical and Romantic periods: Music of the 18th century (Haydn, Mozart), Beethoven, the 19th century—vocal and instrumental music; opera. Twentieth century music: Debussy, Bartok, Stravinsky and Schonberg. Recordings utilized. Two hours weekly.

Vocal Repertoire**(One Credit)**

Survey of the solo song since 1650, with special emphasis on German Lieder, French Art Song and the contemporary literature. One hour weekly. (Required of all voice majors)

Jazz Program

This program, taught on a monthly seminar basis, is offered as an elective to all music students. Lectures, demonstrations and student performances involve the following: Orientation (the relationship of jazz to traditional training). A non-technical and a technical history of jazz, small and large ensemble work, ear training, jazz harmonic concepts and improvisation.

Music Organizations, Ensembles

Most music majors are involved in one or more of the School's larger ensembles—chorus, orchestra, opera workshop, guitar ensemble, harp ensemble, and large wind ensembles. In addition, students participate in smaller chamber ensembles as assigned by the coordinator of chamber music.

**SCHOOL
OF
MUSIC****COLLEGE****JAZZ PROGRAM****MUSIC
ORGANIZA-
TIONS,
ENSEMBLES**

**SCHOOL
OF
MUSIC**

**WIND
CHAMBER
MUSIC**

Wind Chamber Music

Woodwind quintets, octets and special combinations are coached by members of the Clarion Wind Quintet. Literature includes pieces by Danzi, Reicha, Mozart, Beethoven, Dvorak, Schubert, Carter, Hindemith, Stravinsky, etc. Students will be assigned by major teachers.

Brass Chamber Music

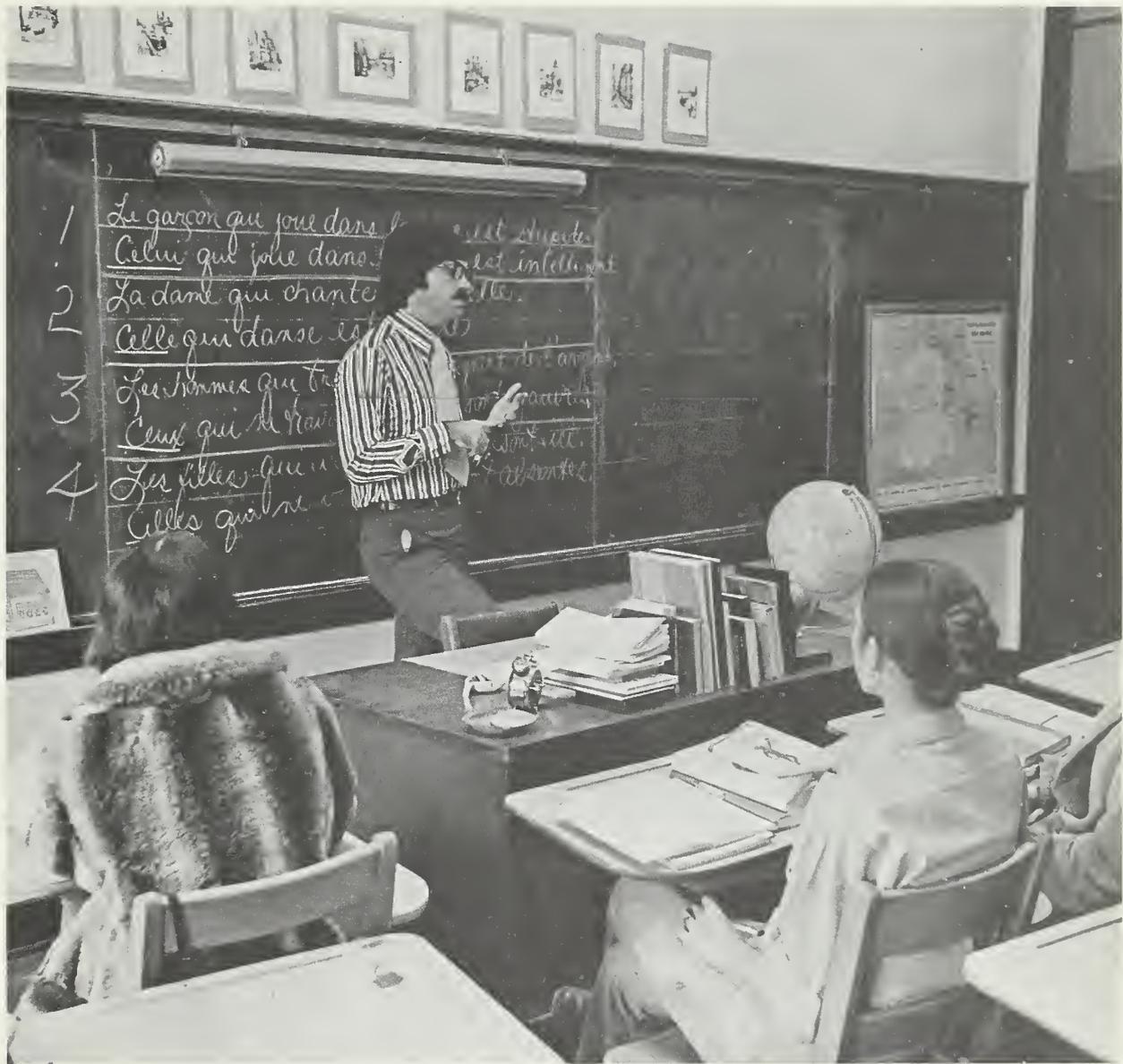
**BRASS
CHAMBER
MUSIC**

Whenever possible the student will be assigned to a small chamber music ensemble based upon recommendation of his major teacher. When assignment is not possible or practicable, the student will be assigned to an ensemble class, the primary purpose being to improve sight reading and to develop good ensemble practices. Repertoire chosen for all groups will represent all major styles, giving the student a comprehensive insight into the literature available for brass ensemble. A performance will be given each term.

String Chamber Music

**STRING
CHAMBER
MUSIC**

A minimum of five hours per week of organized study and rehearsal of the standard chamber music literature, duos to octets, including works of Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Dvorak, Schoenberg, Webern, Bartok, Berg, Ives, the more contemporary composers, and many others will be required. Chamber groups are coached and supervised by the members of the string faculty.





Department of Academic Studies

The program of the Department of Academic Studies of the North Carolina School of the Arts offers the student the opportunity to broaden his personal commitment to the arts and, at the same time, gives him an overall perspective of himself as an individual and as a part of society. The academic program is focused on those areas of the humanities, the social, and the natural sciences which best contribute to the general cultural and intellectual awakening of the individual. A graduate of the North Carolina School of the Arts must be equipped to assume a responsible place in society as well as in the performing arts. The truly great artist is the consummate artist whose inquiry and knowledge far transcend the confines of a given area of artistic specialization. Through a well-balanced curriculum, the graduate of the North Carolina School of the Arts should begin to develop historical, aesthetic, philosophic and spiritual values and perspectives.

The School of the Arts provides a high quality of academic training to students from the seventh grade through four years of college. At the secondary school level students fulfill North Carolina State requirements in English, Social Studies, Mathematics, Science, Health and Physical Education. A comprehensive program in modern foreign languages is included in their curriculum. Through close observation and a controlled testing program, the individual needs of students are identified and met by remedial work, individual guided study, or advanced placement — sometimes even into college classes. The High School Division is accredited by the North Carolina Department of Public Instruction.

At the college level, through a program of alternating yearly electives, the student may choose from a wide range of offerings in the general areas of English Language and Literature, Modern Foreign Languages, Social Sciences, Mathematics-Science and the Visual Arts. As in the secondary school, the early diagnosis of individual student differences is considered of crucial importance. Remedial work is provided when there is indication of need; more challenging sections are developed for qualified students; tutorial work is arranged to satisfy specific interests. Considerable attention has been directed to the design of courses especially relevant to the concerns of the arts-oriented student.

ACADEMIC STUDIES

GENERAL

ACADEMIC STUDIES

The college student who completes four years of successful work in his arts area plus forty-eight semester hours of academic work with a cumulative average of 2.0 is eligible for a Bachelor of Fine Arts degree in Dance or a Bachelor of Music degree in Music. Thirty-six semester hours of academic work at the 2.0 cumulative average are required for the Bachelor of Fine Arts degree in Drama and Design and Production. The college is accredited by the Southern Association of Colleges and Schools.

FACULTY

William H. Baskin, III, Academic Dean; Chairman, Modern Language Department

Marion Fitz-Simons, Assistant Academic Dean (College Division); Chairman, English Department

Gerd Young, Assistant Academic Dean (High School Division)

Bianca Artom, Italian

Arthur J. Ballard, English and Remedial Language Skills

William H. Baskin, III, French and Italian

William H. Bordeaux, Science

George W. Bright, III, French

Gary W. Burke, Social Studies

Lloyd Coleman, French

Cyclone Covey, History (Wake Forest University)

David K. Evans, Sociology and Anthropology (Wake Forest University)

Marion Fitz-Simons, English

Charles Frohn, English

James S. Galloway, Social Science (Winston-Salem State University)

William S. Greene, Jr., Mathematics and Science (On leave 1971-72)

Robert Hyatt, Political Science

Patricia Johnston, English

William D. King, English

Judith Parker Land, Mathematics and Science

Hannelore T. McDowell, German

Frank S. Ruark, Social Studies

Anne T. Shorter, English

William G. Shropshire, Mathematics

Adam Stiener, German (Salem College)

Samuel M. Stone, Social Sciences

Jane Higgins Van Hoven, Science

Kathryn H. Williams, Psychology

J. Ned Woodall, Sociology and Anthropology (Wake Forest University)

John J. Woodmansee, Psychology (Wake Forest University)

Gerd Young, English

Biographical data on faculty listed on pages 121 through 136.

ACADEMICS

COLLEGE

Registration

Each new student will receive instructions concerning times and places of registration and placement tests in the summer before his arrival at the School. Upon showing evidence of payment of fees, he will be registered and tested.

All returning students will be preregistered at announced times in the fall or spring of the year.

Students who appear for any registration at a date later than that specified in the calendar of the college are subject to a penalty of \$5.

Course Requirements

During each term of the academic year, the academic program of the college student normally consists of four semester hours. He will thus have a total of twelve semester hours credit at the end of each year or a total of forty-eight semester hours at the end of four years.

The student who makes an academic average of less than 1.0 during a term will be placed on academic probation. If he fails to raise his cumulative average to 1.25 during the next following term, he will be dropped from the degree program for one term. The student dropped thus twice may not be readmitted to the degree program.

To receive a degree in his chosen arts area the student must achieve a cumulative average of 2.0 in his academic work.

Pass-Fail Grade Designation. Students above the level of sophomore in the college program may elect, each term, to take one elective course on Pass-Fail basis. Pass-Fail designations have the semester hour credit value as indicated for each course in the catalog. The Pass grade designation is calculated in the total number of semester hours credit for each student. Pass-Fail designations are not calculated in determining the Quality Point Index of a student's course record.

In accordance with existing policy, all nondegree courses will be taken on a Pass-Fail basis:

For degree program students, the student must indicate by the end of the term "add" period whether the course is being taken for Pass-Fail credit or for regular grade credit. This decision is final and cannot be changed.

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The student who leaves the School prior to completion of the college degree requirements may be issued a Certificate of Proficiency in his area of specialization. The certificate indicates the amount of time spent in the School and the general level of satisfactory performance. Each of the arts schools has its special requirements for the certificate and these are listed in the requirements of each of the arts schools.

Course Changes

New courses may not be added later than one week after the opening classes except by permission of the individual teacher. Withdrawal from a course without penalty may take place at any time during the announced "drop" period or later upon the advice of the teacher in consultation with the Academic Advisor. Late withdrawal without permission of the teacher and Academic Advisor will result in an automatic F.

Course Audit

A regularly registered student of the School may, with the consent of the instructor, audit one or more courses in addition to his normal program. He may not later take for credit a course which he has previously audited. Auditors submit no daily work, take no examinations, and receive no credit for courses.

A person not registered in the school may, with the permission of the instructor, audit one or more courses upon payment to the Business Office of the appropriate fee.

Transfer Students

A transfer student from an accredited college will receive credit for academic courses paralleling the North Carolina School of the Arts curriculum in which he has a C or better. This transfer of credits is contingent upon the student averaging a C in his academic work during his first term at the School of the Arts.

Class Attendance

Class attendance is regarded as an obligation as well as a privilege, and all students shall attend regularly and punctually all classes in which they are enrolled.

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The college student is allowed one unexcused absence for each credit hour of the course in which he is enrolled. An additional absence will result in his being dropped from the course.

At the discretion of the instructor a student may be charged with an unexcused absence for habitual tardiness.

Students above the rank of sophomore who have maintained a 3.0 (B) average for two consecutive terms may exercise discretionary cuts in academic courses except for days of announced quizzes, examinations, or the last meeting of classes immediately preceding holidays or the first meetings of classes immediately following holidays. *The student exercising the discretionary cut privilege may not cut three consecutive meetings of any course. Such consecutive cuts will be reported by the instructor to the Academic Office.*

The student who drops below a B average will lose the discretionary cut privilege and return to the standard cut system until he has again maintained the B average for two consecutive terms.

Excused Absences

All absences for health reasons must be cleared through the school infirmary. For students living off campus, illness must be certified by a written statement from a parent or guardian or attending physician. Failure to follow procedures will result in the student being charged with an unexcused absence.

Absences relating to the professional life of the student, when the student is officially representing the School, must be cleared through the related Arts Dean to the Academic Office forty-eight hours before the proposed absence.

Absences related to family emergency must be cleared through the Dean of Students to the Academic Office.

All other absences may be excused only by the Academic Dean. Such excuses must be secured prior to the absence.

Absences from Quizzes and Examinations

Unexcused absence from an announced quiz is counted as a double cut.

Unexcused absence from a regularly scheduled term examination will result in an automatic F.

For any examination given earlier than the regularly scheduled time, the student must secure the permission of both the instructor and the Academic Dean. For any such examination the student will pay a \$5 fee.

Absences Before and After Holidays

Unexcused absences the day immediately preceding or following holidays will be charged as double cuts.

Grading System and Quality Points

Final grades on performance in class work are sent to students and parents or guardians after the examinations at the end of each term. In addition midterm reports are sent in the fall term each year as a warning of less than satisfactory progress.

Indication of student achievement is provided by the following series of grades and assigned quality points:

A+	4.5	} Work of highest degree of excellence
A	4.0	
A-	3.8	
B+	3.5	} Good work, above average
B	3.0	
B-	2.8	
C+	2.5	} Average work
C	2.0	
C-	1.8	
D+	1.5	} Work that meets only minimum requirement for passing
D	1.0	
D-	0.8	
F	0.0	Failing work
*I	0.0	Work incomplete

*The grade I indicates that the student, who is passing his work at the end of the grading period, for legitimate reasons did not take his examination, hand in assigned work, or otherwise complete the course requirements. The I must be removed during the following term, or it is recorded as an F.

**ACADEMICS
COLLEGE**

**COURSE
DESCRIPTIONS**

**ENGLISH
LANGUAGE AND
LITERATURE**

Course Descriptions

English Language and Literature

The English Language and Literature courses are designed to clarify the student's ability to communicate and to expand his understanding of himself in his world through the exploration of literature. (In order to broaden the scope of elective offerings, the electives are given in rotation over a three year period.)

English 100 Remedial Language Skills (No Credit)

Students not prepared to enter the degree program will be given intensive remedial work in basic language skills: grammar, composition, vocabulary building. The emphasis of the course will be upon standard diction and coherent writing. Offered three terms each year.

English 100 L Remedial Introduction to Reading Literature with Understanding (No Credit)

Students not prepared to enter the degree program will be given experience in reading for ideas, in basic literary concepts, and in the rewards afforded by the heritage of literature. Attention will be given to vocabulary building and to composition. Offered three terms each year.

English 101-102-103 Introduction to Literature (Credit: 6 s.h.)

Designed in blocks of five weeks with alternating teachers, the course introduces the major literary genres. Vocabulary building and basic principles of composition and rhetoric are functional parts of the course. Offered each year.

English 201 Journalism Workshop (Credit: 2 s.h.)

Study and practice of the content, style, and techniques of the news story, the feature article, the editorial and the review, implemented by practical work in newspaper production through assignments on the N.C. Essay. Resource people will be used whenever it is possible. Offered fall term. (Students who continue to work for the N.C. Essay throughout the year may at the discretion of the instructor receive two semester hours credit per term for their work as Journalism Tutorial.)

English 205 The Short Story and the Novella (Credit: 2 s.h.)

A course ranging over the world and throughout the records of man's tale-telling impulses for examples of short prose fiction. Reading will be from such widely separate sources as the ancient Hebrew stories in the Old Testament and selections from Hawthorne, Kafka, Poe, Welty. Offered Spring Term 1973.

English 218 The Art of the Film (Credit: 2 s.h.)

A classroom study and viewing of such films as *On the Waterfront* and *East of Eden*, plus local commercial showings. Problems inherent in the film as art, problems inherent in the viewer, basic elements of art (humor, irony, character, theme), film techniques and contemporary topics. Composition requirements 2000 words. Offered Winter Term. Lab fee: \$5

English 219 Film Criticism (Credit: 2 s.h.)

A continuation of English 218 which may be taken separately. Additional viewings with development toward total analysis of the film, including function, reportage, style, and content of film criticism. Composition requirement: 2500 words. Offered Spring Term. Lab fee: \$5

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English 229 Irish Literature (Credit: 2 s.h.)
Readings from representative works by Yeats, Synge, Shaw, O'Casey and Joyce. Offered Fall Term, 1972.

English 230 Metaphysical Poets (Credit: 2 s.h.)
A consideration of this special group of 17th century poets, including John Donne, George Herbert, Henry Vaughan, and Andrew Marvell. Emphasis will be given to the love poems and the religious poems which were created out of the historical upheavals of the period and from the personal torment of these poets' own lives. Offered Winter Term, 1973.

English 235 Black Literature (Credit: 2 s.h.)
Afro-American writers plus a selection of comparative Black writers. Although the principal focus will be upon creative literature, attention will be paid to extraliterary documents central to the intellectual and social context of the subject. Offered Spring Term, 1974.

English 241 The American Novel (Credit: 2 s.h.)
A study of selected American novels concentrating on the period from 1860 to the present. Offered Winter Term, 1974.

English 245 The English Novel (Credit: 2 s.h.)
Readings will be primarily of novels, with some attention to the development of the genre as a reflection of the expanding middle class. Reading will range from examples of the Gothic novel through works of Henry Fielding, Emily Bronte, Stella Gibbons, D. H. Lawrence, John Fowles, James Joyce, and Aldous Huxley. Offered Winter Term, 1973.

English 249 Folklore and Mythology (Credit: 2 s.h.)
The use of folklore and myth as pattern, structure, symbol, and allusion in a selection of literature from classical to modern times. Offered Spring Term, 1974.

English 301 Chinese Literature (Credit: 2 s.h.)
A survey of literature from the ancient *Book of Songs* to novels of the 14th century. Readings from such Chinese philosophers as Confucious and Lao Tzu. Offered Spring Term, 1973.

English 305 Medieval Literature (Credit: 2 s.h.)
Readings selected from texts of English and Continental writers of the period 1100-1500. Chaucer will be studied in depth. Offered Fall Term, 1973 and in rotation thereafter.

English 307 Milton (Credit: 2 s.h.)
Primarily a reading of *Paradise Lost*, but the course will also concern the shorter poems and prose, plus Milton's drama, *Samson Agonistes*. Offered Fall Term, 1973.

English 313 Shakespeare's Comedies (Credit: 2 s.h.)
A discussion of Shakespeare's major comedies, by type, development, themes, and characters. Offered Spring Term, 1974.

English 314 Shakespeare's Histories (Credit: 2 s.h.)
A study of Shakespeare's plays as chronicles of the *Hundred Years' War* and the *War of the Roses*. Offered Winter Term, 1974.

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English 317 Shakespeare's Tragedies (Credit: 2 s.h.)

The course will focus on the maturation of Shakespeare's tragic view of man as exemplified in five of his greatest plays. Consideration will also be given to Shakespeare's genius for dramaturgy, with emphasis on plot, character portrayal, stagecraft, and poetry. Offered Spring Term, 1973.

English 321 Ibsen and Strindberg (Credit: 2 s.h.)

A study of representative plays of these two brilliant innovators and social reformers, whose plays, milestones in the history of the drama, instigated new techniques in probing the ills of society and revealed profound psychological insights as to the nature of man and his relationships. Offered Fall Term, 1973.

English 322 Alienation in Modern Man: Melville, Dostoevski, Kafka, Camus (Credit: 2 s.h.)

Readings from representative works by these authors, who probe the nature of good and evil and mirror the anxieties of modern man in this age of transition. Offered Winter Term, 1974.

English 325 Restoration and Eighteenth Century Drama

A study of the thought, lives, and works of some important dramatists in the English theatre during the years 1660 to 1789. Includes such dramatists as Wycherley, Congreve, and Sheridan. Offered Fall Term, 1972.

English 329 Drama of the Golden Age: France (Credit: 2 s.h.)

Drama from the most creative period of French Literature, the latter half of the 17th century. Readings from Molière, Corneille, and Racine. Offered Winter Term, 1973.

English 337 Eugene O'Neill (Credit: 2 s.h.)

A study of five of O'Neill's greatest plays: *Desire Under the Elms*, *Strange Interlude*, *Mourning Becomes Electra*, *The Iceman Cometh*, and *A Long Day's Journey Into Night* with appraisal of O'Neill's influence upon present-day theatre. Offered Fall Term, 1972.

MATHEMATICS- SCIENCE

Mathematics-Science

The Mathematics-Science courses are designed to underscore man's quest for understanding of the natural world and to take into account the great influence scientific ideas have on modern philosophy and psychology as well as on sociology and economics.

Mathematics 101-102-103 (Credit: 9 s.h.)

Designed to make some of the larger values of mathematics accessible to students who have no pressing need to be expert in manipulative techniques. Topics will include mathematical logic, set theory, elementary probability, nature of mathematics and its role in society. Offered in alternate years with Mathematics 105-106-107. Offered 1972-1973.

Mathematics 105-106-107 (Credit: 9 s.h.)

An introduction to mathematical analysis. Number systems, inequalities, equations and graphs, trigonometric functions, inverse trigonometric functions, conic sections, mathematical induction, logarithmic and exponential functions, complex numbers. A more demanding course than Mathematics 101-102-103. Offered in alternate years with Mathematics 101-102-103. Offered 1973-74.

Science 100; 101-102-103 Science and the Artist

(Credit: 6 s.h.)

A pre-philosophy of science seminar open to both degree and nondegree students. The course deals with scientific and mathematical methods and concepts as they pertain to the life of the artist in society. Offered in alternate years. Offered 1972-1973.

Science 105-106-107 Physical Science

(Credit: 6 s.h.)

A basic course in the physical sciences for those students who do not expect to take the more demanding physics. A nonmathematical orientation in which topics selected from the fields of the basic sciences are integrated to develop the fundamental concepts of space, mass, time and energy with emphasis upon the philosophical aspects of science. Offered in alternate years. Offered 1973-1974.

Science 109-110-111 Physics

(Credit: 9 s.h.)

The basic phenomena and concepts of mechanics, heat, sound, electricity, magnetism, light and atomic physics are treated in lectures, demonstrations, laboratory work and discussions. Offered in alternate years with Science 105-106-107. Offered 1972-1973.

Science 113-114-115 Introductory Human Anatomy and Physiology

(Credit: 6 s.h.)

A general course designed to teach the fundamentals of anatomy and physiology as they apply functionally to students preparing for careers as dancers, actors, or musicians. Offered each year.

Science 117-118 Ecology: Man and His Environment

(Credit: 4 s.h.)

A study of the basic interrelationships of man with the physical and biological factors of the environment. Under consideration will be topics such as the population explosion, air and water pollution, and the responsibility of the individual to these problems. Offered in the Fall and Winter terms of alternate years. Offered Fall Term, 1973.

Science 119 Heredity, Evolution and Society

(Credit: 2 s.h.)

A study of human genetics as it applies to individuals and to society. Emphasis will be upon the principles of human heredity. Offered in the Spring terms of alternate years. Offered Spring Term, 1974.

Modern Languages

The Modern Language program serves a twofold purpose. It seeks to develop practical ability in language and to reinforce the work of the arts programs, especially in the areas of music and dance. The student does not receive credit for less than a year of a beginning Modern Language.

French 101-102-103

(Credit: 9 s.h.)

Elementary French. An introduction to the French language through audiolingual techniques. The major emphasis is on conversation, with attention to elements of pronunciation, basic grammar, and the culture from which the language derives. Three class meetings per week; one language laboratory. Offered each year.

French 201-202-203 (Prerequisites: French 101-102-103 or equivalent)

(Credit: 9 s.h.)

Intermediate French. A continuation of French 101-102-103. Three class meetings per week; one language laboratory. Offered each year.

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**MODERN
LANGUAGES**

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French 301 17th Century French Classical Drama (Credit: 3 s.h.)
(Prerequisites: French 101-102-103, 201-202-203 or equivalent)

Reading and intensive study of selected masterpieces of Corneille, Molière, and Racine, with attention to the conventions particular to French neoclassic drama as opposed to Greek and Roman classical drama and Shakespearean theatre. Offered Fall Term.

French 302 19th Century French Poetry from Baudelaire (Credit: 3 s.h.)
(Prerequisites: French 101-102-103; 201-202-203 or equivalent)

A study of Nineteenth Century French poetry, from the publication of *Les Fleurs du mal* in 1857 to Mallarmé, with emphasis on the works of Baudelaire, Verlaine, Rimbaud and Mallarmé. Offered Winter Term.

French 303 20th Century French Prose (Credit: 3 s.h.)
(Prerequisites: French 101-102-103; 201-202-203 or equivalent)

Readings in selected works of 20th century masters of French prose literature, including Gide, Proust, Camus, Sartre, and Robbe-Grillet. Offered Spring Term.

French 401-402-403 Tutorial (Credit: 1 or 2 s.h.)
(Prerequisites: French 101-102-103; 201-202-203 or equivalent, or special permission of the instructor)

Tutorial course designed to fit individual needs and individual levels of proficiency. Special problems and special areas are treated depending on individual needs of students enrolled. Offered on demand and when staff permits.

German 101-102-103 (Credit: 9 s.h.)

Elementary German. An introduction to German through audiolingual techniques. The major emphasis is on conversation, with attention to basic grammar, reading and writing the language and on an introduction to German culture. Offered in alternate years. Offered 1973-74.

German 201-202-203 (Prerequisites: German 101-102-103) (Credit: 9 s.h.)

Intermediate German. A continuation of German 101-102-103. Offered in alternate years. Offered 1972-1973.

Italian 101-102-103 (Credit: 9 s.h.)

Elementary Italian. An introduction to the Italian language through the audiolingual techniques. The major emphasis is on spoken Italian with attention to elements of pronunciation, basic grammar, and the culture from which the language derives. Three class meetings per week; one language laboratory. Offered each year.

Italian 101S-102S-103S Introduction to Italian (Credit: 9 s.h.)

A course designed especially for singers. The approach is audiolingual and audiovisual with major emphasis on the correct sounds of the spoken language. Offered each year.

This is a terminal course. The student who completes 101S is not prepared in grammar to continue with Italian 201-202-203.

Italian 201-202-203 (Prerequisite: Italian 101-102-103) (Credit: 9 s.h.)
Intermediate Italian. A continuation of Italian 101-102-103. Offered each year.

Italian 301-302-303 (Credit: 9 s.h.)
Advanced Italian. A course centered upon the contemporary literature of Italy and designed to extend the student's vocabulary, pronunciation and understanding of the culture from which the language derives. Taught in Italian. Offered on demand and when staff and schedules permit.

Italian 401-402-403 Tutorial (Credit: 1 or 2 s.h.)
(Prerequisites: Italian 101-102-103; 201-202-203 or equivalent and with permission of the instructor)

A tutorial course designed to fit individual needs and individual levels of proficiency. Special problems and special areas are treated depending on needs of the student enrolled. Offered on demand and when staff permits.

Social Sciences

The Social Science courses offer a variety of approaches to the study of man, his thought, and his society, and are designed to serve as reinforcement and stimulus to the understanding of self and the world. Some of the social science courses are rotated to give a broader scope of elective offerings.

Social Science 100 Contemporary Issues (No Credit)
A course designed to inform and engage the nondegree student in a number of major issues facing a member of today's society: social, political, ecological, philosophical. Offered each year.

Social Science 101 Social Relations (Credit: 2 s.h.)
This is the basic course in the study of sociology. Attention will be given to the tools and outlook of sociology, but the primary focus will be on social relations—understanding the individual within a social environment. Offered Fall Term.

Social Science 102 Social Ethics (Credit: 2 s.h.)
This course focuses on the critical ethical issues in contemporary U.S. society and examines some of the more significant ethical positions of moral philosophy and theology. Readings will include Kant, Buber, Marx and Niebuhr. Offered Winter Term in alternate years. Offered Winter 1974.

Social Science 103 Concepts of Personality and Being (Credit: 2 s.h.)
The course will examine the overlapping regions in depth psychology and religious thought. Theories of personality and concepts of being are the subject matter of the course. The basic problem is the nature of man, his self-understanding in relation to the known, the unknown and ultimate reality. Readings will be drawn from Freud, Jung, Fromm, Tillich and selected existential psychoanalysts. Prior work in religion and/or psychology is advised. Offered Spring Term in alternate years. Offered Spring 1974.

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COLLEGE

SOCIAL SCIENCES

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Social Science 105 Introductory Psychology (Credit: 2 s.h.)
Theories on personality development, perception, learning and creativity. Students will relate class discussion to their own creative and performing interests either by analyzing or creating a work of art on psychological principles. Offered Fall Term.

Social Science 107 Psychology: Behavioral Principles (Credit: 2 s.h.)
Psychology as a behavioral science with emphasis upon contemporary theories and research findings. Topics covered will include: Freudian personality theory and psychosexual development, nature-nurture issues in intelligence, psychoactive drugs. Offered Spring Term.

Social Science 110 Cultural Anthropology (Credit: 2 s.h.)
An introduction to culture as an anthropological concept: culture areas, culture diffusion; the varying patterns of moral, artistic, social, and sexual behavior in human societies; problems of diversity and unity in human existence and anthropology's contribution to the question of human meaning and destiny. Offered Fall Term.

Social Science 112 Anthropology and the Third World (Credit: 2 s.h.)
Course deals primarily with the process and problems of planned cultural change programs being conducted about the world today. Emphasis is placed on the newly-developing countries and on the impact of technological change in such fields as community development, education, public health, agriculture. The course will attempt to relate anthropological theory about the process of cultural and social change to practical problems of modern life. Offered Spring Term.

Social Science 113 Introduction to Philosophy (Credit: 2 s.h.)
A basic course in philosophy, dealing with some of the major issues in Western philosophy since Kant. The readings will be varied and largely contemporary. Considerable emphasis will be placed on classroom discussion to the end that the students begin thinking philosophically. Offered in Winter Term of alternate years. Offered Winter 1973.

Social Science 114 Aesthetics: Philosophy of Art (Credit: 2 s.h.)
Some understanding of the basic issues and methods of philosophy will be assumed in this course. Emphasis will be placed on a disciplined study of the philosophy of art as it is found in selected writers in the field, but considerable attention will be given to developing within the students a philosophical understanding of themselves as artists. Offered in Spring Term of alternate years. Offered Spring 1973.

Social Science 201 Introduction to Political Thought (Credit: 2 s.h.)
An analysis of the political thought of Plato, Aristotle, St. Augustine, and St. Thomas Aquinas. The course will focus on Plato's *Republic*, Aristotle's *Ethics and Politics*, Augustine's *City of God*, and Aquinas' *Summa Theologica*. Offered in Fall Term of alternate years. Offered Fall 1973.

Social Science 202 Major Figures in the Development of Political Thought (Credit: 2 s.h.)
An analysis of the political thought of Machiavelli, Hobbes, Locke, and Rousseau. The course will focus on Machiavelli's *Prince*, Hobbes' *Leviathan*, Locke's *The Two Treatises*, and Rousseau's *The Social Contract*. Offered in Winter Term of alternate years. Offered Winter 1974.

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Social Science 203 Utopian Political Thought (Credit: 2 s.h.)

A study of utopian political ideas both historical and contemporary. The course will focus on More's *Utopia*, Owen's *New Harmony*, Noyes' *Oneida Community*, Fourier's *Brook Farm*, Buber's *Paths in Utopia*, Mumford's *The Story of Utopias*, and contemporary communal experiments. Offered Spring Term of alternate years. Offered Spring 1974.

Social Science 204 Marriage and Family Relations (Credits: 2 s.h.)

This course will explore some of the problem/possibility aspects of marriage/family relations: intimacy, communication, sexual relations, decision-making, conflict, child-rearing. It will also consider patterns of marriage, traditional and contemporary as well as family styles, old and new. Offered Winter Term.

Social Science 205 Contemporary Religious Thought (Credit: 2 s.h.)

A survey of contemporary Protestant, Catholic, Jewish, Buddhist and Hindu religious concepts and theology. Some attention will be devoted to the "God Is Dead" movement. A partial list of theologians whose thought will be considered are: Reinhold Niebuhr, Dietrich Bonhoeffer, Martin Buber, Harvey Cox, D. T. Suzuki and Sarvepalli Radhakrishnan. Offered in Fall Term of alternate years. Offered Fall 1972.

Social Science 206 Philosophy: Philosophy of Religion (Credit: 2 s.h.)

An examination of the impact of Marxism, existentialism, and naturalism on traditional religious thought. Offered in Winter Term of alternate years. Offered Winter 1973.

Social Science 207 Religion and Culture (Credit: 2 s.h.)

An examination of Western man's religious and philosophical commitments and their impact upon his self-understanding as reflected in such cultural expressions as painting, architecture, literature, and music. The primary text for this course is Lewis Mumford's *The Condition of Man*. Offered in Spring Term of alternate years. Offered Spring 1973.

Social Science 217 Greek Civilization (Credit: 2 s.h.)

Lectures and readings upon the phases of Greek civilization which have particular significance for the modern world. Offered Fall Term.

Social Science 218 World History since World War II (Credit: 2 s.h.)

A study of the political and social forces, power shifts, and emergent nations which have, in the period from World War II to the present, produced our current confrontations. Offered Winter Term.

Social Science 219 Black History (Credit: 2 s.h.)

This course is designed to provide a general survey of the history of the Negro in American life, with attention to his roots in Africa. Offered Spring Term.

Social Science 401-402-403 Contemporary Social Problems (Credit: 2 s.h.)

A practical approach to learning about the problems of poverty through experience in working with an ongoing program at a nearby community center. Readings and consultations. Instructor's permission required for registration. Offered three terms. Course graded Pass-Fail.

Humanities 102 Civilization (Credit: 2 s.h.)

A course structured around the BBC films narrated by Kenneth Clark with additional material from the coordinator and from guest lecturers. Offered one term each year. Offered Spring Term, 1973; Winter Term, 1974.

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COLLEGE

VISUAL ARTS

Visual Arts

(See also Visual Arts section under School of Design and Production)

The visual arts program is designed to stimulate a more profound understanding of painting and sculpture, and to provide techniques which will increase the creative activity of all students. The laboratory courses in visual arts are counted as arts credit for Design and Production majors. They are elective credits for all other students.

Visual Arts 101 Drawing (Credit: 2 s.h.)

Work in various media for both descriptive and expressive drawing. Offered Fall Term.

Visual Arts 102 Painting: Oil-Acrylic (Credit: 2 s.h.)

Introductory work in either oil or acrylic polymer. Offered Winter Term.

Visual Arts 103 Painting: Watercolor (Credit: 2 s.h.)

Exercises in the handling of the medium with emphasis upon proficiency and individual development. Offered Spring Term.

Visual Arts 306 Art History: Medieval World (Credit: 2 s.h.)

A historical survey of the development of painting, sculpture and architecture of the Ancient World as a manifestation of the cultural evolution of the Western World. Offered in sequence with VISUAL ARTS 307, 308, and 309. Offered Winter Term, 1973; Spring Term, 1974.

Visual Arts 307 Art History: Medieval World (Credit: 2 s.h.)

A historical survey of the development of painting, sculpture, and architecture of the Medieval World as a manifestation of the cultural evolution of the Western World. Study begins with Early Christian Art. See Note at VISUAL ARTS 306. Offered Spring Term, 1973; Fall Term, 1974.

Visual Arts 308 Art History: Renaissance World (Credit: 2 s.h.)

A continuation of VISUAL ARTS 306-307: the painting, sculpture, and architecture of the Renaissance World as a manifestation of the cultural evolution of the Western World. See Note at VISUAL ARTS 306. Offered Fall Term 1973.

Visual Arts 309 Art History: Modern World (Credit: 2 s.h.)

A continuation of VISUAL ARTS 306, 307, and 308. A survey of the development of painting, sculpture, and architecture of the Western World in the nineteenth and twentieth centuries. Offered Fall Term, 1972; Offered Winter Term 1974.

Registration**Junior and Senior High**

The junior and senior high school students will follow the same registration procedures as the college student. (See College Registration section, page 86.)

Course Requirements

The student must comply with the regulations of the state of North Carolina for the high school diploma. Electives beyond the basic academic requirements for graduation may be selected from either the available academic or arts courses.

Course Changes

No student will be permitted to drop or add courses after his registration is complete except with the approval of the Academic Advisor and the instructor of the course.

Class Attendance

The secondary school student is allowed no unexcused absences without penalty. His attendance in class is expected to be regular and punctual. If a student gets two unexcused absences in class during a term, his parents are notified. If the student accumulates three unexcused absences in a class in a term, he is subject to dismissal from the course.

Excused Absences

Students may be excused from classes for reasons of health or family emergency, or when he is officially representing the School in his arts area. (See college division regulations: Excused Absences.)

All excused absences must be recorded in the office of the Academic Dean.

Absence from Final Examination

Failure to take a final examination, without previous arrangement with the instructor and the approval of the Academic Dean, will result in an automatic F, since this will be presumed to be an unexcused absence.

ACADEMICS

HIGH SCHOOL

Grading System

Students are graded in academic courses on the following basis, using plus and minus signs to indicate range of achievement.

- A Work of highest degree of excellence
- B Good work, above average
- C Average, solid work
- D Work that meets only the minimum requirement for passing
- F Failing work
- *I Incomplete

*The grade I indicates that the student, who is passing his work at examination time, for legitimate reasons did not take the final examination, hand in assigned work, or otherwise complete the course requirements. The I must be removed during the following term or it will revert to an automatic F.

COURSE DESCRIPTIONS

ENGLISH PROGRAM

Course Descriptions

English Program

Development of reading and writing skills, enjoyment and appreciation of literature, and development of taste and critical judgment are the general objectives that guide the design of the program.

English 41-42-43

Junior High School English (Grades 7 and 8)

English 51-52-53

Emphasis is given to development of grammar knowledge and writing skills. Straightforward plays of appropriate level are studied, as well as simple short stories and narrative poetry with uncomplicated rhythms and imagery.

English 50 Remedial English

Students demonstrating marked deficiencies in reading and writing abilities are offered remedial work.

English 61-62-63 High School English (Ninth Grade)

In the first year of high school, concentration is on grammar and composition; study of drama, mythology and poetry.

English 71-72-73 High School English (Tenth Grade)

Grammar and composition, study of short, uncomplicated novels, plays of appropriate complexity, and of narrative and lyric poetry.

English 81-82-83 High School English (Eleventh Grade)

At this level the student concentrates on American literature with continued emphasis toward proficiency in writing.

English 91-92-93 High School English (Twelfth Grade)

At the senior level the student works with English literature. Course emphasizes composition to develop elements of style along with critical analysis of literature studied.

English 94-95-96 High School English (Advanced students)

Seminar style course for advanced students, aimed to develop a personal critical style; readings from contemporary world literature. Discussion and writing emphasized.

Health and Physical Education

The physical education requirement for high school students is met in the case of drama and dance students through their regularly scheduled arts courses. For music, visual arts and production and design students a program is offered under the direction of the Department of Student Affairs.

In addition to the above, a course in Personal Growth and Development is offered for all high school students through the Department of Student Affairs. This course completes the health and physical education requirements of the state of North Carolina.

The Mathematics-Science Program

The Mathematics-Science program in the secondary school is designed to introduce the student to the fundamental principles and basic techniques of mathematics and science. Special attention is given to the specific interests and needs of individual students.

Mathematics 41-42-43 Seventh Grade Mathematics

Introduction to the basic principles and techniques of mathematics.

Mathematics 50 Remedial Mathematics

Students demonstrating marked deficiencies in mathematical understanding and skills are offered remedial work.

Mathematics 51-52-53 Eighth Grade Mathematics

Basic principles and techniques of mathematics.

Mathematics 61-62-63 Elementary Algebra

Introduction to algebra; a basic approach to algebra as a compromise between conventional and modern mathematics.

Mathematics 71-72-73 Intermediate Algebra

A study of fundamental operations; linear and quadratic equations, exponential and logarithmic functions; graphing; real and complex number systems.

ACADEMICS

HIGH SCHOOL

**HEALTH AND
PHYSICAL
EDUCATION**

**THE
MATHEMATICS-
SCIENCE
PROGRAM**

ACADEMICS

Mathematics 81-82-83 Advanced Algebra

A continuation of work begun in Mathematics 71-72-73.

HIGH SCHOOL

Mathematics 91-92-93 Geometry

Euclidean plane and solid geometry. Emphasis is upon development of logical thought and on appreciation of the postulational nature of mathematics.

Mathematics 101-102-103 (See College Listings)

Qualified advanced high school students may take the college mathematics course for high school credit. Offered in alternate years with Mathematics 105-106-107. Offered 1972-1973.

Mathematics 105-106-107 (See College Listings)

Qualified advanced high school students may take the college mathematics course for high school credit. Offered in alternate years with Mathematics 105-106-107. Offered 1972-1973.

Science 41-42-43 Seventh Grade Science

Introduction to the basic principles and techniques of science.

Science 51-52-53 Eighth Grade Science

Basic principles and techniques of science.

Science 61-62-63 Introductory Physical Science

A first-year course designed for high school students: a general introduction to physics and chemistry. (I.P.S.)

Science 71-72-73 Biology

Through lecture, discussion, and laboratory work the student is instructed in the general methods of science using biology as a vehicle. (Modified B.S.C.S. both blue and green versions.)

Science 81-82-83 Chemistry

Through lecture, discussion and laboratory work the student is instructed in the general methods of science using chemistry as a vehicle. Particular emphasis is given to problem discovery.

Science 91-92-93 Physical Science

A presentation of the methods and materials of science on a level less abstract than that of the more specific science courses. Open only to seniors.

Science 109-110-111 Physics (See College Listings)

Qualified advanced high school students may take the college physics course for high school credit. Offered in alternate years. Offered 1972-1973.

Foreign Language Program

A four-year program of French is offered. The college German and Italian courses are open to high school students with good background in language skills. The entire foreign language program is directed toward achieving practical use of the language, with emphasis on current speech patterns and writing style. Work in the language laboratory is an integral part of each foreign language course.

French 61-62-63

Introduction to the basic sounds and speech patterns of French. Emphasis on total control of material learned.

French 71-72-73

A continuation of French 61-62-63.

French 81-82-83

Beginning the study of literature and the finer points of grammar.

French 91-92-93

A continuation of the work of French 81-82-83 with more emphasis on composition. The course is conducted in French.

Social Studies Program

The Social Studies program seeks to develop the student's ability to use men's past experiences as a guide to solving the problems of the present and future. It also strives to develop a student's appreciation for history as an enjoyable and fascinating foundation for any cultural enrichment.

Social Studies 41-42-43 Seventh Grade Social Studies

Social Studies 51-52-53 Eighth Grade Social Studies

The two-year program includes a study of U.S. History before 1900; U.S. Government and politics; world geography; current events and contemporary problems.

Social Studies 61-62-63 World Cultures

A cultural approach to the study of the history of the peoples of the world. Emphasis is given to Asian, Moslem, Slavic, European, and African cultural areas. Changes people have made in ways of living at different times in history and especially how they have tried to adapt to the 20th century will be considered. Offered 1972-1973.

Social Studies 61-62-63 Ancient and Medieval History

The rise of Western classical culture and the development of medieval civilization. In order to present a world view, comparative units will be presented on the early civilizations of Asia, Africa, and America. The first term will be devoted to pre-Grecian history; the second term, Greece and Rome; and the third will deal with the Middle Ages. Offered 1973-1974.

Social Studies 71-72-73 American Studies

(The student chooses one of the following units for each of the terms in the year.)

ACADEMICS

HIGH SCHOOL

FOREIGN LANGUAGE PROGRAM

SOCIAL STUDIES PROGRAM

ACADEMICS

HIGH SCHOOL

Pluralistic Society. An examination of the "melting pot" theory. A study of racial and ethnic minority groups, both native and immigrant (voluntary or enslaved). Their abilities and disabilities; their contributions to and confrontations with the mainstream of political, social and economic development in the United States; their attempts to become Americanized and/or to retain their identities, cultures, and histories.

Organized Labor. The struggle of workingmen through combined effort to force business owners and managers to grant the right to organize, to recognize labor unions to be official spokesmen for groups of workers, and to bargain in good faith with union leaders. The uses and abuses of collective power in the forms of strikes, picketing, and boycotts to gain higher wages, shorter hours, better working conditions, and various fringe benefits.

Social History. Fads and fancies. Manners and morals. How individuals and ethnic, racial, and socioeconomic groups have spent their days in work and play, worship, entertainment, and interaction with each other. How Americans have tried to obtain, maintain, and enhance their interests at the expense of other Americans or in cooperation with them.

Constitutional Government and Civil Liberties. The study of the institutions and processes which authoritatively allocate values for society as a whole. An attempt to develop a basic understanding of the structure and functionings of the American national political institutions and processes. Not only will the Constitution (and its development) be considered, but emphasis will be given to the role of the Supreme Court in interpreting the Constitution and in protecting the civil rights, or liberties that are guaranteed in that document.

The Contemporary Domestic Scene. The consideration of the changing domestic priorities since World War II. Emphasis will be given to such topics as: poverty, welfare, ecology, urban problems, etc. An in-depth study of the political, economic, and social problems which face the modern American mass society. Special emphasis is given to the artist's relation to these problems.

American Foreign Policy. Historical development of foreign involvement, with major emphasis upon the late 19th and 20th centuries. Careful consideration will be given to U.S. involvement in world wars, the "Cold War," the Korean and Vietnamese "conflicts," the Middle East, and other problems that have developed in our participation in the international political system. Study will also be devoted to the basic values which guide American foreign policy.

Social Studies 81-82-83 European History

A study of the European social, cultural, economic and political ideas that have shaped World History. Offered 1972-1973.

VISUAL ARTS

Visual Arts

(See also Visual Arts section under School of Design and Production)

Visual Arts 41-42-43 Junior High School Art

Required by state of North Carolina for junior high school.

Visual Arts 51-52-53

A two-year program of basic orientation in simple art techniques. One hour per week of lab and lecture.

General

The North Carolina School of the Arts welcomes visitors to the campus throughout the year. It is to a prospective student's advantage, however, to visit while the School is in session. Interviews may be scheduled with the Admissions Office between 9 a.m. and 12 noon or between 2 p.m. and 4 p.m., Monday through Friday.

Conferences with members of the admissions staff cannot be assured unless appointments are made in advance. Appointments may be made by letter or by calling the Admissions Office at (919) 784-7170, Extension 35.

A prospective student should make a careful study of the North Carolina School of the Arts catalog and be prepared to ask specific questions at the time of his interview.

Admissions Committee

The Admissions Committee considers each applicant individually and bases its decisions on the general excellence of the candidate's artistic level of performance, the candidate's school record, arts and academic achievement and promise, the personality and character of the applicant, health and emotional balance, industry and special interests.

Performance Auditions

The first requisite for admission to the North Carolina School of the Arts is a demonstration of talent, achievement and career potential in the field of dance, drama, music or design and production. Auditions are held each term during the year at the Winston-Salem campus. Some auditions are held during the year at major cities across the country. Specific dates and audition information are provided with application forms.

An audition is required of all dance, drama and music applicants. Special instructions concerning applicants to the design and production program and the visual arts program will be included in the application material. Minimum audition requirements for each performing medium are listed in the application forms. Applicants to the School of Music may send tapes as a preliminary audition; a personal audition may subsequently be required.

ADMISSIONS

Other Requirements

Each student must present proof of his ability to pursue arts and academic studies through the presentation of a satisfactory transcript of his school record and the recommendations of his academic and professional teachers.

College level applicants must present certification of graduation from an accredited high school and take the College Entrance Examination Board's Scholastic Aptitude Test. Applicants should have the results sent directly to the Admissions Office of the School of the Arts. Information about dates of administration of these tests may be obtained from the high school principal or from the College Entrance Examination Board, Box 592, Princeton, New Jersey. Junior high school and high school applicants must present an official transcript from the school they are currently attending.

Although requirements for admission are flexible, the total program of the North Carolina School of the Arts emphasizes a solid foundation in the liberal arts. Skill and comprehension in English, a historical perspective, competence in a modern foreign language, and understanding of scientific and mathematical principles and methods are essential to the educational development of a citizen of the twentieth century.

Admissions Procedure

1. Application material, including audition requirements, will be sent to all candidates upon request. Completed material should be returned to the Director of Admissions with an audition fee of \$10 for applicants to the junior or senior high school level; \$15 for applicants to the college level. This fee is nonrefundable and may not be applied to tuition and fees.
2. Audition appointments will be sent to applicants after all application material has reached the Office of Admissions. It is the responsibility of the applicant to see that the Office of Admissions receives these items without undue delay. After all appropriate material has been received and the audition held, final action will be taken and the candidate notified of his acceptance or rejection by the Office of Admissions.
3. In mid-August all accepted students will receive general school information, registration procedure and a calendar covering activities of orientation week.

Transfer of Credit

Students who wish to transfer from other institutions must comply with audition and entrance requirements listed above, including the Scholastic Aptitude Test scores required of college applicants. College courses on which a grade of less than C has been earned cannot be accepted for transfer credit. High school transfer students will be given full credit value for high school units satisfactorily earned from an accredited secondary school.

Extension Division

The Extension Division is available to students who wish to take one or more courses in the arts or academic area. Admission to the arts program is by audition. Interested students should apply through the Admissions Office. See page 105 for Admissions Procedure and page 110 for fee structure.

Advanced Placement Program

Students may qualify for advanced standing by placement tests. A student who participates in the Advanced Placement Program of the College Entrance Examination Board may have his record considered for advanced placement and/or credit in the college program.

Special Students

Students enrolled at the college level of the School of the Arts are usually expected to pursue both academic and arts studies leading to the Bachelor of Music or Bachelor of Fine Arts degrees. A Certificate of Proficiency is available for those students who do not complete the degree requirements but who fulfill the requirements for the certificate as set by the individual arts school. Students dismissed from their arts major are automatically dismissed from the School as a whole.

ADMISSIONS

EXTENSION DIVISION

**TUITION
AND
FEES**

General Information

The State of North Carolina, in establishing the North Carolina School of the Arts, has undertaken to finance in large measure the artistic education of every student whose talent potential warrants his admission to the School. Fees paid by the student cover only a small part of his instruction and of the operation of the School.

North Carolina law requires that all delinquent charges be paid in full before any student may reenroll for a subsequent term of regular trimester or summer term. Enrollment in any of the North Carolina School of the Arts foreign programs is subject to this same law.

**RESIDENCY
REQUIREMENTS**

Residence Status for Tuition Payment

1. **General:** The tuition charge for legal residents of North Carolina is less than for non-residents. To qualify for instate tuition, a legal resident must have maintained his domicile in North Carolina for at least the twelve months preceding the date of first enrollment or reenrollment in an institution of higher education in this state. Student status in an institution of higher education in this state shall not constitute eligibility for residence to qualify said student for instate tuition.

2. **Minors:** A minor is any person who has not reached the age of eighteen years. The legal residence of a person under eighteen years of age at the time of his first enrollment in an institution of higher education in this state is that of his parents, surviving parent, or legal guardian. In cases where parents are divorced or legally separated, the legal residence of the father will control unless custody of the minor has been awarded by court to the mother or to a legal guardian other than a parent. No claim of residence in North Carolina based upon residence of a guardian in North Carolina will be considered if either parent is living unless the action of the court appointing the guardian antedates the student's first enrollment in a North Carolina institution of higher education by at least twelve months.

3. **Adults:** An adult is any person who has reached the age of eighteen years. Persons eighteen or more years of age at the time of first enrollment in an institution of higher education, are responsible for establishing their own domicile. Persons reaching the age of eighteen, whose parents are and have been domiciled in North Carolina for at least the preceding twelve months, retain North Carolina residence for tuition payment purposes until domicile in North Carolina is abandoned. If North Carolina residence is abandoned by an adult, maintenance of North Carolina domicile for twelve months as a nonstudent is required to regain instate status for tuition payment purposes.

4. **Married Students:** The legal residence of a wife follows that of her husband, except that a woman currently enrolled as an instate student in an institution of higher education may continue as a resident even though she marries a nonresident. If the husband is a nonresident and separation or divorce occurs, the woman may qualify for instate tuition after establishing her domicile in North Carolina for at least twelve months as a nonstudent.

5. **Military Personnel:** No person shall lose his instate resident status by serving in the Armed Forces outside of the state of North Carolina. A member of the Armed Forces may

obtain in-state residence status for himself, his spouse, or his children after maintaining his domicile in North Carolina for at least the twelve months next preceding his or their enrollment or reenrollment in an institution of higher education in this state.

6. **Aliens:** Aliens lawfully admitted to the United States for permanent residence may establish North Carolina residence in the same manner as any other nonresident.

7. **Property and Taxes:** Ownership of property in or payment of taxes to the State of North Carolina apart from legal residence will not qualify one for the in-state tuition rate.

8. **Change of Status:** The residence status of any student is determined as of the time of his first enrollment in an institution of higher education in North Carolina except:

(a) in the case of a nonresident student at the time of first enrollment who has subsequently maintained domicile as a nonstudent for at least twelve consecutive months and

(b) in the case of a resident who abandons his legal residence in North Carolina.

In either case, the appropriate tuition rate will become effective at the beginning of the first subsequent term enrolled.

9. **Responsibility of Students:** Any student or prospective student in doubt concerning his residence status must bear the responsibility for securing a ruling by stating his case in writing to the Administrative Director of the School. The student who, due to subsequent events, becomes eligible for a change in classification, whether from out-of-state to in-state or the reverse, has the responsibility of immediately informing the Administrative Director of the School of this circumstance in writing. Failure to give complete and correct information regarding residence constitutes grounds for disciplinary action.

Tuition Deposit

New students accepted for admission to the School are required to make an advance deposit of not less than \$100 to be applied against the student's tuition and fees for the academic term for which he is accepted. This deposit must be paid within three weeks of the mailing by the School of the student's notice of acceptance. If the deposit is not paid within this period the applicant shall be assumed to have withdrawn his application, and, if awarded, forfeit his scholarship and/or financial aid.

In the event of hardship, the deposit may be waived by the School at its discretion. If the applicant, after remitting his deposit, decides not to attend the School and gives notice of this decision by May 1, in the case of application for the fall term, or at least one month prior to the beginning of the term in the case of application for the winter or spring term, the deposit shall be refunded.

TUITION AND FEES

DEPOSIT

**TUITION
AND
FEES**

Deposits made by students who fail to give notice of withdrawal to the School as provided above shall be forfeited to the School.

An advance deposit of \$50 is required of each student enrolled for the regular academic year who intends to return for the succeeding academic year. This fee shall be paid during the last regular term of the academic year. This deposit is due during the last regular term (spring term) of his current academic year preceding the next fall academic year. If the deposit is not paid within this period the applicant shall be assumed to have withdrawn, and, if awarded, forfeit his scholarship and/or financial aid.

In the event of hardship the deposit may be waived by the School at its discretion. The deposit shall be applied against the student's tuition and fees in the event he returns. If he decides not to return to the School and gives notice of his decision within thirty (30) days after the last day of the term in which he made the deposit, or if the School determines that he is not eligible to return, the deposit shall be refunded. Deposits made by students who fail to give notice shall be forfeited to the School.

TUITION

	Per Term	Per Year
High School — Instate	No Charge	No Charge
High School — Out-of-State	\$200	\$ 600
College — Instate	\$150	\$ 450
College — Out-of-State	\$600	\$1,800

FEES

Fees		
Music Instruction (additional charge applicable to all receiving private music instruction)	\$ 35	\$ 105
Secondary Major (except piano)	\$ 40	\$ 120
Design and Production Supplies	\$ 25	\$ 75
Drama	\$ 66	\$ 198
High School Visual Arts Supplies	\$ 50	\$ 150
High School Textbook Rental		\$ 15
Registration (due in full at time of acceptance)		\$ 20

**COMPREHEN-
SIVE FEE**

Comprehensive Fee		
Boarding Student		
(activities, health, room, linens, and board)	\$410	\$1,230
Day Student	\$ 35	\$ 105
Room Key and Damage Deposit		\$ 25
(refundable upon leaving dormitories if no charges are incurred)		

Fees	Per Term	Per Year
Registration		\$ 20
Music Instruction (private lesson)		
Instate	\$110	\$ 330
Out-of-State	\$220	\$ 660
Major Instruction (class)		
Instate	\$ 55	\$ 165
Out-of-State	\$110	\$ 330
Dance	\$ 20 per credit (Instate rate)	
	\$ 80 per credit (Out-of-state rate)	
Drama	\$ 20 per credit (Instate rate)	
	\$ 80 per credit (Out-of-state rate)	
Academic	\$ 10 per credit (Instate rate)	
	\$ 40 per credit (Out-of-state rate)	

***TUITION
AND
FEES***

***EXTENSION
DIVISION
FEES***

Inquiries

Questions concerning payment of fees should be directed to the School Bursar.

INQUIRIES

Fee Changes

The School reserves the right, with the approval of the proper authorities, to make changes in tuition and other fees at any time.

FEE CHANGES

Special Academic Students

Courses in the School's academic curriculum are open to students not enrolled in the School (a) when there are vacancies in the class, and (b) when the Dean of Academic Studies approves. See Extension Division Fee Structure for fees above.

***SPECIAL
ACADEMIC
STUDENTS***

Withdrawals

Students who officially withdraw from the School will be entitled to a proportionate refund of tuition and fees. Students withdrawing must present to the

WITHDRAWALS

**TUITION
AND
FEES**

Business Office notification from the Director of Admissions that they are withdrawing from the School in good standing. Refunds will be made according to the following schedule:

Number of Weeks Attendance	Percentage of Total Tuition & Fees (minus nonrefundable deposits) to be refunded
1	100%
2	85%
3	65%
4	40%

Attendance is counted from the first day of required attendance in a term. Fractions of a week count as a full week. No refunds will be made following the fourth week.

**SUSPENSION OR
UNOFFICIAL
WITHDRAWAL**

Suspension or Unofficial Withdrawal

Students who are suspended for disciplinary reasons or who do not formally withdraw are not eligible for a refund of tuition or fees.

The following exception to the refund policy will be applicable to students receiving funds from the Veterans Administration under the provisions of Title 38, United States Code: The amount charged to such persons for tuition, fees and other charges for a portion of the course will not exceed the approximate pro rata portion of the total charges that the length of the completed portion of the course bears to its total length.

Financial Aid

FINANCIAL AID

The North Carolina School of the Arts subscribes to the philosophy of College Scholarship Service whose financial need analysis reports help us in determining awards to students, as follows:

“Parents have an obligation to pay for the education of their children to the extent that they are able to do so. Parents are expected to continue to provide, as well as they are able, the basic essentials of life whether the student lives at home or on the college campus. These essentials include meals, room, clothing, and medical care. If their means permit contributions beyond the essentials, they are expected to assist in payment of tuition and other direct educational expenses.”

Financial Aid Awards are made in the forms of grants, work-study jobs, loans, or combinations of these. Funds for financial aid awards are allocated to the School from the following sources:

United States Government

1. Educational Opportunity Grants
2. College Work-Study Program
3. National Defense Student Loan Program

North Carolina State Government

North Carolina School of the Arts Foundation, Inc.

The final decision about the kinds and amounts of financial aid to any student is made by the Financial Aid Administrator or, if appealed, by the Financial Aid Review Committee.

The School provides financial aid to students to the extent of its available financial aid funds. Recently, however, enrollment and expenses have been increasing faster than available funds. Many college students find it necessary to seek additional funds from state scholarship and higher education loan programs.

Every college student is urged to investigate these programs by writing to the Higher Education Assistance Authority, Board of Higher Education in his state.

**FINANCIAL
AID**

APPLICATIONS

Applications

A Financial Aid Application will be sent to the student when he requests an application for admission to the School. Notification of a financial aid award, if any, will be sent to the student with his notification of acceptance for enrollment by the Admissions Committee. Normally these notifications will be sent within three weeks of receipt at the School of all admissions requirements, financial aid application, and Financial Need Analysis Report from College Scholarship Services. Parents are urged to complete and send the Parents' Confidential Statement to College Scholarship Service well in advance of the student's audition date to prevent delay.

PROCEDURES

Procedures

Every applicant must complete and return to this office a North Carolina School of the Arts Financial Aid Application **at the time of his audition.**

The parent of every applicant (either high school or college student) must complete a Parents' Confidential Statement **on or before the date of his audition.**

1. New high school and college freshman students may secure the Parents' Confidential Statement forms from their present high school counselors or the College Scholarship Service, P.O. Box 176, Princeton, N.J., 08540.
2. Others may request it from this office.
3. Send the Parents' Confidential Statement to College Scholarship Service, and include check or money order for \$3.25 for processing fee.
4. Be sure to itemize or explain in Space 25 the entries for each item the number of which is circled.

RESTRICTIONS

Restrictions

Every applicant who is at least sixteen years old as of June 1 of the year of enrollment in the North Carolina School of the Arts is expected to contribute earnings from a summer job as follows:

High School — \$200

College — \$300

Financial aid students are required to live on campus on which suitable housing and dining facilities are provided. Exceptions are granted only by the Dean of Students, usually for severe health conditions certified by a medical doctor. Otherwise, the student's financial aid award will be reduced by an amount up to but not exceeding \$1,125.

FINANCIAL AID

The operation of vehicles is not necessary for successful work at the School. The financial aid award of a student who keeps and operates a vehicle at or near the School will be canceled or reduced by a substantial amount unless he can prove that he must have an off-campus job to supplement all available assets to meet his necessary educational expenses.

Financial Independence

The designation of financial independence for purposes of granting financial aid is restricted to those students who have been financially independent for at least one full calendar year **prior** to the calendar year of their enrollment in the School. It is not intended to shift to the School the normal reasonable contribution expected from the student's parents. It is not available to students who feel it desirable or necessary to establish their independence for the first time. It is not only a matter of declaration by student and/or parents, but a status recognized by official action by the Financial Aid Committee. It is not granted to high school students and only rarely to college students under age 21.

FINANCIAL INDEPEN- DENCE

Contract

In order to reserve his Financial Aid Award funds, the student must sign, date and return the Financial Aid Award Acceptance Contract within 21 days of the date of his award notification letter.

CONTRACT

Correspondence

Correspondence concerning financial aid should be addressed to the Financial Aid Administrator, North Carolina School of the Arts, P.O. Box 4657, Winston-Salem, North Carolina 27107.

CORRESPON- DENCE

SCHOLAR- SHIPS

GENERAL

General

Scholarships are awarded by the Dean of each Arts School upon recommendation of each Arts School faculty to students whose audition evaluations and other records show unusual talent, ability, and art potential. Out-of-state college students who receive scholarships may also be granted tuition reductions.

A scholarship and, when applicable, a tuition reduction is normally granted for one academic year. Any scholarship stipend is contingent upon the student's enrollment in the North Carolina School of the Arts for the academic year to which the scholarship applies. If a student fails to enroll or ceases to be enrolled in the School, he shall forfeit all or the appropriate pro rata share of his scholarship.

Most scholarships are renewed provided the student meets the renewal requirements listed in his scholarship award letter. If a scholarship recipient is placed on academic or artistic probation at the end of one term of the trimester year and does not raise his performance to an acceptable level by the end of the following term, the pro rata remainder of his scholarship may be reduced or canceled for the balance of the year and not renewed for the following year.

Most of the Special Scholarships are independent of financial need and in addition to Financial Aid Awards. Other scholarships and any tuition reductions shall be considered as assets toward meeting financial needs so that the combination of them and financial aid for an individual student shall not exceed 100 per cent of the School's estimate of his educational expenses including reasonable allowances for books and supplies, transportation, and personal expenses.

SPECIAL SCHOLARSHIPS

Special Scholarships

The following are current Special Scholarships:

Twenty-two - \$500 Nancy Reynolds Scholarships

1. Awarded to new high school and college students and to graduates of the School's high school division who enroll in the School's college division
2. Renewable
3. Number of New and Renewal

Recipients per year	Arts School
5	Dance
3	Design and Production
5	Drama
9	Music

Awards

One - \$500 Jessica T. Fogle Award

1. Awarded to a North Carolina School of the Arts high school graduate entering the North Carolina School of the Arts college division
2. One scholarship awarded each year
3. Recipients chosen from different Arts Schools in successive years on rotating basis
4. Renewable

Four - \$1,000 Vittorio Giannini Memorial Awards in Music

1. Awarded to new or returning high school or college students
2. Renewable
3. Number of New and Renewal

Recipients per year	Music Major
2	Composition
1	Violin
1	Voice

4. Additional scholarships may be awarded if sufficient additional funds are received, renewable if the additional funds continue to be received

Four - \$1,000 Nancy Reynolds Merit Awards

1. Awarded at the end of each year by each Arts Faculty to its most outstanding student
2. Nonrenewable, but the same student could be designated more than once

Three - \$500 James G. K. McClure Education and Development Fund Scholarships

1. Awarded to students entering as freshmen in the college program
2. Recipients chosen from residents of seventeen counties of Western North Carolina.
3. Recipients must exhibit high qualities of scholarship, leadership, character, and financial need
4. Nonrenewable

One - \$200 Roanoke-Chowan Group Scholarship

1. Awarded to one student per year
2. Preference to students who are residents of North Carolina
3. Awarded to students who have financial need
4. Nonrenewable

SCHOLARSHIPS

AWARDS

**SCHOLAR-
SHIPS**

\$5,000 Z. Smith Reynolds Foundation Fund

1. Awarded to music students who are residents of North Carolina
2. Preference to students of string instruments
3. Variable amounts depending upon need
4. Renewable if need recurs in successive years

AWARDS

\$1,000 Kate B. Reynolds Charitable Trust Fund

1. Awarded to students who are residents of Forsyth County, North Carolina
2. Preference to students in the high school division
3. Variable amounts depending upon need
4. Renewable if need recurs in successive years

Standing Committees

Admissions Committee

Administrative Committee

All-School Advisory Council

Catalog Committee

Curriculum Standards Committee

Dean's Committee

Executive Committee

Faculty Council

Financial Aid Committee

Health and Student Services Committee

Judicial Board

Library Committee

Review Board

***STANDING
COMMITTEES***

FACULTY BIOGRAPHIES

(Date following
names indicates year
of affiliation with the
School of the Arts.)

STEPHEN ADELSTEIN, *Music, Oboe and Woodwind Ensemble (1965)*

A.B., Oberlin College; M.M., Yale University. Student of Robert Bloom. Former solo oboist of New Haven and Connecticut symphony orchestras, Esterhazy and Friends of Live Music orchestras, New York Chamber Society, New England Woodwind Quintet, American Ballet Theatre Orchestra and the New York Baroque Ensemble. Taught at New York State University at Albany and the Hopkins Music Center, Dartmouth College. Frequent appearances as soloist with orchestras and as recitalist in this country and Europe. Oboist with Clarion Wind Quintet and Piedmont Chamber Orchestra. Co-director of the Blue Ridge Music Camp.

SELMA AMANSKY, *Music, Vocal Diction (1965)*

B.M., Curtis Institute of Music. Dramatic Soprano. Former member of Philadelphia Opera Company and soloist with Philadelphia Orchestra under Stokowsky, Ormandy, Reiner, Smallens, and with Denver Symphony under Saul Caston. Teacher of Voice at Winston-Salem State University.

BIANCA ARTOM, *Academic Studies (1966)*

Born and educated in Italy. Instructor in Italian.

ARTHUR J. BALLARD, *Academic Studies (1968)*

B.S., Concord College, Athens, W. Va. Other work, Ringling School of Art, Montana State University, University of Michigan. Instructor in English and Social Studies.

CARLOS BARAJAS, *Design and Production, Lighting and Sound (1971)*

Attended Los Angeles City College and U.C.L.A. Lighting and designing experience in areas related to the entertainment field including Recording Industry, Classical Recording, London/Decca Records Sound Mixing, Los Angeles Philharmonic, Hollywood Bowl Theatre, American Conservatory Theatre, San Francisco Theatre Group (Los Angeles). Lighting and design for dance, modern and ballet; opera, San Francisco, Laguna Beach, West End (Los Angeles).

REBECCA BARROW, *Music, Piano (1965)*

B.M., Millikin University; M.S., The Juilliard School. Studied with Irwin Freundlich and Jacob Lateiner. Finalist with National Symphony in Merriweather Post contest; 1960 winner of Young Artists' Contest in St. Louis. Soloist with Chicago Business Music Symphony as winner of Dasch Award. Soloist with Austin, Texas Symphony as winner of Brewster-Allison award. Fulbright Grant to Italy, 1968-1969.

WILLIAM H. BASKIN, III, *Academic Dean (1967)*

A.B., M.A., Ph.D., University of North Carolina at Chapel Hill. Fulbright Scholar, University of Paris and University of Poitiers (1951-1952). Japan Society Scholar, Duke University (1956). Chairman, Department of Romance Languages, Millsaps College (1958-1966). Associate Professor of Modern Languages, Salem College (1966-1969). Diploma, Università degli Studi di Milano (Gargnano, 1968). Instructor in French and Italian.

FACULTY BIOGRAPHIES

WILLIAM BECK, *Music, Voice (1969)*

A.B., Duke University; M.A., Manhattan School of Music. Teaching Fellowship at Tulane University. Graduate studies at The Juilliard School. Leading baritone at New York City Opera for nine seasons. Makes guest appearances in many opera companies, such as San Antonio, Baltimore, Philadelphia, Miami, Central City, New York, etc., singing a variety of roles from a repertoire of over one hundred operas. Also is active as a stage director for several companies including the National Opera Company of Raleigh where he began his operatic career.

FREDRICK BERGSTONE, *Music, French Horn and Brass Ensemble (1965)*

B.M., University of Southern California; graduate studies at The Juilliard School. Student of Fred Fox, George Hyde, James Chambers. Principal hornist, Kansas City Philharmonic. Performed with New York City Opera Orchestra, Musica Aeterna, New York Chamber Music Society, Brass Arts Quintet, Carmel Bach Festival, Cabrillo Music Festival, New York Philharmonic, Pittsburg Symphony. Taught at Conservatory of Music, University of Missouri at Kansas City; Duke University and Salem College. Hornist with the Clarion Wind Quintet and Piedmont Chamber Orchestra.

WILLIAM H. BORDEAUX, *Academic Studies (1971)*

B.A., Houghton College. Graduate studies, North Carolina State University. Teacher, Southwestern Central Schools, Jamestown, New York. Instructor in Science.

H. STEVENS BREWSTER, JR., *Music, Double Bass (1966)*

Graduate Curtis Institute of Music. Studied with Ferdinand Maresh and Roger M. Scott of Philadelphia Orchestra and Anthony Bianco of Pittsburgh Symphony. Played with Tanglewood Student Orchestra and St. Louis Symphony. Taught at Kneisel School, Blue Hill, Maine; American University, 1965-1971. Principal double bass player with the National Symphony.

GEORGE W. BRIGHT, III, *Academic Studies (1971)*

B.S., East Carolina University. Participant in several foreign language institutes in U.S. and Canada. Short term employee for an American firm in Europe. Teacher of French for Greensboro, N.C. Public Schools. Instructor in French.

GARY W. BURKE, *Academic Studies (1970)*

B.A., Wake Forest University; graduate work at American Foundations, Reynolda House; Wake Forest University. Representative to the World Affairs Institute on the Middle East Crisis. Assistant Counselor, N.C. Advancement School. Instructor in Social Studies.

H. MICHAEL BYRUM, *Design and Production, Scenery and Properties (1971)*

B.S., East Carolina University. Assistant Technical Director, Master Carpenter, East Carolina University. Master Carpenter Lighting Designer, East Carolina Summer Theatre. Instructor U. S. Army Corp Engineers.

FACULTY BIOGRAPHIES

GERALDINE S. CATE, *Music, Voice (1968)*

A.B., University of South Carolina; B.M., Westminster Choir College; M.A., Columbia University; graduate study at The Juilliard School. Chairman, Music Department, Silliman University. Voice chairman, North Carolina Music Teachers Association. Director of Raleigh Oratorio Society. Teacher of voice and director of choral music at St. Mary's Junior College. Governor, Southeast Region, National Association of Teachers of Singing.

C. ROBERT CLARK, *Music, Tuba (1965)*

B.S., High Point College; M.A., Appalachian State University; Peabody Conservatory. Teaching fellowship, University of North Carolina at Greensboro. Played with the Charlotte, Greensboro, Winston-Salem and North Carolina symphonies; and The Ice Capades Orchestra and Ringling Brothers' Circus. Played principal tuba with the Army Field Band of Washington, D.C. and the Fort Wayne Philharmonic. Taught at the N.C. Governor's School, High Point College and the University of North Carolina at Greensboro. Director, Junior High Summer Music Workshop at the North Carolina School of the Arts.

R. LLOYD COLEMAN, *Academic Studies (1971)*

M.A., University of North Carolina at Chapel Hill; Diplôme d'Études Françaises, Mention Littérature, de l'Institut de Touraine, l'Université de Poitiers. Instructor in French.

ROBERT COSTELLOE, *Design and Production, Visual Arts (1970)*

Studied at National College of Art, Dublin; Accademia di Belli Arte, Rome; and was graduated with honors from the Central School of Arts and Crafts, London. Worked as a painter and sculptor in Ireland for four years, doing a considerable amount of work in the field of architectural precast concrete sculpture. Taught at Notre Dame International High School in Rome and at the Free School of Arts in Dublin.

CYCLONE COVEY, *Academic Studies (1971)*

B.A., Ph.D., Stanford University. Professor of History, Wake Forest University.

MARION DAVIES, *Music, Cello and String Ensemble (1971)*

Graduate of Curtis Institute of Music. Student of Emanuel Fenermann and Gregor Piatigorsky. Assistant to Piatigorsky. Cellist in Music Guild and Lyric Art quartets. First cellist of Kansas City Symphony, Houston Symphony, Princeton Chamber Orchestra, Westchester Symphony and Brooklyn Philharmonia. Soloist in 10 European countries and throughout the United States. Taught at University of Houston.

NOLAN DINGMAN, *Dance, Ballet (1970)*

Received scholarship to Ballet Arts and Dance Arts in Carnegie Hall at age 16 and later at Ballet Theatre School, School of American Ballet and Ballet Russe School, with special tutoring under George Balanchine. Appeared with Saddlers Wells Ballet, Ballet Theatre and Washington Ballet, Radio City Music Hall, Broadway musicals including Bernardo in "West Side Story" opposite Connie Haines; national TV shows, including "Show of Shows," "Hit Parade," Ed Sullivan, Jackie Gleason; and guest appearance at the White House for President and Mrs. Nixon. Ballet Master of the Washington Ballet Company.

FACULTY BIOGRAPHIES

WILLIAM DREYER, *Drama, Singing and Musical Theatre (1970)*

B.M., M.M., DePauw University. Director of plays, musicals and operas, including "The Corn Is Green" with Shirl Conway, "Death of a Salesman," "Auntie Mame," "The Medium," "Diary of Anne Frank." Puppeteer with Bil Baird Marionettes. U.S. State Department tour of India, Afghanistan, Nepal. Appeared in 26 musicals in major stock companies and regional theatres. Director, Entertainment Section, Special Services, Ft. McClellon, Alabama. Soloist, Singing City Chorale: performances with Philadelphia Orchestra, recording with RCA. Business management, Lambertville Music Circus, Bucks County Playhouse. Television NET, David Brinkley Journal. Lighting designer, National Theatre Company of Guatemala.

PHILIP DUNIGAN, *Music, Flute (1965)*

Studied at The Juilliard School. Student of Arthur Lora, Julius Baker, William Kincaid and Harold Bennett. Member of orchestras of Royal Ballet, Inbal Dance Theatre, New York City Ballet, New York City Opera, American Opera, Concert Opera Association, Totenberg Chamber Ensemble, Contemporary Chamber Ensemble, Symphony of the Air. Taught at Cape Cod Conservatory, Riverdale School of Music and Queens College, New York. Flutist with Clarion Wind Quintet and Piedmont Chamber Orchestra.

DAVID K. EVANS, *Academic Studies (1971)*

B.S., Tulane University, Ph.D., University of California. Assistant Professor of Sociology and Anthropology, Wake Forest University.

NELLE FISHER, *Dance, Modern (1970)*

Scholarship graduate, Cornish School, Seattle, Neighborhood Playhouse, N.Y. under Martha Graham. Dance composition, Louis Horst, acting training, Cornish and Neighborhood Playhouse. Piano, theory, Bertha Jacobson and Trude Rittman. Ballet, Caird Leslie, Leon Danielian, Wilson Morelli; Martha Graham Company two years. Soloist Radio City Music Hall. Featured on Broadway Shows under choreographers Agnes de Mille, Hanya Holm, Jerome Robbins, Michael Kidd. Choreographer/Director own company national tours. Young peoples symphony concerts, eight major cities. Director "The Littlest Circus" touring seven years. Major TV shows including "Your Show of Shows." Choreographer opera companies, Cincinnati, San Francisco, Vancouver, others. Guest principal ballet teacher Rotterdam Conservatorium Dansacademie. Concerts, New York, Jacob's Pillow.

MARION FITZ-SIMONS, *Assistant Academic Dean, College Division (1965)*

A.B., M.A.T., University of North Carolina at Chapel Hill. Instructor in English and drama, Hood College. Instructor in drama, University of North Carolina at Greensboro. Teacher of English and history, Durham Academy, Durham, N.C. Director, Raleigh Federal Theatre and Burnsville Playhouse. Actress, Yacht Club Theatre, Nantucket, Asheville Summer Theatre, Madame Borgny Hammer's Ibsen Company. Two summers with E.C.U. Summer Theatre; five summers with "The Lost Colony"; 11 years as actress and costume director for "Unto These Hills" outdoor drama at Cherokee, N.C. Faculty in English.

CLAUDE FRANK, *Music, Piano (Monthly Seminar) (1971)*

Studied piano with Artur Schnabel (1941-1951); composition with Paul Dessau and Normand Lockwood; conducting with Serge Koussevitzky; academic studies, Columbia University. Since 1958 has concertized in North America, South America, Europe and Africa, in recitals, chamber music and with most major symphony orchestras. Among recordings are the complete Beethoven piano sonatas. Has given Beethoven sonata cycle in New York (1970-1971). Taught at Bennington College, Marlboro School of Music, Mannes College, Aspen, Berkshire Music Center. Master classes at Tanglewood, Aspen, Oberlin, Yale.

IRWIN FREUNDLICH, *Music, Piano (1968)*

B.A., Columbia College (Special Honors in Philosophy); Institute of Musical Art. Piano with James Friskin, subsequently Edward Steuermann. His students have been prize winners in numerous national and international competitions and have concertized throughout the world. Master classes and workshops not only for leading institutions and conservatories throughout the United States but also for the Vth Festival Internazionale Giornate Musicali, Todi, Italy 1970. Jury member important national and international competitions including J. S. Bach International Competition, Washington, D.C., 1966. Faculty, The Juilliard School since 1936. Visiting faculty North Carolina School of the Arts since 1968.

ERICK FRIEDMAN, *Music, Violin (1971)*

Studied with Heifetz and collaborated with him in an RCA Victor recording of the Bach Concerto for Two Violins. Recorded in America with the Boston Symphony (Leinsdorf) and the Chicago Symphony, and in London with the London Symphony Orchestra under Sargent and Ozawa. Performed under conductors Karajan, Steinberg, Sawallisch and Schmitt-Isserstedt, and made guest appearances as soloist with many of this country's leading symphony orchestras such as the New York Philharmonic, Chicago, Detroit, National Symphony and the Symphony of the Air under Stokowski.

CHARLES FROHN, *Academic Studies (1968)*

B.M., Southeastern Louisiana College; M.A., University of Missouri; graduate work at Louisiana State University. Instructor at Westman College, Iowa and at Virginia Polytechnic Institute. Instructor in English.

JAMES A. GALLOWAY, *Academic Studies (1971)*

A.B., M.A., University of Pittsburgh. Additional study, University of Pittsburgh. Associate Professor of Social Science at Winston-Salem State University.

MARGO P. GARRETT, *Music, Piano (1971)*

B.M., North Carolina School of the Arts. Additional study, The Juilliard School. Studied piano, accompaniment, and chamber music with Irwin Freundlich, Norman Johnson, and Samuel Sanders. Studio accompanist for Rose Bampton, Siena Summer Session (1969). Student assistant in accompanying, vocal coaching, and secondary piano at the North Carolina School of the Arts (1970-1971).

FACULTY BIOGRAPHIES

JOSEF GINGOLD, *Music, Violin (Monthly Seminar) (1971)*

Studied with Vladimir Graffman and Eugene Ysaye. Gave concerts in Belgium, France and Holland. Member of NBC Symphony under Toscanini; NBC string Quartet; Primrose String Quartet. Concertmaster and soloist, Detroit and Cleveland symphonies. Taught at Western Reserve University, Cleveland. Compiled and edited 300 orchestral excerpts in the symphonic repertoire. Edited studies and works of classical and modern violin repertoire. Teacher of the Year, 1968, American String Teachers Association. Distinguished Professor of Violin, Indiana University.

WILLIAM S. GREENE, JR., *Academic Studies (1965)*

B.S., M.Ed., Courses for D.Ed., University of North Carolina at Chapel Hill. National Science Foundation scholarships. A.C.R.E. scholarship award. Stauffer Grant for travel and study at University of New Zealand and Cambridge University (England). Olin special science teacher at Brevard, N.C. Taught at Blowing Rock High School, Blowing Rock, N.C.; Manatee Junior College, Bradenton, Fla.; Myers Park High School, Charlotte, N.C. Recipient of National Endowment for the Arts Grant (1971-1972) and Artist in Residence, Penland School of Crafts (1971-1972). (On leave 1971-1972.) Instructor in Science.

JANICE HARSANYI, *Music, Voice (1971)*

B.M., Westminster Choir College; graduate study, Philadelphia Academy of Vocal Arts. Formerly Chairman of Voice Department, Westminster Choir College. Lecturer in Music, Princeton Theological Seminary. Artist-in-Residence, Interlochen Arts Academy. Concerts annually throughout the United States and Europe.

NICHOLAS HARSANYI, *Dean of the School of Music (1971)*

B.M., M.M., Franz Liszt Royal School of Music, Budapest, Hungary. Music Director and Conductor NCSA Orchestra and the Piedmont Chamber Orchestra. Music Director and Conductor of the Interlochen Arts Academy Orchestra (1967-1970). Music Director and Conductor Princeton Chamber Orchestra (1965-1970). Head of Instrumental Department Westminster Choir College, Princeton, N.J. (1948-1967). Lecturer of Music Princeton University, Princeton, N.J. (1954-1965). Conductor of 2nd Service Command Symphony, U.S. Army (1942-1945).

JERRY HORNER, *Music, Viola and String Ensemble (1969)*

B.M., *magna cum laude*; M.M.; Performer's Certificate, Indiana University. Studied viola with David Dawson, Leah Seykora and Vera Barstow; chamber music with Berkshire Quartet, the Griller Quartet, William Primrose, Janos Starker, Josef Gingold, Daniel Guillet, and Mischa Schneider. Soloist with orchestras and as recitalist in major cities of the United States and Europe. Played with the Houston Symphony; principal violist and soloist, Dallas Symphony. Taught at Indiana University and the University of Toledo. Founder of the Toledo Quartet. Violist with the Claremont Quartet. Principal violist with the Piedmont Chamber Orchestra.

JAMES HOULIK, *Music, Saxophone (1971)*

B.S., New York State University at Fredonia; M.S., University of Illinois. Additional study, Eastman School of Music. Student of Sigurd Rascher. Frequent performances including recitals in Atlanta, New York, Washington, Chicago and throughout Japan. Faculty, East Carolina University. Currently International Coordinator of the World Saxophone Congress.

ALICE HOWLAND, *Music, Voice (1969)*

Born Berlin, Germany. Scholarship student Juilliard Graduate School. Leading mezzo with N.Y. City Opera, Chicago Lyric Theatre, Philadelphia Opera, Pittsburgh Opera, Glyndebourne Mozart Festival. Many N.Y. appearances and recitals. Annual concert tours of U.S. and Canada. Sang first performances of title role in American premiere of Britten's "The Rake of Lucretia" and world premiere of Aaron Copland's "Emily Dickinson Cycle" with the composer at the piano. Recorded Schonberg's "Pierrot Lunaire" for MGM with members of Juilliard Quartet. Compiled "Survey of the Art Song" for consolidated Music Publishers. Voice faculty Brandeis University.

LESLEY HUNT, *Drama, Speech (1968)*

Graduate of Rose Bruford College, England. Performed on Broadway, Off Broadway, and in National Touring companies; also at The Berkshire Theatre Festival and The Paper Mill Playhouse. Representative productions are: "Oliver," "A Man For All Seasons," "The Visit," "Dracula," "The Waters of Babylon," "The Women." Appeared in The West End Theatre and on BBC Television as well as on NBC Hallmark Hall of Fame Productions in New York.

ROBERT HYATT, *Dean of Students (1968)*

B.A., University of North Carolina at Chapel Hill; B.D., Yale University Divinity School; Th.M., Duke Divinity School; Ph.D. (candidate), Duke University Department of Political Science. Instructor in Political Science.

WILLIAM JAEGER, *Drama, Acting (1970)*

B.A., M.A., Brooklyn College; Ph.D., New York University. Trained for more than six years with Paul Mann, Lloyd Richards, David Pressman, Curt Conway, Morris Carnovsky, Brett Warren and Gene Frankel in New York City. Appeared on Broadway and Off Broadway in numerous roles. Played more than forty roles in summer stock, Off Broadway and Broadway productions. Taught at Brooklyn College, The American Academy of Dramatic Arts and the University of Delaware. Appeared professionally in more than fifty T.V. productions, including Studio One, The Defenders, Robert Montgomery Presents, Kraft T.V., Naked City, Trials of O'Brien and many others.

MACKIE JEFFRIES, *Design and Production, Visual Arts (1970)*

B.S., Virginia Polytechnic Institute; M.F.A., University of North Carolina at Greensboro. Taught at Meredith College (N.C.); California State College at Fullerton and Governor's School of North Carolina. Exhibited paintings and drawings in local regional and national exhibitions. Represented in collections of Weatherspoon Gallery, Museum of Modern Art and Mint Museum.

FACULTY BIOGRAPHIES

JAMES MASSIE JOHNSON, *Assistant Dean of Music, Music History, Percussion (1965)*

B.M., (percussion), Cincinnati Conservatory; M.M., (musicology), Manhattan School of Music. Member of St. Louis and Birmingham symphonies. Head of percussion department at Brevard Music Center. First Distinguished Alumni Award from the Brevard Music Center, 1969. Outstanding Educators of America Award, 1971.

NORMAN JOHNSON, *Music, Opera Director (1968)*

B.S., M.S., The Juilliard School. Conductor, General Director, Denver Lyric Opera. Conductor, Central City Opera Festival. Associate Conductor, Oratorio Society of New York. Coach, Metropolitan Opera National Company. Conducting faculty, Peabody Conservatory of Music, Baltimore.

PATRICIA D. JOHNSTON, *Academics, English (1969)*

A.B., Wellesley College; M.A., Columbia University. Teaching assistant, Purdue University. Worked as a research assistant, technical writer and proposal writer. Proposals distributed as "models" by O.E.O. Television experience: Mistress of Ceremonies, "Jigsaw Time"; commercials for "Jigsaw Time," WSJS-TV. Professional publication: articles in American Home Magazine; fiction in Young People Magazine. Productions of three different original plays at Wellesley, Mass., Morristown, N.J., and Rochester, N.Y. Instructor in English.

JOHN KAVELIN, *Design and Production, Scene Design and Painting (1971)*

B.F.A. Carnegie Institute of Technology; M.F.A., Brandeis University where he studied with Howard Bay. Staff designer, instructor, at Penn State University. Entertainment coordinator, Soldier show designer for 8th U.S. Army in Korea. Guest designer for The New African Co. at Theatre Company of Boston, John Drew Theatre, Forum Theatre of Penn State, New Kensington, Colby Jr. College, and Westport Country Playhouse. Resident scenic designer at Ohio's Rabbit Run Theatre, Penn State Festival Theatres, Sharon Playhouse, Famous Artists Playhouse, and Pocono Playhouse. Scenic/Graphics designer for Boston Atheneum Co.'s Off Broadway production of "Two If By Sea."

WILLIAM D. KING, *Academic Studies (1971)*

B.A., *cum laude* Randolph-Macon College; M.A.T. (English), University of Virginia; National Defense Fellow in American Literature, University of Virginia; Old Dominion Fellow, Yale University; Graduate Fellow of Branford College, Yale University. Instructor in English.

PAULINE KONER, *Dance, Modern (1965)*

Director, Pauline Koner Dance Co., Guest Artist; Jose Limon Dance Co., fifteen years. Performed throughout the world. Toured under auspices of State Department four times. Pioneered in television dance. Received Dance Magazine Annual Award. Performed at White House. Taught and performed numerous times at Jacob's Pillow and Connecticut College Dance Festivals. Received Fulbright Hayes Grant for workshop in Tokyo and National Endowment for Arts Grant for choreography. Staged her works in Rome, for National Ballet of Chile, Alvin Ailey Dance Theater Atlanta Ballet Co., Dayton Civic Ballet. Teacher at International Ballet Seminar, Copenhagen. Artistic Co-director, N.C. Dance Theatre.

JUDITH E. LAND, *Academic Studies (1969)*

B.S., Graduate work, Wake Forest University. Family Counselor, Domestic Relations Court. Teacher, Ledford High School and North Carolina Advancement School. Instructor in Mathematics-Science.

AGNES LATTAK, *Design and Production, Costuming (1967)*

B.S., M.A., Indiana University. Studied at Stratford Shakespeare Festival, Stratford, Ontario, Canada and Tyrone Guthrie Theatre, Minneapolis, Minnesota. Costume designer and instructor, University of Connecticut; Illinois State University; National Music Camp, Interlochen, Michigan.

JOHN LEWIS, *Music, Jazz (Monthly Seminar) (1971)*

B.M., University of New Mexico; M.A., Manhattan School of Music. Member of Modern Jazz Quartet, President of Modern Jazz Soc., President Modern Jazz Music. Inc., Executive Director of School of Jazz, Lenox, Mass. Music Director, Monterey Jazz Festival. Trustee, Manhattan School of Music; Trustee, Simfony of New World. Composer: Music for San Francisco Ballet Co. Prodn. "Original Sin" (films) "No Sun in Venice" (R. Vadim), "Odds Against Tomorrow" (R. Wise) "Story Milanese" (E. Visconti), "Kemek" T. Gershunyi).

ROBERT LINDGREN, *Dean of the School of Dance; Ballet, Adage (1965)*

Born in Victoria, B.C., Canada. Began studies with Dorothy Wilson and June Roper in Canada. Studied with Marie Yurieva, Anatole Vilzak, Pierre Vladimiroff, Igor Schwetzoff in New York, with Olga Preobajenska in Paris, France. Featured artist with Ballet Russe de Monte Carlo, New York City Ballet and with Alexandra Danilova in her "Great Moments of the Ballet." Appeared with Ballet Theatre. Broadway, TV, U.S. State Department and other tours. With his wife, Sonja Tyven, established the Lindgren-Tyven School of Ballet in Phoenix, Arizona. Producer N.C. Dance Theatre.

ROBERT LISTOKIN, *Music, Clarinet, Woodwind Ensemble (1965)*

B.S.M., The Juilliard School, Student of Daniel Bonade. Winner of George Wedge Prize. Performed as soloist with Clarion Orchestra, Provincetown Symphony, Aeolian Chamber Players, Festival Winds. First clarinetist with Stravinsky Festival, Musica Aeterna of Metropolitan Museum, Symphony of the Air, Festival Orchestra, Radio City Music Hall, Columbia Recording and RCA orchestras. Clarinetist with Clarion Wind Quintet and Piedmont Chamber Orchestra.

SETH McCOY, *Music, Voice (1971)*

Graduate of A & T University. Studied with Pauline Thesmacher, Cleveland, Ohio and Antonia Lavanne, New York City. Recipient of Rockefeller, Marian Anderson and Artist Advisory Council awards. Toured Europe, Asia and South America with the Jubilee Singers. Soloist with the Robert Shaw Chorale. As a recitalist and oratorio singer, he appeared with major symphony orchestras of the United States, including Cleveland, Detroit, Chicago, Atlanta, National Symphony, Minneapolis and Cincinnati. Opera performances with Boris Goldovsky and James Levine.

**FACULTY
BIOGRAPHIES**

HANNELORE T. McDOWELL, *Academic, German (1971)*

Born and educated in Germany. Associate in German.

VARTAN MANOOGIAN, *Music, Violin, String Ensemble (1969)*

Graduated with first prize from Paris Conservatory in France. M.S., The Juilliard School. Studied with Ivan Galamian and Paul Mekanowitzky. Assistant concert master, Lausanne. Chamber Orchestra and concert master, Swiss Romande Orchestra in Switzerland. Formed the Mozart Trio. Soloist with orchestras, in recital and various chamber music groups. Concertized throughout Western Europe, South America and Japan. Violin and chamber music teacher and assistant conductor. Director of chamber music and assistant conductor at the Siena Summer Session.

CLIFTON MATTHEWS, *Music, Piano (1968)*

Early studies at Conservatory of Kansas City under Wiktor Labunski; B.S., M.S., The Juilliard School; student of Irwin Freundlich. Teaching assistant at Juilliard. Studied with Friedrich Wuehrer at Hochschule fur Musik, Munich, under Fulbright Grant and with Guido Agosti at Accademia Chigiana in Siena. Recipient of Casella Prize. Concerts in England, Scotland, Scandinavia, Holland, Germany, Austria and Switzerland. Music Faculty, Skidmore College, University of North Carolina at Chapel Hill.

PAUL MEIER, *Drama, Voice and Speech (1971)*

Trained at Rose Bruford Drama School, London; University of Kent at Canterbury England. Worked as actor in British Theatre. Directed "Where Are You Going Hollis Jay?" by Benjamin Bradford winning London Sunday Times Award. Directed his own work "What's Going on Here?" and saw another of his works "Menage" win best play award in Canterbury Production. Performed in and contributed material for a programme of poetry and jazz for B.B.C.

KENNETH H. MILLER, *Music, Literature and Materials (1971)*

B.M., North Carolina School of the Arts (1970).

MARJORIE MITCHELL, *Music, Piano (1968)*

Diploma, Institute of Musical Art; Juilliard Graduate School. Student of James Friskin at Juilliard and Prof. Bruno Seidlhofer at the Academy of Music in Vienna. Fulbright Award for study and performance in Scandinavia. Soloist with major symphony orchestras, including Berlin Philharmonic, Weiner Symphoniker, New York Philharmonic and the National Symphony. Frequent appearances with radio symphony orchestras in Hamburg, Munich, Frankfurt, Vienna, Zurich, Oslo and Hilversum. Concert tours of Europe, Scandinavia, Middle East, Poland, Rumania and Yugoslavia. Recordings for Decca, Vanguard, Ariola, and CRI.

SUSAN MOORE, *Design and Production, Visual Arts (1971)*

B.A., Salem College; M.F.A., University of North Carolina at Greensboro; Black Mountain College with Josef Albers. Kendal Grant for European study. Teaches at Summit School. Prints, drawings and paintings in private and regional museums. Associate in Visual Arts.

FACULTY BIOGRAPHIES

JOHN S. MUELLER, *Music, Organ and Harpsichord (1967)*

B.M., Oberlin College; M.M., University of Michigan; Mus. A.D., Boston University. Studied under Arthur Poister, Robert Noehren and Vernon de Tar. Received Fulbright Grant for year of study with Helmut Walcha, Germany. Formerly taught at Flora MacDonald College, Longy School of Music. University organist and choirmaster, Harvard University summer school. Director of music, Reynolda Presbyterian Church. Head of organ department, Salem College.

MOLLIE MURRAY, *Drama, Jazz Dance (1969)*

Trained at Ballet Arts and Ballet Theatre. Jazz training under Luigi and Matt Mattox. Member of Matt Mattox concert group. Appeared in "Music Man," "Molly Brown." Regular dancer with Hugh Lambert dancers on Ed Sullivan television show. Lead dancer in musical "Jennie," starring Mary Martin.

ROBERT MURRAY, *Drama, Director of Acting Program (1968)*

Graduate of Florida State University. Post college studies: (Acting) Harold Clurman, Wyn Handman, Philip Burton and Douglas Seale; (Dance) Don Farnworth, Mme. Youskevitch, Mme. Anderson, Matt Mattox and Luigi. Professional experience: (Broadway) "Carnival," directed by Gower Champion; "Jennie," directed by Vincent Donohue and "Luv" directed by Mike Nichols. (T.V.) Garry Moore Show, The Nurses, For the People and many others. Acting coach to Kaye Ballard, Joan Rivers, Dom DeLouise and many others.

ROBERT E. NAGEL, *Music, Trumpet (1971)*

B.S., M.S., in composition, The Juilliard School. Concert soloist throughout North America and Europe. Founder and director of the New York Brass Quintet. Associate Professor, Yale University. Instructor, The Juilliard School. President, Mentor Music, Inc.

DUNCAN NOBLE, *Dance, Ballet, Modern (1965)*

Ballet dancer, modern dancer and choreographer. Began studies with June Roper in Vancouver, Canada. In New York studied with Helene Platowa, a pupil of Asaf Messerer and Tamia Chamie, a Cecchetti pupil under Diaghilef. Worked with Michel Fokine, Leonide Massine, Agnes de Mille, Jerome Robbins, Helen Tamiris, Jack Cole. Started career with American Ballet Theatre. Featured dancer, Ballet Russe de Monte Carlo. Appeared in several Broadway shows and with modern dancer Valerie Bettis in New York and on tour. Featured on NBC-TV Spectaculars. Resident choreographer and director Pittsburgh Playhouse musical productions. Choreographer and director summer stock and ballet groups throughout U.S. Production coordinator for "Lost Colony," Manteo, N.C. Artistic Co-director, N.C. Dance Theatre.

GYULA PANDI, *Dance, Ballet, Character Dance (1966)*

Trained at the School of the Hungarian National Ballet. Danced with Hungarian National Ballet.

FACULTY BIOGRAPHIES

DAVID PARTINGTON, *Music, Choral Director (1970)*

B.S., Ithaca College; S.M.M., Union Theological Seminary. Early studies Eastman School of Music Preparatory Department. Public school music teacher and organist-choirmaster in New York State and New Jersey. Director of music, First Presbyterian Church, Winston-Salem, and conductor of the Winston-Salem Symphony Chorale.

PATRICIA PENCE, *Music, Harp (1968)*

Student of the late Carlos Salzedo; Edna Phillips, principal harpist for Philadelphia Orchestra; Alice Chalifoux, principal harpist for Cleveland Orchestra and head of Salzedo School. Instructor in harp, University of North Carolina at Chapel Hill and Salem College and National Music Camp, Interlochen, Michigan. Principal harpist, Winston-Salem Symphony.

RONALD POLLOCK, *Dean of Drama (1968)*

B.A., University of Alberta; studied at the Neighborhood Playhouse School of the Theatre, New York City. Actor, stage, film and television in Canada. Director, Toronto and Vancouver. Stage manager with the Stratford Shakespearean Festival, Stratford, Canada. Production Manager and Business Manager for the Playhouse Theatre Company, Vancouver, Canada; Production Manager with the Vancouver International Festival.

MARK POPKIN, *Music, Bassoon and Woodwind Ensemble (1965)*

A.B., Brooklyn College; M.S., Stevens Institute of Technology. Student of Simon Kovar. Played with New York City Center Opera and Ballet Orchestras, Houston and New Jersey symphonies, Symphony of the Air, Metropolitan Opera Orchestra, Musica Aeterna and Festival orchestras, New York Chamber Orchestra, Festival Casals, Master Virtuosi of New York and New York Philharmonic. Recordings with Columbia and RCA Victor Recording orchestras. Former faculty member of Queens College of the City University of New York. Bassoonist with Clarion Wind Quintet and Piedmont Chamber Orchestra.

ERWIN L. PRICE, *Music, Trombone (1971)*

Music education at N.E. Conservatory of Music, Curtis Institute of Music, Manhattan School of Music, Berkshire Music Center. Associate first trombone, Philadelphia Orchestra. First trombone, Pittsburgh Symphony. Staff orchestra, WOR-Mutual Broadcasting; CBS Symphony and Concert Orchestra. Solo trombone with Little Orchestra Society; N.Y. and Orchestra da Camera, L.I., N.Y. Member of da Camera and Guild Brass Ensembles. Clinician and lecturer on brass instruments. Faculty Associate in Music, Hofstra University, L.I., N.Y. Faculty member of Usca Center for Performing Arts, Huntington, L.I., N.Y.

FRANK S. RUARK, *Academic Studies, Administrator of Financial Aid (1969)*

B.A., Duke University, Graduate work at Northwestern University, Wake Forest University, University of Georgia and Fisk University. Instructor in Social Studies.

JOAN SANDERS, *Dance, Ballet (1967)*

Studied with Nicholas Vassilief in Portland, Oregon and at the School of American Ballet, Ballet Theatre School and in Paris. Danced with the American Festival Ballet and Netherlands Dance Theatre. Taught at the Vassilief School and at own school in The Hague.

SHERWOOD SHAFFER, *Music, Theory, Orchestration (1968)*

B.M., Curtis Institute of Music; M.M., Manhattan School of Music. Composition student of Flagello, Giannini, Martinu. Piano student of V. Sokoloff; musicology student of J. Braunstein. Taught at Manhattan School of Music. Composer, conductor and musicologist.

ANNE T. SHORTER, *Academic Studies (1971)*

B.A., University of North Carolina at Greensboro; M.A., Duke University; Ph.D. (in progress) Duke University, Department of English. Instructor in English.

WILLIAM G. SHROPSHIRE, *Academic Studies (1967)*

A.B., Duke University; M.A., Appalachian State University. Graduate work at the University of North Carolina at Chapel Hill, University of North Carolina at Greensboro, and Wake Forest University. Instructor in Mathematics.

JESUS SILVA, *Music, Guitar (1965)*

Graduate of National Conservatory of Music, Mexico City. Student of Segovia. Concert guitarist and recording artist. Director of Evening Music School of National Institute of Fine Arts, Mexico City. Professor at National Conservatory of Music and University of Mexico. Taught at Brooklyn Music School. Fellow of Classical Guitar Society of New York.

DOLORES DARDARIAN SIMONEL, *Drama, Singing Coach (1971)*

B.S., Music Education, Wayne State University, Detroit. Graduate studies, University of Michigan. Teacher, Detroit public schools. Vocal studies with Avery Crew and Carolina Segrera. Extended operatic coaching in Europe with Maestros Confalonieri, Ruffo Patane and Vedovelli. Winner, American Opera Auditions; European operatic debut in Milano, Italy as Cio-Cio-San in "Madame Butterfly." La Scala Opera, 1962-1963 season. Soloist, Detroit Symphony, Detroit Baroque Ensemble, Forum for New Music, Detroit Sinfonietta. Diversified career in opera, concert stage, musical comedy, radio, television, commercial recordings, and extensive nightclub engagements in Bermuda and New York. "Favorite Actress" Award as Fiona in "Brigadoon" and Tuptim in "King and I."

JOHN A. SNEDEN, *Dean of Design and Production (1970)*

A.B., M.A., University of North Carolina at Chapel Hill. Professor of Drama and Design, East Carolina University, Greenville, N.C. Director of Theatre, Davidson College, Davidson, N.C. Actor and technical staff for "The Lost Colony," "Unto These Hills," "The Stephen Foster Story." Actor and designer for the Arrow Rock Lyceum, the State Theatre of Missouri. Eight years resident designer for the East Carolina University Summer Music Theatre. Designer for the Cape Playhouse, Dennis, Mass.

FACULTY BIOGRAPHIES

JANOS STARKER, *Music, Cello (Monthly Seminar) (1971)*

Graduate of the Franz Liszt Academy of Budapest. Solo cellist of the Budapest Opera Philharmonic, Dallas Symphony Orchestra, Metropolitan Opera and Chicago Symphony Orchestra. Honorary Doctor of Music in Chicago, 1961. Tours regularly on four continents with all the major orchestras and festivals. Recorded over 60 LPs for Period, Angel Deutsche Grammaphone, Mercury, Erato, Decca, Phillips, Victor of Japan. Grand Prix du Disque in 1948. Publications: *An Organized Method of String Playing*, *Bach Suites* (Southern Music Co.), articles in *High/Fi*, *High Fidelity*, *Mademoiselle*, *Music*, *Music and Musicians* magazines. Distinguished Professor of Music at Indiana University.

ADAM STIENER, *Academic Studies (1968)*

B.S., M.A., University of Oregon. Assistant Professor of German, Salem College.

SAMUEL STONE, *Academics, Director of Student Activities and Institutional Research (1969)*

B.A., B.D., Duke University. Awarded Danforth Foundation Seminary Internship for study in the campus ministry. Assistant Chaplain, Colgate University. Instructor in Social Sciences.

MAUREEN TROTTO, *Design and Production, Costume Design (1971)*

B.F.A., Carnegie-Mellon University. Studied and performed at the Cleveland Playhouse and Cain Park Musical Theatre. Seamstress and wardrobe mistress at Great Lakes Shakespeare Festival. Assistant Designer Famous Artists Playhouse and Pocono Playhouse. Designer, Martha F. Davies Dance Studios, Jennerstown Mountain Playhouse. LTD., Inc.

SONJA TYVEN, *Dance, Ballet, Variations (1965)*

Received most of her training from Vecheslav Swobada, Maria Yurieva and Igor Schwesoff. Appeared as a leading soloist with the Ballet Russe de Monte Carlo and the New York City Ballet. Worked under the direction of choreographers Leonide Massine and George Balanchine. Appeared in numerous Broadway and TV shows. She and her husband, Robert Lindgren, were associated with Alexandra Danilova in her "Great Moments of Ballet" concert tours. In 1959 they opened the Lindgren-Tyven School of Ballet in Phoenix, Arizona.

JANE HIGGINS VAN HOVEN, *Academic Studies (1971)*

B.A., University of North Carolina at Greensboro, M.A.T., Vanderbilt University and George Peabody College. Postgraduate study, Yale University. Teacher, Mecklenburg County Schools. Special tutor, Pearl River, New York Schools. Instructor, University of North Carolina at Greensboro. Staff Naturalist, Natural Science Center, Greensboro, North Carolina. Research technician, Bowman Gray School of Medicine. Instructor in Science.

WILLIAM VAN HOVEN, *Librarian (1965)*

A.B., Houghton College; M.A.T., George Peabody College for Teachers and Vanderbilt University; M.S. in L.S., University of North Carolina at Chapel Hill. Group services Librarian at Greensboro Public Library, 1961-65.

GINA VIDAL, *Dance, Ballet (1969)*

Trained at School of American Ballet for six years under Andre Eglevsky, Muriel Stuart, Felia Doubrovska and Alexandra Danilova. Member, Harkness Ballet Company and American Ballet Theatre. Toured United States, Canada, Europe, Africa and Japan.

ROBERT WARD, *Music, Composition (1967)*

Composer, conductor; B.M., Eastman School of Music; certificate Juilliard School of Music. Recipient of Pulitzer Prize for opera, "The Crucible" (1961). Recipient of John Simon Guggenheim Memorial Fellowships, three years. Formerly Assistant to the President and faculty member at the Juilliard School of Music. Music Director, Third Street Music School Settlement. Conductor of the Doctor's Orchestral Society of New York. Executive Vice President and Managing Editor of Galaxy Music Corporation and Highgate Press. National Institute of Arts and Letters. Presently Board of Directors of Galaxy Music Corporation, Highgate Press of New York, and Galliard, Ltd. and Stainer and Bell, Ltd. of England. President Martha Baird Rockefeller Fund for Music. Trustee, Winston-Salem Arts Council.

KATHRYN H. WILLIAMS, *Academic Studies (1971)*

B.A., Miami University; M.A., Wake Forest University. Research Director, Preschool Evaluation Program, Winston-Salem. Associate in Psychology.

SANDRA WILLIAMS, *Dance, Ballet Mistress (1970)*

B.F.A., and Diploma from the School of the Arts. Performed at Lost Colony, Manteo, N.C.; N.C. Dance Theatre, Italian tour; Pennsylvania Ballet Company. Restaged ballet for Garden State Ballet Company, Newark, New Jersey. Chosen for an intense training course with the Dance Notation Bureau. Reconstructed a ballet for the Dance Repertory Company in New York. Ballet mistress for North Carolina School of the Arts and N.C. Dance Theatre.

J. NED WOODALL, *Academic Studies (1971)*

B.A., M.A., University of Texas; Ph.D., Southern Methodist University. Assistant Professor of Sociology and Anthropology, Wake Forest University.

JOHN J. WOODMANSEE, *Academic Studies (1968)*

B.A., Westminster College, M.A., University of Denver; Ph.D., University of Colorado (Social Psychology). Associate Professor of Psychology, Wake Forest University. Director, The Piedmont Program.

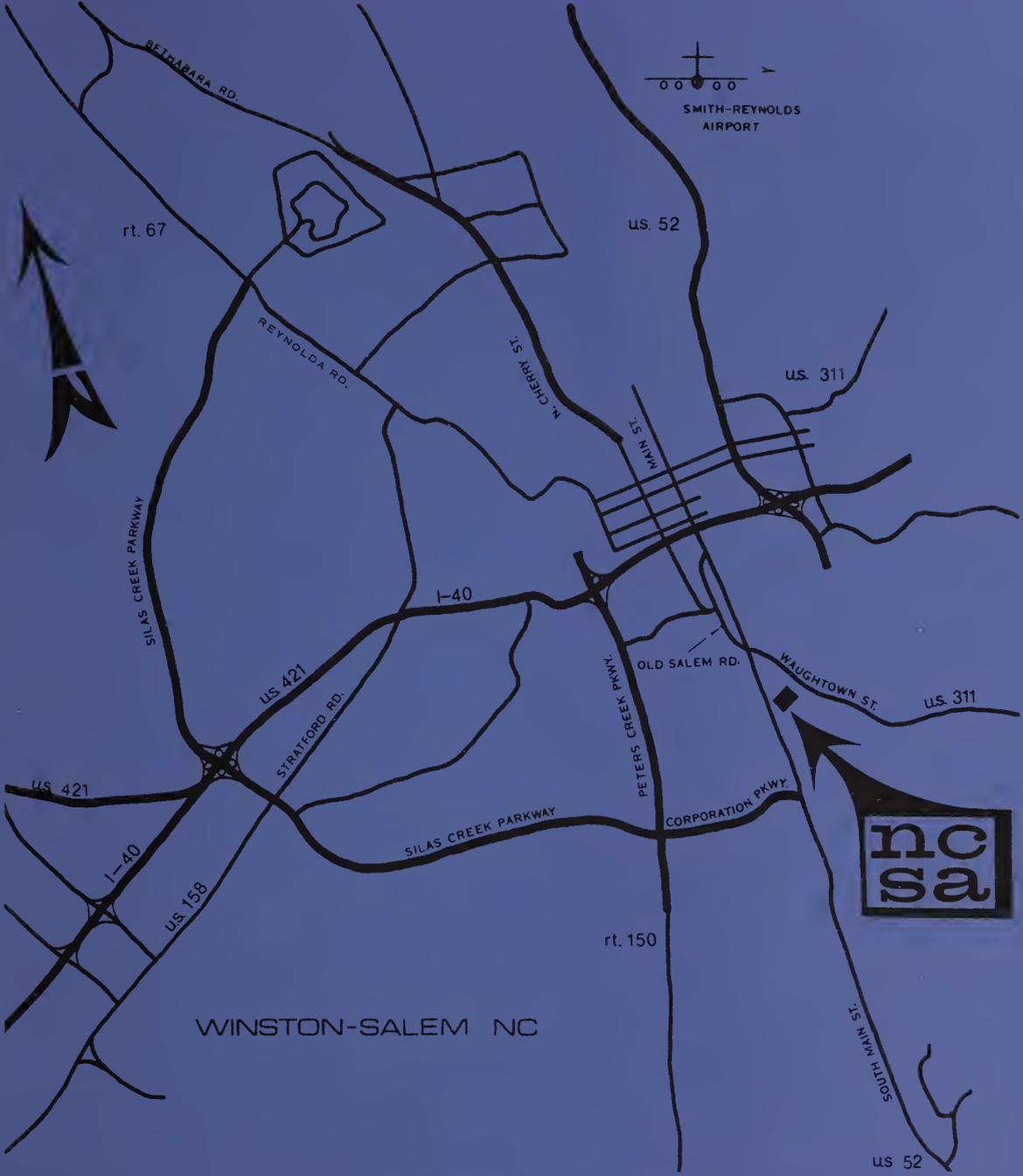
GERD YOUNG, *Assistant Academic Dean, High School Division (1965)*

A.B., Augustana College; M.A., University of North Carolina. Taught at Scott High School, East Orange, N.J.; Kimberly School, Montclair, N.J.; Urbana High School, Urbana, Ill.; Durham Academy, Durham, N.C. Acted with American Art Theatre, Chicago; "The Lost Colony" outdoor drama at Manteo, N.C. Company manager for "Unto These Hills," Cherokee, N.C. Director for Community Arts Theatre, Urbana. Executive director of Allied Arts in Durham. Faculty in English.

**FACULTY
BIOGRAPHIES**

WILLIAM H. ZIMMERMAN, *Music, Secondary Piano (1970)*

B.M., Converse College School of Music, student of Walter Spry. Graduate study Syracuse University, student of Ernst Bacon. Further graduate study Appalachian State University. Five years piano study with Guy Maier. Assistant to Mr. Maier five years. Summer master class study with Ernest Hutcheson, Josef Lhevinne, Rudolph Ganz, Artur Schnabel. Soloist with Philadelphia Symphony Orchestra, New York Philharmonic; Atlantic City Symphony Orchestra; North Carolina and High Point, N.C. symphony orchestras. Professional accompanist for many famous artists. Judge for piano competitions in North Carolina, Tennessee, Alabama, South Carolina, Texas, Georgia. Member Pi Kappa Lambda, Honorary Music Fraternity.



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