



NORTH CAROLINA
SCHOOL OF THE ARTS
1970/1971 CATALOG

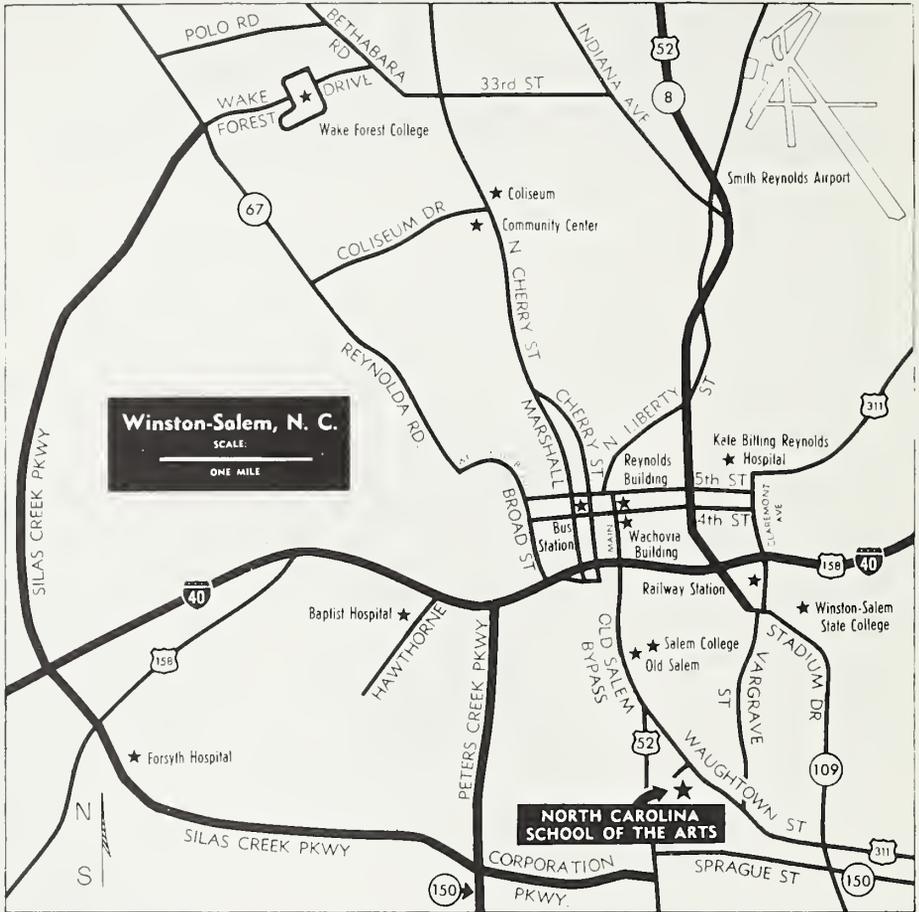


Digitized by the Internet Archive
in 2017 with funding from
North Carolina Digital Heritage Center

NORTH CAROLINA SCHOOL OF THE ARTS



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



The School of the Arts is located south of the Old Salem Restoration area. Those driving to the School can follow the numerous signs throughout the city pointing to the Old Salem area. State highway signs showing the route to the School of the Arts will be found on Old Salem Bypass at the Old Salem area.

Table of Contents

Calendar	4
Trustees	5
Advisory Board	5
Foundation Board	5
Administration	6
Faculty	8
General Information	14
Admission Requirements	15
Auditions	15
Financial Information, Fees	17
Financial Aid	20
Facilities, Services	20
Summer School	22
Progression in the Arts	25
Department of Academic Studies	27
Visual Arts	44
School of Dance	49
School of Drama	53
School of Design and Production	57
School of Music	63
Biographies	75

Calendar 1970-71

Aug. 30	New students arrive.
Sept. 1	All other students arrive. Registration of new students, orientation and testing.
Oct. 28	Last day of first grading period. 6 P.M., mid-semester recess begins.
Nov. 2	Classes resume. First day of second grading period.
Nov. 26	Thanksgiving. No classes.
Dec. 7-18	Pre-registration for 2nd semester.
Dec. 18	6 P.M. Christmas recess begins.
Jan. 4, 1971	Classes resume.
Jan. 15	Last day of classes, 1st semester.
Jan. 18-22	Semester examinations.
Jan. 25	Second semester classes begin.
March 19	End of 8-week grading period. Spring recess begins 6 P.M.
March 30	Classes resume.
May 3-14	Pre-registration for fall semester.
May 24-June 4	Conclusion of classes and examinations as scheduled.
June 4	Graduation.

**Board of Trustees
North Carolina School of the Arts**

Chairman James H. Semans, M. D.
 Vice Chairman Wallace Carroll
 Secretary-Treasurer Hugh Cannon

Smith Bagley	Mrs. Wilbur Jolly
J. McClure Clarke	Thomas S. Kenan, III
A. J. Fletcher	Mrs. Everette Miller
J. Gordon Hanes, Jr.	Sam Ragan
R. Philip Hanes, Jr.	Benjamin Swalin, Ex Officio

Mrs. Dan K. Moore, Honorary Member

**Advisory Board
North Carolina School of the Arts**

Chairman Sidney Blackmer

Richard Adler	Peter Mennin
Jean Dalrymple	Eugenie Ouroussow
Agnes de Mille	James Christian Pfohl
Paul Green	Julius Rudel
Helen Hayes	William Schuman
Jose Limon	

**Board of Trustees
North Carolina School of the Arts Foundation, Inc.**

Chairman, Ex Officio James H. Semans, M. D.
 President Roger G. Hall
 Vice President Mrs. Agnew H. Bahnson, Jr.
 Vice President John W. Scott, Jr.
 Secretary and Treasurer Ralph F. Hill
 Assistant Secretary and Treasurer Lewis Hawley

Mrs. James Boyd	John J. Ryan
Joel Fleishman	Mrs. Terry Sanford
Mrs. H. Frank Forsyth	Brant R. Snavely
William C. Herring	Robert Ward
E. N. Richards	R. B. Crawford
John Ehle	Roger Stevens

Mrs. Barbara Babcock Lassiter

Administration

Robert Ward	President
Roger G. Hall	Executive Director
Ralph F. Hill	Administrative Director
Robert Lindgren	Dean of the Faculty
	Dean of Dance
Lawrence O. Carlson	Dean of Academic Studies
Louis A. Mennini	Dean of Music
Ronald Pollock	Acting Dean of Drama
	Director of Design and Production
Robert P. Hyatt	Dean of Students
James B. L. Rush	Assistant to the President
	Director of Summer Sessions
William W. Burton	Director of Institutional Research
	Director of Student Aid
Mary MacNeill Carlton	Registrar
	Director of Admissions
Lewis Hawley	Director of the Budget
	Bursar
Dirk Dawson	Director of Public Relations
Sam H. Dorsett	Director of Personnel and Purchasing
	Public Information Officer
Elizabeth Trotman	Superintendent of Grounds and Buildings
Philip L. Hart, Jr.	

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

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 students' 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

Faculty

ACADEMIC DEPARTMENT

Lawrence O. Carlson, Academic Dean

Marion Fitz-Simons, Assistant Academic Dean, College Division

Gerd Young, Assistant Academic Dean, High School Division

William H. Baskin, III, Assistant Academic Dean, College Division,
Chrm., Modern Language Dept.

Bianca Artom, Italian

Arthur J. Ballard, English, Remedial Language Skills

William H. Baskin, III, French, Italian, Dance Glossary

David Belnap, Psychology

Dorothea Boyst, Science, Mathematics, Physics

Lawrence O. Carlson, History, Humanities

Clifford Earl, Visual Arts, Sculpture

Marion Fitz-Simons, English, Theatre History and Literature

Anthony N. Fragola, English, Italian, Journalism

C. Louisa Freeman, French

Charles Frohn, English, Humanities

William S. Greene, Jr., Science, Mathematics

Robert Hyatt, Political Science, Health

Patricia Johnston, English, Humanities

Isabelle Koonce, Psychology of Music

James Moon, Visual Arts, Design, Art History, Humanities

Judith Parker Land, Science

Frank Ruark, Social Studies

William B. Shropshire, Mathematics, Social Studies

Peter L. Stambler, English, Writing

Adam Stiener, German

Samuel Stone, Sociology, Philosophy

Bonnie Stone, English

William Sugg, Jr., English

Mary C. Wilson, French

Gerd Young, English

SCHOOL OF DRAMA

Ronald Pollock, Acting Dean, Instructor in Stage and Production Management

Lesley Hunt, Resident Actress, Instructor in Speech, Mime, and Singing

Robert Murray, Resident Director, Instructor in Acting and Gymnastics

David McClung, Resident Director, Instructor in Acting and Speech

Douglas McCorkindale, Instructor in Oral Communication and Oral Interpretation

David Sutor, Assistant Instructor in Acting

Mollie Murray, Instructor in Jazz Dance

Duncan Noble, Instructor in Ballet

Gyula Pandi, Instructor in Ballet

Peter Van Muyden, Instructor in Ballet

Mary E. Tuft, Instructor in Ballet

George Troutwein, Instructor in Singing

Agnes Lattak, Instructor in Make-up and Costuming

Linda Rogers, Instructor in Costuming

Richard Spock, Instructor in Technical Theatre

Michael Wiesman, Instructor in Technical Theatre

David Wood, Instructor in Acting for Dancers

Barry Boys, Visiting Director

Miriam Goldina, Visiting Director

Robert Donley, Visiting Director

SCHOOL OF DANCE

Robert Lindgren, Dean, Ballet, Adage, Dance History

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

Duncan Noble, Ballet, Modern Dance, Dance History

Gyula Pandi, Character Dance

Joan Sanders, Ballet

Job Sanders, Ballet, Choreography

Sonja Tyven, Ballet, Variations

Peter Van Muyden, Ballet

Gina Vidal, Ballet

Marilyn Snyder, Guest Teacher, Modern Dance

Leland Schwantes, Modern Teaching Fellow

Gary Buchanan, Music for Dancers

David Wood, Acting for Dancers

SCHOOL OF DESIGN AND PRODUCTION

Ronald Pollock, Dean, Instructor in Stage and Production Management

Charles Evans, Head of Design Section, Instructor in Design and Graphic Communication

Agnes Lattak, Staff Costume Designer, Instructor in Costume Design and Make-up

Linda A. Rogers, Staff Costume Designer, Instructor in Costuming

Richard Spock, Production Manager, Instructor in Lighting and Technical Theatre

William Fields, Instructor in Visual Presentation, History of Decor, Graphic Communication, and Theatrics

Michael Wiesman, Stage Carpenter, Instructor in Technical Theatre

David McClung, Instructor in Acting

James Moon, Instructor in Two-Dimensional Design, Painting and Drawing

Clifford Earl, Instructor in Three-Dimensional Design and Sculpture

Douglas Wright, Scenic Carpenter

Edward Hilton, Assistant Scenic Carpenter

Susan Palmer, Staff Stage Manager and Properties Mistress

Robert Marshall, Technical Assistant

William Parrish, Technical Assistant

A. Christina Giannini, Visiting Designer

Nannanne Porcher, Visiting Designer

Wolfgang Roth, Visiting Designer

Chris Thee, Visiting Designer

SCHOOL OF MUSIC

- Louis A. Mennini**, Dean
***Stephen Adelstein**, Oboe
Selma Amansky, Vocal Diction
Rebecca Barrow, Piano
William Beck, Voice
***Fredrick Bergstone**, French Horn
Charles Brady, Trumpet
J. Stevens Brewster, String Bass
Philippe H. Buhler, Theory, Solfeggio, Ass't. Choral Conductor
Geraldine Cate, Voice
Robert Clark, Tuba
***Philip Dunigan**, Flute
Irwin Freundlich, Piano
****Marc Gottlieb**, Violin
****Jerry Horner**, Viola
Alice Howland, Voice
John luele, Conductor, School Orchestra
Harvey Jacobson, Secondary Piano
J. Massie Johnson, Percussion, Music History
Norman Johnson, Opera Director
****Irving Klein**, Cello
Philip Koonce, Theory, Piano Tuning
Robert Kraft, Trombone
***Robert Listokin**, Clarinet
Louis A. Mennini, Composition
****Vartan Manoogian**, Violin
Clifton Matthews, Piano
Marjorie Mitchell, Piano
John S. Mueller, Organ and Harpsichord
Patricia Pence, Harp
***Mark Popkin**, Bassoon
Sherwood Shaffer, Theory
Jesus Silva, Guitar
Helen S. Smith, Preparatory Piano
Robert Ward, President, Choral Director

*Clarion Wind Quintet

** Claremont String Quartet

DEPARTMENT OF STUDENT AFFAIRS

Robert P. Hyatt, Dean of Students
Wilbert Allen, Director of Recreation
David Belnap, Residence Advisor, High School
Dexter Benedict, Residence Advisor, High School
Mrs. Faith Benedict, Residence Advisor, High School
Mrs. Kate Bowen, Practice Room Supervisor
Dr. Robert Chambers, Physician
Mrs. Irene Ervin, Licensed Practical Nurse
Mrs. Isabel Koonce, Residence Advisor, High School
Fred Marshall, Residence Advisor, College
Mrs. Edna Parrish, Residence Advisor, College
Mrs. Earline Perryman, Licensed Practical Nurse
Mrs. Margaret Porter, Registered Nurse
Dr. Richard Proctor, Psychiatrist
Mrs. Bonnie Stone, Residence Advisor, High School
Samuel M. Stone, Director of Religious Activities
Dale Ward, Residence Advisor, College
Esther Young, Secretary

LIBRARY

William D. Van Hoven, Librarian

General Information

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, drama or 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 as soon as the student's 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 specialty, but he will also broaden his horizon as he learns through association with other students in his own and in other arts.

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.

An administration building also houses academic classrooms, library, dance studios, music practice and teaching studios, an auditorium for music and dance productions and a cafeteria. A

separate building houses the School of Drama and a theatre. The School of Design and Production is located in two buildings immediately adjacent to the main campus.

Students at the college level are housed in two dormitories, one for men and one for women. New and specially designed dormitories have just been completed for the students at the junior high and high school level. These dormitories include six units, each housing a maximum of 40 students. Each unit is under the direct supervision of house parents who live in apartments immediately adjacent to it. These dormitories also include practice rooms for the students.

Under construction, with completion scheduled for the spring of 1970, is a student center. This building will house a swimming pool, gymnasium, locker rooms, tumbling and weight-lifting rooms. The upper level will include a lounge, reading room, book and supply store, conference rooms and offices for student activities, as well as a large dining hall and kitchen.

Planned for future construction are a library, a small infirmary and a theatre-concert hall complex.

Admission to the School

PERFORMANCE AUDITIONS

The first requisite for admission to the North Carolina School of the Arts is an entrance audition. This audition is a demonstration of talent, achievement and career potential in the field of dance, drama, music or design and technical production. Auditions are held in February or March of each year at the Winston-Salem campus. Specific dates and other audition information are provided with application forms. The admissions committee will supplement performance evaluation with consideration of relevant background information concerning qualified applicants. These criteria include academic achievement and promise, character and emotional balance, industry and judgment, health and special interests.

Applications for auditions are welcomed from anyone with talent in dance, drama and music. There is no geographical limitation on applications, nor does race or religion play any part in the selection of students.

Minimum performance requirements for each performing medium are listed in the application forms. In some extraordinary circumstances off-campus auditions may be arranged. Applicants for the School of Music may send tapes as preliminary auditions; a personal audition may subsequently be required.

ENTRANCE REQUIREMENTS

In addition to the performance examination each student must present proof of his ability to pursue theoretical 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 these tests and dates of administration may be obtained from the high school principal or from.

College Entrance Examination Board
Box 592
Princeton, New Jersey

Although subject matter 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 foreign language, and understanding of scientific and mathematical principles and methods are essentials in the educational development of a citizen of the twentieth century.

ADMISSIONS PROCEDURE

1. Application material, including audition examination requirements, will be sent to all candidates upon request. Completed material should be returned to the Director of Admissions with an audition fee of \$10.00 for applicants to the junior high or high school level, \$15.00 for applicants to the college level. This fee is nonrefundable and not applicable to term bills.
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. Following the audition and after all appropriate material has been received, final action will be taken and the candidate notified of his acceptance or rejection.
3. In mid-August all new students will receive general school information, pre-registration procedure, a calendar covering activities of Orientation Week, and a copy of the school calendar for the year.

TRANSFER CREDIT

Students who wish to transfer from other institutions must comply with performance audition and entrance requirements listed above, including the Scholastic Aptitude Test scores. College courses on which a grade of less than C has been earned cannot be accepted for transfer credit. College transfer students should bear in mind that students at the North Carolina School of the Arts are classified according to semester hours credit taken and passed in artistic work rather than academic work, making it likely that students transferring from a liberal arts school will lose a semester's credit or more.

ADVANCED STANDING AND ADVANCED PLACEMENT PROGRAM

Students whose previous training qualifies them for advanced standing may qualify for such by demonstrating achievement in 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. However, a few exceptions are made. Students possessing a high order of talent, upon recommendation of their respective arts dean, may take a lighter academic load, or no academic courses at all. Successful completion of this course will lead to a diploma, rather than a degree, from the School of the Arts.

FINANCIAL 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.

The tuition charge for legal residents of North Carolina is less than for nonresidents. To qualify for in-state tuition, a legal resident must have maintained his domicile in North Carolina for at least the six months preceding the date of first enrollment.

Any questions about residency should be addressed to the business office of the school.

APPLICATION AND AUDITION FEE

High School \$10.00

College \$15.00

(See section "How to Apply for Admission.")

TUITION:

High School—In State Free

High School—Out of State \$600

College—In State \$450

College—Out of State \$900

Music Instruction (Additional charge applicable to
all music majors.) \$100

Tuition must be paid in two installments: one-half at time of enrollment in the fall and one-half at the beginning of the second semester.

FEES:

Comprehensive Fee:

Boarding Students (registration, activities, health,
room, linens and board) \$1160

Day Students (registration, activities,
health services) \$ 120

An initial payment of \$20 is due from all students within three weeks of notice of acceptance or readmission. An additional room deposit of \$25 is due at the same time from all students who intend to live in the dormitories. These payments are not refundable, but are deductible from the comprehensive fee. The comprehensive fee, like tuition, must be paid one-half at the time of enrollment and one-half at the beginning of the second semester. The initial prepaid fee is deductible from the half due at the time of enrollment.

BOOKS:

High School textbook rental (applicable to all high
school students) \$15

This rental fee is due in full at the time of enrollment.

College students are expected to purchase all books and materials.

ARTS MATERIALS:

Students will be expected to supply their own art materials, e.g., music, plays, ballet shoes, clarinet reeds, strings, tights, etc. Many of these items will be available through the School Book and Supply Store.

INQUIRIES

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

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.

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 classes, and (b) when the Dean of Academic Studies approves. The charge is \$5.00 registration fee and \$10.00 per semester hour of the course taken whether the course is audited or taken for credit.

WITHDRAWALS

REGULAR SESSION

Students who officially withdraw from the School will be entitled to a proportionate refund of tuition and fees. Students withdrawing must present to the 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 non-refundable deposits) to be Refunded
1	100%
2	85%
3	65%
4	40%
5	10%

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

SUMMER SCHOOL. Students withdrawing officially from Summer School will be charged 10% of the total tuition and fees for each day the student has been in attendance prior to his withdrawal. No refunds will be made after the ninth day.

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 person 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

A sound program of financial aid is based on the assumption that the family of the student will provide the maximum possible portion of his educational expenses. At the North Carolina School of the Arts it is felt that any excess of expenses over family resources should be met by the joint effort of the student and the School. It is the sincere hope of all personnel at the School that no student shall ever fail to attend because of limited financial resources.

Perspective students need not apply for financial aid. The necessary application forms will be sent automatically when the student has been recommended for admission by the Audition Board. No notification of a financial aid award will be forthcoming, however, until the student has received the final approval of the Admissions Committee for acceptance to the School.

All commitments for financial assistance at the North Carolina School of the Arts originate from the Office of Financial Aid and must be signed by the Director of Financial Aid in order to represent official commitment.

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

STUDENT INFORMATION

ORIENTATION PROGRAM

The attendance of all new students is required during a short period at the opening of the fall term. This orientation period is designed to introduce the new student to campus life and activi-

ties. Also scheduled are lectures and basic placement tests. The complete program of orientation activities is issued in a special bulletin which is mailed to all new students late in the summer.

RESIDENCE HALLS AND DINING FACILITIES

Eight modern dormitories provide residence facilities for the students. These are supervised by the Dean of Students and each has a resident house counselor.

A dining hall provides three meals a day for students, staff, and visitors. A snack bar and vending machines are also available.

HEALTH SERVICES

The medical services fee includes the services of the resident nurses and infirmary services. Medical and dental needs requiring the attention of a specialist will be arranged through the consulting school physician, but extra expenses will be the responsibility of the student or his parent. Health and accident insurance is available by contract with a private insurance company. For information write the Bursar. Questions concerning the health services should be addressed to the infirmary staff.

LAUNDRY SERVICES

Coin-operated laundry machines are available in each dormitory.

The linen fee provides each resident student with the following articles: 2 bath towels, 2 sheets, and 1 pillow case. Clean linens will be issued weekly.

Dry cleaning, shirts, and dry wash are collected from students who wish to have their clothing sent to a commercial laundry. Each student pays for his garments when he picks them up from the appointed laundry agent. This service is available weekly.

Other commercial laundry and dry cleaning services are readily available.

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, tennis, tumbling and weight training. Additional activities such as photography, hiking, etc., are planned when there is student interest.

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.

The Director of Religious Activities is available to students for counseling and guidance.

DORMITORY RESIDENCE REQUIREMENT

Dormitory rooms are provided for all students of the North Carolina School of the Arts. There are eight dormitories. All high school students are required to live on campus. All college freshmen and sophomores are required to live on campus. An exception to the on-campus residence requirement 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.

THE LIBRARY

In September, 1969, the N. C. S. A. library had approximately 15,000 books, 7,600 pieces of music and 7,500 recordings. This represents a steady growth since the opening of the school in September, 1965, when there were approximately 1,200 books, 1,500 pieces of music, and 1,000 recordings. The library's book collection is especially strong in dance, drama and music, but emphasis has also been placed upon acquiring materials supporting the academic program of the school.

SUMMER SCHOOL

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.

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 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.

Nor is public performance 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, and modern, as well as men's 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 aimed primarily at 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. Performance is of the workshop variety.

MUSIC

The School of Music offers two separate programs. It offers study in the field of piano and voice primarily for more advanced students who wish to work intensively. Auditions are required for admission. In addition to private instruction and periodic master classes in the major field, courses in music history and literature and materials are offered. Regular members of the School faculty are teachers.

For students at the junior high school level, the School of the Arts offers both choral and instrumental music workshops. Students are required to have some proficiency in their respective instruments. Each student in the workshops 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 with outstanding music programs.

SUMMER SESSIONS ABROAD

The School of the Arts for the past three summers has offered a music session for advanced students in Siena, Italy, with the cooperation of the Accademia Musicale Chigiana. The Siena session is primarily for orchestral instrumentalists, although limited number of voice, piano and guitar students have been accepted. An audition, either by tape or in person, as well as letters of recommendation, are required for admission.

The School of Dance sent a company of its advanced students to Italy during the summer of 1969 to give a series of performances in the Asolo-Venice area. Further tours are under discussion. Participants in these tours are chosen almost entirely from those already enrolled in the School of the Arts.

The School of Drama is planning a summer session for advanced drama students in London during the summer of 1970.

INFORMATION AND APPLICATIONS

More complete information about the summer sessions, as well as specific requirements for admission to the various sessions, is published separately.

For further information about these sessions, write:

Director of Summer Sessions
N. C. School of the Arts
P. O. Box 4657
Winston-Salem, N. C. 27107

PROGRESSION IN THE ARTS

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 at the junior and senior high school level are, by North Carolina law, the same as those in regular junior and senior high schools throughout the state.

Instruction in the arts, on the other hand, is geared entirely to the individual student's capacity and development at the time of his entrance into the School.

In any given arts subject extending more than one year (such as Literature and Materials, Acting, Ballet), the program 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.

The student who is given advanced placement will receive credit for those courses in which he is deemed proficient and is excused from taking in favor of a more advanced level of the course.





Department of Academic Studies

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, foreign language, health, and physical education. Through close observation and a controlled testing program, 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 State Board of Education.

At the college level, through a program of alternating year electives the student may choose from a wide range of offerings in the general areas of English Language and Literature, Social Sciences, Math-Science and 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.

The college student who completes four years of successful work in his arts area plus 48 semester hours of academic work with a cumulative average of 2.0 is eligible for a Bachelor of Fine Arts degree in Dance, Drama and Design and Production or a Bachelor of Music degree in Music.

Secondary School Division

REGISTRATION

The secondary school student will follow the same registration procedures as the college student. (See college division regulations: Registration.)

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, Junior High or High School, is allowed no unexcused absences without penalty. His attendance in class is expected to be regular and punctual.

EXCUSED ABSENCES

The secondary school student 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 for procedures.)

All excused absences must be cleared through 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.

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 quarter or it will revert to an automatic F.

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. The English faculty, rotating every eight weeks, emphasizes four areas of English study.

ENGLISH 41-42

ENGLISH 51-52 JUNIOR HIGH SCHOOL ENGLISH

(GRADES 7 and 8)

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 61-62 HIGH SCHOOL ENGLISH

In the first year of high school concentration is on grammar and composition; study of plays, simple in structure, to afford opportunity to become familiar with play form; study of short story; study of poetry, mostly narrative.

ENGLISH 71-72 HIGH SCHOOL ENGLISH

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

ENGLISH 81-82 HIGH SCHOOL ENGLISH

At this level concentration is on the same four areas as listed for English 91-92. The material studied differs only in level of difficulty.

ENGLISH 91-92 HIGH SCHOOL ENGLISH

A course including composition to develop elements of style; drama, with study of complex plays representing great dramatists of the past and present; poetry, mostly lyric and dramatic poetry; the novel, with study of works representing a variety of artistic traditions and periods.

ENGLISH 50 REMEDIAL ENGLISH: LOWER AND UPPER LEVELS

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

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 students special instruction in swimming, tumbling, horseback riding and volleyball is available. In addition to the above, a course in Personal Growth and Development is offered for all high school students through the Student Affairs Department of the School. This course completes the health and physical education requirements of the State of North Carolina.

The Math-Science Program

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

MATH 41-42 SEVENTH GRADE MATHEMATICS

Introduction to the basic principles and techniques of mathematics.

MATH 51-52 EIGHTH GRADE MATHEMATICS

Basic principles and techniques of mathematics.

MATH 61-62 ELEMENTARY ALGEBRA

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

MATH 71-72 INTERMEDIATE ALGEBRA

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

MATH 81-82 ADVANCED ALGEBRA

A continuation of work begun in Math 71-72.

MATH 91-92 GEOMETRY

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

MATH 101-102 (See College listings)

Qualified advanced High School students may take the College math course for High School credit.

SCIENCE 61-62 INTRODUCTORY PHYSICAL SCIENCE

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

SCIENCE 71-72 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 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 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.

Foreign Language Program

A four-year program of French and a two-year program of Italian are offered in the high school. The college German courses are open to high school students with good background in foreign language. 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

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

FRENCH 71-72

A continuation of French 61-62.

FRENCH 81-82

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

FRENCH 91-92

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

ITALIAN 81-82

Introduction to the grammar and speech patterns of the Italian language.

ITALIAN 91-92

A continuation of Italian 81-82 leading to a reading ability.

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 SEVENTH GRADE SOCIAL STUDIES SOCIAL STUDIES 51-52 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. Different topics are covered in alternate years.

SOCIAL STUDIES 61-62 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.

SOCIAL STUDIES 71-72 UNITED STATES HISTORY

A survey of American history from the age of exploration to the age of world power. Special emphasis is placed on the uniqueness of American institutions and their importance in today's world.

SOCIAL STUDIES 81-82 CONTEMPORARY AFFAIRS

An in-depth study of the political, economic and social problems which confront the student today. Special emphasis is given to the artist's relation to these problems.

SOCIAL STUDIES 91-92 EUROPEAN HISTORY

From prehistoric man to the present, a study of the European social, cultural, economic and political ideas that have shaped World History.

Visual Arts

VISUAL ARTS 41-42 JUNIOR HIGH SCHOOL ART VISUAL ARTS 51-52

A two-year program of basic orientation in simple art techniques. 1 hour per week of lab and lecture.

VISUAL ARTS 61-62 HIGH SCHOOL ART

An exploratory course dealing with many facets of visual communication. The areas of drawing, color and design, and sculpture will be studied in depth and their interrelationships investigated as well as drawing in all media. Projects will include the use of clay, plaster, wire, wood, etc.

VISUAL ARTS 81-82 HIGH SCHOOL ARTS

A course dealing with several areas of visual communication with an emphasis on individual activity. The areas of drawing and sculpture will be explored with some individual specialization in each area. In addition to drawing in all media, the projects will include use of clay, plaster, wire, wood, etc.

College Division

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 tested and registered.

All other students will be pre-registered 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 \$5.00.

COURSE REQUIREMENTS

During each semester of the academic year, the academic program of the college student normally consists of six semester hours. He will thus have a total of forty-eight semester hours at the end of eight semesters.

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

The student whose arts work is superior yet whose academic work is unacceptable will receive at the end of four years a diploma indicating excellence in his chosen field. Such diplomas will be awarded after consultation of the major teacher and Dean of the appropriate arts area.

COURSE CHANGES

New courses may not be added later than one week after the opening of 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 an auditor's fee of \$35.00 per course.

TRANSFER STUDENTS

A transfer student from an accredited college will receive credit for academic courses paralleling the N.C.S.A. curriculum in which he has a C or better. This transfer of credits is contingent upon the student's averaging a C in his academic work during his first semester 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.

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.

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's 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 48 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 semester examination will result in an automatic F.

For any examination given earlier or later 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 \$5.00 fee.

ABSENCES BEFORE AND AFTER HOLIDAYS

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 semester. In addition mid-semester progress reports are sent in the fall semester each year.

Indication of the students' achievement and progress is provided by the following series of grades and assigned quality points:

A +	—	4.5	
A	—	4.0	Work of highest degree of excellence
A -	—	3.8	
B +	—	3.5	
B	—	3.0	Good work, above average
B -	—	2.8	
C +	—	2.5	
C	—	2.0	Average work
C -	—	1.8	
D +	—	1.5	
D	—	1.0	Work that meets only minimum requirement
D -	—	0.8	for passing.
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 semester, or it is recorded as an F.

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, many of the electives are given in alternate years. Courses with numbers from 401 to 499, although they may in a given year be taught in regular lecture sessions, are open to a limited number of students on a tutorial basis.)

ENGLISH 100 REMEDIAL READING AND WRITING (No Credit)

Students demonstrating marked weakness in fundamental language skills will be placed in English 100. The emphasis of the course will be upon vocabulary building, reading with understanding and writing with coherence.

ENGLISH 101-102 INTRODUCTION TO LITERATURE: MAN'S VIEW OF HIMSELF IN SOCIETY (Credit: 6 s.h.)

A multimedia, cross-cultural, mixed genre course to be team-taught in eight-week blocks related to the overall subject of the course. Materials for the course will include novels, plays, poetry, essays, slides, films, and music.

ENGLISH 103-104 THEATRE HISTORY AND LITERATURE (Credit: 6 s.h.)

Theatre History and Literature Survey of the history and literature of the theatre from the earliest times to the twentieth century, with particular emphasis placed upon the way in which the plays are translated into theatrical performance. Lectures, demonstrations, and the reading-performance of selected plays.

ENGLISH 201-202 JOURNALISM WORKSHOP (Credit 6 s.h.)

Study and practice of the elements of news stories, feature articles, reviews, and editorials, supplemented by assignments on the N. C. Essay. Guest lectures by professional journalists and field trips to nearby newspapers will be used to reinforce this course.

ENGLISH 203 FILM AS ART (Credit: 3 s.h.)

A critical study of film as a means of creative expression through historical, sociological, and psychological approaches. The student gains an understanding and appreciation of film as an art form through lecture-discussion and the actual reviewing of films.

ENGLISH 204 FILM AS ART (Credit 3 s.h.)

A continuation of English 203 with further study of critical values of film. (May be taken without English 203. No prerequisite.)

ENGLISH 205 THE SHORT STORY AND THE NOVELLA (Credit: 3 s.h.)

A course ranging over the world and throughout the records of man's tale-telling impulses for examples of short prose fiction. Readings will be from such widely separate sources as the ancient Hebrew stories in the Old Testament and last month's Esquire magazine, with selections from Hawthorne, Kafka, Poe, Welty. (Offered in Fall semester 1970 and alternate years.)

ENGLISH 207-208 WRITING SEMINAR (Credit: 6 s.h.)

An introduction to styles and genres. The fall semester will be devoted to the structure of poetry. A close study of specific forms.

ENGLISH 209-210 WRITING TUTORIAL (Credit: 6 s.h.)

Directed study. Tutorial work with major teacher, concentrating on individual craft problems and the student's major field of interest.

ENGLISH 211 THE ROMANTIC ERA IN POETRY (Credit: 3 s.h.)

A study of Blake, Wordsworth, Coleridge, Shelley, Keats, with emphasis upon the basic compulsions which configure the Romantic Revolution. (Offered Fall 1969 and in alternate years.)

ENGLISH 212 METAPHYSICAL AND NONSENSICAL POETRY (Credit: 3 s.h.)

A close study of the evolution of poetic texts. Verse by both unknown and great poets will be studied in an attempt to isolate and define the distinctions between major and minor poetry. This study will be followed by readings from the works of John Donne and G. M. Hopkins. (Offered Spring 1970 and in alternate years.)

ENGLISH 301 TWENTIETH CENTURY BRITISH AND AMERICAN DRAMA (Credit: 3 s.h.)

A study of selected British and American playwrights, with attention to the transition from post-Victorianism, experimentation, and present trends. Selected texts from the following authors: Williams, Miller, Synge, Behan, Shaw, Anderson, Hellman, O'Casey. (Offered in Fall 1969 and in alternate years.)

ENGLISH 302 FOLKLORE AND MYTHOLOGY (Credit: 3 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 in Spring 1970 and in alternate years.)

ENGLISH 303 CONTEMPORARY POETRY (Credit: 3 s.h.)

Reading of contemporary poetry, both American and European; close correlation with the philosophical, social and political forces operative in the 20th century. (Offered Fall 1969 and in alternate years.)

ENGLISH 304 THE ENGLISH NOVEL (Credit: 3 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 in Spring 1970 and in alternate years.)

ENGLISH 305 WRITING WORKSHOP (Credit: 3 s.h.)

An exploration of the processes and methods involved in shaping the creative imagination for communication. The course is implemented by examination of professional short stories but is centered upon student writing and group discussion of that writing. Prerequisite: English 101-102 and permission of the instructor.

ENGLISH 306 SHAKESPEARE'S TRAGEDIES (Credit: 3 s.h.)

Reading of *Romeo and Juliet*, *Anthony and Cleopatra*, *Macbeth*, *Coriolanus*, *Hamlet*, *Othello*, and *King Lear*. Theory of tragedy will be considered, but emphasis will be given to stagecraft, character portrayal, and the poetic imagination. Shakespeare's vision of humanity: man's power and his pride, his nobility and his vulnerability, will be studied within the panorama of Elizabethan attitudes and beliefs. (Offered in Spring 1970 and in alternate years.)

ENGLISH 308 THE AMERICAN NOVEL (Credit: 3 s.h.)

A study of selected novels concentrating on the period from 1860 to the present. Twain, Lewis, Hemingway, Fitzgerald, Faulkner, Steinbeck, and Wolfe will be considered. (Offered in Spring 1970 and in alternate years.)

ENGLISH 309 ORIENTAL LITERATURE (Credit: 3 s.h.)

A study of the literature of the ancient civilizations of the East: Chinese, Indian, Japanese and Hebrew within the context of Oriental philosophy and religion. (Offered in Fall 1970 and in alternate years.)

ENGLISH 310 MEDIEVAL LITERATURE (Credit: 3 s.h.)

Readings selected from texts of English and Continental writers of the period 1100-1500. Chaucer will be studied in depth. (Offered in Spring 1971 and in alternate years.)

ENGLISH 311 SHAKESPEARE'S COMEDIES AND HISTORIES (Credit: 3 s.h.)

Reading of selected comedies and historical plays of Shakespeare within the context of the sources and functions of comedy and of the cultural and political history reflected in these plays. (Offered in Fall 1970 and in alternate years.)

ENGLISH 312 LYRIC POETRY (Credit: 3 s.h.)

A study of the lyric, its technique and content, with selections from a wide variety of historical and national backgrounds. (Offered in Spring 1971 and in alternate years.)

ENGLISH 313 MODERN EUROPEAN DRAMA (Credit: 3 s.h.)

A study of Capek's *R.U.R.*, Schnitzler's *Anatol*, Molnar's *Liliom*, Pirnadello's *Six Characters in Search of an Author*, Sierra's *The Cradle Song*, Tchekov's *The Sea Gull*, Gorky's *The Lower Depths*, Ansky's *The Dybbuk*, Rostand's *Cyrano de Bergerac*, Deval's *Tovarich*, and Giraudoux's *Amphitryon* 38. Linkages of these plays to the mainsprings of European thought and the mid-nineteenth century revolution of ideas will be shown where pertinent. (Offered Fall 1970 and in alternate years.)

ENGLISH 314 SHAW, IBSEN, STRINBERG AND TCHEKOV (Credit: 3 s.h.)

A study of representative plays of these four social reformers, master craftsmen of modern drama. (Offered in Spring 1971 and in alternate years.)

ENGLISH 315 NON-SHAKESPEAREAN ELIZABETHAN DRAMA (Credit: 3 s.h.)

Reading of selected non-Shakespearean comedies and tragedies from the period 1580-1642. One individual dramatist will be covered in depth along with readings from the works of Kyd, Marlowe, Johnson, Greene, Beaumont, Fletcher, Webster. (Offered in Fall 1971 and in alternate years.)

ENGLISH 316 GREEK LITERATURE IN TRANSLATION (Credit: 3 s.h.)

A survey course designed to cover the broad spectrum of Greek writings. Plays, poetry, and philosophical writings will be stressed. Authors to be selected from among the following: Homer, Sophocles, Aeschylus, Euripides, Aristophanes, Plato, Aristotle, Sappho. (Offered in Spring 1972 and in alternate years.)

ENGLISH 317 THEATRE OF THE ABSURD (Credit: 3 s.h.)

An examination of the plays of Alfred Jarry, Eugene Ionesco, Samuel Beckett and others, as an expression of the Existential view of modern man in his universe. (Offered in Fall 1971 and in alternate years.)

ENGLISH 401 TWENTIETH CENTURY EUROPEAN NOVEL (Credit: 3 s.h.)

A study with tutorial supervision of major European novels that reflect most significantly the ideas and events of modern times. (Offered in Fall 1969 and in alternate years.)

ENGLISH 403 THE KING JAMES BIBLE AS LITERATURE (Credit: 3 s.h.)

Selected study of history, poetry, novella, drama, short story, letters, and biography as found in the Old and New Testaments. (Offered Fall 1969 and in alternate years.)

Writing Program

The Writing Program focuses on three major aspects of the writer's training. First, the student is introduced to the practical problems of experience in various literary forms. The first year concentrates on the short story and on poetic forms. The second year is devoted to preparation for playwriting, character analysis and scenario work. The third year of the Writing Seminar involves work in the one-act play. The fourth year is given to work in the student's area of specialty (playwriting, fiction or poetry).

In conjunction with the Writing Seminar, the Writing Program student is involved in tutorial work with his major professor. The student's program is supplemented by enrollment in other related arts and academic courses.

Each semester the student enrolled in the Writing Program takes the Writing Seminar (3 s.h.), the Writing tutorial (3 s.h.) and 9 semester hours of electives from the Academic courses for a total of 30 semester hours per year. The total number of semester hours required for graduation in the Writing Program is 120 s.hrs. leading to the Bachelor of Fine Arts degree in Drama with a major in Writing.

Courses in support of the Writing Program are listed with the English offerings.

Math-Science

The Math-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 (Credit: 8 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.

SCIENCE 101-102 PHYSICS (Credit: 8 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. (Modified P.S.S.C.)

SCIENCE 103-104 SCIENCE AND HYPOTHESES (Credit: 6 s.h.)

An introduction to the philosophy of science with special reference to the arts.

Modern Languages

The Modern Language program serves a two-fold 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 one semester of a beginning or intermediate Modern Language.

FRENCH 101-102 (Credit: 6 s.h.)

Elementary French. An introduction to the French language through audio-lingual 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; 1 language laboratory; Two semesters.

FRENCH 201-202 (Prerequisite French 101-102 or equivalent) (Credit: 6 s.h.)

Intermediate French: A continuation of French 101-102. Three class meetings per week; 1 language laboratory. Two semesters.

FRENCH 301 (Prerequisites: French 101-102, 201-202 or equivalent.) (Credit: 3 s.h.)

Advanced French. A course in the history and techniques of French cinema. Literary scenarios of 20th century French films are used as basic texts, French films are used. Continued practice in conversation and composition. Conducted in French. (Offered Fall 1969 and alternate years.)

FRENCH 304 (Prerequisites: French 101-102, 201-202 or equivalent) (Credit: 3 s.h.)

Advanced French. A course structured around contemporary socio-economic, political and aesthetic trends in present-day France. Students subscribe to current newspapers and magazines in French. Conversation and composition are structured around the readings. The course is designed to relate French and European trends to the student's involvement in the performing arts. Conducted in French. (Offered Spring 1969 and alternate years.)

FRENCH 401-402 (Prerequisites: French 101-102; 201-202 or equivalent) (Credit: 6 s.h.)

A course focused on the aesthetic and philosophic movements in contemporary France. Special attention is given to Dadaism, Cubism, Surrealism, Existentialism and the Post-Existential period. Selected readings are used in support of the course content. Conducted in French. (Offered in alternate years and on demand. Not offered in 1969-70.) It is not necessary to complete both semesters. One semester may be taken for 3 s.h. of credit.

FRENCH 410-Tutorial: (Prerequisite: French 101-102; 201-202 equivalent, or permission of the instructor.) (Credit: 1, 2 or 3 s.h.)

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.

GERMAN 101-102 (Credit: 6 s.h.)

Elementary German. An introduction to German through audio-lingual 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 in 1969-70.)

GERMAN 201-202 (Prerequisite: German 101-102) (Credit: 6 s.h.)

Intermediate German. A continuation of German 101-102. (Offered in alternate years. Offered in 1970-71.)

ITALIAN 101-102 (Credit: 6 s.h.)

Elementary Italian. An introduction to the Italian language through the audio-lingual 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; 1 language laboratory.

ITALIAN 201-202 (Prerequisite: Italian 101-102) (Credit: 6 s.h.)
Intermediate Italian. A continuation of Italian 101-102.

ITALIAN 301-302 (Credit: 6 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 410-Tutorial: (Prerequisite: Italian 101-102; 201-202 or equivalent and with permission of the instructor.) (Credit: 1, 2 or 3 s.h.)
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 students enrolled.

Social Sciences

These 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.

SOCIOLOGY 101 SOCIAL RELATIONS (Credit: 3 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 in Fall 1969 and in alternate years.)

SOCIOLOGY 102 SOCIAL ETHICS (Credit: 3 s.h.)
This course focuses on the crucial ethical issues in contemporary U. S. society and examines some of the more significant ethical positions with moral philosophy and theology. Readings will include Kant, Buber, Marx, and Niebuhr. (Offered in Spring 1970 and in alternate years.)

HUMANITIES 101-102 (High School: 81-82) (Credit: 6 s.h.)
An interdisciplinary survey which examines the philosophical orientation, religious faiths, selected works of literature, the visual arts, music and dance which in selected world cultures have reflected the creative and judicious nature of mankind. (Required for all college Freshmen and Sophomores.)

HISTORY 204 ELEMENTS OF U. S. HISTORY (Credit: 3 s.h.)
A topic-oriented examination of elements of U. S. history especially relevant to the contemporary scene: the history of dissent in American; social revolution and social mobility. (Offered in Spring 1970 as a tutorial and with permission of instructor.)

**SOCIAL STUDIES 205, 206 HISTORY OF COSTUME AND
SCENE DESIGN
(Credit: 3 s.h. each semester)**

An historical survey of costume and scene design in the light of the social milieu out of which it developed.

**POLITICAL SCIENCE 201-202 INTRODUCTION TO POLITICAL
THOUGHT (Credit: 6 s.h.)**

A brief historical survey of representative philosophies of politics from Plato and Aristotle to contemporary times. The course will focus on the political thought of Plato, Aristotle, St. Augustine, St. Thomas Aquinas, Machiavelli, Rousseau, Marx, Buber and Walter Lippmann.

**POLITICAL SCIENCE 203, 204 AMERICAN POLITICAL
THOUGHT
(Credit: 3 s.h. each semester)**

Basic readings in America's major political thinkers, including Jefferson, Hamilton, Lincoln, Lippmann, and Morgenthau. (Offered in Fall 1969 and in alternate years.)

**PSYCHOLOGY 207 INTRODUCTORY PSYCHOLOGY
(Credit: 3 s.h.)**

A survey of psychology as a behavioral science with emphasis on contemporary theories and research findings. Some of the specific topics covered will include: Freudian personality theory and psychosexual development, attitude change, authoritarian personality, achievement motivation, mental illness, types of psychotherapy, psychological tests, nature-nurture issue in intelligence, psychoactive drugs, emotions, child rearing practices, creative thinking, learning principles, perception principles.

PSYCHOLOGY 301 PSYCHOLOGY OF MUSIC (Credit: 2 s.h.)

Concepts and practices in music therapy, theories of audition, anatomy of the ear, and acoustics.

Visual Arts

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 visual arts instructors work closely with the production and design students. All labs in Visual Arts are counted as arts credit for Design-Production majors; are elective credit for all other students. No lab is repeatable for credit.

VISUAL ARTS 101, 102 DESIGN

(Credit: 3 s.h. each semester.)

Elementary study of design theory and practices in the creation of two dimensional design. Either semester may be taken for credit without the other.

VISUAL ARTS 103, 104 LIFE DRAWING

(Credit: 3 s.h. each semester.)

Drawing in various media using the human figure as the principal motif. Either semester may be taken for credit without the other.

VISUAL ARTS 105, 106 BEGINNING PAINTING

(Credit: 3 s.h. each semester.)

Elementary practice in painting in oil and watercolor.

VISUAL ARTS 107, 108 SCULPTURE

(Credit: 3 s.h. each semester)

Investigation of three-dimensional problems of design and construction using common sculpture materials such as clay, wood, wire, and plaster. Independent search and discovery will be stressed as well as the attainment of proficiency in several particular areas of the field. Either semester may be taken for credit without the other.

VISUAL ARTS 201, 202 WELDING

(Credit: 3 s.h. each semester.)

A course designed to teach the elements of welding, brazing, and forging and their application to sculpture. Independent development and study will be stressed. Either semester may be taken without the other.

VISUAL ARTS 203, 204 CASTING TECHNIQUES

(Credit: 3 s.h. each semester)

A course leading to a proficiency in the methods of casting for sculpture. Beginning with the basic elements of molding and casting in various materials and leading to the casting of individual works in lead and bronze. Either semester may be taken for credit without the other.

VISUAL ARTS 205, 206 THREE-DIMENSIONAL DESIGN

(Credit: 1 s.h. each semester)

Investigation of three-dimensional problems of form and space made in common materials such as clay, plaster, wood, and wire. Independent search and discovery are stressed.

VISUAL ARTS 301, 302 SILK SCREEN

(Credit: 3 s.h. each semester.)

Printing by silk screen using touch, stencil, and film for posters and fine art. Either semester may be taken for credit without the other. Permission of instructor required.

VISUAL ARTS 303 PRE-COLUMBIAN ART (Credit: 2 s.h.)

The Mayan, Mexican, and Andean art, 1400 B.C.-1492 A.D. This is a survey of three great pre-Columbian civilizations and related cultures with comparisons to similar primitive styles. (Offered on demand or as a tutorial with permission of instructor.)

VISUAL ARTS 304 ISLAMIC ART (Credit: 2 s.h.)

The history of art in the Near East from the birth of Mohammed through the rise and conquests of Islam to the present. Influences of Islamic art on the arts of Europe. (Offered on demand or as a tutorial with permission of instructor.)

VISUAL ARTS 305-306 ART HISTORY SURVEY (Credit: 6 s.h.)

An historical survey of the development of painting, sculpture, and architecture as a manifestation of the cultural evolution of the Western World.

VISUAL ARTS 307 METAL SCULPTURE I (For Juniors and Seniors only)

Prerequisite: 2D and 3D Design

(Credit: 1 s.h.)

Techniques and processes of forming sculpture by welding, bronzing and forging in various metals.

VISUAL ARTS 308 METAL SCULPTURE II (For Juniors and Seniors only)

Prerequisite: 2D and 3D Design

(Credit: 1 s.h.)

Techniques and processes of casting sculpture in various metals.

VISUAL ARTS 401-402 ARTS TUTORIAL

A tutorial, directed studies program of special projects in painting. Hours and credit to be arranged.





School of Dance

The objective of the School of Dance is to find young dancers as soon as their talent becomes apparent, and to make available to them training of the highest professional level by a faculty of professional teachers.

Since it is necessary to begin this training at an early age, the talented young student may enroll as early as junior high school and continue his dance training along with his academic studies through the high school and college levels.

Performance is an integral part of the training period. The North Carolina Dance Theatre, the official school dance company with its repertory of both classical and modern ballet, provides this outlet. The School also offers a special summer dance program on the Winston-Salem campus. This past year an international program in the dance was inaugurated with the visit of the North Carolina Dance Theatre to Italy for a three-week series of performances. Similar programs are planned for the future.

Special consideration in the matter of awarding degrees will be given college students who leave the School of the Arts to accept professional opportunities before finishing the required four years of college. Those students who have successfully completed their academic requirements and who enter professional life will be given the B.F.A. degree, although they have spent less than the four college years at the School.

The Curriculum

At the junior and senior high school levels, the young dancer acquires a substantial foundation in dance techniques—ballet, modern and ethnic. These, as well as practical work in performance, constitute the core of the program. Music Fundamentals is a college requirement, but can be taken as an elective for college credit during the senior year of high school.

At the college level, dance majors concentrate on the mastery of dance techniques, along with training in dance history, development of requisite musical and rhythmic skills and dance composition, and drama. Students participate in the many performances given by the student company which include evenings of dance, dance seminars and workshops, both on and off-campus.

When a student is accepted by the Dance Division after an audition, he is classified as a ballet major or a modern dance major. Upon his registration in the school, following a re-audition, he is placed in a class at his level of accomplishment.

A minimum of two hour-and-a-half technique classes are given each student daily. These classes are required for all students from junior high school through college.

Bachelor of Fine Arts Degree Program with Major in Dance

Freshman Year	Credits	Junior Year	Credits
Dance Techniques	12	Dance Techniques	12
Performance	4	Performance	4
Fundamentals of Music I	4	Dance Composition I	4
Acting I	2	Elements of Theatre	4
English Composition	6	Academic Electives	12
Academic Electives	6		
	34		36

Sophomore Year	Credits	Senior Year	Credits
Dance Techniques	12	Dance Techniques	12
Performance	4	Performance	4
Art Appreciation	4	Dance Composition II	4
Acting II	2	Dance History and Criticism	4
Academic Electives	12	Senior Lectures, Seminar	12
	34		36

SPECIALIZED CLASSES

Dance Techniques (6 s.h.)

Ballet: students will be assigned to one of several sections on the basis of ability and previous training.

Modern: students will be assigned to one of several sections on the basis of ability and previous training.

- Performance** (2 s.h.)
- Acting I** (2 s.h.)
 Introductory course with particular attention to the understanding and exercise of the actor's basic skills and techniques.
- Acting II** (2 s.h.)
 Continuation of Fundamentals of Acting I.
- Fundamentals of Music I** (4 s.h.)
 A study of meters, rhythms, phrase shapes and musical forms. Analysis of masterworks of music literature.
- Dance Composition I** (4 s.h.)
 Principles and Techniques of Choreography.
- Dance Composition II** (4 s.h.)
 Continuation of Dance Composition I.
- Dance History and Criticism** (4 s.h.)
 A study of significant development 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** **No Credit**
 A study of French terms germane to the ballet.





School of Drama

The School of Drama offers intensive training preparatory to a career in the professional theatre. The resident and visiting faculty of professional artists and specialists bring a wealth of experience and knowledge to the student. Developing an understanding of and skill in the actor's art is at the core of the program.

Students wishing to make a career in directing, stage production or theatrical management will, in consultation with the faculty, undertake a comprehensive program of study relative to their area of special interest which is built around the core program. These special programs for upperclassmen will, according to the need, draw upon the resources of the Schools of Dance, Music, Design and Production, the Department of Academic Studies, and other colleges and schools in the area. All students undertake the core program through at least the freshman year of college.

Upper level high school and college programs are offered. Admission is by audition and interview, and students are retained only so long as they continue to progress toward professional competence.

Public, studio and touring presentations are given as an essential part of the training program. Production responsibilities, as well as acting assignments, are undertaken by all students.

At the successful conclusion of the four-year college level program, students are awarded the B.F.A. degree.

HIGH SCHOOL

High School students in the School of Drama are offered a special preparatory program intended to enable them to take the greatest advantage of college courses. Special projects and studio performances will be undertaken by the students, and some opportunity will be given to participate in college productions. Upon successful completion of this program and high school academic requirements, the students will be awarded a high school diploma.

COLLEGE (Core Program)

Bachelor of Fine Arts in Acting

Freshman Year	Credits	Sophomore Year	Credits
Acting I	3	Acting II	4
Voice and Speech I	4	Voice and Speech II	6
Movement I	3	Movement II	4
Project	3	Rehearsal and Performance	8
Production Dynamics (first semester)	1½	A Theatre Literature Course	6
Production Elective (second semester)	1½	Psychology and/or Sociology	6
Theatre History and Literature	6	Academic Elective (s)	6
English 101-102	6		
Humanities 101-102	6		
Academic Elective	6		
	<hr style="width: 50%; margin: 0 auto;"/> 40		<hr style="width: 50%; margin: 0 auto;"/> 40
Junior Year	Credits	Senior Year	Credits
Acting III	5	Acting IV	6
Speech III	4	Speech Tutorial	2
Movement III	2	Movement Electives	2
Mime I	2	Mime II	2
Singing	3	Musical Theatre	3
Rehearsal and Performance	18	Rehearsal and Performance	25
Academic Electives	6		
	<hr style="width: 50%; margin: 0 auto;"/> 40		<hr style="width: 50%; margin: 0 auto;"/> 40

Description of Course Material

ACTING

The four-year program offers the student an opportunity for study and continuous growth in understanding of and skill in the art of the actor. Improvisation will be employed as a tool for better understanding of basic technique and as a device for problem solving, particularly in the early stages of development.

Work on scenes will be used to increase the student's awareness of and responsiveness to the subtle, as well as the obvious, clues provided by the playwright. Script work will begin with material as close to the student's experience as possible and will be progressively widened to encompass and develop in the student a rapport with the present and past dramatic repertoire of the western world. To this end, directors and actors having a wide experience with the plays of particular authors or historical periods will work with the students for varying lengths of time. Rehearsal and performance under professional directors will be used extensively as a major teaching device, particularly for upperclassmen.

The development of mental acumen and emotional responsiveness in the acting program will be paralleled by the development of the instruments upon which the mind and the emotions play, the voice and the body.

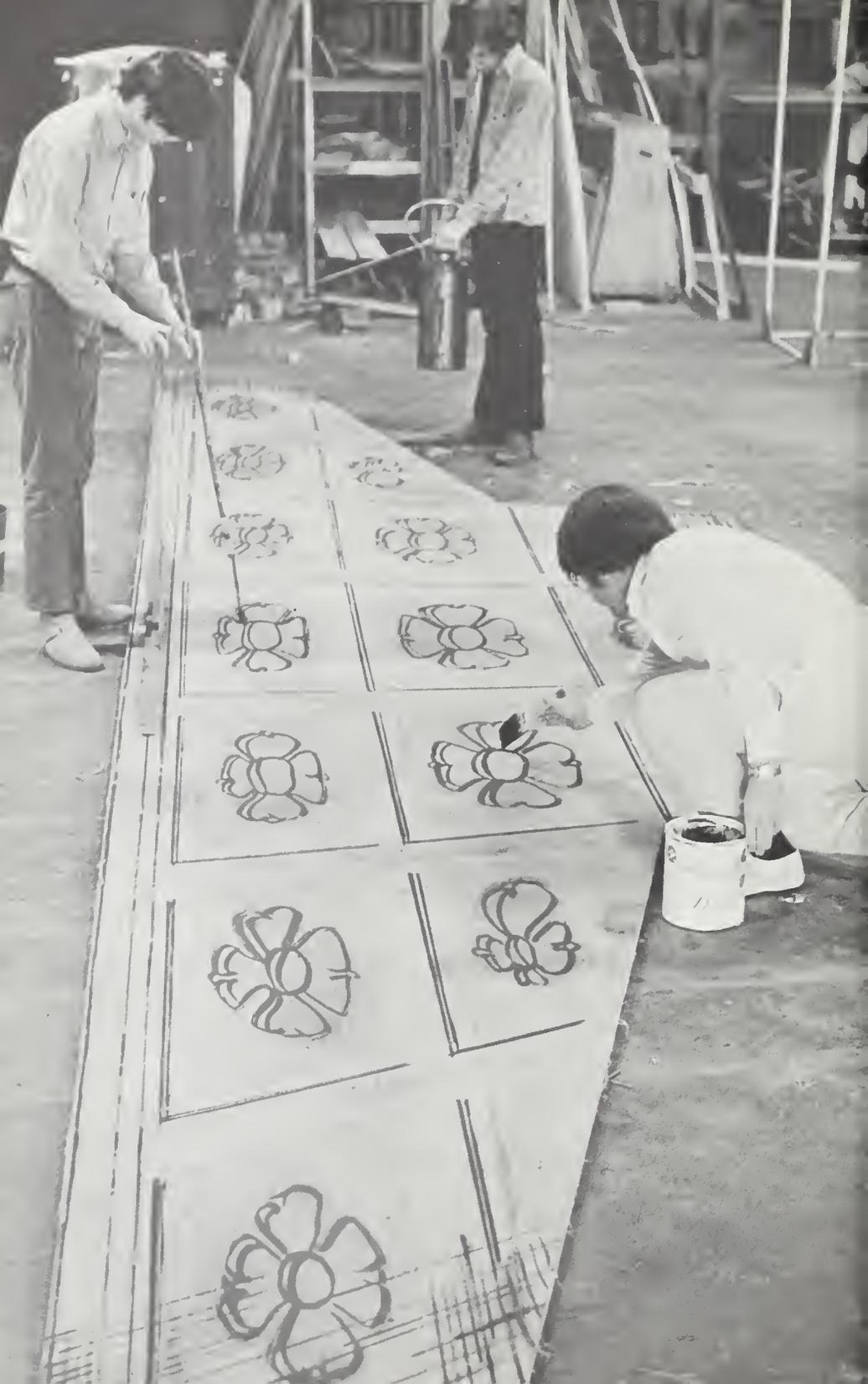
VOICE AND SPEECH

An intensive program will be undertaken by the student to develop a rich, flexible and expressive voice that will respond positively to emotional stimuli. The student will be made aware of localisms which will prevent his being cast other than as a resident of his own state or hometown. Breathing and speaking habits which place a strain on the vocal instrument will be identified so that the student may learn to avoid them and therefore increase the power and richness of his voice.

Reading aloud with an emphasis on meaning and communication of thoughts and ideas will be used to increase speaking effectiveness. Upperclassmen will be made familiar with the major dialects likely to be encountered in English language plays, and with the phraseology and sentence structure of poetic plays and plays of the major playwrights of previous historical periods.

MOVEMENT

A variety of dance, gymnastic and other programs will be pursued to tune the body and to develop the student's sense of rhythm, of pride in carriage, and of the expressive possibilities of the body. Upperclassmen will engage in more specific disciplines such as Mime and Fencing to further develop the ability to isolate parts of the body and to use the body as an effective instrument of expression.





School of Design and Production

The School of Design and Production is both an instructional and a service department. A staff of professional designers and craftsmen design and create, with student assistance, the sets, properties, costumes and lighting for productions by the Schools of Dance, Drama and Music.

The School of Design and Production offers a comprehensive program of instruction and practice in theatrical design, production management and theatre crafts. 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.

Admission to any of the School's programs is by audition only.

High School Program

Special sections of elementary design and production courses are offered to high school students and are geared to the level of proficiency and experience of the enrollees. High school students with light academic loads and sufficient background may be permitted to register in certain college level courses. The program is designed to enhance the students' creativity, graphic skills and theatrical awareness and competency.

College Program

Students entering this professionally oriented program may elect to emphasize either design or production as a major area of instruction and may, with the approval of the instructors and the Dean, emphasize a particular design discipline. All students are expected to attain a satisfactory level of competency in all design disciplines, as well as an understanding of stage and production management and theatre organization and a working knowledge of technical theatre skills and crafts.

Parallel to the study of design and production principles the student will pursue, under the aegis of the Academic Division, an intensive program of study of man, his environment and his artistic expression through the ages. The knowledge and understanding of "the human condition" thus gained will provide the student with an enriched frame of reference for his work in the theatre and make his work as a theatre artist and practitioner more relevant and meaningful.

Also within the framework of the Academic Division the student, and most particularly the design student, will develop his skill at artistic expression through a series of drawing, painting, and sculpture courses, which will have direct application to his work as a theatre artist. (See Academic Division course descriptions.)

The freshman program will be prescribed. Advanced courses and academic or other arts electives may be allowed where the student demonstrates proficiency in material prescribed in the freshman program.

Sophomores and juniors will continue a prescribed course of study in the humanities, but will, in consultation with the faculty and Director, develop from the offerings of the School and the Department a program which best suits his needs and interests.

The student will be allowed and may be required to spend his senior year in professional apprenticeship and must amass a minimum of 9 months and a maximum of 18 months apprenticeship to qualify for graduation.

A Bachelor of Fine Arts degree is awarded upon successful completion of the four-year program.

COLLEGE PROGRAM

BACHELOR OF FINE ARTS IN DESIGN OR PRODUCTION

Freshman Year	Credits	Junior Year (Design Majors)	Credits
Graphic Communication	2	Visual Presentation II	4
Color and Form in the Theatre	2	20 Credits from the following:	
Production Dynamics	3	Scenic Design I	
Drafting		Scenic Design II	
or		Lighting Design I	
Costume Design and		Lighting Design II	
Construction I	3	Costume Design I	
Project	4	Costume Design II	
Acting for Designers	1	Costume Construction II	
Movement	1	Costume Design III	
English 101-102	6	Visual Arts Courses	
Humanities 101-102	6	(See Academic Listings for	
English (Theatre History &		Credits)	
Literature)	6	Scene Painting	
Academic Elective	6	Production Projects	10
	<hr style="width: 50%; margin: 0 auto;"/>	Academic Electives	6
	40		<hr style="width: 50%; margin: 0 auto;"/>
			40

Sophomore Year (Design Majors)

Visual Presentation I	4
12 Credits from the following:	
Scenic Design I	
Lighting Design I	
Costume Design & Construction I	
Costume Design II	
Costume Construction II	
Visual Arts Courses	
(See Academic Listings for	
Credits)	
Production	6
History of Costume & Decor	6
Dramatic Literature Courses	6
Academic Elective	6
	<hr style="width: 50%; margin: 0 auto;"/>
	40

Sophomore Year (Production Majors)

Individualized Program from the	
offerings of all departments	12
Production	10
History of Costume & Decor	6
Dramatic Literature Courses	6
Academic Electives	6
	<hr style="width: 50%; margin: 0 auto;"/>
	40

Junior Year (Production Majors)

Individualized Program from the	
offerings of all departments	18
Production Projects	16
Academic Elective	6
	<hr style="width: 50%; margin: 0 auto;"/>
	40

Senior Year (Design Majors)

Scenic Design III	
or	
Costume Design IV	18
Production Projects	10
Electives & Tutorials	12
	<hr style="width: 50%; margin: 0 auto;"/>
	40

Or Apprenticeship

Senior Year (Production Majors and Lighting Design Majors)

Production Projects	22
Electives & tutorials	18
	<hr style="width: 50%; margin: 0 auto;"/>
	40

Or Apprenticeship

Description of Course Material

Graphic Communication, Color and Form in the Theatre, Visual Presentation, Drafting and *Visual Arts* courses comprise a continuous program intended to develop the student's skill in communicating ideas and instructions pictorially and to develop in the student a strong plastic form, space and color sense and skill in the use of various media as communicative and presentational tools.

Production Dynamics, technical and craft courses provide the student with an opportunity to explore and develop areas of particular interest and value to him. Included in the *Production Dynamics* course are an introduction to electricity and its theatre applications (light and sound), scenic carpentry and property construction, sewing and costume construction and make-up. The functions and inter-relationships of the production team are explored. The student is given the opportunity to experience the responsibility of specific key positions through production assignments.

Intensive courses in specific technical skills or crafts may be prescribed or elected, according to the particular need or interest of the student.

Design Courses

A series of courses in the three major Design Specialties are intended to assist the student in developing his creativity, knowledge and skill in all areas of stage design. The program encompasses all design disciplines. Specialization is achieved through the student's choice of course concentration and of design projects. These decisions are made in consultation with the faculty. The goal of the program is to develop versatile, imaginative and practical theatrical designers.





School of Music

The School of Music offers majors in all orchestral instruments, composition, voice, piano, organ and harpsichord. Students are accepted, after an audition, on the junior high school, high school and college levels.

Junior and Senior High School

Each junior and senior high school student has a major field in which he receives one hour of private instruction per week. Aside from this concentrated study in his major, the student receives instruction in the rudiments of music, the literature and materials of music and solfeggio, according to the level of his proficiency.

Each student is assigned to a member of the music faculty for his instruction. Every effort is made to consider the student's preferences, subject to the policies of the School and the availability of the instructor's time. Periodic recital appearances are required of each student.

Credit for junior and senior high school classes in music are based upon the number of hours per week spent in each course.

Music Courses

BASIC MATERIALS OF MUSIC

(Credit: $\frac{2}{5}$ ths unit)

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. Solfège 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

College

A student may enter the School of Music as a major in a performing medium or as a composer. In either case a large part of the program is concerned with his personal development as an artist through intensive private instruction from his major teacher. Assignment to a teacher is made on the basis of entrance audition and examinations. Appraisal of a student's capability and achievement is made by the teacher and by an examining faculty jury at the end of each academic year.

In addition to the pursuit of a major field, each student is expected to develop and perfect a working knowledge of music theory, history, and literature as well as to achieve proficiency on a secondary instrument.

Bachelor of Music Degree Program with A Piano Major

Freshman Year	Credits	Junior Year	Credits
Major Instrument	8	Major Instrument	12
Piano Ensemble	4	Ensemble	2
Literature & Materials I A & B	4	Literature & Material III A & B	4
Solfege I A & B	4	Music History III & IV	4
Music History I & II	4	Solfege III	4
Chorus	2	Chorus	2
Academic Electives	6	Academic Electives	12
English Composition	6		
	<hr style="width: 50%; margin: 0 auto;"/> 38		<hr style="width: 50%; margin: 0 auto;"/> 40
Sophomore Year	Credits	Senior Year	Credits
Major Instrument	8	Major Instrument	12
Ensemble	2	Ensemble	2
Literature & Materials II A & B	4	Literature & Materials IV A & B	4
Solfege II	4	Orchestration I A & B	4
Music History I & II	4	Academic Electives	12
Chorus	2		
Academic Electives	12		
	<hr style="width: 50%; margin: 0 auto;"/> 36		<hr style="width: 50%; margin: 0 auto;"/> 34

Bachelor of Music Degree Program with Instrumental Major

Freshman Year	Credits	Junior Year	Credits
Major Instrument	8	Major Instrument	12
Minor Instrument	2	Literature & Materials III A & B	4
Literature & Materials I A & B	4	Solfege III A & B	4
Solfege I A & B	4	(Chamber Music)	(2)
Orchestra or Chorus	2	Orchestra or Chorus	2
Humanities	6	Academic Electives	12
English Composition	6		
	<hr style="width: 50%; margin: 0 auto;"/> 32		<hr style="width: 50%; margin: 0 auto;"/> 34-36
Sophomore Year	Credits	Senior Year	Credits
Major Instrument	8	Major Instrument	12
Minor Instrument	2	Literature & Materials IV A & B	4
Literature & Materials II A & B	4	Orchestration I A & B	4
Solfege II A & B	4	Orchestra	2
Music History I & II	4	(Chamber Music)	(2)
Orchestra or Chorus	2	Academic Electives	12
Academic Electives	12		
	<hr style="width: 50%; margin: 0 auto;"/> 36		<hr style="width: 50%; margin: 0 auto;"/> 34-36

Bachelor of Music Degree with Voice Major

Freshman Year	Credits	Junior Year	Credits
Major	6	Major	8
Piano Minor	2	Opera Workshop I	4
Literature & Materials I A & B	4	Literature & Material III A & B	4
Solfege I A & B	4	Music History III & IV	4
Coaching	2	Solfege III	4
Diction (Italian)	2	Coaching	2
Chorus	2	Diction (French)	2
Foreign Language	6	Chorus	2
English Composition	6	Academic Elective	6
	6	Foreign Language	6
	<hr style="width: 50%; margin: 0 auto;"/> 34		<hr style="width: 50%; margin: 0 auto;"/> 42

Sophomore Year	Credits	Senior Year	Credits
Major	6	Major	8
Piano Minor	2	Opera Workshop II	4
Literature & Materials II A & B	4	Literature & Materials IV A & B	4
Solfege II A & B	4	Coaching	2
Music History I & II	4	Diction	2
Coaching	2	Academic Elective	6
Diction (German)	2	Foreign Language	6
Chorus	2		
Academic Electives	6		
Foreign Language	6		
	<hr style="width: 50%; margin: 0 auto;"/> 38		<hr style="width: 50%; margin: 0 auto;"/> 34

Bachelor of Music Degree with Composition Major

Freshman Year	Credits	Junior Year	Credits
Composition I	8	Composition III	8
Piano Minor	2	Literature & Materials III A & B	4
Literature & Materials I A & B	4	Solfege III A & B	4
Solfege I A & B	4	Score Reading—Conducting I	2
Chorus	2	Orchestration I A & B	4
English Composition	6	Chorus	2
Humanities	6	Academic Electives	12
	<hr style="width: 50%; margin: 0 auto;"/> 32		<hr style="width: 50%; margin: 0 auto;"/> 36

Sophomore Year	Credits	Senior Year	Credits
Composition II	8	Composition IV	8
Piano Minor	2	Literature & Materials IV A & B	4
Literature & Materials II A & B	4	Score Reading—Conducting II	2
Solfege II A & B	4	Music Electives	4
Music History I & II	4	Academic Electives	12
Chorus	2		
Academic Electives	12		
	<hr style="width: 50%; margin: 0 auto;"/> 36		<hr style="width: 50%; margin: 0 auto;"/> 30

Musical Organizations, Ensembles

Every full-time music student is required to perform in the large chorus. Instrumentalists are assigned to instrumental ensembles. In addition they participate in the orchestra. Vocalists, organists and composers participate in the chorus. Pianists may elect either choral or instrumental activities.

Orchestra	(Credit: 2 s.h.)
Chorus	(Credit: 2 s.h.)
Instrumental Ensemble	(Credit: 2 s.h.)

Junior and Senior High School Courses

BASIC MATERIALS OF MUSIC (Credit: 2/5 unit)

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; sign singing and prepared work in treble clef, rhythmic and melodic dictation and part singing.

Two hours weekly.

L AND M IA (Credit: 2/5 unit)

A study of melodic and rhythmic devices from Renaissance to present day practice with study of modes and chromatic (free) and 12 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.

L AND M IB (Credit: 2/5 unit)

A study of diatonic and chromatic triadic harmony (in a continuing study still involving melodic concepts) of common practice period in strict 4 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 4 part and diverse piano textures and original small compositions plus intermediate solfege study. Sight sing-

ing 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.

L AND M IIA

(Credit: 2/5 unit)

A study of chromatic 7th chord practice (up through chromatic V117) through late Romantic period in 4 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 literature, drills in different textured writing, and original small 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.

L AND M IIB

(Credit: 2/5 unit)

Continued study of chromatic 7th chord practice (Augmented 6 through Augmented and Diminished Dominants) concluded along same lines as directed in L&M IIA. Study of 19th century opera aria forms and song cycle common tone modulations, modulation with augmented 6th chords. Study of 2 and 3 part 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 of the literature, writing an original suite as end project. Advanced sightsinging, reading, and preparation in all clefs with emphasis on modal practice, dictation up to 4 parts using modality as well as diatonic and chromatic practice, part singing (much of Renaissance period and easy 20th century). Two hours weekly.

College Courses

**BASIC MATERIALS OF MUSIC (Remedial rudiments course
combined with regular Freshman Literature and Materials
IA course)**

(No Credit)

A rudiments course for all deficient college freshmen which

covers quickly in semi-tutorial 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. Semi-tutorial scheduled for first three or four weeks as needed by the students.

**LITERATURE AND MATERIALS IA (Credit: 2 s.h.)
(One semester)**

A study of melodic and rhythmic devices from Renaissance to present day practice with study of modes and chromatic (free) and 12 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.

3 hours weekly: lecture and two small classes.

L & M IB (One semester) (Credit: 2 s.h.)

A study of diatonic and chromatic triadic harmony (in a continuing study still involving melodic concepts of L&MIA) of common practice period in strict 4 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 4 part and diverse piano textures and original small compositions.

3 hours weekly: lecture and two small classes.

L & M IIA (One semester) Credit: 2 s.h.)

A study of chromatic 7th chord practice (up through chromatic V117) through late Romantic period in 4 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 literature, drills in different textured writing, and original small three part forms plus all extras (for a solo instrument with piano accompaniment).

3 hours weekly: lecture and two small classes.

L & M IIB (One semester) (Credit: 2 s.h.)

Continued study of chromatic 7th chord practice (Augmented 6 through Augmented and Diminished Dominants) concluded

along same lines as directed in L&M IIA. Study of 19th century opera aria forms and song cycle, common tone modulations, modulation with augmented 6th chords. Study of 2 and 3 part 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 of the literature, writing an original suite as end project.

3 hours weekly: lecture and two small classes.

L & M IIIA (One semester)

(Credit: 2 s.h.)

A study of 9th, 11th, and 13th chords and expanded-tonality (stepwise, mediant, tritone progressions) up through Richard Strauss practice and application in literature. Intensive study of following forms (with historical survey from origins through 20th century): sonata and sonatina (and their hybrid forms), ostinato (motive, ground, soprano), passacaglia and chaconne. Extensive aural analysis of above forms. Work includes drills of harmonic vocabulary, analysis of forms and an end project of a detailed analysis of a late romantic or contemporary composition movement (in sonata form).

3 hours weekly: lecture and two small classes.

L & M IIIB (One semester)

(Credit: 2 s.h.)

A study of theme and variation form (from beginnings through 20th century), advanced contrapuntal practice in 3 and 4 parts (invertible counterpoint and canon forms), composition and detailed historical survey of fugue forms (simple, double, triple, etc.) and rondo and its related forms. Aural analysis of these forms. Work includes a large end term paper investigating some structural feature(s) of a representative group of symphonies by one late romantic composer (Mahler, Bruckner, Sibelius, or Rachmaninoff).

3 hours weekly: lecture and two small classes.

L & M IVA (One semester)

(Credit: 2 s.h.)

A detailed survey of modal practices: Gregorian chant (in original neumatic system), Renaissance practices (with cadence formulas), strict Palestrina style practice in 2 and 3 parts, 19th century and 20th century practices. Study in conjunction with modes 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 (neo-classical and cubistic) melodic and harmonic

devices (Satie ballets, Stravinsky MAVRA, OEDIPUS REX, complete RAKES PROGRESS, and Prokoffief early works). Term project is an original song for voice and piano in Impressionistic style—performed in lecture class last week or so.
3 hours weekly: lecture and two small classes.

L & M IVB (One semester) (Credit: 2 s.h.)

Combined detailed study of 20th century practice and one week surveys of the major composers of the period and their works (Stravinsky, Prokoffief, Hindemith, Bartok, Schonberg, Webern/Berg) and student reports of other major composers and works. Study and analysis/writing involving free 12 note scale techniques, polytonality, polychords, chords with double inflections, linear roots and directional tones, intervallic structures, contemporary contrapuntal practice, axis tonality theory, and serial-12 tone techniques, aleatory and electronic music survey. Investigation of new methods of notation. End 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.
3 hours weekly: lecture and two small classes.

SOLFEGE IA (1st semester) (Credit: 2 s.h.)

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

SOLFEGE IB (2nd semester) (Credit: 2 s.h.)

Continuation of IA with addition of bass clef, modulation in vocal and dictation exercises, and increase of part singing activities.
Two hours weekly.

SOLFEGE IIA (1st semester) (Credit: 2 s.h.)

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.

SOLFEGE IIB (2nd semester) (Credit: 2 s.h.)

Continuation of IIA with addition of tenor clef, three part dictation, more difficult transposition exercises.
Two hours weekly.

SOLFEGE IIIA (1st semester) (Credit: 2 s.h.)

Advanced sight singing, reading, and preparation in all clefs

with emphasis on modal practice, dictation up to 4 parts using modality as well as diatonic and chromatic practice, part singing (much of Renaissance period and easy 20th century).
Two hours weekly.

SOLFEGE IIIB (2nd semester) (Credit: 2 s.h.)

Continuation of IIIA with addition of free chromatic through atonal exercises (vocal and dictation), simple score reading, accompanying self and singing a 3rd part at keyboard.
Two hours weekly.

ORCHESTRATION IA (1st semester) (Credit: 2 s.h.)

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 demonstrations by specialists on each instrument, class performance of examples scored during the study of each instrument, and through recordings and scores. 1st semester includes detailed study of all strings of the orchestra, flute (piccolo and alto flute), oboe (English horn and oboe d'amore).
Two hours weekly.

ORCHESTRA IB (2nd semester) (Credit: 2 s.h.)

Continuation of Orchestration IA completing all the remaining instruments of the orchestra (and the remaining history, etc.), using same techniques for study and demonstration as cited above.
Two hours weekly.

HISTORY OF MUSIC I (1st semester) (Credit: 2 s.h.)

A survey of Music History beginning with Greek music, continuing with Gregorian Chant, secular song, early polyphony and French and Italian music of the Ars Nova. Recorded examples used extensively.
Two hours weekly.

HISTORY OF MUSIC II (2nd semester) (Credit: 2 s.h.)

Continuation of History of Music I. 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). Extensive listening through recordings.
Two hours weekly.

HISTORY OF MUSIC III (1st semester) (Credit: 2 s.h.)

Continuation of History of Music II. Music of the Classical and Romantic Periods: Music of the 18th century (Haydn, Mozart), Beethoven, the 19th century—vocal and instrumental music; opera. Recordings utilized.
Two hours weekly.

HISTORY OF MUSIC IV (2nd semester) (Credit: 2 s.h.)

Continuation of History of Music III. 20th century music: Debussy, Bartok, Stravinsky and Schoenberg. Recordings utilized.
Two hours weekly.

SEMINARS IN RENAISSANCE MUSIC (2 semesters) (Credit: 4 s.h.)

An elective course with History of Music I—IV a prerequisite. An intensive, in-depth study of the entire period from the Burgundian School through the English music of the late 16th—early 17th centuries. Recorded examples used extensively.
Two hours weekly.

SEMINARS IN BAROQUE MUSIC (2 semesters) (Credit: 4 s.h.)

An elective course with History of Music I—IV a prerequisite. An intensive, in-depth study of the entire period from early 17th century opera (Monteverdi) through the masterworks of the late Baroque (Bach and Handel). Recorded examples employed.
Two hours weekly.

PIANO ENSEMBLE (Credit: 2 s.h.)

Includes piano literature for 4 or 8 hands aimed at improving skill in transposition and sight-reading. Classes emphasize sight-reading in addition to the preparation and performance of piano literature for 4 hands. Some of the repertory covered includes Poulenc, "Sonata for 4 Hands"; Brahms, "Variations on a Theme by Haydn"; and Mozart, "Sonata for 4 Hands."
One hour weekly.

SCORE READING AND CONDUCTING (Credit: 2 s.h.)

Techniques of reading and conducting scores, baton technique with emphasis on interpretation. Required of composition majors.

SCORE READING AND CONDUCTING II	(Credit: 2 s.h.)
Continuation of above. Required of composition majors.	
COMPOSITION I	(Credit: 8 s.h.)
Fundamentals of composition; smaller forms.	
COMPOSITION II	(Credit: 8 s.h.)
Classic forms, larger forms for solo instruments and chamber music ensembles, calligraphy.	
COMPOSITION III	(Credit: 8 s.h.)
Intensive work in vocal and instrumental classic forms.	
COMPOSITION IV	(Credit: 8 s.h.)
Free composition, vocal and instrumental.	

Voice Majors

ENGLISH DICTION FOR SINGERS	(Credit: 2 s.h.)
ITALIAN DICTION FOR SINGERS	(Credit: 2 s.h.)
FRENCH DICTION FOR SINGERS	(Credit: 2 s.h.)
GERMAN DICTION FOR SINGERS	(Credit: 2 s.h.)
COACHING	(Credit: 2 s.h.)
OPERA WORKSHOP I	(Credit: 4 s.h.)
OPERA WORKSHOP II	(Credit: 4 s.h.)
VOCAL LITERATURE	(Credit: 4 s.h.)

A study of musical materials for voice in various media. Material to be drawn from all periods and styles of vocal writing.

Chorus

After January 1, 1970, the requirements for Chorus will be changed as follows:

High School voice majors will be required to sing in the Chorus, unless excused by mutual agreement between the major teacher, the Dean of the School of Music, and the Director of the Chorus. No other high school students are required to take Chorus.

College voice majors are required to be in the Chorus for three years. During their fourth year they will be required to sing in the Chorus, unless they are participating in the opera workshop.

All organ majors are required to sing in the Chorus through their junior year.

All college piano, harp, guitar and composition majors are required to sing in the Chorus for their freshman and sophomore years.

Any students of the School who are not required to sing in the Chorus may do so for credit, providing they are accepted by the Director of the Chorus.

Administration and Faculty

ROBERT WARD, President of the School

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.

Assistant to the President and faculty member at the Juilliard School of Music (1946-1956); Music Director, Third Street Music School Settlement (1952-1955); Conductor of the Doctor's Orchestral Society of New York (1949-1955); Executive Vice President and Managing Editor of Galaxy Music Corporation and Highgate Press (1956-1967). Elected to the National Institute of Arts and Letters (1967). Has served on the Board of Directors of the American Composers Alliance, the American Music Center, and Composers Recordings, Inc. Presently member of the Advisory Committees of the Henry Street Music School Settlement and the Third Street Music School; the Alice M. Ditson Advisory Committee of Columbia University; the National Advisory Council of Brevard Music Center; and the Board of Directors of Galaxy Music Corporation, Highgate Press of New York, and Galliard, Ltd. of England.

Composition student of Bernard Rogers, Howard Hanson, Frederick Jacobi, and Aaron Copland. Conducting student of Albert Stoessel and Edgar Schenkman. Former faculty member of Queen's College, New York, Columbia University, and the Juilliard School of Music. Guest lecturer for colleges and universities in all parts of the country. Guest conductor of orchestras and opera companies in the United States and abroad.

Works include three operas, four symphonies, a piano concerto, two cantatas, and numerous shorter orchestral works, songs, and chamber music.

ROBERT LINDGREN, Dean of Dance, Dean of Faculty

Early studies with Dorothy Wilson and June Roper in Canada; studied with Marie Yurieva, Anatole Vilzak, P. Vladimiroff, O. Preobrajenska, I. Schwefoff. Ballet dancer and choreographer. Chosen by Leonide Massine to appear with Ballet Theatre. Featured artist with Ballet Russe de Monte Carlo, New York City Ballet, with Mme. Alexandra Danilova in her "Great Moments of the Ballet." Toured U. S., Canada, Mexico, Europe, South Africa, Japan, Philippines, Australia. Appeared in Broadway productions and over 100 TV shows and spectacles for major networks. Appeared with U. S. State Department's European tour of "Oklahoma." As choreographer has been associated with North Shore Music Theatre, Phoenix Musical Theatre, Phoenix Arts Festival, Sombrero Playhouse. With his wife Sonja Tyven established Lindgren-Tyven School of Ballet in Phoenix, Arizona, prior to coming to the North Carolina School of the Arts.

LAWRENCE O. CARLSON, Academic Dean

A.B., Ball State University; M.A., University of Wisconsin; Doctoral studies, University of Stockholm, Uppsala University and University of Wisconsin. Taught at Ball State University, University of Minnesota, University of Wisconsin and University of Maryland. Served as Cultural Attache in Europe for U. S. Department of State, 1955-63; and as Division Chief in Bureau of Educational and Cultural Affairs, U. S. Department of State in Washington, 1963-68.

LOUIS A. MENNINI, Dean of Music

Attended Oberlin Conservatory (1939-42); B.M., M.M., Eastman School of Music; Ph.D., University of Rochester. Composer. U. S. Army Air Force, 1942-45. Taught composition and orchestration at University of Texas; taught composition at Eastman School of Music (1949-65); held rank of Assoc. Prof. Recipient of National Institute of Arts and Letters Award. Commissions include Koussevitsky Music Foundation of the Library of Congress, Duke University (Mary Biddle Duke), Erie Sesquicentennial Committee, Erie, Pa.; Tanglewood Opera (Boston Symphony); Springfield, Ohio, Symphony Orchestra; Edward B. Benjamin; Christ Church (Rochester, N. Y.). Compositions include two chamber operas, two symphonies, "Arioso for Strings," and other works for orchestra, chamber orchestra, vocal and instrumental groups.

RONALD POLLOCK, Acting Dean, School of Drama, Dean, School of Design and Production

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 (four seasons) with the Stratford Shakespearean Festival, Stratford, Canada; Production Manager and Business Manager for the Playhouse Theatre Company, Vancouver, Canada (five years); Production Manager (two seasons) with the Vancouver International Festival.

ROBERT HYATT, Dean of Students

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

MARION FITZ-SIMONS, Assistant Academic Dean, College Division

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 at Durham Academy, Durham, N. C.; Director, Raleigh Federal Theatre and Burnsville Playhouse; Actress, Yacht Club Theatre, Nantucket, Asheville Summer Theatre and "The Lost Colony"; actress and costume director for "Unto These Hills" outdoor drama at Cherokee, N. C.

GERD YOUNG, Assistant Academic Dean, High School Division

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.

WILLIAM H. BASKIN, III, Chairman, Modern Foreign Languages and Assistant Academic Dean for Administrative Affairs

A.B., M.A. and 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).

STEPHEN ADELSTEIN, Music

A.B., Oberlin College; M.M., Yale University. Oboist of Clarion Wind Quintet. Student of Robert Bloom. Former member 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, soloist of New York Baroque Ensemble. Taught at New York State University at Albany and the Hopkins Music Center, Dartmouth College. Appears as soloist with orchestras and as recitalist.

SELMA AMANSKY, Music

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

Born and educated in Italy.

ARTHUR J. BALLARD, Academic Studies

B.S., Concord College, Athens, W. Va. Other work, Ringling School of Art, Montana State University, University of Michigan.

REBECCA BARROW, Music

B.M., Millikin University; M.S., Juilliard School of Music; 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, 1968-69.

WILLIAM BECK, Music

A.B., Duke University; M.A., Manhattan School of Music. Teaching fellowship at Tulane University. Graduate studies at Juilliard. Leading baritone, New York City Opera for past eight seasons. Frequent appearances with opera companies in Miami, Houston, Pittsburgh, Boston, San Antonio, Central City, Colo., Hartford and Philadelphia.

DAVID D. BELNAP, Academic Studies and Education Counselor

B.A., Wake Forest University. Former counselor intern, N. C. Advancement School.

FREDRICK BERGSTONE, Music

B.M., University of Southern California; graduate studies at Juilliard School of Music. Hornist of the Clarion Wind Quintet. Student of Fred Fox, George Hyde, James Chambers. Was principal hornist of Kansas City Philharmonic and has 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, Pittsburgh Symphony. Taught at Conservatory of Music of the University of Missouri at Kansas City and Duke University.

DOROTHEA BELL BOYST, Mathematics and Science

B.S., Bucknell University; M.A.T., Duke University. Teaching assistant in Physics, Mt. Holyoke College. Taught at Needham Broughton High School, Raleigh.

CHARLES BRADY, Music

B.M., University of Southern California; M.M., Catholic University of America; studied at Juilliard School of Music with William Vacchiano; played with Columbia Symphony Orchestra, Los Angeles Brass Society and the Brass Arts Quintet of New York; Music director, Brass Arts Society of Washington, D. C.; co-principal trumpet, Washington National Symphony.

H. STEVENS BREWSTER, Music

Principal double bass player with the Washington National Symphony. Graduated Curtis Institute of Music; studied with Ferdinand Maresch and Roger M. Scott of Philadelphia Symphony and Anthony Bianco of Pittsburgh Symphony; studied at Interlochen Music Camp; played with Tanglewood Student Orchestra and St. Louis Symphony. Taught at Kneisel School, Blue Hill, Maine; American University.

PHILIPPE HENRI BUHLER, Music

B.A., University of Strasbourg (France); B.M., M.M., University of Redlands (California). Composer, choral conductor. Studied and taught at Conservatoire National de Musique, France; taught at Daycroft School, Stamford, Conn., U. S. Army Language School, Monterey, Calif.; Monterey Peninsula College; chairman of music department at Gavilan College. Compositions include a symphony, piano concerto, string quartet, other orchestral and chamber works; music published for piano, organ and chorus.

GERALDINE S. CATE, Music

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

C. ROBERT CLARK, Music

B.S., High Point College; M.A., Appalachian State University; Peabody Conservatory. Teaching fellowship, University of North Carolina at Greensboro. Played with Fort Wayne, North Carolina, Charlotte and Winston-Salem Symphonies. Was principal tuba with United States Army Field Band.

PHILIP DUNIGAN, Music

Studied at Juilliard School of Music. Flutist of Clarion Wind Quintet. Student of Arthur Lora, Julius Baker, William Kincaid, and Harold Bennett. Former member of orchestras of Royal Ballet, Inbal Dance Theatre, New York City Ballet, New York City Opera, American Opera, Concert Opera Association. Taught at Cape Cod Conservatory, Riverdale School of Music, and Queens College, New York.

CLIFFORD C. EARL, Visual Arts

Attended Ringling School of Art, Sarasota, Fla. Graduate of Virginia Commonwealth University, Richmond, Virginia. Assistant in sculpture 64-68, V.C.U. Assisted in construction and running of first bronze foundry at V.C.U. Taught Richmond Public Schools. Received Virginia Museum Fellowship for work in sculpture '67. Exhibited Virginia Museum Biennial '65, '66, '67, and numerous exhibitions throughout the Southeast. Curator of The Gallery of Contemporary Art, Winston-Salem.

CHARLES EVANS, Design and Technical Production

Colgate University; New York School of Fine and Applied Art; studied painting with Fernand Leger and in Munich with Hans Hoffmann. Stage designer on and off Broadway. Resident designer at Philadelphia's Playhouse-in-the-Park, Milwaukee Repertory and for last four years, Associate Artistic Director of Playhouse Theatre Co., Vancouver, Canada. President of Design Associates Scenic Studios; member of Local 829 Scenic Artists Union and I.A.T.S.E.

WILLIAM FIELDS, Design

Wingate Junior College; Duke University, Department of Audio-Visual Education. Studied painting with Jan Murray in Zurich and with John Brady in Blowing Rock. Exhibited, Winston-Salem Gallery of Contemporary Art and Charkarian Gallery, New York. Assistant co-ordinator, Thalhimer 'Focus on Art '63.' One-man show, James G. Hanes Community Center Gallery.

ANTHONY N. FRAGOLA, Modern Foreign Languages, English

B.A., Columbia University. Dino Bigongiari Prize for Italian Studies. M.A., work at University of North Carolina in Comparative Literature. Taught Italian at University of North Carolina in Greensboro.

C. LOUISA FREEMAN, French

A.B., Salem College; M.A., Emory University. Attended McGill University. Instructor in French, Wake Forest University and The Governor's School of North Carolina.

IRWIN FREUNDLICH, Music

B.A., Columbia College with General Honors, Special Honors in Philosophy. Diploma, Institute of Musical Art. Piano studies with James Friskin, subsequently with Edward Steuermann. Post graduate studies in Musicology at Columbia University with Paul Henry Lang and Hans Weisse. Originated and developed the Classes in Piano Repertoire at Juilliard (1941-1954). Summer Master Classes in piano on the campus at Bennington College, Vermont (1953-1965). Has performed, conducted master classes, given seminars and workshops for University of California at Los Angeles, University of Oregon, University of Illinois, University of Southern Ill., Duke University, Ohio State University, Punahou School (Hawaii), University of Denver, Peabody Conservatory of Music. Co-author (with the late James Friskin) of "Music For The Piano," a comprehensive manual of the keyboard repertoire. Guest and observer, Liszt Bartok Competition, Budapest, 1966. Jury member, J. S. Bach International Competitions, Washington, D. C., 1966. Numerous reviews and articles for various music journals. Faculty, Juilliard School of Music since 1936.

CHARLES FROHN, English

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

MARC GOTTLIEB, Music

B.S.M., Juilliard School of Music. Concert violinist. First violinist and founder of the Claremont Quartet. Has concertized extensively in the United States, Latin America, Africa, Europe and the Middle East. Studied at Leipzig and Berlin conservatories (Germany). Concertmaster of the Musica Aeterna Orchestra of New York. Taught at Pennsylvania State University, University of Delaware, Goucher College, Peabody Conservatory of Music and the University of Rhode Island. Participant at Casals and Marlboro Music Festivals.

WILLIAM S. GREENE, JR. Mathematics and Science

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.

JERRY HORNER, Music

B.M., Magna cum Laude, Indiana University School of Music; M.M. and Performer's Certificate, Indiana University. Studied viola with David Dawson and Vera Barstow, chamber music with members of the Berkshire Quartet, the Griller Quartet, Janos Starker, Josef Gingold, William Primrose and Mischa Schneider. Concert violist. Violist of the Claremont Quartet. Former principal violist and soloist with Dallas Symphony. Appeared as soloist and chamber music player in major cities of the U. S. and Europe. Taught at Indiana University and the University of Toledo. Formerly violist and founder of the Toledo Quartet in residence at the University of Toledo; violist of the New Art Quartet in residence at the University of St. Thomas.

ALICE HOWLAND, Music

Born Berlin, Germany. Scholarship to Juilliard Graduate School where she studied with Mme. Schoen-Rene. Later studied with Prof. Robert Korst and Eleanor McLellan. Sang leading mezzo soprano roles with the N. Y. City Center Opera, Chicago Lyric Theater, Philadelphia Opera Co., the Pittsburgh Opera Co., and the Glyndebourne Mozart Festival. Soloist with the New Friends of Music, Little Orchestra Society. Gave many New York recitals. Annual concert tours of the United States and Canada. Sang first performances of many new works, including Lukas Foss' "The Prairie", the title role in the American premiere of Benjamin Britten's "The Rape of Lucretia" and the world premiere of Aaron Copeland's "Emily Dickinson Cycle" with the composer at the piano, as well as songs by Krenek, Dello Joio, Creston and others. Has recorded Schönberg's "Pierrot Lunaire" for MGM with members of the Juilliard Quartet and later for Concert Disc with members of the Fine Arts Quartet, and has performed the work throughout the country at most leading modern music festivals. She compiled and edited a survey of the art song for Consolidate Music Publishers. Member of the N. Y. Singing Teachers Association. Former head of the voice faculty at Brandeis University. German diction faculty at the Juilliard School.

LESLEY HUNT, Drama

Trained for three years at The Rose Bruford College of Speech and Drama, England. Private coaching for Professional Actors. Appeared in "Oliver" on Broadway in the parts of Charlotte, Old Annie, Bet, The Widow Corney during the two and half years' run. Played the part of Theresa in "The Waters of Babylon"—Off-Broadway; The part of Jane in "The Women" at the Papermill Playhouse; the maid in "Dracula" at Stockbridge Berkshire Festival. Stage Manager of "The Loves of Cass McGuire" with Ruth Gordon and "The Visit" with Alfred Lunt & Lynn Fontanne. Understudied Meg in "A Man For All Seasons" with Paul Scofield. Was one of the original leading actresses of Brian Way's Theatre Centre, London, England. Played Dandy in "Puss In Boots" in the West End. Played leading roles on B.B.C. Children's Television. Also appeared as Mavis on the Barbara Stanwyck Show—Hollywood; as Julia in "Squad Car"—Hollywood. Minor roles in Hallmark Hall of Fame Productions.

JOHN IUELE, Music

Graduate of Michigan State University with B.M. in instrumental music; graduate fellowship at Juilliard School of Music; three summers at Tanglewood studying conducting and advanced orchestra; conducting workshops with Ormandy, Steinberg and Richard Lert. Played trumpet with New York City Symphony under Stokowski and Bernstein; assistant conductor to Bernstein; played in the City Center Opera Company orchestra and was member of stage band at Metropolitan Opera House. First trumpet and assistant conductor, Atlanta Symphony. Conductor, Winston-Salem Symphony since 1952. Conductor, N. C. School of the Arts Orchestra.

HARVEY JACOBSON, Music

B.A., Boston University, B.M., Virginia Commonwealth University. Piano student of Mrs. Nevarte Adrian, F. Donald Truesdell, Carl Pfeiffer and Daniel Ericourt. Certification as a Music Therapist from the University of Kansas. Has studied theory and composition with John Pozdro, Nicholas Van Slyke, and Jack Jarrett; Master classes with Irwin Freundlich, William Doppman and Stefan Bardos. Attended piano seminar at Tanglewood Institute under Dr. Bela Nagy. Member of Leschetizky Association.

JAMES MASSIE JOHNSON, Music

B.M. in percussion, Cincinnati Conservatory; M.M. in Musicology, Manhattan School of Music. Former member of St. Louis Symphony, Birmingham Symphony. Head of percussion department at Brevard Music Center. 1st Distinguished Alumni Award from the Brevard Music Center, 1969.

NORMAN JOHNSON, Music

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

PATRICIA D. JOHNSTON, Academic Studies

A.B., Wellesley College; M.A. Columbia University. Teaching assistant, Purdue University. Research assistant, Sloan-Kettering Institute for Cancer Research. Technical editor and writer, Western Electric Company. Proposal writer, Experiment in Self-Reliance, Inc. Mistress of Ceremonies, JIGSAW TIME, WSJS-TV.

Publications: articles in *The American Home Magazine*; fiction in *Young People Magazine*. Productions: "Dearly Beloved," an original play by Wellesley Dramatics group; "The Moon is a Honeymoon," musical comedy by Morristown, New Jersey, Western Electric Wives; "Star in the East," an original Christmas pageant produced in all-university production (drama, music, dance) for two successive years by the Eastman School of Music and the University of Rochester.

IRVING KLEIN, Music

Founder and cellist of Claremont String Quartet. B.A., New York U. Formerly faculty of Pennsylvania State University, Goucher College, University of Delaware, Peabody Conservatory, Great Neck Adult Education, University of Rhode Island. Director of Chamber Music, Siena, Italy. Former member of Novelle String Quartet; CBS, Stokowski, and Pittsburgh Symphonies. World concert tours include Europe, Africa, South America, Australia, New Zealand, and cultural exchange programs for the United States Dept. of State.

PAULINE KONER, Dance

Solo concert dancer, director of Pauline Koner Dance Co., leading guest artist with Jose Limon Dance Company for nearly 15 years. Dancer and choreographer. Studied classical ballet with Michel Fokine, Spanish dance with Angel Cansino, Oriental dance with Michio Ito and gave recitals in Palestine and other places in Near East. Made teaching-performing tour in Soviet Union, performed at Old Imperial Ballet School in Leningrad and taught at Leningrad Institute of Physical Culture. Pioneered in dance programs on television. Choreographed and danced in ballets for CBS-TV. Choreographed "Holiday on Ice" revue. Appeared at Radio City Music Hall, and with Edwin Strawbridge at Lewisohn Stadium. Prepared three productions for National Academy of Dance in Rome. Staged her "Concertino" for National Ballet of Chile in Santiago. Received Dance Magazine Annual Award. Choreographed and danced "The Farewell" in New York, a tribute to the late Doris Humphrey, artistic director of Limon Company. Received senior-level Fulbright-Hayes award to Japan as teacher, performer and choreographer in 1965; received U. S. State Department appointment to Orient as teacher, performer and choreographer in 1967. Performed in England, France, Holland, Belgium, Germany, Poland, and Yugoslavia for U. S. Dept. of State. Appeared and taught throughout U. S. Performed at White House in 1967. Conducted a series of Workshops on "Craft of Choreography" for National Association of Regional Ballets, 1968. Received grant from National Endowment for the Arts for choreography, 1969. Staged works for Dayton Civic Ballet, Atlanta Ballet and Alvin Ailey Dance Theatre, 1969.

G. PHILIP KOONCE, Music

B.M., University of Illinois; M.M., Florida State University; presently a candidate for D.Ed. in music education, University of North Carolina at Greensboro. Solo oboist, Indianapolis Symphony, Brevard Festival Orchestra. Taught in Florida public schools, at Morehead State University and the University of Florida. Studied oboe with Roger Widder and Ralph Gomberg; organ with Russell Myles; piano, theory and composition with John Bedo; and musicology with William S. Newman. National Music Clubs scholarship student at Berkshire Music Center, 1957.

ISABEL A. KOONCE, Counseling and Testing Service

B.A. in Psychology, Florida State University; M.R.C., University of Florida; doctoral studies in progress, University of North Carolina at Chapel Hill. Rehabilitation Counselor and Coordinator of Praeticum program for graduate students in Rehabilitation Counseling at North Carolina Memorial Hospital, 1967-69.

ROBERT H. KRAFT, Music

B.M., Eastman School of Music. Studied with Donald Knaub, Karl Rucht, Edward Kleinhammer and Arnold Jacobs. Former member of the U. S. Army Band, National Ballet and American Light Opera Orchestras. Member of Washington Brass Arts Society and the Smithsonian Tower Brass. Bass trombonist, Washington National Symphony and instructor in trombone at George Washington University, Washington, D. C.

AGNES LATTAK, Design and Production

B.S. and M.A., Indiana University. Costume Designer and Instructor, University of Connecticut, Illinois State University, National Music Camp, Interlochen, Mich., Stratford Shakespeare Festival, Stratford, Ontario, Canada.

ROBERT LISTOKIN, Music

B.S.M., Juilliard School of Music, Student of Daniel Bonade. Winner of George Wedge Prize, Performed as soloist with New Hampshire Festival 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.

VARTAN MANOOGIAN, Music

Graduated with first prize from Paris Conservatory in France and received an M.S. in violin at the Juilliard School in New York, where he studied with Ivan Galamian and Paul Makanowitzky. Formerly assistant concert master, Lausanne Chamber Orchestra, and concert master, Swiss Romande Orchestra in Switzerland. Formed the Mozart Trio. Performed as soloist with orchestras, in recital and with various chamber music groups. Concertized throughout Western Europe, South America and Japan. Violinist with Claremont Quartet.

CLIFTON MATTHEWS, Music

B.S., M.S., Juilliard School of Music, student of Irwin Freundlich; early studies at Conservatory of Kansas City under Wiktor Labunski; teaching assistant at Juilliard; study with Friedrich Wuehrer at Hochschule fur Musik, Munich, under Fulbright grant; study 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.

DAVID McCLUNG, Drama

B.A., Central State College, Oklahoma. Studied at Jacob's Pillow University of Dance, Mass. Taught speech and drama for eight years in public schools. Has worked as actor, dancer, choreographer, singer, technical director, director and costumer for regional professional theatres in Virginia and Oklahoma. Directed and/or choreographed over one hundred shows in the past eight years. Founded and directed summer workshop theatre in Virginia for two years. Chairman of Secondary division of Southeastern Theatre Conference, regional chairman of Secondary School Theatre Conference. Chosen two consecutive years to represent International Thespian Society at national conventions with productions.

MARJORIE MITCHELL, Music

Diploma, Institute of Musical Art and 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 of Washington. 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.

JAMES M. MOON, Visual Arts

Graduate of Richmond Professional Institute of William and Mary; studied at Cooper Union, University of North Carolina at Chapel Hill, Accademia di Belle Arti, Università Italiana per Stranieri, Perugia, Columbia University. Member, Fondazione Elenora Duse and Assozione Pro Asolo. Painter, sculptor and lithographer. Executive Chairman, Alamance County Arts Association. President of Associated Artists of North Carolina and instructor in Art at Salem College.

JOHN S. MUELLER, Music

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. Has been university organist and choirmaster, Harvard University summer school. Director of music, Reynolda Presbyterian Church; head of organ department, Salem College.

MOLLIE MURRAY, Drama

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

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.

DUNCAN NOBLE, Dance

Ballet dancer and choreographer. Started career with American Ballet Theatre. Featured dancer with Ballet Russe de Monte Carlo. Appeared with modern dancer Valerie Bettis for several concert seasons in New York and on tour. Appeared in seven Broadway shows. Worked with Michel Fokine, Leonide Massine, Agnes de Mille, Jerome Robbins, Helen Tamiris, Jack Cole. Featured on NBC-TV spectaculars. For four years resident choreographer and director for musical productions of Pittsburgh Playhouse. Choreographer and director in summer stock and ballet groups throughout U. S. Production coordinator for "Lost Colony" outdoor drama at Manteo, N. C.

SUSAN PALMER, Stage Manager and Properties Mistress, Assistant to the Head of Design

B.A., Mary Washington College of the University of Virginia. Actress and stage manager for the "Lost Colony" in Manteo, N. C. Production assistant to Duncan Noble, Actress and production in summer stock, Yarmouth Playhouse, Yarmouth, Mass. Has done radio and TV work and toured in the South and West with several shows.

GYULA PANDI, Dance

Trained at Hungarian National School of Ballet; danced with Hungarian National Ballet.

PATRICIA PENCE, Music

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

MARK POPKIN, Music

A.B., Brooklyn College; M.S. Stevens Institute of Technology. Bassoonist of Clarion Wind Quintet. 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.

LINDA A. ROGERS, Design and Production

A.B., Stetson University; M.A., Northwestern University. Costumer for Betty Williams Studio, New York; costume coordinator for Institute for Advanced Studies in Theatre Arts, New York; costume designer, Barter Theatre, Abington, Va.

FRANK S. RUARK, Social Studies

A.B., Duke University; Graduate work at Northwestern University, Wake Forest University, University of Georgia and Fisk University.

JOAN SANDERS, Dance

Studied with Nicholas Vassilief and at the School of American Ballet and Ballet Theatre School. Has danced with the American Festival Ballet and Netherlands Dance Theatre. Has taught at the Vassilief School and at own school in The Hague.

JOB SANDERS, Dance

Studied with Alexander Gavrillov, Mme. Anderson-Ivantsova and at the School of American Ballet. Danced with Balanchine's Ballet Society, Ballet Russe de Monte Carlo, 1948-52; American Ballet Theatre, 1953-56; with Chicago Opera Ballet; with American Festival Ballet tours of Germany, France, Italy, Spain and Portugal; with the Netherlands Ballet; 1961-1967 with the Netherlands

Dance Theatre. Has taught at the Ballet Theatre School, Denver, Colo.; has conducted company classes for Ballet Theatre and American Festival Ballet; was guest teacher for the Amsterdam Ballet in 1960; and from 1963-67 had own school in The Hague. Has choreographed ballets for Ballet Theatre, Alexandra Danilova, Robert Joffrey Ballet, American Festival Ballet, Amsterdam Ballet, Norwegian Ballet, Netherlands Dance Theatre, Bat-Dor Dance Co. of Israel, and television in the U. S., Holland, Germany, Spain, Scandanavia, and in San Francisco for Pacific Ballet and Peninsula Ballet.

SHERWOOD SHAFFER, Music

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

WILLIAM G. SHROPSHIRE, Mathematics

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.

JESUS SILVA, Music

Graduate of National Conservatory of Music, Mexico City. Concert guitarist and recording artist. Student of Segovia; 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.

HELEN S. SMITH, Music

A.B., Elon College; M.A., Columbia University; additional study, Juilliard School and Peabody Conservatory. Instructor in theory and head of preparatory department, piano, Salem College. Music published for piano; area chairman, National Guild of Piano Teachers; member, National Guild Board of Judges.

RICHARD G. SPOCK, Design and Production

Attended the University of North Carolina, Carnegie-Mellon Institute, Graduate of Florida Technical College. Played stock at "Unto These Hills." Worked in Motion Pictures and Television in Miami for past five years. On Ivan Tors Production Staff for TV's "Flipper" and "Gentle Ben" series. Member of I.A.T.S.E., Local 558 and Illuminating Engineering Society.

PETER LANE STAMBLER, English and Writing

B.A., cum laude, Yale College; M.F.A., Carnegie-Mellon University Drama School. MCA Fellow in Playwriting, 66-67; Heinz Fellow of Fine Arts, 67-68.

ADAM STEINER, Modern Foreign Languages

B.A., M.A., University of Oregon. Instructor in German, Salem College.

BONNIE V. STONE, English

A.B., M.A., Duke University. Directed Remedial Education School for Neighborhood Youth Corps, Durham, N. C. Taught at Brookfield Central School, Brookfield, N. Y.

SAMUEL M. STONE, Director of Religious Affairs

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

WILLIAM A. SUGG, JR., English

A.B., University of North Carolina at Chapel Hill. Graduate work at UNC-CH and Wake Forest. Russian language course at Army Language School. Has taught at New Hanover High School, Wilmington, N. C.; Summit School, Upward Bound, and Governor's School, Winston-Salem, N. C.

GEORGE TRAUTWEIN, Music

B.M., M.M., Westminster Choir College; Secondary Supervisor of Vocal Music, Goldsboro Graded Schools; Musical Director of the outdoor drama, "The Lost Colony"; Music Chairman, Wayne Community College; Wayne Country Day School; Vocal clinician for Senior High School festivals.

SONJA TYVEN, Dance

Early training from Vecheslav Swoboda and Maria Yurieva. Solo ballerina. At 17, made professional debut in Broadway production, "Day Before Spring," choreographed by Anthony Tudor. Appeared with Ballet Russe de Monte Carlo and New York City Ballet as leading soloist; associated with Alexandra Danilova in "Great Moments of the Ballet." Studied with Igor Schwefoff, Mme. Olga Preobrajenska, Anatole Vitzak; appeared frequently on major TV networks.

WILLIAM VAN HOVEN, Librarian

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.

PETER VAN MUYDEN, Dance

Began early training at 13 at The Hague with Iril Gadescov and continued later with Sonia Gaskel in Amsterdam. Studied in Paris with Mme. Olga Preobrajenska and Mme. Rousane. Studied in Nice with Gerard Mulys. Premier danseur of the Amsterdam Opera Ballet Company for six years, first soloist and balletmaster of the Scapino Ballet of Amsterdam, Ballet der Lage Landen of Amsterdam and the Nederlands Ballet (National Ballet). Artistic director for six years of the "Balletensemble Pittoresque" of Amsterdam. Directed his own school in Amsterdam for sixteen years and continued to make many appearances in revues and television. Choreographer for the Netherlands Travel Opera Company. Original choreographies: Old Dutch Dances, The Captive, Village Without Men, and Reverie. Former director of the New Mexico Academy of Ballet, Albuquerque, and Ballet Master, San Francisco. Certified as balletmaster and pedagogue by the government of The Netherlands. Guest teacher, Modesto Civic Ballet, McLean Ballet Company, Peninsula Ballet Company, Mobile Civic Ballet, University Civic Ballet of El Paso and Art of Choreography Conferences, 1969.

GINA VIDAL, Dance

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

MARY C. WILSON, Modern Foreign Languages

A.B., M.A.T., Duke University. Taught at Needham Broughton High School, Raleigh, N. C. Participant in first level NDEA Language Institute, Appalachian University, and second level, University of Oregon.

DOUGLAS WRIGHT, Design and Technical Production

Studied carpentry and technical drawing at Hanes High School, Winston-Salem; apprenticed with J. L. Hamby. Thirteen years experience as carpenter and painter.

