



PERFORMING AND VISUAL ARTS

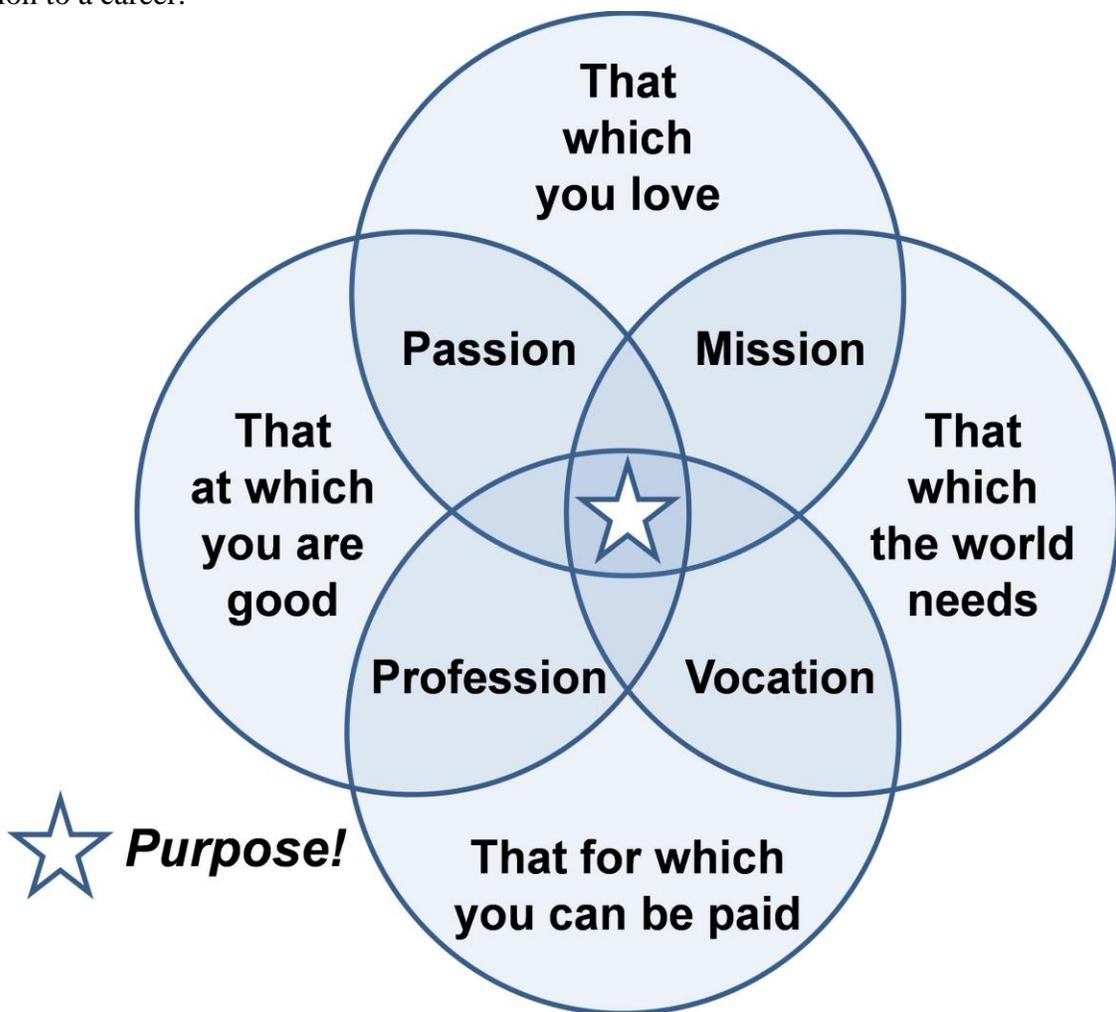
College Admissions and Career Guidance Handbook

Visual and Performing Arts College and Career Information
Created by Highland Park High School

Adapted by Grandview High School
Aurora, Colorado

This resource is designed to inform and assist students and parents as they navigate their college search to help them find the best educational fit for their creative dreams. Students who wish to pursue a college degree in the performing and visual arts must consider additional entrance requirements for college admissions.

If you have a passion for the arts, we encourage you to listen to that passion and follow it wisely. Ask questions, obtain information, and make good decisions according to your abilities and interests. Be dedicated in your pursuit and you will discover a pathway that connects your passion to a career.



Make a living doing what makes you happy. We do, and we encourage you to do the same!

ACKNOWLEDGMENTS

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This project is a collaboration within the Grandview High School Performing and Visual Arts Departments. Thank you to the professionals who contributed to the writing of this manual.

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TERMS AND DEFINITIONS

Bachelor of Arts (BA) – A liberal arts degree in which the arts concentration is between 35%-45% of coursework in a chosen field of the performing arts.

Bachelor of Fine Arts (BFA) – The professional degree, which can be earned in the conservatory training programs for visual arts, dance and theatre (musical theater, acting, directing, design, and technical theater). Approximately 65% or more of course work will be in these related fields.

Bachelor of Music (BM) – The professional music degree with 65% or more total coursework in music and related fields: performance, theory, composition, history/literature, etc.

Bachelor of Music Education (BME) – This degree prepares students to teach instrumental, vocal, or general music. Depending upon the school, the performance rigor may be equal to or less than that of the BM degree.

Bachelor of Science in Music (BS) – This degree can be earned at a liberal arts school, university, or conservatory, depending on the school. (Some schools are chartered to only give BA or BS degrees, but have the same requirements as a professional degree program.)

Combined Degree Program – A program in which a student is able to earn two full degrees, for example: music administration, dance therapy, etc. If arts comprise at least 50% of the coursework, the arts degree would be considered professional.

Conservatory – A school whose primary focus is for artistic training. Some conservatories are independent entities; some are contained within a four-year university. Depending upon the school, several types of degrees may be available: BFA, BM, BME, BS, etc.

DANCE

Every child is an artist until he's told he's not an artist.
-John Lennon

I. General Information

You have decided to study dance. Now how do you begin? First, continue to grow as a dancer. Take classes from several teachers and take a variety of dance styles, such as ballet, modern, jazz, or ethnic dance. The more versatile you are, the better your chances are to be successful in a college dance program. You will also be in better physical shape for the demands of the dance program.

II. Research

Most dance programs combine ballet and modern dance. They usually offer additional styles in jazz, African-American dance, etc. Some programs lean more heavily toward ballet, so be sure to ask if there is an emphasis on a certain style.

At some colleges, you must first be admitted to the institution before you may audition. Some schools require that you write an essay to indicate why you wish to pursue dance.

Ask where the dancers go once they graduate. There are several professional dance fields, besides being a professional dancer, (see VIII Related Careers).

III. Auditions

Dance auditions are typically held as a two-day event, with the first day being an open house. This is your opportunity to view the students taking a variety of different dance classes, observe faculty members, tour the facilities, and attend a question and answer session.

The following day is the audition. You will most likely take a ballet class, modern class, and some other dance class, such as African, Jazz, etc. You will be auditioning with other students wishing to be in the program. You may have to send a full-length picture of yourself beforehand or have it available so that the judges can identify you. You will probably also wear a number on your leotard so that the judges, who are faculty members, can rate your technique, aptitude, and ability to learn quickly.

Some colleges require that you prepare a dance solo. If this is the case, you will receive information regarding the style of dance the solo should be and how long it should last. While choreographing your solo, it would be beneficial to get advice from a professional dancer or teacher.

Auditions are generally offered in October/November and February/March. You should bring a leotard, tights, footless tights, ballet slippers, jazz shoes, and a cover up. Have your hair secured and off of your face. Wear minimal jewelry. Do not chew gum! If you absolutely cannot make an audition, you will need to send a videotape of your dance ability. Each college will have specific requirements for the video.

IV. Visiting

Arrange to visit the dance department, in addition to taking a campus tour. Ask the admissions office if you can speak with a member of the faculty and/or a dance major. (Ability to do this will depend on the institution and when you visit.)

Take a look at the dance studios and the performance spaces. Is there climate control? (This is especially important in the hotter parts of the country.) Are the facilities in good condition? Are they near the rest of campus?

Observe some dance classes. Take note of the rapport between the students. How do faculty members treat the students and each other? Talk to the students. Ask them where else they applied and why they chose this particular college. Ask if they are being challenged and supported by the dance department. Is the faculty accessible? Are many classes taught by teaching assistants? If so, are they inspiring and competent teachers? While watching performances, try to see student choreography as well as faculty choreography. Do the performances interest and challenge you?

Consider the caliber of the faculty. Note their credentials. How long have they been there? Is there a high turnover? Who are the guest artists they bring in to hold master classes and create new works?

V. Dance Programs

The following is a list of college dance programs. This is not an inclusive list. If you have a specific dance career in mind, talk to your Fine Arts dance teacher or a trusted dance professional about their recommendations.

Ball State University – Muncie, IN
Butler University – Indianapolis, IN
Columbia College – Chicago, IL
Northern Illinois University – DeKalb
Ohio State University – Columbus
Ohio University – Athens
University of Illinois –Urbana-Champaign

University of Iowa – Iowa City
University of Michigan – Ann Arbor, MI
University of Wisconsin – Madison, WI
University of Wisconsin – Milwaukee
University of Wisconsin – Stevens Point
Wayne State University - Detroit, MI
Western Michigan University – Kalamazoo

VI. Additional Dance Programs

Arizona State University - Tempe, AZ
California State University - Long Beach, CA
Cornish College of the Arts - Seattle, WA
Florida State University – Tallahassee
George Mason University - Fairfax, VA
Goucher College - Townson, MD
University of Hawaii at Manoa – Honolulu
The Julliard School - New York, NY
University of Kansas - Lawrence
Marymount Manhattan College – New York
Mills College - Oakland, CA

New World School of the Arts Miami, FL
New York University – New York
North Carolina School of the Arts –
Winston-Salem
Point Park University - Pittsburgh, PA
Purchase College-State University - Purchase, NY
Texas Woman’s University – Denton
University of Utah
University of Arizona
Texas State – San Marcos

VII. Summer Options

If you want to better prepare yourself for college or see whether a rigorous college dance experience is right for you, you might consider enrolling in an intensive summer dance program. Following are a few in the Midwest:

Chicago Moving Company – Chicago, IL

Dance Center of Columbia College –
Chicago,IL

Deeply Rooted Dance Theatre – Chicago, IL

High School Intensive Program – Chicago,
IL

Interlochen Arts Camp - Interlochen, MI

Jazz Dance World Congress, Gus Giordano –
Evanston,IL

Lou Conte Dance Studio – Chicago, IL

Milwaukee Ballet School – WI

Northern Illinois University - DeKalb, IL

Northwestern University - Evanston, IL

River North Chicago Dance Company – IL
School of Ballet – Chicago, IL

Ruth Page Foundation, School of Dance –
Chicago, IL

University of Wisconsin - Stevens Point

VIII. Role of the Dance Teacher

Your dance teachers can be a valuable resource. The teacher has first-hand knowledge about auditioning into a dance program. The dance teacher can assist you during the school year by discussing your strengths and weaknesses with you and guiding you to the actions you should take to become a successful candidate for a college dance program. If you need to perform a solo for the audition, your teacher can also help you with your solo, or advise you on seeking other professional assistance.

IX. Related Careers

Arts Administrator Cinematographer
for Dance Choreographer

Dance Critic/Journalist

Dance Historian

Dance Photographer

Dance or Movement Therapy

Director – Dance School, Studio, or
Dance Company

Notator in Labanotation

Physical Therapist specializing in dance
injuries

Retail dancewear entrepreneur

Stage Manager/Production Designer

Technical Director

Teacher

X. Websites

www.dance-teacher.com

FILM

“The people who will succeed in more expensive labor markets like the U.S. will be those who can think creatively and generate the IDEAS that will propel economic growth. Such skills are best fostered in a traditional liberal arts environment.”

-Vivek Ranadivé, *Forbes.com*

I. General Information

Colleges and conservatories with film programs offer instruction in cinematography, screenwriting, editing (linear and non-linear), animation, visual or audio effects and production. Programs vary so students will need to find an institution that offers a program of study that they are interested in pursuing.

II. Research

Do you want to attend a conservatory or a non-conservatory program?

Conservatories offer highly advanced, intense training and usually have an annual evaluation determining your ability to continue in the program. The curriculum is highly structured. In addition, the opportunity to take courses outside the area of study is limited.

Do you want to pursue a Bachelor of Arts (BA), Bachelor of Science (BS), or a Bachelor of Fine Arts (BFA)?

Each has its own specific requirements that offer the student different possibilities. For example, in a typical BA/BS program, the student has the time and energy to carry a minor or double major.

Do you want to study in a program that focuses on one training philosophy or offers courses in a variety of techniques?

Are you comfortable in a highly competitive environment?

Will your film classes generally be large or small?

Will professors or graduate students teach you in beginning courses?

When are students allowed to participate —hands on! on a film project?

If you are considering a minor in film, what are your opportunities to participate in productions?

III. Application

The application process varies from institution to institution. Some schools require a full portfolio and others ask only for a resume. Students need to contact the individual school for specifics. The following is a sample of what may be required.

IV. Film Portfolio

A one-page resume that highlights creative work accomplished and a non-returnable creative submission consisting of one of the following:

Film or video/live-action or animation (VHS cassette/NTSC format only, no more than 10 minutes).

Storyboards and/or a portfolio of drawings or paintings (e.g., figure drawings) on 8-1/2" x 11" paper (no more than 10 images, copies only).

Photographs (8" x 10"; no more than 10) of fine arts photography or stills of paintings, drawings or sculpture. Slides are not acceptable.

Not more than six pages of dramatic or creative writing (8-1/2" x 11" paper, typed) consisting of a short story, dramatic scene, or portrait of an individual or place.

Dramatic Essay (no more than four 8 1/2" x 11" pages, typed). Dramatize an unforgettable actual event in your life. This event can be dramatic and/or comedic.

Exact credits must be specified: the applicant must be the principal creative force of creative work submitted. The creative submission deadline is the same as the application deadline. Make sure your name and Social Security number are on all submitted materials.

V. Visiting

When visiting, it would be most helpful to attend a class. Also, schedule an appointment with a professor or the department chair and ask prepared questions. Be sure to research the program beforehand, so you can ask questions that cannot be found on the school's website or in their printed materials. Each of these experiences will give you a more intimate understanding of what the program has to offer you. It also helps to talk with students currently enrolled. They will give you the —inside scoop.

While visiting, ask to see the facilities and any other related place of interest. You will get a feel for the program's standards. If possible, try to view student created work.

VI. National Programs (representative)

The following is a list of college film programs. This is not an inclusive list. If you have a specific film career in mind, talk to your Fine Arts film teacher or a trusted professional about their recommendations.

Columbia College – Chicago, IL
School of the Art Institute of Chicago – IL
Southern Illinois University – Carbondale
University of Kansas – Lawrence, KS
University of Southern California –
Los Angeles, CA
University of California - Los Angeles, CA

Brooks Institute of Photography –
Santa Barbara, CA
The Los Angeles Film School – Hollywood, CA
New York University – New York, NY
Purchase College – NY
Columbia University – New York, NY
New York Film Academy - New York City

VII. Summer Options

Many of the institutions listed above offer summer programs. Students interested in finding a summer program can find information on the institutions website.

VIII. Role of the Film Teacher

Your instructors can assist in portfolio creation and evaluation.

IX. Related Careers

Creative Director
Cinematographer
Production Assistant
Editor

Camera Operator
Special Effects
Visual Effects
Audio Effects

Sound Operator
Animator
Audio Engineer

X. Websites

www.filmmaker.com/reviews.html

www.rivalquest.com/schools/ (film and media programs)

GRAPHIC DESIGN

I. General Information

Graphic Design is an umbrella term for many different areas of design. Collegiate studies offer a Bachelor of Arts (BA), a Bachelor of Fine Arts (BFA), or and Associates Degree (AA).

Graphic Artists come from many different backgrounds. Many Graphic Artists graduate from 4-year Colleges with a BA and a focus area in Graphic Design, others graduate from 4-year Universities with a specific major in Graphic Design and a BFA, others will attend an art school and specifically study the graphic arts and receive a BFA, still others come from 2-year colleges and have associates degrees, AA. Some Institutions require 5 years of study for BFA degrees. Many designers also cross-over from other fields, or are self- taught and self-employed.

The title of the major and the program are very different at different schools. Some inclusive names are; Graphic Design, Graphic Arts, Website Design, Computer Art/Design, Commercial Arts, Product Design, Layout and Production, Advertising, and Media Arts, and Digital Art. Often these programs overlap and cover many of the same topics. Different schools have strengths in certain areas depending on their staff.

Graphic Designers can work in many different settings. Some will work for large design firms, others for small self-run firms, and still others in the design and marketing branches of larger corporations.

II. Portfolio and Entrance

Some graphic design programs have stringent requirements for entry such as portfolio submission, while others are positioned to help students build a portfolio throughout the course of their education. Graphic design educators agree that future employers are primarily concerned with the skills displayed in a job-seeker's portfolio and presentation. Each school has a different approach, but a portfolio at the end of the process is a must. Most universities that offer BFA and BA programs require students to apply to their Graphic Design programs after 1-2 years of being in their art school and taking general art courses.

III. Related Careers

Designer Publisher Creative Director
Packaging Designer

Illustrator
Environmental Designer

Website Designer

IV. Websites

<http://www.whatintheworld.aiga.org/>

<http://www.aiga.org/>

<http://www.artschools.com>

<http://artschools.com/majors-programs/design/>

<http://nasad.arts-accredit.org/>

V. National Association of Schools of Art and Design Certified Schools (by state)

Illinois

Bradley University, Peoria
Eastern Illinois University, Charleston
Elmhurst College, Elmhurst
Illinois State University, Normal
Northern Illinois University, De Kalb
Design School of the Art Institute, Chicago
University of Illinois, Chicago
University of Illinois, Champaign

Indiana

Ball State University, Muncie
Herron School of Art and Design, Indianapolis
Indiana State University, Terra Haute
Indiana University, Bloomington
Saint Mary's College, Notre Dame
University of Notre Dame, South Bend
University of Saint Francis, Fort Wayne
Vincennes University, Vincennes

Iowa

Drake University, Des Moines
University of Northern Iowa, Cedar Falls

Kansas

Emporia State University, Emporia
Kansas State University, Manhattan
University of Kansas, Lawrence

Michigan

College for Creative Studies, Detroit
Grand Valley State University, Allendale
Kendall College of Art and Design, Grand Rapids
Lawrence Technological University, Southfield
Sienna Heights University, Adrian
University of Michigan, Ann Arbor
Western Michigan University, Kalamazoo

Minnesota

Minneapolis Collage of Art and Design
Minnesota State University, Mankato
Minnesota State University, Moorhead
Saint Cloud State University, Saint Cloud

Missouri

Central Missouri
State University,
Warrensburg
Kansas City Art
Institute, Kansas City
Maryville University
of Saint Louis, St.
Louis
Washington University, St. Louis

Ohio

Art Academy of Cincinnati, Cincinnati
Bowling Green State University, Bowling Green
Cleveland Institute of Art, Cleveland
Columbus College of Art and Design, Columbus
Kent State University, Kent
Miami University, Oxford
Ohio State University, Columbus
University of Akron, Akron
University of Cincinnati, Cincinnati
Youngstown State University, Youngstown

Wisconsin

Milwaukee Institute of Art and Design
University of Wisconsin, Madison
University of Wisconsin, Stevens Point
University of Wisconsin, Stout

MUSIC

“Man will begin to recover the moment he takes art as seriously as physics, chemistry or money.”

-Ernst Levy

I. General Information

Since there is no perfect music school for everyone, we hope to make you aware of the options, so you may discover the schools that would be good matches for you. Your passion will guide the inception of your journey. Begin by asking what you want. You'll find several questions listed below in the research section. You may have difficulty answering all of the questions at this time. Continue to ponder the questions as you surf college websites. Your research may help you clarify what you want. Conservatories and university schools of music offer many different programs that emphasize various ways you can be involved with music as a career. The major you choose will govern the number and types of music classes and the number of non-musical classes in your curriculum. Another important facet of your exploration process is the learning climate of each school. The feel of the music department in a college may not resemble that of a highly respected school of music or conservatory. David Lane, Director of Admissions for the Peabody Conservatory, states, “There is no agreement among music schools about the level of musical development required for entrance into (or for graduation from) a Bachelor of Music program.” Likewise, there are no definitions about what skills are required for completion of a first-year music theory (or any other musical academic) course. Thus, all Bachelor of Music degrees are not equal. The value of the degree as an indication of musical accomplishment is tied to the standards of the school that awards it. As you begin to narrow your list, visiting schools will tell you far more about the atmosphere than the websites can. The environment of a highly selective conservatory may intrigue you if you have devoted several years to practicing and performing, and would like to be challenged in an environment where you will be surrounded by others with the same high level of commitment.

II. Research

Questions to ask yourself:

- Do you want to be a big fish in a small pond or vice versa?
- Are you comfortable in a highly competitive environment?
- Do you want to focus on performing, or would you like to do something else involving music?
- Have you considered feedback you have received from your teachers and other professional musicians regarding your skill level, preparation and ability?
- Are you committed to a particular career path, or do you want to leave your options open?
- Are you choosing a school because of its musical offerings or its general academic reputation?
- Is it important to you that the school you attend is strong in academic areas outside of music?
- What type of campus environment are you looking for? Big state school? Small liberal arts? Dorms? Commuter campus?

Questions to ask while you are researching music schools:

- Will your music classes generally be large or small?
- Will professors or graduate assistants teach you?
- If you are majoring in performance, securing a specific private teacher may be more important than which school you attend.
- If that teacher is also a performer, will the teacher's performance schedule conflict with your lessons?
- Is the music program large enough to provide satisfactory band, orchestra, chorus, chamber music, production, or other ensemble experiences?
- Are students allowed to take private lessons during all four years?
At some schools, musical theatre and/or music education majors are not allowed to take four years of private lessons, especially with professors.
- If you are thinking of a minor in music, does the school have a minor in music option?
- Are music minors allowed to participate in private lessons, performance ensembles, shows, etc
- Does the school allow students to audition for shows or operas as freshmen and sophomores?
- Does the school have a strong graduate program?

III. Auditions

Most music schools require an audition as part of the application. It is highly recommended that students audition in person when at all possible. It is important that you contact each school for their specific requirements several months ahead of your audition date to allow yourself enough time for thorough preparation. See each school's website for specific requirements. These requirements are often altered from year to year, so check periodically for the most up-to-date information. If you are still a few years away from auditioning, check a few websites now to get a general idea of the type and level of literature required at various schools. Some schools may ask for a taped audition prior to an in-person audition. Make sure the quality of your recording equipment is excellent. Hire a professional accompanist for the recording.

Many colleges offer auditions both on campus and in a variety of cities throughout the United States. If you can't afford to attend an audition at the school, you may have a choice of attending an audition in a nearby city (a regional audition) or sending a recording of your audition. Keep in mind that you will not audition for the actual audition committee at a regional audition; in all likelihood, an admissions person will record your audition and return to the school with the recording. The advantage of a regional audition (vs. sending a recording) is that you will probably have an interview and a chance to have questions answered in person at the regional audition. The advantage of sending a recording is that you can start over or record multiple takes if necessary.

Many colleges may include an interview with the faculty to assess your goals and find out more about you. There may also be a brief screening of your music theory background through a timed test as part of the application process. Sample music theory background checks are available online from many of those schools having this requirement. In preparation for your career in music, it is wise to enroll in any music history/literature/history classes that your high school offers. Piano lessons are another highly effective way of learning music theory, and may make it possible to test out of piano proficiency courses.

IV. Vocal Music

Most schools require 2-4 arts songs or arias, one in English, the other(s) in Italian, German, and/or French. Style and tempo should be varied. Every song must be memorized. It is unwise to try to impress judges by singing especially difficult arias. Auditors are more likely to conclude that you have wasted your time working on inappropriate literature.

Ask if an accompanist will be provided or if you are expected to bring an accompanist. Do not record your accompaniments and sing along with the recording. Provide original and clean copies of the music for the accompanist when you arrive at the audition. Erase any marks, except those that indicate whether you are repeating, taking first or second endings, making cuts, D.S.'s, etc. Make sure the accompaniment is in the correct key. Do not ask the accompanist to transpose the song to another key for you. If the original music is in a book that won't stay open or has awkward page turns, you may also bring a photocopy for the accompanist's convenience. However, always have the original music with you.

Lead your accompanist; it is his/her job to follow you. You may set a tempo by quietly tapping one measure's worth of beats when you give the accompanist the music. Point out all repeats, cuts, etc. It is highly likely that the accompanist has played the song many times before. Follow the rules or guidelines each school sets very carefully. Do not assume that slight deviations from their list of guidelines will go unnoticed.

Dress professionally and conservatively. Suits are appropriate for men, and professional looking dresses or skirts of mid-length are best for women. Heels should not be high. Appropriate dress presents you in the most favorable light and shows respect for the judges and the audition process.

During the audition you should always be upbeat and pleasant. Never make excuses (nerves, illness, lack of preparation). Relax (as much as possible) and enjoy your audition. The judges want you to do your best, and they are usually friendly and receptive. Do not concern yourself with the judges' behavior during the audition. They may or may not look at you, smile, eat, or speak to other judges while you are performing. Do not assume their behavior is a reaction to your performance. Focus slightly over their heads and concentrate on your performance.

You may be asked to sight-read. Follow standard procedures: choose a reasonably slow tempo, use solfege syllables, numbers, or a neutral syllable. Do not hum. Do not stop or ask to start over.

V. Instrumental Music

Most of the information regarding vocal music auditions above applies for instrumental music as well, except the comments regarding specific literature to be performed. The requirements for audition pieces may vary from school to school; many schools publish lists of suggested pieces as well as specific guidelines as to how the pieces are to be performed. A general rule is to prepare at least two contrasting pieces: one to demonstrate musicality and expression, the other to demonstrate technical skill and fluency. It is essential that you contact each school for their specific requirements several months ahead of your audition date to allow for thorough preparation. Some schools also require scales and etudes as a part of an undergraduate audition. It is advisable to contact the applied teacher on your instrument to verify the suitability of your audition pieces.

Your audition will take place in front of anywhere from one to eight members of the performance faculty. Although most out-of-state schools accept audio/video auditions, it is highly recommended to audition in person, on campus or at a regional audition, when at all possible. Some schools have an audition and/or scholarship audition committee. The applied teacher on your instrument may not be on the committee, but will most likely be present for your audition. Every school is different, so be sure to do thorough research, so you know exactly what to expect.

At some schools the audition may be followed with a private lesson with the applied instrument teacher. The teacher may be looking for something not heard in your audition or may use the time as an interview and as a way to get to know you and how you learn. This is an opportunity for you to experience his/her teaching style. Remain positive and upbeat, and enjoy working with a master performer and teacher.

VI. Visiting

It is important when visiting schools to explore not only the performance venues, but the practice facilities as well. Are there enough practice rooms for all students? Talk with faculty about opportunities for performance. Most schools require participation in an ensemble, but you may want to ask about the competitiveness and audition requirements (if applicable) of the certain types of ensembles in which you have a particular interest. For students pursuing instrumental music, determine how seats are assigned and how often.

When visiting the school, try to schedule a private lesson with a teacher. This can be as important as an audition, for it allows the teacher to see you in an instructional setting. It also allows you to determine if the teacher's instructional style and your learning style are compatible.

Make an effort to meet with the placement office to get a feel for how many of the alumni are working in the field and what type of placement assistance they offer graduates. Many schools continue to offer services after graduation.

VII. Music Programs

The following is a list of college music programs. This is not an inclusive list; it contains programs from throughout the United States, large and small, universities and conservatories, programs with national reputations and others that are locally accessible, some whose focus is classical music and others that are known for jazz. Many of the schools listed below are respected as outstanding institutions for performers, others for music educators, and still others for recording technology or music administration. A few are strong in every category. If you have a specific music career in mind, talk to your school music director, private teacher, or a trusted music professional about their recommendations. Due to the amount and complexity of information regarding each school, no additional information about individual schools is listed here. Be sure to research audition information, requirements and degree offerings by visiting each school's website.

Colorado Music Schools

University of Northern Colorado, Greeley
University of Colorado at Boulder
Colorado State University, Fort Collins
University of Denver
Metropolitan State College, Denver

Colorado Christian University, Denver
Adams State University, Alamosa
Colorado Mesa University, Grand Junction
Fort Lewis College, Durango
Western State Colorado University

Additional Music Schools

Arizona State University – Tempe, AZ
Baylor University – Waco, TX
Berklee College of Music – Boston, MA
Bradley University – Peoria, IL
Bowling Green State University – OH
California Institute of the Arts – Valencia, CA
Case Western Reserve Univ – Cleveland, OH
Central Michigan University – Mount Pleasant
Cleveland Institute of Music – OH
Columbia College – Chicago, IL
Columbus State University – GA
University of Missouri – Kansas City, MO
The Curtis Institute of Music – Philadelphia, PA
DePaul University – Chicago, IL
Duquesne University – Pittsburgh, PA
Eastman School of Music – Rochester, NY
Elmhurst College – Elmhurst, IL
Florida State University – Tallahassee, FL
Illinois Wesleyan University – Bloomington, IL
Indiana University – Bloomington, IN
Ithaca College – NY
The Juilliard School – New York, NY
Kansas State University – Manhattan, KS
Lawrence University – Appleton, WI
Loyola University New Orleans – LA
Manhattan School of Music – New York, NY
Mannes College of Music – New York, NY
Michigan State University – East Lansing
Millikin University – Decatur, IL
New England Conservatory – Boston, MA

Northwestern University – Evanston, IL
N Carolina School of the Arts – Winston-Salem
Oberlin Conservatory of Music – OH
Ohio State University – Columbus
Peabody Conservatory – Baltimore, MD
Purchase College – Purchase, NY
Rutgers - The State University of New Jersey
San Francisco Conservatory of Music – CA
Rice University – Houston, TX
St. Olaf College – Northfield, MN
Texas Tech Univ School of Music – Lubbock
University of S. California – Los Angeles, CA
University of Hartford, CT – The Hartt School
University of Kansas – Lawrence, KS
University of Maryland – College Park, MD
University of Miami – Coral Gables, FL
University of Michigan – Ann Arbor, MI
University of Minnesota – Minneapolis
University of Nebraska-Lincoln
University of North Texas – Denton
University of Oklahoma – Norman
University of the Pacific – Stockton, CA
University of South Carolina – Columbia, SC
University of Texas – Austin, TX
University of Texas at Arlington
University of Texas at San Antonio
University of Wisconsin – Madison
Western Illinois University – Macomb
Rider University – Lawrenceville, NJ
Wichita State University – KS

VIII. Sound Recording Programs

American University
Arizona State University
Art Institute of Seattle
Augsburg College - Music Technology
Ball State University
Berklee College of Music
Boston University
Butler University
California State University
(Chico and Dominguez Hills)
California College of the Arts - School of
Music and the Music Technology BFA
Carnegie Mellon University
Clemson University
Cleveland Institute of Music Cogswell
Polytechnical College of Santa Fe
Columbia College (IL)
DePaul University - Sound Recording
Technology
Drexel University - music industry major,
College of Media & Design
Duquesne University
Elmhurst College
Emerson College
Evergreen State College
Ferris State University - major in music
industry management
Full Sail
Georgia Institute of Technology
Indiana University (very competitive – need
Calculus and Physics in HS)
Ithaca College
Johns Hopkins University - Peabody
Kent State University
Kentucky Wesleyan College - Music Industry
Lehigh University
Lewis University
Loyola University of New Orleans
Loyola Marymount University Memphis State
Millikin University
New York University
North Carolina State University
Northeastern Illinois University
Oberlin College
Ohio University
Pennsylvania State University
Point Park University
Sarah Lawrence College
Southern Illinois University - Carbondale
Southern Methodist University
State University of New York
(at Potsdam and College at Fredonia)
Stetson University
Syracuse University
Temple University
Tennessee State University
University of Arts
University of California
(Los Angeles and Santa Barbara)
University of Central Florida
University of Colorado at Denver
University of Connecticut
University of Delaware
University of Denver
University of Hartford
University of Massachusetts - Lowell
University of Miami
University of Michigan
University of Minnesota
University of Oregon
University of Puget Sound
University of South Carolina
University of Southern California
University of Tampa
University of Wisconsin (Madison)
Webster University
Western Illinois University - Music Business

IX. Related Websites:

www.aes.org (Audio Engineering Society)

www.asa.aip.org (Acoustical Society of America)

X. Summer Options (in alphabetical order)

One of the most important experiences you can give yourself over the summer and throughout the year, in preparation for any music school is piano lessons. Knowing your way around the keyboard will be instrumental to your success in college. It will help you improve your sight-reading skills and your understanding of music theory. Most schools will expect you to achieve a level of proficiency anyway, so there's no way out!

Summer camps offer both ensemble opportunities and private study. Check websites for the primary focus of each camp, costs, audition and registration deadlines, and age restrictions.

Baldwin-Wallace Conservatory of Music Summer Music Institute – Berea, OH
Bands of America at Illinois State University – Bloomington, IL
Blue Lake Fine Arts Camp – Twin Lake, MI
Bowling Green State University Summer Music Institute – Bowling Green, OH
Brevard Music Center – Brevard, NC
Chautauqua Music Festival – Chautauqua, NY
Chicago Suzuki Institute sponsored by the Music Institute of Chicago – Deerfield, IL
Eastern Music Festival – Greensboro, NC
Indiana University Summer Music Clinic – Bloomington, IN
Interlochen Arts Camp – Interlochen, MI
Meadowmount School of Music – Westport, NY
Music Academy of the West – Santa Barbara, CA
National High School Music Institute at Northwestern University – Evanston, IL
Northern Illinois University Summer in the Arts Camp – DeKalb, IL
Oberlin Conservatory of Music – Oberlin, OH
St. Olaf College Summer Music Camp – St. Olaf, MN
Illinois Summer Youth Music at University of Illinois – Urbana-Champaign, IL
University of Missouri Band Camps – Columbia, MO
University of Southern California Grammy Camp – Los Angeles, CA
University of Wisconsin Summer Music Clinic – Madison, WI
University of Wisconsin Point Music Camp – Stevens Point, WI

XI. Role of the Music Teacher

Your teachers can be of particular value in helping you choose literature for your audition. They will help you in determining the appropriateness of literature: level of difficulty, age-appropriateness, songs that are not overdone, and pieces that are likely to go smoothly with an accompanist who has not had an opportunity to rehearse with you. Your teachers can help decide which literature presents you in the best light.

XII. Related Careers

Accompanist
Arranger/Orchestrator Church Organist
Arts Management
Arts Grant Writer
Background Vocalist
Commercial Jingle Composer
Conductor
Contemporary Performance
Development Director
Ensemble Personnel Manager
Film Score Composer
Instrument Builder and Repair
Lyricist
Midi Engineer
Musicology/Ethnomusicology
Music Administrator – public schools
Music Administrator – professional organizations
Music Business Manager
Music Copyright/Licensing Administrator
Music Copyist
Music Critic
Music Dealer Salesperson
Music Editor
Music Librarian
Music Manager
Music Merchandising
Music Publisher
Music Production
Music Therapist
Music Educator
Orchestrator
Piano Tuner
Radio Announcer
Recording Engineer
Repair Technician Sound Engineer
Session Musician
Studio Performer
Video Game Music Composer
YouTube channel (and other blogs)
Music Composer

XIII. Websites

www.bridgetomusic.com
www.menc.org/industry/job/careers/html
www.musicsearch.com
www.mtna.org (Music Teacher's National Association)
www.astaweb.com (American String Teachers Association)
www.symphony.org (American Symphony Orchestra League)

THEATRE

“My generation's parents told their children, 'Become an accountant, a lawyer, or an engineer; that will give you a solid foothold in the middle class.

But these jobs are now being sent overseas. So in order to make it today, you have to do work that's hard to outsource, hard to automate.”

- Daniel Pink, *A Whole New Mind*

I. General Information

Colleges and conservatories with theatre programs offer instruction in theatre performance, design and technology, education, directing, writing, and drama therapy. Some schools offer programs in musical theatre and theatre administration. It will facilitate your search if you determine the disciplines in which you're most interested.

II. Research

Do you want to attend a conservatory or a non-conservatory program?

Conservatories offer highly advanced, intense training and usually have an annual evaluation determining your ability to continue in the program. The curriculum is highly structured. In addition, the opportunity to take courses outside the area of study is limited.

Do you want to pursue a Bachelor of Arts (BA), Bachelor of Science (BS), or a Bachelor of Fine Arts (BFA)?

Each has its own specific requirements that offer the student different possibilities. For example, in a typical BA/BS program, the student has the time and energy to carry a minor or double major.

Does the program you're interested in offer an MFA?

If you are interested in pursuing design and technology at the Bachelor's degree level, often programs that also offer Master of Fine Arts (MFA) do not provide as many hands on opportunities to learn because productions are being designed and mounted by graduate students.

Do you want to study in a program that focuses on one training philosophy or offers courses in a variety of techniques?

Are you comfortable in a highly competitive environment?

Will your theatre classes generally be large or small?

Will professors or graduate students teach you in beginning courses?

How many main stage productions are produced each year?

Are there performance/technical opportunities other than main stage productions?

How much support does the program give to students interested in creating their own projects?

Are there student-run theatre groups on campus in which you can participate?

Does the school allow students to audition/crew as freshmen and sophomores?

Does the school hire students as production staff?

If you are considering a minor in theatre arts, what are your opportunities to participate in productions?

III. Acting Auditions

EACH SCHOOL HAS ITS OWN SPECIFIC REQUIREMENTS. Most schools require two contrasting monologues; typically one classical and one contemporary, and/or one comic and one dramatic. —Contrasting pieces can also refer to monologues in which the characters have different intentions and different tactics in their approach.

Students should choose age appropriate material that showcases their best work. This includes their physical/vocal range, emotional depth, comic skills, and overall theatrical sensibility. Choose a monologue whose character is your playable age-range now; in other words, a role that you could be cast in today. Read monologue instructions carefully. A single monologue should NEVER be more than two minutes in length. Do not go over the time limit set in the audition instructions.

Avoid pieces that depend on extreme language and/or violence to be dramatic. Auditors want to see an actor, not a playwright in love with excess. Avoid pieces on college lists. They've been seen many times. Be fresh. Choose monologue selections that are age-appropriate and not overdone. Your teachers will be good resources in determining literature.

Professional audition etiquette demands that you: prepare thoroughly, arrive early, and NEVER look the auditors in the eye while performing - choose a focal point on the back wall. Your audition piece should be taken from a play you have read in its entirety. You may be asked to discuss the character's journey and/or why you chose the monologue. This is part of your preparation.

IV. Musical Theatre Auditions

Most schools require students auditioning for musical theatre to prepare one or two songs, a monologue and a dance audition. Be sure to act while you sing, but do not use props, choreography, or costumes in your performance.

The two songs should be contrasting, for example, one up-tempo and one ballad. Students should prepare one chorus or one verse and one chorus of a song. Be prepared to sing more, but do not sing more unless specifically asked. Choose selections that are age-appropriate and not overdone. Your teachers will be good resources in determining literature. Schools may specify appropriate dress. You show respect for the judges and the process by the clothing that you wear. A nice shirt and slacks for boys, and a dress and character shoes for girls is highly recommended. Clothes should be comfortable and easy to move in. Do not overdress.

Provide original and clean copies of the music for the accompanist when you arrive at the audition. Erase any marks, except those that indicate whether you are repeating, taking first or second endings, making cuts, D.S.'s, etc. Make sure the accompaniment is in the correct key. Do not ask the accompanist to transpose the song to another key for you. If the original music is in a book that won't stay open or has awkward page turns, you may also bring a photocopy for the accompanist's convenience. However, always have the original music with you.

Lead your accompanist, as it is his/her job is to follow you. You may set a tempo with the accompanist by quietly tapping one measure's worth of beats when you give him/her the music. Point out all repeats, cuts, etc. It is highly likely that the accompanist has played the song many times before. Follow the rules or guidelines each school sets very carefully. Do not assume that slight deviations from their list of guidelines will go unnoticed.

V. Theatre Design and Technology Application

The digital portfolio is for those students who are interested in pursuing design and technology at the college level. The advantage of the digital portfolio is that each university can easily have a copy. It also demonstrates an understanding of technology that is important in technical theatre.

A portfolio may include:

- A home page with pertinent information, (i.e. name, contact information, and area of interest).
It is advisable that a directory of contents be part of the home page.
- A page with the student's personal statement about the role of theatre in either his or her life and in our society.
- Students should have a clear understanding about why they want to pursue technical theatre.
- A resume page.
- There should be a page that demonstrates the process of students' design and technology work.
Including sketches, models, color renderings, draftings etc., followed by production photographs that reflect the different productions the student has been involved with at their school.
- A page with photos of the student's artwork and special technical skills.
(complex carpentry skills, CRC routing, welding, rigging, supplementary visual projects, etc.)
- Students can include short videos of production to demonstrate skill and proficiency in running a show, hear sound effects, or demonstrate costumes and lighting or scenery in action, etc.
- There should be a page focused on the analytical skills of the student, (i.e. a script analysis).
- It is important that you look at the specifications for the digital portfolio at each college to which you apply.

VI. Visiting

When visiting, it would be most helpful to attend a class. Also, schedule an appointment with a theatre professor or the department chair and ask prepared questions. Be sure to research the program beforehand, so you can ask questions that cannot be found on the school's website or in their printed materials. Each of these experiences will give you a more intimate understanding of what the program has to offer you. It also helps to talk with students currently enrolled. They will give you the inside scoop.

While visiting, ask to see the theatres, scene shop, and any other related place of interest. You will get a feel for the program's standards. And, if you have time, reserve tickets to a show. It will be helpful to see the results of what the program is teaching.

VI. National Programs (representative)

The following is a list of college theatre programs. This is not an inclusive list. If you have a specific theatre career in mind, talk to your theatre teacher or a trusted theatre professional about their recommendations.

Acting

Boston University – BFA - Boston,
MA Brandeis University – Waltham, MA
Butler University – Indianapolis, IN
Columbia College – BA – Chicago, IL
DePaul University – BFA – Chicago, IL
Illinois State University – BA – Normal, IL
Indiana University – BA – Bloomington, IN
McGill University – Montreal, Canada
Tisch School of the Arts (NYU) - New York
Northwestern University – BA – Evanston, IL
Roosevelt University – Chicago, IL
SUNY Purchase – NY

Syracuse University – NY
University of Cincinnati College Conservatory
University of Illinois –Champaign-Urbana
University of Iowa –Iowa City
University of Michigan –Ann Arbor
University of the Arts – Pittsburgh, PA
University of Toronto – Canada
University of Southern California –Los Angeles
Western Michigan University – Kalamazoo
Wright State College – Dayton, OH

Musical Theatre Programs

Ball State University – Muncie, IN
Baldwin-Wallace College – Berea, OH
Carnegie-Mellon—Pittsburgh, PA
Roosevelt University
Illinois Wesleyan University – Bloomington
Millikin University - Decatur, IL
Tisch School of the Arts (NYU)
Penn State University – University Park, PA

Sarah Lawrence University – Bronxville, NY
Syracuse University – Syracuse, NY
University of Cincinnati
University of Michigan - Ann Arbor, MI
Western Michigan University - Kalamazoo
Wright State College – Dayton, OH

Technical Theatre/Design Programs

Carnegie Mellon University – Pittsburgh, PA
Colorado College – Colorado Springs
Colorado Mesa University – Grand Junction
Colorado State University – Fort Collins
DePaul University – Chicago, IL
Fort Lewis College – Durango, CO
Metropolitan State University – Denver, CO
Northwestern University – Evanston, IL

Pepperdine University – Malibu, CA
University of Cincinnati – OH
University of Colorado – Boulder
University of Connecticut – Mansfield
University of North Carolina – Chapel Hill
University of Northern Colorado – Greeley
University of Wyoming –Laramie
Webster University – St. Louis, MO
William & Mary – Williamsburg, VA

Theatre Arts Management Programs

Baldwin-Wallace College – Berea, OH

VIII. Summer Options

Brown University – Providence, RI
Carnegie Mellon University – Pittsburgh, PA
Duke University – Durham, NC
Gettysburgh College – Gettysburgh, PA
Interlochen Arts Camp - Interlochen, MI

National High School Theatre Institute
(known as Cherubs)
Piven Theatre Summer Conservatory –
Evanston, IL

IX. Role of the Theatre Teacher

For actors, your teachers can be valuable in helping you choose audition material that showcases your specific skills, while demonstrating an appropriate level of difficulty. In addition, they can coach you in preparing for the audition and offer suggestions on how to relax and focus prior to the performance. For designers, your instructors can assist in portfolio creation and evaluation.

X. Related Careers

Casting Agent
Casting Director
Costume Designer
Director

Drama Therapist
Lighting Technician
Producer
Set Designer

Special Effects
Stunt Work
Teacher

XII. Websites

www.theatrdirectories.com/books3.html

www.act1books.com (theatre/college reference resources)

www.namt.net (National Alliance for Musical Theatre)

3D ANIMATION

I. General Information

Reconstructing crime scenes as a forensic animator...creating a hot, new video game, producing on-air graphics for a television station...developing virtual walk-throughs of proposed buildings...these are just a few of the fascinating job possibilities for computer animators. Job opportunities for computer animators will continue to increase as businesses emphasize more advanced computer graphics in their advertising, marketing, television and video production.

II. Research

3D Animation is a relatively new area of study. Few major universities offer programs of study or degrees in 3D Animation. However, many specialty schools offer 3D Animation programs.

Questions to ask while you are researching schools:

- Do you want to be a big fish in a small pond or vice versa?
- Will your classes generally be large or small?
- Will professionals, those who have actual experience, teach you?
- Do you have a specific area of animation graphics which appeals to you?
(For example, do you prefer modeling to materials?)
- Does the school you're considering have a history placing its students in fields that appeal to you?
- How important is a four-year institution to you (versus a two-year technical school)?

III. Internships and Summer Options

Few opportunities exist for summer internships.
Those that can be secured are usually not paid positions.

IV. Related Careers

Technical and Business Visualization:

3D Visualization Specialist (Forensics & Architecture)

Games and Interactive:

Level Designer

Character Modeler

Animator

Special Effects Designer

Broadcast and Advertising

Graphics Designer

Motion Graphic Artist

Film:

Modeler

Particle Effects Specialist

Rendering Specialist

V. Schools

Gnomon School of Visual Effects –
Hollywood, CA
Animation Mentor - Online Animation workshops
from some of the world's top animation artists.
Academy of Art – San Francisco, CA
AI Center for Digital Imaging and Sound –
Burnaby, British Columbia, Canada
Algonquin College – Ontario, Canada
British Columbia Institute of Technology – Canada
CalArts – Valencia, CA
Cogswell Polytechnical College – Sunnyvale, CA
Centennial College – Toronto, Canada
De Anza College – Cupertino, CA
DevStudios – Edmonton, Alberta, Canada
Digital Media Arts College – Boca Raton, FL
Digital Media at East Tennessee State University
Ex'pression College for Digital Arts –
Emeryville, CA
Fashion Institute of Technology –
New York City, NY
Inter-Dec College – Montreal, Canada
Miami International University of Art & Design
National Animation and Design Center (NAD) –
Montreal, Canada

New Brunswick Community College –
Miramichi, CA
New York University Center for Advanced Digital
Applications – NY
Rhode Island School of Design – Providence
Ringling School of Art and Design – Sarasota, FL
Rochester Institute of Technology – NY
Savannah College of Art and Design – GA
Seneca College of Art and Design – Savannah, GA
Sheridan Institute of Technology and Advanced
Learning – Ontario, Canada
St. Claire College Tradigital Animation – Ontario
School of Communication Arts – Raleigh, NC
University of Advancing Technology – Tempe, AZ
Van Arts – Vancouver, British Columbia, Canada
Vancouver Film School – Canada
Virginia College –
Birmingham and Huntsville, AL
Full Sail Real World Education – Orlando, FL
The Digital Animation and Visual Effects School
(DAVE School) – Orlando, FL
School of Visual Arts – New York City, NY
Sociedad Mexicana de Comunicadores
Independientes (AMCI) – Mexico City, Mexico
Design-Engine Education – Chicago, IL

VI. Websites

[What kind of schooling do you professionals recommend?](http://forums.cgsociety.org/showthread.php?s=&threadid=64951)

<http://forums.cgsociety.org/showthread.php?s=&threadid=64951>

[Importance of a Degree](http://forums.cgsociety.org/showthread.php?s=&threadid=44802)

<http://forums.cgsociety.org/showthread.php?s=&threadid=44802>

[Some opinions about the top art colleges around](http://forums.cgsociety.org/showthread.php?s=&threadid=47061)

<http://forums.cgsociety.org/showthread.php?s=&threadid=47061>

[A Degree, is it that important?](http://forums.cgsociety.org/showthread.php?s=&threadid=47061)

<http://forums.cgsociety.org/showthread.php?s=&threadid=47061>

VII. Careers Archive

Choosing Computer Art as a Major in College:

<http://www.siggraph.org/education/directory/camajor.html>

The "TOP 10" Things I Needed to Know (01-10) about getting a job in the computer graphics & animation industry: <http://www.3dark.com/archives/top10.html>

The "TOP 10" Things I Needed to Know (11-20) about getting a job in the computer graphics & animation industry: <http://www.3dark.com/archives/top10part2.html>

The "TOP 10" Things I Needed to Know (20-25) about getting a job in the computer graphics & animation industry: <http://www.3dark.com/archives/top10part3.html>

Finding the Promised Land: For 3D Enthusiasts: Some recommendations for people just starting out. What software to use? What skills to learn?

http://www.3dark.com/archives/promised_land.html

Preparing for a Career in Animation: An article from Computer Graphics World.

http://www.3dark.com/archives/preparing_for_a_career.html

So you want to be a computer animator? Part 1: Thoughts on getting a job in the industry.

http://www.3dark.com/archives/so_you_want_to_be_1.html

So you want to be a computer animator? Part 2 : A Letter of Advice from the Pros...

http://www.3dark.com/archives/so_you_want_to_be_2.html

Demo Reels:

A Demo Reels Primer : <http://www.3dark.com/archives/primer.html>

Demo Reels: Professional Perspectives

Oren Jacob: Senior Technical Director, Pixar Animation Studios. Oren talks about tailoring your demo reel for your audience and other things.

<http://www.3dark.com/archives/demoreelpro1.html>

Steph Greenberg: Supervising Animator, a well known entertainment company. Steph shares a word or two regarding character animation (and "the 3 stages"), demo reel output, and what to put and not put on a demo reel.

<http://www.3dark.com/archives/demoreelpro2.html>

Rob Skiena: Computer Animation Guy, Dream Quest Images. Rob shares some of his thoughts on story and gives a primer on what to put on a reel.

<http://www.3dark.com/archives/demoreelpro3.html>

VISUAL ARTS

I. General Information

The degree that a visual arts student will pursue is either a Bachelor of Arts or a Bachelor of Fine Arts with a specialization or major in a specific visual arts area. A Bachelor of Fine Arts degree requires more hours of studio courses and more hours of art history. A university with an art department will offer opportunities to study other academic disciplines, whereas the professional art school will be more focused on art training and offer a more concentrated studio experience. Many schools offer illustration and graphic design, as well as teacher certification to supplement an art degree. The reputation of any visual arts program is critical for acceptance into a strong graduate school placement later on.

II. Research

Investigate thoroughly the school's curriculum. Schools have different strengths and philosophies. One school may favor cutting edge curriculums such as performance, installation and digital technologies, whereas another may give a solid grounding in traditional drawing, painting, and sculpture.

III. Portfolio and Interview

It is critical to build the best portfolio possible by the first semester of senior year in high school through classes both in and outside of school. It is highly recommended that you attend one of the National Portfolio Days one year prior to submitting your portfolio for college admission. During these days professionals will critique your portfolio and offer suggestions for improvement. Specific dates and locations may be obtained at www.npd.org.

Art programs generally want 15 to 20 slides of artwork; however, sometimes they will require original work as well (colleges are beginning to accept digital CD's of artwork as well). This is especially true of professional art schools. Some university art programs may only require that you begin taking studio classes and declare a major in the sophomore year.

Typically, schools expect students to demonstrate good drawing skills with emphasis on portrait, still life, figure or life drawing, (from the human model), and landscape in a variety of media. They do not want drawings copied from photographs.

Good slides are a critical part of the admission process. Slides of your artwork are the core element on which you are judged. They should be professional quality.

When taking pictures of your artwork you will want to use a good quality 35 mm SLR camera or a good quality digital camera (slides can also be made from digital camera files). Choose a solid background and shoot in daylight. You should get as close as possible to the artwork when taking slides. Photography methods are generally taught in the AP Studio Art class; it is not necessary to pay a photographer to take slides. In addition to the portfolio, many schools will recommend an interview as part of the admissions process. Appropriate dress for the interview is —casually nice, as opposed to formal. You do not need to wear a suit and tie or an expensive dress to make a good impression. The art school environment is essentially a working environment and the spaces and rooms you visit will have paints and materials about. The clothes you wear can have an element of creativity in themselves as this may imply something about your own creativity and originality.

The interviewer will ask you about the work in your portfolio. Be prepared to talk about your art. Practice in advance what you would say about each piece. Be ready with questions of your own. Questions might include how students are selected for admission, job placement support, department philosophy, job and graduate school placements. Remember, interviewers' skills vary; be ready to carry the interview and direct it to your advantage.

IV. Visiting

Look at the artwork the faculty creates. This is the best indicator of what you will be learning in classes, since one teaches from one's style, strength and experiences. It is also a good indicator of the philosophy of the school. Do not assume that drawing and painting are taught in the traditional sense. Some schools pride themselves on being cutting edge, which can mean experimental forms of art, sound, light, and digital technologies.

Determine what percentage of classes is taught by faculty and what percentage is taught by graduate students. Ask when you will actually have contact with faculty members. Ideally, this should begin immediately after the foundation classes. Generally, you should hope to find one or two faculty with whom you can form a mentoring relationship. This is critical in art and provides the deepest level of learning that will impact a lifetime of creativity and art. The support of one faculty member during your training can be critical to your development and future success as an artist.

Prospective students should visit schools, talk with faculty and students, and view the facilities. It is also important to check out the studio spaces for students. A student must have access to a personal or shared studio space as soon as possible in order complete outside assignments for studio courses. Some schools are limited in their space and may not grant a studio to students until their senior year, but it is generally true that by junior year students should be provided with space, either shared or private.

It is also important to see current undergraduate exhibitions on display in the school galleries. This will help you discern what is being taught at the school.

V. Programs

The following is a list of art programs. Almost all state university systems have strong art departments. This is not an inclusive list. If you have a specific program in mind, talk to your art teacher.

Augustana College – Rock Island, IL
Ball State University – Muncie, IN
Bradley University – Peoria, IL
Cleveland Institute of Art – OH
Coe College – Cedar Rapids, IA
College of Lake County – Grayslake, IL
Columbus College of Art and Design – OH
Denison University – Granville, OH
Illinois State University – Normal, IL
Illinois Wesleyan University – Bloomington
Indiana University – Bloomington, IN
Kansas City Institute of Art – MO
Kenyon College – Gambier, OH
Knox College – Decatur, IL
Macalister College – MN

Miami University – Oxford, OH
Milwaukee Institute Art and Design – WI
Minneapolis Institute of Art and Design – MN
Northern Illinois University – De Kalb
Ohio State University – Columbus
Ohio University – Athens
School of the Art Institute – Chicago, IL
Southern Illinois University – Carbondale
University of Illinois at Chicago
University of Illinois at Urbana-Champaign
University of Iowa – Iowa City
University of Kansas – Lawrence
University of Michigan – Ann Arbor
University of Wisconsin – Madison
Washington University – St. Louis, MO

Art Therapy Programs

Alverno College – Milwaukee, WI
Marian College – WI
Millikin University – Decatur, IL
Mount Mary College – WI

School of the Art Institute – Chicago, IL
University of Illinois – Chicago
University of Wisconsin – Superior

Arts Management Programs

Butler University – Indianapolis, IN
Millikin University – Decatur, IL

School of the Art Institute – Chicago, IL
University of Wisconsin – Stevens Point

VI. Summer Options

Additional training outside of the high school art program is always helpful. A complete portfolio should include human figure drawings and/or paintings. This may require you to take a course at an institution or local arts center which offers specific classes in figure drawing and painting, typically from a human (i.e.; nude) model. Other courses should be considered as well, such as landscape painting, sculpture, mixed media, and watercolor.

Summer is an excellent time to take studio art classes. Classes given at accredited art programs will offer a glimpse into the world of art schools and art professors; these programs are filled with serious students who are serious about art. It provides the opportunity to decide if this level of intensity is comfortable and desirable.

Following is a sampling of summer programs you may want to explore to assist you in building your portfolio for both college admission, as well as AP Studio Art submission.

Carnegie Mellon University – Pittsburgh, PA
Chicago Academy for the Arts Summer Program
Evanston Art Center – IL
Interlochen Arts Academy - MI
Kansas City Institute of Art – MI
Milwaukee Institute of Art and Design – WI

Rhode Island School of Design – Providence, RI
Savannah College of Art and Design – Atlanta, GA
School of the Art Institute – Chicago, IL
Suburban Fine Art Center – Highland Park, IL
University of Massachusetts – Boston

VII. Related Careers

Teacher
Museum Lecturer
Illustrator
Artist
Conservator

Curator
Sculptor
Mold Maker
Portraitist
Jewelry Designer

Gallery Assistant
Photographer
Muralist
Portraitist
Backdrop Painter

OTHER HELPFUL ORGANIZATIONS

We encourage you to find more valuable information online.

Peterson's Guide to the Visual and Performing Arts)

Princeton Review Guide to Performing Arts Programs

College Guide for the Performing Arts (printed each November) www.backstage.com

National Association for College Admission Counseling (NACAC)

International network of Visual and Performing Arts Schools

National Foundation for Advancement in the Arts (NFAA)

National Portfolio Day Association – (FPDA)

Unified Applications for Conservatory Admission

Association of Independent Colleges of Art & Design

Peterson's Guide to the Visual and Performing Arts

ARCO – The Performing Arts Major's College Guide

National Association for College Admission Counseling – NACAC

National Association of Schools of Art & Design

International network of Performing and Visual Arts Schools

Association of Independent Colleges of Art and Design (AICAD)

College Art Association

London Association of Art and Design Education

Music Teachers National Association (MTNA)

Musical Theatre International (MTI)

National Alliance for Musical Theatre (NAMT)

National Portfolio Day Association (FPDA)

Unified Applications for Conservatory Admission

International Association for Jazz Education

American String Teachers Association

American Symphony Orchestra League

Grandview High School

20500 E Arapahoe Road

Aurora, Colorado 80016

720-886-6500

www.grandview.cherrycreekschools.org