



**INSTITUTE OF INTERNATIONAL EDUCATION
809 UNITED NATIONS PLAZA
NEW YORK, NY 10017**

ARTS AND ARCHITECTURE GUIDELINES

The material in the next few pages is intended to assist candidates who wish to study in the United States. Following these guidelines will help you prepare your supporting materials and will enable you to submit a strong application for admissions consideration.

This information is not exhaustive. U.S. universities frequently change their requirements and the specifications of those requirements. Please refer to each specific University Web site or brochure for the most updated information. If additional materials are needed in support of an individual application, IIE will inform the Posts, Commissions or sponsoring organizations. IIE depends on Posts, Commissions and sponsoring organizations to keep applicants informed of special needs in a timely and efficient manner. Slow processing will seriously compromise the candidate's chance for admission.

I. General Instructions for Work Samples

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- A. Drama Applicants
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- D. Music Applicants
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GENERAL INSTRUCTIONS FOR WORK SAMPLES

Four separate but identical sets of work samples, each of which best represents the quality of the candidate's creative ability, should be submitted to the Institute of International Education (IIE) by the candidate along with the completed IIE application.

--All work in each set of samples should be clearly and individually labeled with the candidate's name, home country, date of execution, and any other descriptive information appropriate to the work. Each set of samples should be accompanied by a list describing the work included in each set.

--All written work samples must be translated into English.

--Although due care will be taken in the handling of all material, IIE cannot be responsible for any items submitted. There is always the possibility of samples being lost or damaged as they are circulated to universities. Candidates should retain their originals (e.g. tapes, compositions) and send duplicate copies with their applications.

PORTFOLIOS: Portfolios should be no larger than 8½" x 11" and should securely envelop all work samples included (e.g. blueprints, drawings, program reviews, composition scores, photographs).

SLIDES: Slides should be 35mm with 2"x2" cardboard frames (for carousel projection). Metal frames and glass slides are not acceptable. Please place slides in an 8 ½"x11" plastic slide sheet for safe handling. Label each cardboard slide frame with your name and home country, date, size, medium (e.g. oil on canvas, lithograph) and slide number. Do not label slides with any type of adhesive tape. Identify the top of the slide with an arrow. Include a Slide Information Sheet with each set of slides. Pay special attention to the quality of slides submitted and their relevance to your proposed field of study.

VIDEOTAPES: Videotapes should be 1/2" or 3/4" VHS cassettes, playable on American equipment. DO NOT USE PAL/SECAM or BETA. Rewind each videotape to the beginning of the tape. Submit a written description of the contents.

AUDIO CASSETTES: Label the cassette your name, country, instrument (voice, flute, piano, etc.) and pieces performed. It is imperative that you listen to the cassettes to ensure that the recording is of the highest possible quality and that each tape is properly rewound. You risk being rejected when cassettes do not function properly.

Program requirements vary depending on the institution, and you may be required to submit additional materials. Please consult University web pages for the most up to date information.



SPECIAL INSTRUCTIONS FOR ARCHITECTURE AND DESIGN APPLICANTS



ARCHITECTURE: Specializations include Architectural design, Landscape Architecture, Urban Design, Preservation, History, etc. Admissions requirements to architectural programs vary from school to school especially among masters programs. In general, there are two main Master's programs in Architecture: the Master of Science (M.S.) in Architecture and the Master of Architecture (M.Arch.). A small number of Ph.D. Programs are also available in this field.

The Master of Science in Architecture is a non-professional, non-terminal degree. It may not require a design studio component. It is most appropriate for those looking to strengthen their knowledge of a particular aspect of the field through research and also for those who intend to pursue a Ph.D. in Architecture and who plan on an academic career. The Master of Architecture is seen as a terminal, professional degree and usually does include a design studio component. It can be offered on two different tracks, the M.Arch.I or the M.Arch.II.

The M.Arch.I is usually a three-year program designed for those who do not already hold a professional degree in architecture or have not completed a five year Bachelor of architecture program. M. Arch.I students must hold the U.S. equivalent of a Bachelor's degree and must also demonstrate a basic background in architecture. A basic background in architecture normally requires students to have completed a studio course in drawing, sketching, sculpture or basic architectural design. In addition, course work in calculus, physics and art history may also be required.

The M.Arch.II is usually a two-year program for those students who already hold a professional degree in architecture or have completed a five-year Bachelor of architecture degree. Students with an advanced background in architecture have been known to complete the M.Arch.II program in one calendar year with special permission from the head of the department.

Supporting Materials:

Four identical portfolios, each containing reproductions of your most recent work. The submitted work should be representative of your development, include complete projects and, if possible, be relevant to the proposed field of study. Your role in collaborative projects should be clearly identified.

Please note: many schools have strict portfolio requirements. Please consult departmental web pages for University-specific instructions. In general, we advise that you submit a portfolio with the dimensions of 8 1/2" x 11" (eight & one-half inches by eleven inches).

In addition to a portfolio, Ph.D. applicants should also include a writing sample of critical research in the field of Architecture. Some programs will require a writing sample of Master's applicants as well.

INDUSTRIAL AND INTERIOR DESIGN:

Supporting Materials:

Four identical sets of slides (10-16 slides per set) of your most recent work. For three-dimensional work, more than one slide should be submitted to show representative views of the same work. Where not evident, applicants should explain the method of production and materials used.

SPECIAL INSTRUCTIONS FOR DRAMA APPLICANTS:



ACTING, DIRECTING, DESIGN

ACTORS:

In-person auditions are mandatory for actors at the vast majority of US institutions before admissions decisions are made. Where auditions are required, applicants should be prepared to travel to the United States (in most instances during the Spring) for this purpose.

Supporting Materials:

1. Four identical 10-minute videotapes of yourself in performance (**in English**)
2. Four recent head shots (photographs)
3. Four detailed professional resumes.

DIRECTORS:

Personal interviews/auditions are usually preferred; however, where a live audition is not a requirement, phone interviews can often be arranged.

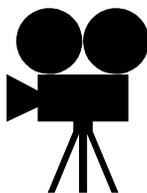
Supporting Materials:

1. Four portfolios of your work which include the following: a resume, photographs, prompt books, and outlines of the directional approach to a play which you have directed making special reference to problems of casting, preparing a working stage plan, stage design and costumes, and method of working with actors.
2. Four identical videotapes from a production that you directed.

SET and COSTUME DESIGNERS:

Supporting Materials:

1. Four identical sets of photographs and/or slides of sets/costumes and photographs and/or slides from a production accompanied by an explanatory statement about the approach and desired effect. Costume designers should also submit fabric samples. The name of the production should be clearly stated.



**SPECIAL INSTRUCTIONS FOR FILM AND VIDEO APPLICANTS:
DIRECTING, PRODUCING
SCREENWRITING, CINEMA STUDIES**

- Most MFA Film Production and Directing Programs are three years in length (some programs have two years of course work with a final year of thesis work).
- Interviews are often required in the final stages of the admissions process. In most cases, a telephone interview is acceptable. Where in-person interviews are required, applicants should be prepared to travel to the US.
- As each school has its own particular set of admissions requirements, please consult each University's web site for the most up-to-date information regarding supporting materials. Please note that your work samples will not be returned to you. Many institutions require other special written work samples instead of, or in addition to video/film samples.

UNIVERSITY SPECIFIC REQUIREMENTS

We have outlined the supporting materials required for a selection of film production/directing and screen writing programs below. This list provides a sampling of institutions that have very specific guidelines and/or early deadlines. These programs should be considered very competitive.

If you are not able to adhere to these guidelines, your application cannot be considered for admission to these programs. Please keep in mind that there are many other fine film programs throughout the US (For specific requirements please see University Web sites).

AMERICAN FILM INSTITUTE (AFI)--<http://www.afionline.org>

Deadline: January 6, 2003

Supporting Materials:

Cinematography, Editing, Producing and Production Design:

1. A video work sample (VHS, NTSC formatted). If no moving image work is available, submit supporting material such as photographs, scripts and or slides (20 maximum).
2. A detailed resume of professional work to date (original and 3 copies)
3. Narrative statement (original and three copies typed and double-spaced, five pages maximum) in which the following elements should be included:
 - a. A two-three paragraph autobiographical sketch giving a sense of your background and the world from which you draw inspiration and motivation.
 - b. Detail of the personal philosophy of the discipline chosen.
 - c. Description of personal goals in applying to the AFI Conservatory.

Directing:

1. Submit one or two examples of moving image projects that best demonstrates your talent and ability to direct. Only work that you have directed (not co-directed) will be considered. One example should be in the form of a narrative. Submissions must be on VHS videotape.
2. Resume and Narrative statement as above

Screen Writing:

1. One typed screenplay or script (20 page maximum). No binders or folders. If the sample is from a longer script, submit a descriptive one-paragraph synopsis of the entire script for reference purposes. Co-authored material will not be considered.

CALIFORNIA INSTITUTE OF THE ARTS--<http://www.calarts.edu>**Deadline: January 6, 2003**

Supporting Materials: **All** applicants must submit an "Artist Statement" which explains your reasons for applying to Cal Arts and your artistic goals.

MFA in Film and Video:

1. Visual work sample in the form of a videotape of film. You may supplement your work with creative work in other fields, particularly visual material such as artwork, photography, drawings and designs.
2. Brief comments on films, books, plays that have influenced your thoughts as a filmmaker/video artist.
3. Project plan: A description of a film making project that you have in mind for the future. Describe primarily the type or idea of the project—not the technical aspects of how you would arrange to have it made. The plan should give faculty an idea of the type of filmmaking that interests you, not an idea of a project you will necessarily produce at Cal Arts.

Option II: MFA Film Directing Program

Supporting Materials:

1. A portfolio containing a videocassette (maximum 10 minutes total) of the following:
 - (a) Your performance of a 3 min. dramatic monologue, which you have memorized from a published play
 - (b) A short story based on your own experience (3-4 minutes)
2. Resume of training and performance experience
3. Writing sample (10 pages maximum)
4. If you have a film background, submit a film or video sample of dramatic narrative work (10 minutes maximum); if you have a theatre background, submit a ground plan for either Brendan Behan's *The Hostage*, Anton Chekhov's *The Three Sisters* or Henrik Ibsen's *A Doll's House*.
5. A list of 6 books you have enjoyed in the past year, a list of 3 films or plays you admire and an explanation of what interests you in each, and a list of your work experience of the past 2 years.
6. A list and description (in a sentence) of your hobbies and interests outside of film and theater.

COLUMBIA UNIVERSITY SCHOOL OF THE ARTS--<http://www.columbia.edu/cu/arts>**MFA Film-Three year interdisciplinary program.****Deadline: December 2, 2002**

At the end of the first year, each student declares a concentration in one of the following: Screen-Writing, Directing, Producing, or History/Theory/Criticism (Critical Studies).

Supporting Materials: All materials **MUST** be in **12-point Courier font**.

1. An autobiographical essay of no more than six double-spaced pages. This should be about you and your background, including artistic experiences, creative influences, and professional objectives.
2. A sample of your dramatic writing of no more than fifteen pages.
3. Two feature film treatments of no more than one double-spaced page apiece for films you might wish to write or direct. Each treatment must relate concisely a complete dramatic story sufficient to sustain feature length, including all major plot developments and a clear statement of the resolution.
4. You **MAY** submit a videotape of no more than thirty minutes of film/videotape work, with the best work at the beginning of the tape. On a separate sheet, list the contents of the tape, explaining and evaluating your contribution to each work. You **MAY** submit a sample of creative writing of no more than ten double-spaced pages.

NEW YORK UNIVERSITY, TISCH SCHOOL OF THE ARTS-
<http://www.nyu.edu/tisch/gradadmissions/index.html>

MFA Film Production - Three year Program

Deadline: December 2, 2002

Supporting Materials:

1. Visual Submission: A sample or samples of your work presented visually. Material done in collaboration with other artists is acceptable provided you were the major creative force (i.e., director, producer, writer) and you explain in detail on the Creative Portfolio Contents Guide Sheet the exact nature of your contribution. Choose **one** of the following formats:

A. Video: VHS (NTSC) format only and can contain one or more selections as long as the total running time does not exceed 30 minutes. NO video footage of staged plays or theatre performances allowed.

B. Photographs (Stills): No more than 10 stills on any subject, black-and-white or color, with or without commentary. The size must be 8" x 10" (or the closest metric standard). The photographs may also be a presentation of work in other media, such as painting, illustration, sculpture, architectural drawings, set designs, costume designs, etc.

C. Slides: Submit no more than 20 slide transparencies, inserted into a single plastic slide sheets. Slides may be on any subject of your choice.

2. Written submissions: Submit all of the following:

A. A four-page story synopsis for a four-minute silent film. Use exterior settings only, without description of camera angles. There should be a visual story line and characters but no voice-over, dialogue, or music (typed, double-spaced, in paragraph form).

B. A dialogue scene between two people. Provide a one-paragraph introduction identifying the background and personality traits of the characters (typed screenplay format, maximum of two pages).

C. Describe one concept for a feature-length script, narrative, or documentary that you would like to develop (one page, typed, double-spaced).

Label all pieces of your creative portfolio with your name and date of birth. Enclose items in one well-wrapped, clearly labeled package measuring no more than 2"x11"x14".

Cinema Studies

MA (2 yrs.), PhD. Deadline: February 1, 2003

Tisch administers this program, but the NYU Graduate School of Arts & Sciences grants the degrees.

Supporting Materials:

1. Professional resume listing academic background, work experience, honors, affiliations with professional organizations, papers presented at conferences, published work, language ability, etc.
2. Statement of Purpose (2-3 pages, double-spaced) outlining your academic and professional background, goals, and what you hope to gain from the program.
3. A 15-20 page writing sample that reflects your ability to carry out sustained critical, theoretical, and/or historical thinking on film, television, video, and/or new media. In absence of a moving-image-related topic, a piece of writing on a subject in the arts or humanities is acceptable.

Dramatic Writing-MFA Program

Deadline: January 8, 2003

Supporting Materials:

1. A full-length play, screenplay, or teleplay of no less than 50 pages. All submitted works must be original and written solely by the applicant - applicants should NOT send videotapes or audiotapes of their work.
2. Personal statement expressing your goals as a writer and the reasons you are applying to the program.
3. Resume listing productions, stagings, and any publication of your work as well as any work experience relevant to your writing career.

UNIVERSITY OF CALIFORNIA-LOS ANGELES--<http://www.ucla.edu>

EARLY DEADLINE: NOVEMBER 1, 2002

Production/Directing or Production/Cinematography- Three year MFA

Supporting Materials: Please note: UCLA is NOT interested in viewing videotapes or films produced by the applicant.

1. A statement of purpose (3 pages maximum) that reveals your creative background and abilities, artistic and professional objectives and presents an accurate picture of you as an individual.
2. A description of a film or television project that might be undertaken at UCLA (2-3 pages in length; do not submit any scripts).

SCREEN WRITING- Two year MFA

Supporting Materials:

1. A statement of purpose (same as above)
2. Samples of creative writing such as screenplays, short stories, plays, poetry, etc.

Producers Program - Two year MFA

Supporting Materials:

1. A statement of purpose (as above)
2. A complete resume
3. A portfolio consisting of one or two treatments (1-3 pages each), for feature, television, or new media projects that you expect to produce and that demonstrate your storytelling abilities.
4. Optional: One screenplay you have written or developed with a writer.

Critical Studies - MA, Ph.D.

Supporting Materials:

1. Statement of purpose (as above)
2. A sample of scholarly or critical writing.

UNIVERSITY OF SOUTHERN CALIFORNIA--<http://www.cntv.usc.edu>

Film/Television Production - MFA:

EARLY DEADLINE: NOVEMBER 15, 2002

Supporting Materials: Please note: USC is **NOT** interested in viewing films or videotapes produced by the applicant.

1. A personal statement that reflects the applicant's individuality and answers these two questions: "Who you are as a person? What you are trying to say, using film or other media?" There is no standard format or length, but the statement should give the committee a sense of the candidate's long-term goals, artistic ambitions and knowledge of the world.
2. Portfolio List - This is a record of your available creative material and should contain a concise description of each item. Each candidate **must** specify the following: The month and year the project was completed; the creative role you played in the project; the purpose of the project (including names of any institutions involved).
3. A one-page character profile of a person you have known or imagined, whom you consider to be truly unique. Do not take a character from an existing film, TV program or book. Describe this person in terms of appearance, social background and psychological attitude. What makes this person interesting?
4. Briefly recount an emotionally powerful experience that has had a formative influence on your life (2 double-spaced, typed pages).

Peter Stark Producing Program - Two year MFA; Deadline: December 10, 2002

Individual requests must be made to receive application materials for this program. If candidates are interested in the program, IIE Placement Services Division **must** be notified as soon as possible, so they may request the appropriate application materials, which are **only** sent out on a case-by-case basis.

Critical Studies - MA, Ph.D.

Supporting Materials:

1. A statement of intent describing any film, television, scholarly, critical or other creative background, as well as career objectives. Present a clear and accurate picture of you as an individual, with objectives and potentials in the field of Cinema-Television Critical Studies outlined and show how attending USC will help you reach these goals.
2. A review or analysis of a film or some aspect of television, an investigation or application of film theory or critical method, or a published article.

Screen and Television Writing—Two year MFA; Deadline: December 10, 2002

Supporting Materials:

1. Autobiographical Character Sketch: This is not a resume. It should reflect your individuality and evoke an understanding of how you became who you are. You may write a creative essay, a scripted scene in stage or screenplay format or a short story. 1-2 pages in length.
2. Convey in writing the most intensely emotional moment-positive or negative-you have ever experienced.
3. Write a scene between two very different kinds of people who get stuck in an elevator on New Year's Eve (2-5 pages). Use of screenplay format is encouraged, but not required.
4. Write a scene between two people (e.g. a parent and child) who live together. The first character strongly desires to go out; the second desperately wants the first to stay home. Emphasize visual elements as well as dialogue (2-5 pages). Use of screenplay format is encouraged but not required.
5. At least two samples of your creative writing (maximum 20 pages).
6. Portfolio List of all available creative material and experience with a concise description of each item and recognition received. Items need not be film related, but should give an idea of your creative ability.



SPECIAL INSTRUCTIONS FOR DANCE APPLICANTS:

Specializations include dance performance, choreography, etc. Personal auditions are mandatory for admission to some dance departments.

Dance Performance:

Supporting Materials:

Four identical five-minute videotapes, preferably with sound, demonstrating your ability in your proposed field of study. A solo performance is preferred.

Choreography:

Supporting Materials:

1. Four identical videotapes of a dance you choreographed and in which you performed (please identify yourself in the performance)
2. A statement of your choreographic objective and method. Choreographers who are also dancers must specify whether the videotape is an example of their choreography or their dancing, or both. Photographs may also be submitted.



SPECIAL INSTRUCTIONS FOR APPLICANTS IN MUSIC: COMPOSITION, CONDUCTING, PERFORMANCE

VOICE, STRING AND WIND INSTRUMENTS, PIANO AND ACCOMPANIMENT, CARILLON, ORGAN, HARPSICHORD, AND PERCUSSION:

Submit four audiocassettes which best demonstrate your performance ability. The instrument used in the recording should be identified and, all pieces performed should be clearly listed on the cassette cover.

COMPOSITION: Applicants should submit four separate sets of scores (2 scores per set), some of which should be recent work. Dates of compositions should be included. Performance tapes or recordings of compositions should accompany the scores, if possible. NOTE: Some institutions require a sample of a written analysis of a composition.

CONDUCTING (CHORAL AND ORCHESTRAL): Applicants should submit four videotapes of a recent performance conducted by the applicant. Descriptions of the extent of their conducting experience should also be submitted. NOTE: Several U.S. institutions will require a personal audition before making the admission decision.

MUSIC HISTORY, THEORY AND MUSICOLOGY: Applicants should submit four separate sets of written examples of their research or analytical work in their respective fields of study.

UNIVERSITY SPECIFIC INFORMATION

Personal interviews, auditions or entrance tests by mail are **mandatory** at several institutions in the United States for applicants in certain areas of music before admission decisions are made; a few examples follow. This list is not exhaustive. Please refer to each institution's web site for complete audition requirements.

Cleveland Institute of Music—<http://www.cim.edu>

Deadline: December 1, 2002. Live audition mandatory, except in rare circumstances.

Indiana University—<http://www.music.Indiana.edu>

Taped auditions accepted. Live audition mandatory for Choral Conducting; Interview required for Composition, Music Education, Theory and Musicology.

The Juilliard School—<http://www.juilliard.edu>

Live audition **mandatory** for **all** programs

Early deadline of November 1, 2002 for Juilliard Opera Center Program; Deadline for all other programs is December 1, 2002.

Mannes College of Music—<http://www.mannes.edu>

Deadline: December 1, 2002. Live audition mandatory.

Manhattan School of Music—<http://www.msmnyc.edu>

Deadline: December 2, 2002. Live audition in New York **mandatory** for all applicants residing in North America (including Mexico and Canada) and **all** DMA applicants. Those residing outside of North America, and Cello, Tuba, and Double Bass applicants may audition by videotape or live in New York. **New England Conservatory—**

<http://www.newenglandconservatory.edu>

Live audition mandatory for all applicants living within 500 miles of Boston. Jazz Programs:

Live Audition mandatory for applicants living in Mexico, Canada or the US.

Northwestern University—<http://www.northwestern.edu/musicschool>

Live audition and entrance exam mandatory for DMA.

San Francisco Conservatory of Music—<http://www.sfcm.edu>

Deadline: February 1, 2002. Conducting, Voice Performance: Live audition **mandatory** for Voice Performance applicants living in North America, and for applicants for the Postgraduate Voice program, Chamber Music, and Conducting.

Stanford University—<http://www.Stanford.edu/group/Music>

Composition - Entrance test by mail

University of California, Berkeley—<http://ls.Berkeley.edu/dept/music/dept.html>

Musicology - Entrance test by mail

University of California, Los Angeles—<http://www.arts.ucla.edu/departments/music/overview.html>

Musicology – Entrance test by mail

University of Texas-Austin— <http://mml.music.utexas.edu/grad/adminfo.html>

May audition by audiocassette.



SPECIAL INSTRUCTIONS FOR VISUAL ARTS APPLICANTS: FINE ARTS, CRAFTS

FINE ARTS: (Specializations include painting, sculpture, drawing, photography, graphic design, illustration, etc.)

Supporting Materials:

1. Four identical sets of slides (16-20 slides per set) of your most recent work accompanied by a slide information sheet.

--Applicants in painting, sculpture and printmaking may wish to include a few slides of their drawings with their other work.

--Photographers may submit actual prints of photographs instead of slides.

--For three-dimensional work, more than one slide should be submitted to show representative views of the same work

--Do not send original artwork.

In some fields, such as Digital Media, a CD-Rom portfolio may be submitted. See University web sites for more information

CRAFTS: (Specializations include ceramics, metals and jewelry, furniture design, glass, textile design, weaving, etc.)

Supporting Materials:

1. Four separate but identical sets of slides (10 to 16 slides per set) of your most recent work. For three-dimensional work, more than one slide should be submitted to show representative views of the same work. --Where not evident, applicants should submit an explanation of the method of production and the material used. Applicants whose work involves textiles should submit textile samples.