



UNC  
GLOBAL

THE UNIVERSITY  
of NORTH CAROLINA  
at CHAPEL HILL

COLLEGE OF ARTS & SCIENCES

STUDY ABROAD OFFICE

FedEx GLOBAL EDUCATION CENTER  
CAMPUS BOX 3130  
CHAPEL HILL, NC 27599-3130

T 919.962-7002  
F 919.962-2262  
studyabroad.unc.edu

September 1, 2015

Administrative Board of the College of Arts & Sciences  
Office of General Education  
CB #3510  
300 Steele Building  
UNC-CH

**UNC at King's College London- Summer**

Dear Colleagues:

The Department of Music, the Department of Psychology and Neuroscience, and the Study Abroad Office are submitting for your approval a proposal to offer UNC-CH graded credit courses in conjunction with the King's College London (KCL) Undergraduate Summer School beginning in 2016 and continuing annually.

**Background: King's College London Undergraduate Summer School (KCL Summer School)**

The KCL Summer School was launched in Summer 2011 as an extension of the opportunities KCL offers to international students during the academic year. The program consists of two consecutive three-week sessions, with participants taking one course per session, each worth three US credit hours. Since its inception, the program has been approved for UNC-CH student participation, with UNC-CH students being required to participate in both sessions. Summer 2015 enrollment included 15 UNC-CH students.

More information about the KCL Summer School can be found online:

<http://www.kcl.ac.uk/study/summer/programmes/undergraduatesummerschool/ugss.aspx>

As part of the UNC-CH and KCL alliance's ever-widening academic collaboration, the UNC-CH Study Abroad Office and KCL's Summer School Office have developed a new opportunity allowing UNC-CH professors to teach UNC-CH courses in London as part of KCL's Summer School starting in Summer 2016 and continuing annually.

**Program overview**

Through this new initiative, select UNC-CH professors will each teach a three-credit UNC-CH course during the first three-week session of KCL's Summer School. The six-week summer study abroad program will therefore have two parts for UNC-CH students: 1- UNC-CH students will enroll in one of the UNC-CH taught courses for the first three weeks. 2- They will then enroll in one of the KCL-taught courses for the second three weeks.

Upon completion of the program, UNC-CH students will receive UNC-CH graded-credit for the UNC-CH taught course, and if they earn the equivalent a C or better in the KCL-taught course, they will receive three credits of transfer credit.

## Program rationale

The benefits of this arrangement will extend to UNC-CH undergraduate students, UNC-CH faculty, and the UNC-CH and KCL strategic alliance.

Students will be afforded advantages associated with both faculty-led programs and direct-enroll programs. They will take a UNC-CH graded course and have support from UNC-CH professors, while at the same time they will experience a leading British university, interact with students from around the world, and have access to an existing university infrastructure.

UNC-CH faculty will have the opportunity to plug into an existing overseas program and teach one course over three weeks. The Study Abroad Office will be able to accommodate a variety of professors and courses without overpopulating London with numerous stand-alone programs.

Finally, this initiative is another opportunity to encourage collaboration between UNC-CH and KCL. For example, as a result of this program development, Bob Miles (Associate Dean for Study Abroad and International Exchanges) is exploring the possibility of a reciprocal arrangement with the Dean of the UNC-CH Summer School.

## UNC-CH courses

In Summer 2016 UNC-CH taught courses will include:

- **PSYC 245: Abnormal Psychology.** 3 credits. Taught by Charlie Wiss
- **MUSC 286: Music in London Today.** 3 credits. Taught by Andrea Bohlman

Tentative syllabi and professor CVs are enclosed.

The UNC-CH Study Abroad Office has experienced high demand for psychology courses abroad during the summer. Offering a UNC-CH taught psychology course abroad will help to accommodate this demand and alleviate the pressure in the on-campus courses. PSYC 245 has been offered as a three-week Maymester course for several years as part of UNC-CH's Summer School. The course was successful both in terms of enrollment and evaluations.

A version of MUSC 286 was offered on a UNC-CH faculty-led study abroad program in London in 2013 and 2014 and was very successful. KCL and UNC-CH's strategic alliance includes a strong relationship between the respective music departments, with Andrea Bohlman serving as the KCL liaison within UNC-CH's Department of Music. Drawing upon the past success of the course and combining it with the relationship between UNC-CH and KCL's music departments will make it an excellent opportunity for students interested in music.

Depending on faculty availability and student demand, courses offered in subsequent years will vary. Courses being discussed to offer in future years include: Near Eastern Archaeology at the British Museum taught by Ben Arbuckle, and Contemporary Theatre in London taught by Adam Versenyi.

## Program dates

The six week KCL Summer School runs from late June or early July to mid-August every summer. In Summer 2016, the two sessions will be broken down as follows:



Session one (UNC-CH taught course): June 27 – July 15, 2016

Session two (KCL taught course): July 18 – August 5, 2016

### **Enrollment**

The program will accept applications from UNC-CH undergraduate students. Target enrollment in each UNC-CH course is 14 UNC-CH students, though up to 20 can be accommodated. Space permitting, other students from the KCL Summer School can be enrolled in the UNC-CH courses. Applicants must have a minimum GPA of 3.0 and at least rising sophomore status.

It should be noted that UNC-CH students will still have the opportunity to participate in the KCL Summer School as they have in previous years taking two KCL-taught courses.

### **On-site logistics**

For the duration of the six weeks, UNC-CH students will have full access to all KCL Summer School infrastructure, including housing, student support, and social programming.

KCL has a Summer School Office with a full staff who manages the program and offer support to participants throughout the summer. UNC-CH students will have access to these services.

Students will be housed in Moonraker Point, a KCL student residence hall located in the heart of the South Bank in central London. Moonraker Point is within walking distance of KCL's Strand and Waterloo campuses, where the summer school courses are held. Students will have private en-suite rooms with a shared kitchen and access to laundry facilities. All students will be given a meal plan which entitles them to one meal per day at the Waterloo campus and a voucher for another meal for each weekday.



The UNC-CH program will include a welcome social event for the UNC-CH students upon arrival. It will also include a lecture and discussion on British and London history and culture with an excursion to the Museum of London in the first week.

For an additional cost, students are also able to join any of the KCL social events offered throughout the summer program including welcome and closing receptions, boat cruises, theater shows, comedy nights, and trips to Oxford and Windsor.

Bob Miles, Associate Dean for Study Abroad and International Exchanges, visits KCL twice per academic year. Emily Marlton, Northern Europe, Oceania, and Canada Program Director in the UNC-CH Study Abroad Office, visited KCL in 2012 and 2013. Her visits have included discussions with the KCL Summer School staff and a tour of the facilities.

### **Safety and Health**

The United Kingdom is politically stable and has a modern infrastructure. According to the US State Department website, it shares with the rest of the world an increased threat of terrorist incidents. In particular, extremists have targeted transport sectors in cities such as London. Additionally, the US State Department website states that although the overall crime rate in the UK has decreased in the past ten years, serious crime in many London boroughs has increased. As in other large European cities, the most common issue Americans face in London is that of pickpocketing and mugging, especially in areas frequented by tourists. The US State Department urges US citizens to be cautious and aware of their surroundings, as they should in any major metropolitan city.

Students will be enrolled in international accident and health insurance through HTH Worldwide (www.hthstudents.com) for the duration of the program.

We are happy to provide any further information that you may need to evaluate this proposal.

Yours sincerely,

*Louise Toppin* 27 August 2015  
Dr. Louise Toppin, Chair, Department of Music Date

*Donald T. Lysle* 8/29/15  
Dr. Donald Lysle, Chair, Department of Psychology and Neuroscience Date

*RM* 8.28.15  
Dr. Robert Miles, Associate Dean: Study Abroad and International Exchanges Date

**Abnormal Psychology Psyc 245**  
**Summer Session One, 2016**

F. Charles Wiss, Ph.D.  
[fcwiss@email.unc.edu](mailto:fcwiss@email.unc.edu)

This course will focus on providing an overview of many of the major psychological disorders. The major objectives of this course will be for the students to:

- Gain an understanding of the history of understanding and treating psychological disorders; and of the current differences between European and North American systems of classifying them
- Gain mastery of the diagnostic criteria and identifying features that are associated with each disorder;
- Identify and distinguish the disorders; and
- Have a thorough understanding of the etiologic theories associated with each disorder.
- Understand the major treatment approaches associated with each disorder.

The course will utilize a variety of formats including: lectures; discussions; videos, and group presentations. Please note that there is a group presentation requirement in this course. Also, please note that there will be some video material shown that includes obscene language and depictions of violence and sexuality. If such material is disturbing to you, please contact me at the end of the first day of class to discuss alternative assignments. **There is a good possibility that the course outline will be altered as the semester progresses. All changes will be announced in class. It is your responsibility to be aware of all announcements made in class.**

**This is a small, very intensive class. Missing just one class will be the equivalent of missing more than a week of traditional classes. Active involvement will be expected from everyone. It will be very important to keep up with the reading in order to participate meaningfully in the class.**

General Expectations: While we will be using a textbook as our primary reference source, I will not be following the same organizational format as the text, and I will present material in class that is not covered at all in the text. Coming to class all the time and taking good notes will be important if you want to get a good grade in this course. I will use PowerPoint slides as an adjunct to lectures and discussions, but not everything you need to know will be put on slides or posted on Sakai.

Be polite. This means things like making every effort to arrive in class on time almost all the time, and staying until the lecture is over. (I know I'm going to). If you're eating something especially delicious for breakfast and sitting in the front row, offer your professor some if he looks hungry.

**TURN OFF CELL PHONES BEFORE ENTERING CLASS.** Please don't read the paper, text your friends, check e-mail, use your laptop or phone to read about last night's games, cruise Facebook, Twit, Tweet, or do other things that may be a distraction to those around you. Also, please try and word any comments you wish to share in a way that is respectful to all.

**Required text:** Nolen-Hoeksema (2014) *Abnormal Psychology* (6<sup>th</sup> ed.). New York, NY: McGraw-Hill

Date		Topic	Reading	
June	27	3- 5pm	Introduction to the course, each other. Abnormality, History	Chapter 1
	28,29	9-12am	Approaches to Psychopathology, Assessment, Diagnosis, Treatments, Schizophrenia	Chapter 2,3
	30	9-12am	Schizophrenia (cont.), <b>Group 1</b> Anxiety Disorders	Chapter 8,5
		2-4pm	<b>Group Activity Tour of Bethlem Royal Hospital and Museum</b>	
July	1	9-12 am	Anxiety Disorders (cont.), <b>Group 2</b> PTSD	Chapter 5
	4,5	9-12am	<b>Group 3</b> Mood disorders, Childhood Disorders	Chapter 7,10
	6	9-12am	Mid-Term Exam	
	7	9-12am	<b>Group Activity Tour of Freud Museum (or Maudsley Hospital)</b>	
	8	9-12am	Dissociative Disorders, <b>Group 4</b> Eating Disorders	Chapter 6,12
	11	9-12am	Eating Disorders (cont.), <b>Group 5</b> Substance Disorders	Chapter 14

Date	Topic	Reading
12	9-12am 2-4pm	Personality Disorders- <b>Group 6</b> Borderline <b>Group Activity TBA</b>
13	9-12am	Chapter 9 Chapter 11, 16
14	9-12 am	Final Exam

### Grading

Mid-Term Exam	200 points
Final Exam	300 points
Paper	200 points
Group Presentation	200 points
Participation/Discussion Board	100 points

### Discussion Forum-Abnormal Psychology Watch

Three times per week you will be expected to post on the Discussion Forum (on Sakai). At least one of your posts needs to be about something that you have seen or heard that is relevant to Abnormal Psychology (your additional posts can be responses to someone else's post, questions, comments, random thoughts, etc.). Your posts can be about anything at all that you observe in the course of your daily life that somehow relates to abnormal psychology. It might be about someone you noticed on the street, or in a store, or on a bus that was exhibiting some behavior that might represent a disorder. It could be about the lyrics of a song you heard on the radio, or a TV show, movie, advertisement, a dream you had, your little brother, your Aunt Gertrude, anything. If you're really not seeing anything, you could post a question that you've wondered about. How directly it relates to the course is not so important. What is important is that, at least for the duration of this course, I want each of you to be a little more tuned in to the world of abnormal psychology, how it can be applied, and how much of it we are exposed to on a regular basis.

You certainly can post as often as you like, but **three times per week is the minimum** (3x a week will earn a "B" for this portion of your grade—if you'd like an "A" post more often). You are encouraged to respond to other peoples' posts, to engage in conversation on the discussion forum, and to post things that might not fall into the category of "psychology watch" but you'd like to pass along to the class anyway.

If your last name starts with A-G you need to make your first post by **7 pm Monday, June 27th** (after the first day of class). If your last name starts with H-N, you need to make your first post of the second week by **9 am Sunday, July 3**. If your last name starts with O-Z, you need to make your first post of the third week by **9 am Sunday, July 10<sup>th</sup>** . .

The reason for the due dates on the posts is that I'd like to be able to respond to or discuss some of the posts in class, and I need to be able to see the posts in time to work them into my preparations for the day.

Your Discussion Board posts will be worth 50 points. The grading will be based more on quantity than quality. In other words, it will be important to post **at least** three times and to get your posts in on time. The posts do not have to be brilliant to get full credit; they just have to be there.

### **Attendance and Participation**

In case you missed it a few paragraphs up,

**This is a small, very intensive class. Missing just one class will be the equivalent of missing more than a week of traditional classes. Active involvement will be expected from everyone. It will be very important to keep up with the reading in order to participate meaningfully in the class.**

Your attendance will be worth 25 points. This works out to about 2 points for each day you manage to show up and make it through the whole class (I'm not counting exam days as part of attendance).

Participation will be worth 25 points. To receive participation points each day you have to: show up (which means that missing class will present a double-whammy in terms of hurting your grade), stay awake, pay attention, and **speak**. 3 hours is a really long class. I'm going to try and have some things planned each day to help break it up, but keeping the class lively and interesting for that long of a time is going to need to be a team effort. Any random questions, comments, anecdotes, etc. will be considered helping the team. **If you want full credit for this portion of your grade, you need to have more than perfect attendance; you will also have to speak.**

### **Exams**

The exams will consist of multiple-choice questions. The mid-term exam will cover all the material presented prior to that exam. The final exam will cover mostly material presented since the mid-term exam, but will also include some questions covering the whole course. **Please Note:** You will be considered responsible for all materials presented in class. There will be material presented in lecture that is not covered in the textbook. There also will be films shown



from which exam questions may be drawn. *No make-up exams will be given and no excuses for missing an exam short of being in the hospital at the time of the exam will be accepted*

### **“Monitoring the Internet” Assignment**

This assignment involves surfing the web to learn as much as you can about real people who suffer from particular disorders. You will be expected to monitor Internet forums, personal blogs, and websites for the disorder you are assigned to learn more about the lives of people with the disorder. You may also include personal interviews, videos, or anything else you can think of to learn more about your disorder, its effects, people’s experiences with different treatments, etc. You will also be expected to examine how well what you learn from your Internet monitoring matches or doesn’t match what is presented in class, in your textbook, and other “official” sources. The class will be divided into 6 groups of 3 to 5 students, with each group being assigned a diagnostic category to monitor. I will ask for your input about which group/disorder you wish to be assigned. Please note that the expectation is to be *passive observers only*, you are **discouraged** from providing any identifying information (e.g., email address) or actively participating in these forums. Some of you will be learning details about the lives of people who are suffering; you are expected to treat such information with the utmost respect and high ethical standards.

Group Presentations: Each group will present their findings to the rest of their class. For these presentations, the students should plan to give a little background/overview of the disorder they were following and then share with the class what they were following and what they learned. The presenters are free to use the time in whatever way they feel would make for an effective and informative presentation. The expectation is that the group presentations will take approximately 50-60 minutes. The rest of the class will grade the presentations. The instructor reserves the right to raise a grade if he feels that the class’ grading was too harsh; but he will never lower a grade.

Internet Monitoring Paper: Each student will submit a 6-10 page paper describing what they did and what they learned from this assignment. You should also compare what you learned from your research to knowledge from more “official sources” like the textbook. This is an individual paper and does not need to be related to the work of your group. While these papers may be more informal in style (e.g. it’s ok to use first person, or “I”), they should be well-written, thoughtful and include citations in the proper format. **These papers are due for the first 3 groups (Anxiety, PTSD, and Mood) Friday, July 8th 11:55 PM. For the last 3 groups, they are due Wednesday, July 13<sup>th</sup> at 11:55 PM.** Submit to the “Assignments” tab in Sakai. Make sure your paper is submitted as a Word document, in a relatively recent version of Word.

- Group Topics:
- Group 1 Anxiety Disorders
  - Group 2 PTSD
  - Group 3 Mood disorders
  - Group 4 Eating Disorders
  - Group 5 Substance Disorders
  - Group 6 Borderline Personality/Self Mutilation

**F. Charles Wiss, Ph.D.**  
115 High Street  
Carrboro, NC 27510  
(919) 932-5308  
fcwiss@email.unc.edu

**Education and Academic Recognitions:**

1991	The University of Michigan Ph.D., Clinical Psychology
1987	The University of Michigan M.A., Clinical Psychology
1981	The University of Michigan B.A., Highest Honors, Psychology
1981	Rhodes Scholar Candidate

**Teaching Experience and Awards:**

7/2006-present	<u>Senior Lecturer, Director of Foundation and University Fellowships</u> The University of North Carolina at Chapel Hill Psychology Department. (promoted from Lecturer 1/2010) Course taught include: "General Psychology" (Psyc 101); "Introduction to Personality" (Psyc 240); "Abnormal Psychology" (Psyc 245); "Special Topics in Psychology" (Psyc 499); "Behavior Disorders of Childhood" (Psyc 500); and "Advanced Personality Theory" (Psyc501); "Introduction to Clinical Psychology" (Psyc 505); and "Evolutionary Psychology" (Psyc 602). Additional responsibilities include: serving as Undergraduate Adviser, serving as Faculty mentor for Graduate Student Teaching Assistants, Administering all University and Foundation awards and fellowships; Design, author and edit monthly newsletter for Undergraduate Psychology majors, Reviewed, revised and edited Undergraduate website pages and Volunteer Opportunities web pages, designed Southern Area Colleges and Schools(SACS)ethics and values assessment instrument, designed SACS assessment template for evaluating undergraduate critical thinking, logic and problem solving skills, served as liaison with Student Stores around issues of textbook ordering and cost-control, served as faculty co-advisor to the Psychology Club, served as Department Liaison for the Summer Pre-graduate Research Experience and Minority Research Assistant Program, administer credit-by-exam program for undergraduates.
----------------	---

- 10/1997-5/1999      Adjunct Assistant Professor: The University of North Carolina at Chapel Hill Psychology Department and The William and Ida Friday Center for Continuing Education. Courses taught include: "Introduction to Psychology" (Psych 10); "Personality" (Psych 28); "Abnormal Psychology" (Psych 80); and "Behavior Disorders of Childhood" (Psych 144). Other responsibilities included: committee member and Chair for graduate Masters and Doctoral theses; clinical supervision of graduate students; and guest lectures/consultations for undergraduate and graduate courses. Recognized multiple semesters by the Psychology Department for outstanding course evaluations.
- 9/1991-10/1997      Clinical Assistant Professor: The University of North Carolina at Chapel Hill Psychology Department. Courses taught include: "Introduction to Psychology" (Psych 10); "Personality" (Psych 28); "Abnormal Psychology" (Psych 80); "Independent Research" (Psych 98); and "Behavior Disorders of Childhood" (Psych 144). Other responsibilities included: advisor for undergraduate Honors students; committee member and Chair for graduate Masters and Doctoral theses; clinical supervision of graduate students; guest lectures and consultations for undergraduate and graduate courses; and member of Clinical Program Admissions Committee. Recognized multiple semesters by the Psychology Department for outstanding course evaluations.
- 4/1997      Favorite Faculty Award presented by the Senior Class 1997, the General Alumni Association, and the Division of Student Affairs at the University of North Carolina at Chapel Hill.
- 9/1984-5/1991      Teaching Assistant: The University of Michigan at Ann Arbor Psychology Department. Courses taught included: "Psychology as a Natural Science"; "Psychology as a Social Science"; and "Developmental Disturbances of Childhood". Other responsibilities included administration and coordination of multiple sections of large undergraduate psychology courses.
- 5/1988      Finalist for the Outstanding Teaching Assistant Award of the College of Arts and Sciences, University of Michigan at Ann Arbor.
- 12/2006-present      Recognized each semester by the Psychology Department with multiple letters of commendation for outstanding teaching evaluations.

## **Clinical Experience:**

- 10/1998-6/2006      Clinical Director: Whitaker School, Butner, NC. Oversee and supervise all clinical services provided in a 36-bed co-educational residential program for emotionally disturbed adolescents. Whitaker School employs 114 people and operates upon a peer-group/community based model. Supervise psychologists, social workers, residential staff, and graduate student interns. Perform outreach and education to a variety of committees and agencies across the state. Provide formal and informal training and consultation to all departments in the program. Responsible for program development and ensuring that policy, procedures and program objectives are being achieved.
- 10/1991-10/1997      Staff Psychologist: John Umstead Hospital, Butner, NC. Provided individual, family and group psychotherapy; and psychological testing. Supervised graduate clinical psychology students. Administrative duties included: treatment planning; participation in team meetings; and providing consultations and in-service training to members of other disciplines. Member of Adolescent Unit Executive Committee and Children's Psychiatric Institute Research Committee.
- 9/1989-5/1991      Staff Psychologist: York Woods Center, Ypsilanti, MI. Provided individual, family, and group psychotherapy; psychological testing; supervision of graduate clinical psychology students; and led treatment teams.
- 9/1992-5/2006      Private Practice: Chapel Hill, Durham, and Butner, NC. Provide individual psychotherapy, psychological testing, family therapy, and case management services within the community.
- 9/1992-12/1993      Consulting Psychologist: Duke Diet and Fitness Program, Durham, NC. Provision of psychological assessment and brief focal therapy to adult patients with eating disorders.

## **Publications:**

- Lowman, J., Judge, A., Wiss, C. (2010). Lurking on the Internet: Putting a Human face on Abnormality Psychology. Teaching of Psychology, 37 (4) 267-270.
- Golumb, A., Ludolph, P., Westen, D., Block, J., Mauer, P., & Wiss, F.C. (1994). Maternal empathy, family chaos, and the etiology of borderline personality

disorder. Journal of the American Psychoanalytic Association, 42 (2), 524-548.

Westen, D., Ludolph, P., Block, J., Wixom, J., & Wiss, F.C. (1990). Developmental history and object relations in psychiatrically disturbed adolescent females. American Journal of Psychiatry, 147, 1061-1068.

Ludolph, P., Westen, D., Misle, B., Jackson, A., Wixom, J., & Wiss, F.C. (1990). The borderline diagnosis in adolescence: Symptoms and developmental history. American Journal of Psychiatry, 147, 470-476.

Westen, D., Ludolph, P., Lerner, H., Ruffins, S., & Wiss, F.C. (1990). Object relations in borderline adolescents. Journal of the American Academy of Child and Adolescent Psychiatry, 29, 338-348.

### **Unpublished Manuscripts:**

Wiss, F.C. (May, 1991). Aspects of the Self. Doctoral dissertation. University of Michigan.

Wiss, F.C. (June, 1988). Social, Cognitive, Psychoanalytic, and Developmental Perspectives on the Self: An integration and application to borderline disorders. Preliminary examination for the Ph.D., University of Michigan.

Wiss, F.C. (August, 1987). The dexamethasone suppression test in borderline adolescents. Master's thesis, University of Michigan.

### **Presentations:**

Wiss, F.C. (November, 2004). Borderline Personality Disorder and Self-Injurious Behaviors. Workshop presented at the Eastern Area Health Education Center, Greenville, N.C.

Wiss, F.C. (March, 2004). Borderline Personality Disorder and Self-Mutilation: Understanding and Treatment. Workshop presented at the Northwest Area Health Education Center, Winston-Salem, N.C.

Wiss, F.C. (September, 2003). Conduct Disorder in Children and Adolescents: Diagnosis and Treatment. Workshop presented at the Northwest Area Health Education Center, Winston-Salem, N.C.

Wiss, F.C. (April, 1997). Atypical Personality Disorders in Adolescence: Clinical Presentations; Psychosocial and Sociocultural Determinants. Presented

at the University of North Carolina Psychology Department, Chapel Hill, NC.

Wiss, F.C. (January, 1997). Disorders of the Self in Inpatient Adolescents. Presented at Changes and Challenges in Child Mental Health: A Look into the 21<sup>st</sup> Century, Chapel Hill, NC.

Burlingame, W.V., and Wiss, F.C. (March, 1996). The Treatment of Juvenile Sex Offenders. Presented at Duke University Medical Center Grand Rounds, Durham, NC.

Wiss, F.C. (November, 1993). Understanding and Management of Self-Mutilating Behaviors. In-service Training presented at John Umstead Hospital, Butner, NC.

Block, J., Westen, D., Jackson, A., & Wiss, F.C. (August, 1988). Differentiating the borderline adolescent as compared to other disturbed and normal adolescents. In P. Ludolph (Chair) Borderline pathology in adolescence: Past, present, and future. Presented at the American Psychological Association Annual Convention, Atlanta, GA.

### **References:**

Available upon request

## Music in London Today MUSC 286

M-F 10-12 on Strand campus unless otherwise noted in syllabus (28 hours)  
+ afternoon and evening events in London as indicated in syllabus (17 hours)

---

**Instructor:** Prof. Andrea F. Bohlman ([abohlman@email.unc.edu](mailto:abohlman@email.unc.edu))  
**Office Hours:** After class meetings and by appointment

---

### Course Description

Contemporary London is brimming with sounds. In this course we take the city today as a starting point for learning about how this city has been shaped by music. And how has it, in turn, shaped the musical lives of those who live in it and pass through it? We dive into the contemporary music scene, whether the looming opera houses, street festivals that bring life to the summer, or the communities of musicians who live and work throughout the city. We will attend concerts, meet guest lecturers, and explore the city on so-called “soundwalks.” Each of our stops will bring us into conversation with local musicians and artists, providing us a window into music’s place in contemporary urban life and the opportunity to learn about musical styles’ histories and contexts. Students can expect to gain an overview of diverse musical practices and an introduction to studying music in social life. We’ll develop a language for talking about music and learn a lot about London’s history and present—as imperial capital and cultural hub.

### Module Objectives

- Introduces students to the basic skills to write and think about music
- Provide an overview of music history in London, with an emphasis upon the city as a meeting place for musicians from global contexts
- Develop the ability to relate music to the political and geographical contexts in which it was created and performed.

### Course Materials

Please purchase before departure

- Paul Du Noyer, *In the City: A Celebration of London Music* (London: Virgin Books, 2010—electronic version ok!)
- Headphones
- A notebook in which you enjoy writing and that you can carry about town
- You may also want to have some sort of recording device, but are not required

All other materials will be electronically available.

Together we will curate the WordPress site: <https://londonmusic.web.unc.edu>.

**Our classroom is a laptop-free environment.**  
Please take all of your notes by hand. Please do contact me if this presents a problem.

**Housekeeping**

*Preparation and participation:* You are expected to arrive at class prepared for active participation. Preparation and best intentions are the crux of a trusting classroom atmosphere governed by respect and the key to making the most of our experiences together.

*A Special Note on Listening:* We'll be thinking a lot about what listening means for ourselves and across communities. When you are assigned music to prepare, plan on listening to the music multiple times and experiment with note-taking techniques just as you do with written texts when you prepare.

*Attendance:* Students are required to attend all classes. Excused absences—usually medical or related to religious observance—must be approved by the professor *before* the class meeting the student will miss. Only in the rarest of circumstances will late assignments be accepted.

**Assessment**

The final grade will be calculated as follows:

Soundwalk presentation	15%
London Playlist Assignment(1000 words)	35%
WordPress entry (500 words)	10%
Final Essay (1000 words)	40%

**Grading Procedures**

Submit all assignments in class on their due date.

For each assignment, students will receive a clear grading rubric. All grades in this course will be assigned as a percentage, converted to a letter for the final grade as follows:

93+	A
90-92	A-
87-89	B+



83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
60-69	D

A student who averages 60% passes; you are not required to pass each element of the assessment in order to achieve a passing grade overall.

### Honor Code

This course operates under the terms of the UNC-CH Honor Code, which covers issues such as plagiarism, falsification, unauthorized assistance or collaboration, cheating, and other grievous acts of academic dishonesty. All students must be familiar with, and abide by, the Code (see <http://honor.unc.edu>); violations of it will have severe consequences.

### Assignments

You can expect to receive a more extended explanation of each assignment in class.

- London Playlist (1000 words): Each day, you will seek out your own sample from London's musical past or present, crafting a 10-track playlist over the first two weeks. Your essay should respond to the question: what kind of story about London does your playlist tell? Introduce each song, drawing attention to at least two musical specifics.
- WordPress contribution (500 words): Each student will be responsible for summarizing one class discussion or a concert/outing. The prose should make clear the most important themes of the meeting and specifically comment on the relationship between music and London history. Conclude with an open-ended question.
- Sound walk: After the sound walk we undertake as a group, you'll be assigned an area of London to explore with two other students in the class. Your task is to prepare a sound walk for you classmates. You will have 15 minutes to present the sound walk to your classmates.
- Final Essay (1000 words): Compare and contrast two musicians we have studied, and their relationship to London. How did the city shape their artistry? What communities were shaped by their work? A strong essay builds on a detailed description of the musicians to shape an argument about how musicians respond to social and political issue in the places where they work and the times in which they live.

## Course Overview

### Day 1: Introduction: The Breathing City (Monday, 3-5pm)

Read: Ackroyd, "The City as Body," du Noyer, Chapter 1

### Day 2: The City on Display

Watch: Opening Ceremony of the 2012 Olympics

Listen: Excerpts from *Singing Histories: London*

### Day 3: What is a Sound Walk?

Read: "Soundwalking;" "Musical Values,"

Group Activity: Soundwalk in Hyde Park and Central London (2 hours)

### Day 4: London's Others

Read: Cook, Stobart, "World Musics"

### Day 5: Music Politics

Read: du Noyer, Chapter 2, Chapter 10; "Dr. Ethel Smyth"

Listen: East 17, "House of Love;" Billy Bragg, "A13, Trunk Road to the Sea"

Group activity: Soundwalk on E17 Art Tour, Walthamstow, including Walthamstow Market (3 hours)

### Day 6: Delight and Decorum

Read: du Noyer, Chapter 5; "Handel's London—The Theatres;"

Listen: Handel, "Zadok the Priest," Rolling Stones, *Rock and Roll Circus*

Possible visit: Florian Scheduling (University of Bristol), visit to Handel House (6.25 pounds)

### Day 7: Music Theatre

Read: Excerpts, *Pirates of Penzance*; David Eden, "Savoy Opera and its Discontents"

Group activity: Gilbert and Sullivan performance (@ English National Opera?) (4 hours)

### Day 8: Music and the Visual Arts

Read: du Noyer, Chapter 8; Leppert, "Seeing Music"

Listen: David Bowie, *The Rise and Fall of Ziggy Stardust*

Group activity: Sound walk on London Southbank with Tate Modern visit (3 hours)

### Day 9: Black British Music History (at V&A)

Read: du Noyer, Chapter 7; Guide to V&A Black Theatre Collection

Listen: Covers of "The Streets of London"

### Day 10: New Music in England

Read: "Panic at the Proms," Esty, *A Shrinking Island*  
Listen: Michael Tippett, *A Child of our Time* (Excerpts)

Group activity: concert (3 hours)

**Day 11: London as Global City I**

Listen: Eylem, "Turkish Delight;" Zeki Müren talks to BBC  
Possible visit: Martin Stokes + musician (KCL, University of London)

**Day 12: London as Global City II**

Read: du Noyer, Chapter 11; Ackroyd, "London City of Empire"  
Possible visit: DJ Ritu (SOAS, University of London)

**Day 13: Student Presentations**

**Day 14: Electric London**

Read: excerpts, MacDonald, *Revolution in the Head*, John Peel Archive (selectively!)  
Listen: "Revolution No. 9," Dub Playlist

Group activity: Evening at "Dub jam" + final reflections (2 hours)

# ANDREA FLORENCE BOHLMAN

*Assistant Professor of Music*  
*University of North Carolina, Chapel Hill*  
abohlman@email.unc.edu ♦ (617) 543-8242

102 Barbee Ct.  
Carrboro, NC 27510

Hill Hall, CB #3320  
Chapel Hill, NC 27599

## ACADEMIC EMPLOYMENT

---

- ♦ **Assistant Professor**, Music Department, University of North Carolina, Chapel Hill (2013 -)
- ♦ **Mellon Postdoctoral Teaching Fellow**, Department of Music and Humanities Forum, University of Pennsylvania (2012-13)
- ♦ **Teaching Fellow**, Department of Music, Harvard University (2008-11)

## ACADEMIC DEGREES

---

- ♦ Ph.D. Historical Musicology, Harvard University (2012)
- ♦ MMus Royal Holloway, University of London (2006)
- ♦ BA in Music with a minor in German Studies, Stanford University (2004)

## EDUCATION

---

- ♦ **Harvard University**, Cambridge, MA. Music Department, Ph.D. in Historical Musicology (2008-12)  
**Ph.D. Dissertation:** "Activism and Music in Poland, 1978-1989." *Advisor:* Anne C. Shreffler  
*Committee members:* Christopher Hasty and Alexander Rehding, Harvard University
- ♦ **Royal Holloway, University of London**, London. MMus with Distinction in Advanced Musical Study (Historical Musicology; 2005-06) **Master's Thesis:** "Networking Poland: Radio and Music in the Cold War" (Awarded distinction) *Supervisor:* Nicholas Cook. *Advisors:* Rachel Beckles Willson and Tina K. Ramnarine
- ♦ **Humboldt University**, Berlin, Germany. DAAD fellowship "Deutschland Jahr." **Project:** "Hanns Eisler heute" *Sponsor:* Hermann Danuser, Humboldt-Universität zu Berlin
- ♦ **Stanford University**. BA with Distinction in Music with concentrations in music history and violin performance; **Senior thesis:** "Hanns Eisler and the Idea of Chamber Music" (Awarded departmental honors) *Advisor:* Stephen Hinton, Stanford University

## FOREIGN LANGUAGES

---

- ♦ *German:* Fluent. German Studies Minor (Stanford University, 2004), coursework at the Humboldt University, Berlin
- ♦ *Polish:* Advanced proficiency, primary research language
- ♦ *French:* Fluent reading, intermediate speaking

## AWARDS AND FELLOWSHIPS

- ◆ Mellon Postdoctoral Teaching Fellow in Music, School of Arts and Sciences, University of Pennsylvania (2012-13)
- ◆ Alvin H. Johnson AMS 50 Dissertation Fellow (American Musicological Society; 2011-12) and Graduate School of Arts and Sciences Dissertation Completion Fellow (Harvard University; 2011-12)
- ◆ Fulbright-Hays, Doctoral Dissertation Research Abroad Recipient (US Department of Education; 2009-10) and Sheldon Traveling Scholar (Harvard University, 2009-10) for dissertation research in Warsaw, Poland. *Declined*: Fulbright IIE Fellowship (2009-10) and Kościuszko Foundation Fellowship (2009-10)
- ◆ East European Language Training Grant, American Council of Learned Societies. Polish language study at the John Paul II Catholic University of Lublin (2009)
- ◆ German Academic Exchange Service (DAAD), One-year stipend for study at a German university (Humboldt University) (2008-09)
- ◆ Louis B. Sudler Prize in the Arts, Stanford University (2004)
- ◆ Undergraduate Research Opportunities Minor Grant, Stanford University. Grant for research at Austrian folk music workshop in Styria, "Klassik trifft Volk" (2003)
- ◆ Krupp Internship, stipend from the Krupp Foundation (Germany) for internship at the Berlin State Opera (Unter den Linden) (2003)

## PUBLICATIONS

### *Books*

- ◆ *Musical Solidarities: Political Action and Music in Late Twentieth-Century Poland*. Manuscript in preparation.
- ◆ *Hanns Eisler (1898–1962): "In der Musik ist es anders,"* with Philip V. Bohlman. *Jüdische Miniaturen*, Stiftung Neue Synagoge, Centrum Judaicum Berlin. Berlin: Hentrich & Hentrich, 2012.

### *Articles*

- ◆ "Solidarity, Song, and the Sound Document." *Journal of Musicology* (forthcoming 2016).
- ◆ "Eisler on the Move: Situating Mobility in the *Reisesonate*," with Florian Scheduling. *Music & Letters*, Vol. 96, No. 1 (2015), 77-98.
- ◆ In preparation: "Music and the Assemblage of History: Warsaw's 2014 Anniversaries in Concert," for *Music and Cultural Memory in Post-1989 Europe: Sounding Contested Past(s)*, edited by Ana Hofman & Thomas Hilder (to be submitted to Scarecrow Press in winter 2015).
- ◆ In preparation: "Orienting the Martial: Mobility and the Nineteenth-Century Legion Song," for *Sound and the Crimean War*, ed. Gavin Williams (to be submitted to Cambridge University Press in fall 2015).
- ◆ In preparation: "Lutosławski, Music, and Coalition," for *Lutosławski's Worlds*, eds. Lisa Jakelski and Nicholas Reyland (to be submitted to Boydell and Brewer, spring 2016).
- ◆ "'Where I Cannot Roam, My Song Will Take Wing': Polish Cultural Promotion in Belarus, 1988." In *Music and International History*, 226-55. Edited by Jessica C.E. Gienow-Hecht. New York and Oxford: Berghahn Books, 2015.
- ◆ "Doing the European Two-Step," with Alexander Rehding. In *Singing Europe: Spectacle and Politics in the Eurovision Song Contest*, 281-97. Edited by Dafni Tragaki. Lanham, Md.: Scarecrow Press, 2013.

- ◆ “‘Eurovision is Everywhere’: A Kaleidoscopic Vision of the Grand Prix,” with Ioannis Polychronakis. In *Singing Europe: Spectacle and Politics in the Eurovision Song Contest*, 57-77. Edited by Dafni Tragaki. Lanham, Md.: Scarecrow Press, 2013.
- ◆ “(Un)Covering Hanns Eisler’s *Hollywood Liederbuch*.” With Philip V. Bohlman, *Danish Yearbook of Musicology* 35 (2007), 13-29.
- ◆ “The Family Symphony Orchestra: Growing Up Making Music,” with Philip V. Bohlman, *Australasian Music Research* 9, edited by Kay Dreyfus, 131-44.

#### *Encyclopedia Entries*

- ◆ “Penderecki, Krzysztof,” *Oxford Bibliographies in Music* (under review).
- ◆ “Poland: Contemporary Performance Practice,” *The SAGE Encyclopedia of Ethnomusicology*, ed. Janet Sturman (Thousand Oaks, CA: SAGE, 2016) (under review).
- ◆ “Acocella, Joan;” “Ardoin, John;” “Eichler, Jeremy;” “Kerner, Leighton;” and “Ross, Alexander.” *The Grove Dictionary of American Music*, 2nd edition. New York: Oxford University Press, 2013.

#### *Reviews*

- ◆ of Johannes C. Gall, ed. Hanns Eisler: Alternative Filmmusik zu einem Ausschnitt aus *The Grapes of Wrath*; Filmmusik zu *Hangmen Also Die*. *Notes* (in press).
- ◆ of Horst Weber, “*I am not a hero, I am a composer*”: *Hanns Eisler in Hollywood*, *Notes* vol. 70, no. 3 (March 2014), 473-75.
- ◆ Review Article: Beate Kutschke, ed., *Musikkulturen in der Revolte: Studien zu Rock, Avantgarde und Klassik im Umfeld von ‘1968’* and Arnold Jacobshagen and Markus Leniger, eds., *Rebellische Musik: Gesellschaftlicher Protest und kultureller Wandel um 1968*. *voiceXchange*, 3:1 (2009), 66–69.
- ◆ Conference Report: The 7<sup>th</sup> Meeting of the ICTM Study Group: Anthropology of Music in Mediterranean Cultures, “Cosmopolitan Cities and Migrant Music” (2007). [http://levi.provincia.venezia.it/ma/ma\\_stg/report7.htm](http://levi.provincia.venezia.it/ma/ma_stg/report7.htm)

#### *Interviews, Academic Blogging, and Miscellaneous*

- ◆ Guest host, WXYC: Global Music Show, “Eurovision 2014: A Very Short Introduction,” April 30, 2014.
- ◆ “An Anthem for Solidarity?,” Contribution to Essay Dialogue on “Art, Music, and Movements” for *Mobilizing Ideas*, a blog hosted by the Center for the Study of Social Movements at the University of Notre Dame, <http://mobilizingideas.wordpress.com/2013/06/03/an-anthem-for-solidarity/> (June 3, 2013).
- ◆ Interviewed by Michał Kubicki, *Polish Radio External Service* (Broadcast June 6, 2010)

#### **TEACHING EXPERIENCE**

---

**Assistant Professor**, University of North Carolina Chapel Hill

*Graduate*: “Sound Studies’ Music History,” “Resources and Methods of Musicology I,” “Cold War Music?: Political Action and Musical Life in East Central Europe”

*Undergraduate lectures*: “Studies in Music History Since 1750” and “Studies in Music History Since 1850” (majors), “Music and Politics” (non-majors)

*Freshman seminar*: “50 Years of the Audio Cassette”

**Mellon Postdoctoral Teaching Fellow**, University of Pennsylvania

*Freshman seminar*: “Music and Revolution,” *Undergraduate*: “City Music in the 20th Century”

**Graduate Teaching Fellow**, Harvard University. Four semesters teaching experience. Taught music history tutorials from the Middle Ages to the present for undergraduate concentrators in music and sections for non-major lecture courses on music pre-1800.

**Graduate Writing Fellow**, Derek Bok Center for Teaching and Learning, Harvard University. Participated in interdisciplinary workshop and developed reference resources on teaching writing.

### INVITED PAPERS

---

- ◆ "The Call to Dissent: Music, Critique, and its Publics in East Central Europe," at The Dystopias of Music and Media in East Central Europe, Harriman Institute, Columbia University, May 2014
- ◆ "Mix-Tapes, Surveillance and the Aural Culture of Polish Martial Law," at the Berlin Ethnomusicology and the Anthropology of Music Research Group, Humboldt University, June 2013
- ◆ "Polish Protest and the Documentation of Sound," in the Department Colloquium Series, University of Pennsylvania, September 2012
- ◆ "Solidarity's Sounds and Songs," for the Music Research Seminar, University of Southampton, April 2012

### SELECT CONFERENCE PRESENTATIONS

- ◆ "Tape: An Archaeology of the Twentieth Century," Alternative organized for the annual meeting of the American Musicological Society, Louisville, KY, Nov. 2015
- ◆ "Inspiration, Nostalgia, and the Avoidance of Dissent in Polish Sung Poetry" - Communities of Song, UNC-CH, Apr. 2015
- ◆ "Lutosławski and Coalition" - Lutosławski's Worlds, Keele University, March 2015
- ◆ "Let's Sing Poetry: Historical Returns and the Collective in Contemporary Polish Singer-Songwriter Practice"- Annual Meeting of the Society for Ethnomusicology, Pittsburgh, Nov. 2014; Singing Storytellers, Cape Breton, Canada, Oct. 2014
- ◆ Respondent, "Looking Back at 1989" - Cold War Music Study Group, Annual Meeting of the American Musicological Society, Nov. 2014
- ◆ "Orienting the Martial" - Sounds of the Crimean War, King's College London (co-organizer), Oct. 2014
- ◆ "Strings Attached: Music, Institution, and Historical Measure" - Annual Meeting of the Association for Slavic, Eastern European, and Eurasian Studies, Boston, Nov. 2014
- ◆ "Hearing Beyond the Censor: Music and Oppositional Agency in Polish Independent Culture, 1977-90" - Annual Meeting of the American Musicological Society, Pittsburgh, Nov. 2013
- ◆ "Listening with the Polish Opposition in the 1980s" "Sounds Behind the Iron Curtain," - Polish Music Center Digital Humanities Conference, University of Southern California, April 2013
- ◆ "Singing Histories at the Internment Camps of Polish Martial Law" - Northeast Slavic, East European, and Eurasian Studies Conference, Barnard College, Columbia University, March 2013
- ◆ "Pamphlets, Mix-Tapes, and Surveillance Footage: The Mixed Musical Messages of Polish Internment Camps and Prisons" - Music in Detention, University of Goettingen, March 2013
- ◆ "Reconstructing Solidarity's Sounds and Songs" - Fourth International Polish Studies Conference, Chicago, Oct. 2012
- ◆ "Reviving the Popular: Sacred Song and the Polish Opposition"- Winter Meeting, New England Chapter, American Musicological Society, Wellesley College, Feb. 2011, Annual Meeting of the American Musicological Society, San Francisco, Nov. 2011

- ◆ “Solidarity’s Sounds and Songs” - Cold War and Music Study Group panel contribution, Annual Meeting of the American Musicological Society, San Francisco, Nov. 2011
- ◆ “Mobilizing Song in Polish Martial Law” - Annual Meeting of the Society for Ethnomusicology, Philadelphia, Nov. 2011
- ◆ “The Berlin Warszawa Express” - Music in Divided Germany Conference, University of California, Berkeley, Sept. 2011.
- ◆ “Warsaw’s New (Jewish) Music Festivals 1981, 2010” - Jewish City Music Conference, Franke Humanities Institute, University of Chicago, March 2011
- ◆ “Sound Underground? The Media of Polish Martial Law, 1981-83” - “Sound Studies” Panel, American Musicological Society Annual Meeting, Indianapolis, Nov. 2010
- ◆ “‘Independent’ Music? Underground Sounds and Musical Action During Polish Martial Law” - 2<sup>nd</sup> Annual Doctoral Workshop, “Ethnomusicological Research Today,” Hochschule für Musik, Theater und Medien Hannover, Germany, June 2010
- ◆ “Musical Solidarities” - Music and Politics Conference, University of Bristol, April 2010
- ◆ “The Politics of Musical Knowledge during Polish Martial Law” - Annual conference of the British Forum for Ethnomusicology, University of Oxford, April 2010
- ◆ “Eisler on the Move: Situating Mobility in the *Reiseonate*” with Florian Scheduling - International Eisler Conference, Institute of Musical Research, University of London, April 2010
- ◆ “Live from Beirut: Activist Sounds in the Blogosphere” - EMP Experience Pop Music Conference, Seattle, April 2008
- ◆ “‘Vielleicht befreit uns Aktion...’: Music and Political Ideals in Leipzig, 1989” - Reconsidering the Arts in the German Democratic Republic, Dickinson College, Oct. 2007
- ◆ “Networking Poland: Radio and Music in the Cold War” - Biennial Conference of 20<sup>th</sup> and 21<sup>st</sup> Century Music, University of York, United Kingdom, July 2007

#### RELATED PROFESSIONAL EXPERIENCE AND SERVICE

---

- ◆ **American Musicological Society: Council member (2016-19), Committee Member, AMS Teaching Fund (2015-17); Member at Large (graduate student), Cold War and Music Study Group (2010-12)**
- ◆ **Project leader**, with Matthew Vest (University of Virginia Libraries), “The FlexiDisc Drive.” A digital humanities project that crowd sources collectors’, archives’, and musicians’ sound postcard collections
- ◆ **Organizer**, “Communities of Song,” with Michael Figueroa (UNC-Chapel Hill), interdisciplinary conference at the Institute of Arts and Humanities, UNC-CH (April 2015)
- ◆ **Organizer**, “Sounds of the Crimean War,” with Gavin Williams (Cambridge University); Interdisciplinary workshop held at King’s College, London and UNC-Chapel Hill (March, October 2014)
- ◆ **Editorial Board**, *Music & Politics* (2014- )
- ◆ **Peer Reviewer**, *Acta Musicologica*; *Ethnomusicology Forum*; *Journal of the American Musicological Society*; *Journal of the Society for American Music*; *Music & Politics*; *Musicologica Austriaca*
- ◆ **Cambridge Conference Coordinator**, Crosscurrents Conference Harvard University. Organizer for international scholarly symposium, “American and European Music in Interaction, 1900-2000” (2007-08)
- ◆ **Conference Co-organizer**, Harvard Graduate Music Forum Interdisciplinary Conference, “Music and the Urban” (2008)



- ◆ Freelance work as **copyeditor and translator** (from German and Polish) (2005- )
- ◆ **Publications Intern and Fellows Selection Assistant**, American Academy in Berlin (2004-05)
- ◆ **Dramaturgy Intern**, Staatsoper Unter den Linden (German State Opera). Internship funded by Krupp Foundation (2003)

## PROFESSIONAL AFFILIATIONS

---

- ◆ American Musicological Society
- ◆ Society for Ethnomusicology
- ◆ Association for Slavic, East European, and Eurasian Studies
- ◆ International Association for the Study of Popular Music

## ADVISING AT UNC-CH

---

### *PhD Committees*

Christopher Bowen, William Robin, Stephen Stacks (Music)

### *Masters Advising*

Leah Elliott (Music); Rosavera Kneller (Russian and East European Studies)

### *Masters Committees*

Briana Frieda, Joanna Helms, Magdalen Kadel, Megan Ross (Music); Brendan Daniel (Russian and East European Studies)

### *Undergraduate Honors Theses*

Jonathan Minnick, Alexander Ullman (Music)

## PERFORMANCE AND CURATORIAL EXPERIENCE

---

- ◆ **Co-curator, with Jennifer Curtis**, The Overtone Series, Cat's Cradle, Carrboro, NC. Featured Roomful of Teeth, Claire Chase, Caroline Shaw, and more (2014)
- ◆ **Curator**, "Reanimating Warsaw," for the William S. Newman Series, Department of Music, UNC-CH. Includes a commissioned film score by Lee Weisert, performances by UNC undergraduates, and a concert lecture
- ◆ **Lecture Recital** with the Academy of the Berlin Philharmonic (Beethoven String Quartets), Feb. 2005
- ◆ **Private Violin Instruction**, Significant teachers include: Geoff Nuttall, St. Lawrence String Quartet, Stanford, CA; Frank Reinecke, Vogler Quartett, Berlin; Kristin Hedlund, Chicago, IL; Christine Winkler, Vienna
- ◆ **Senior Recital (awarded Honors)**, with Geoff Nuttall, violin, and Shuo Zhai, piano. *Program*: J.S. Bach, Solo Sonata in C Major ; Bartók: selected Violin Duos; *Gulliver Suite* (Telemann), Violin Sonata (Crawford Seeger), Violin Concerto in A Major, K. 219 (Mozart); March 2004
- ◆ **Chamber Music**, First violinist in the Merle String Quartet (2001-4), violinist in the Bleek Piano Trio (2004-06). *Primary Instructors*: St. Lawrence String Quartet, Stanford, CA; Jan Diesselhorst, Berlin Philharmonic; and Adam Smyla, San Francisco Symphony; *Masterclasses*: Eugene Drucker and David Finckel, Emerson String Quartet; Ying Quartet; Joel Krosnick, cello; Anton Kuerti, piano; Emmanuel Ax, piano; Norman Fischer, cello; Chiara String Quartet; Rembrandt Chamber Players