

ARTS NEWS

FINE ARTS CENTER - MARCH 2005

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Fine Arts Center Applications

The Fine Arts Center is now accepting applications for the 2005-2006 school year. In order to coordinate our recruiting and application schedule with the various magnet programs, we began accepting applications in December. Applications will be accepted from students in grades eight through eleven from schools throughout the county. Returning students who plan to attend the Center in 2005-2006 must also submit a "Returning Student Application".



Dr. Fluhrer and Mrs. Collins will visit all high schools and several middle schools in January and February. Our successful Visitation Day was during the school day on January 20, 2005, with a big turnout for the first Mall Night on the same evening.

Our expectation is that this will be a busy application season, and we encourage all interested students to apply as soon as possible. Teachers will begin auditioning students for next year beginning March 1, 2005. Teachers will notify students concerning audition dates and times.

FAC counselor Gloria Collins assists prospective students.

Haejin Kim Recital

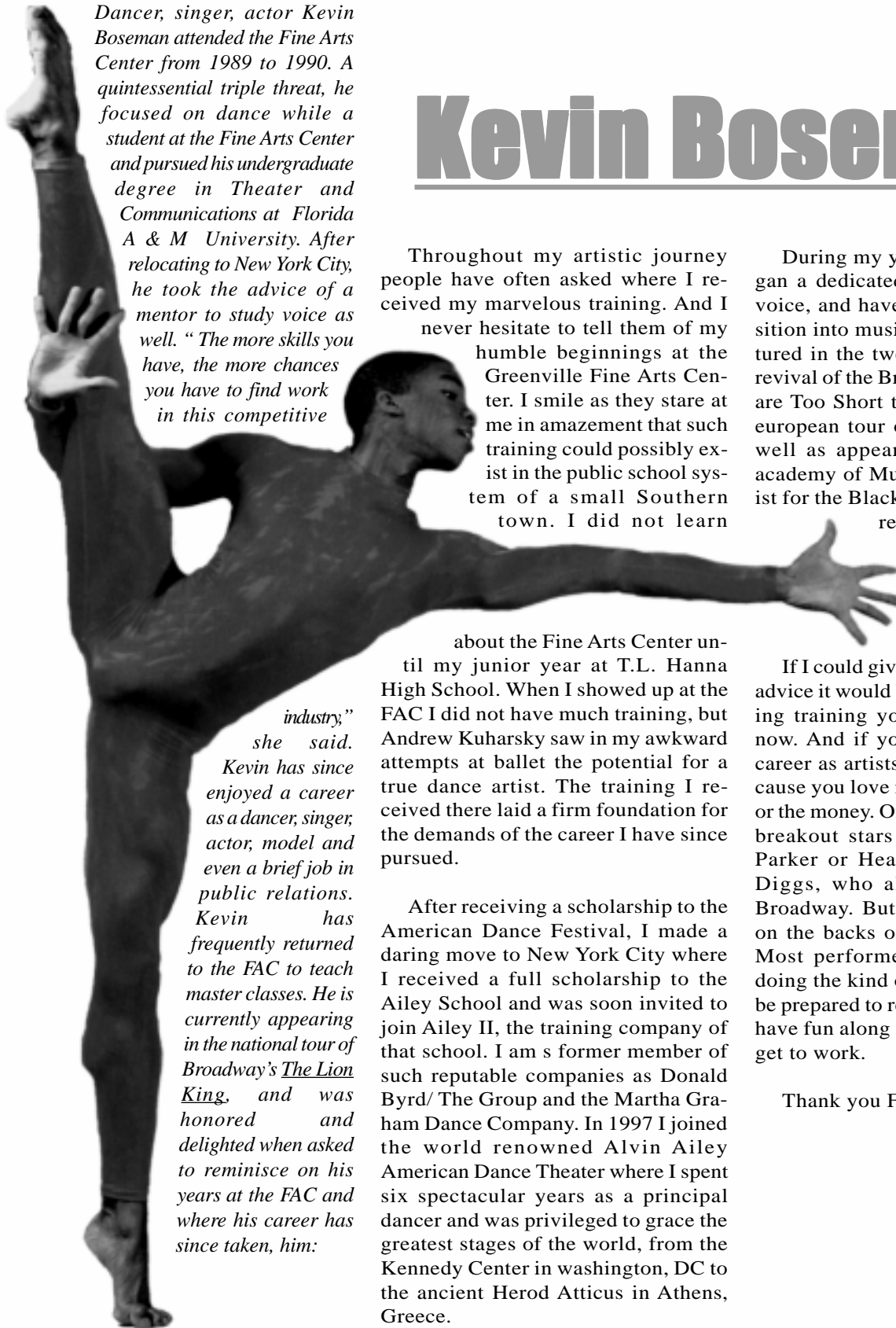


On Saturday, March 19th, the Fine Arts Center will present a special recital by area violinist Haejin Kim. Ms. Kim is performing, in part, as preparation for her New York Debut Recital at Carnegie Weil Recital Hall, sponsored by Artist International.

A native of South Korea, Ms. Kim enjoys a growing profile in the Upstate as an artist violinist. She has served as Concertmaster and solo violinist with the Foothills Philharmonic, a Greenville orchestra headed by Fine Arts Center music faculty member Gary Auguste Robinson. She has also performed with the Greenville Symphony Orchestra. Ms. Kim is currently a Doctoral candidate at the City University of New York.

Ms. Kim will perform a program consisting of the Sonata for Violin and Harpsichord No.3 in E major by J.S. Bach, Antonin Dvorak's Sonata for Violin and Piano Op.100 in G major, Maurice Ravel's Sonata for Violin and Piano, and Pablo de Sarasate's Habanera Op.21, No.2. Her sister, New York-based Haeun Kim, will join her on the piano.

The recital begins at 8:00 P.M. and is free and open to the public.



Dancer, singer, actor Kevin Boseman attended the Fine Arts Center from 1989 to 1990. A quintessential triple threat, he focused on dance while a student at the Fine Arts Center and pursued his undergraduate degree in Theater and Communications at Florida A & M University. After relocating to New York City, he took the advice of a mentor to study voice as well. "The more skills you have, the more chances you have to find work in this competitive

industry," she said. Kevin has since enjoyed a career as a dancer, singer, actor, model and even a brief job in public relations. Kevin has frequently returned to the FAC to teach master classes. He is currently appearing in the national tour of Broadway's The Lion King, and was honored and delighted when asked to reminisce on his years at the FAC and where his career has since taken, him:

Kevin Boseman

Throughout my artistic journey people have often asked where I received my marvelous training. And I never hesitate to tell them of my humble beginnings at the Greenville Fine Arts Center. I smile as they stare at me in amazement that such training could possibly exist in the public school system of a small Southern town. I did not learn

about the Fine Arts Center until my junior year at T.L. Hanna High School. When I showed up at the FAC I did not have much training, but Andrew Kuharsky saw in my awkward attempts at ballet the potential for a true dance artist. The training I received there laid a firm foundation for the demands of the career I have since pursued.

After receiving a scholarship to the American Dance Festival, I made a daring move to New York City where I received a full scholarship to the Ailey School and was soon invited to join Ailey II, the training company of that school. I am a former member of such reputable companies as Donald Byrd/ The Group and the Martha Graham Dance Company. In 1997 I joined the world renowned Alvin Ailey American Dance Theater where I spent six spectacular years as a principal dancer and was privileged to grace the greatest stages of the world, from the Kennedy Center in Washington, DC to the ancient Herod Atticus in Athens, Greece.

During my years at the Ailey I began a dedicated study of acting and voice, and have since made the transition into musical theatre. I was featured in the twenty-fifth anniversary revival of the Broadway hit *Your Arms are Too Short to Box with God*, the European tour of *West Side Story*, as well as appearing at the Brooklyn Academy of Music as featured vocalist for the Black Rock Coalition. Currently I am appearing in the national tour of Disney's successful stage adaptation of *The Lion King*.

If I could give the FAC students any advice it would be to cherish the amazing training you are receiving right now. And if you choose to pursue a career as artists beyond this do it because you love it, not for the celebrity or the money. Of course there are those breakout stars like a Sarah Jessica Parker or Heather Headly or Taye Diggs, who all got their start on Broadway. But this business is built on the backs of performers like me. Most performers spend many years doing the kind of work I'm doing. So be prepared to really work. Absolutely have fun along the way, but don't forget to work.

Thank you FAC

THE ARTS AND THE CREATION OF MIND

Elliot W. Eisner is the Lee Jacks Professor of Education and Professor of Art at Stanford University. He is the author or editor of fifteen books addressing these topics, among them The Educational Imagination, The Enlightened Eye, Cognition and Curriculum, and The Kind of Schools We Need.

Professor Eisner has received many prestigious awards for his work, among them a John Simon Guggenheim Fellowship, a Senior Fulbright Fellowship, the Jose Vasconcelos Award from the World Cultural Council, and, most recently, the Harold McGraw Prize in Education. He is a fellow of the Royal Society of Art in the United Kingdom, the Royal Norwegian Society of Arts and Sciences, and, in the United States, the National Academy of Education.

Although we don't think about it this way the school's curriculum is a mind altering device, a means through which children's minds are shaped with ideas, skills and beliefs about the world. Because what we teach the young is so important, we need to be particularly careful about what we include and equally careful about what we don't. What's left out may be as important as what's put in.

What we do teach is seldom determined by a reflective rationale; it is far more likely to be the offshoot of embedded traditions and our efforts to boost test scores, as if test scores were a meaningful proxy for the quality of education our students receive. They are not.

One of the casualties of our preoccupation with test scores is the presence – or should I say absence – of the arts in our schools. When they do appear, they are usually treated as ornamental rather than substantive as-

pects of our children's school experience. The arts are considered nice, but not necessary. Just what do the arts have to offer our children? Are they really important? If so, why? Put most directly, what do the arts have to teach? Join me on a brief excursion.

First, the arts teach children to exercise that most exquisite of capacities, the capacity to make judgments in the absence of rule. There is so much in school that emphasizes fealty to rule. The "rules" the arts obey are located in our children's emotional interior; children come to feel a rightness of fit among the qualities with which they work; there is no rule book to provide recipes or algorithms to



calculate conclusions. They must exercise judgment by looking inside themselves in order to determine what fits.

A second lesson the arts teach children is that problems can have more than one solution. This, too, is at odds with the use in our schools of multiple choice tests in which there are multiple correct answers from which they can select. The tacit lesson is that there is, almost always, a single correct answer upon which the successful student is to converge. It's seldom that way in life outside of school.

A third lesson the arts teach is that aims can be held flexibly; in the arts the aim one starts with can be changed midway in the process as new unex-

pected opportunities arrive, opportunities that promise more than the one anticipated at the outset. Treating aims flexibly yields opportunities for surprise. "Art loves chance. He who errs willingly is the artist," said Aristotle. In other words, take chances and be surprised. Creative thinking abhors routine. Routines may be good for the assembly line where surprise; is the last thing you want. On the assembly line when there is a surprise, there is a callback. As our schools become increasingly managed by an industrial ethos that pre-specifies and then measures outcomes, there is an increased need for the arts as a counterbalance.

Another lesson the arts teach is that neither words nor numbers define the limits of our cognition; we know more than we can tell. There are many experiences and a multitude of occasions in which we need art forms to say what literal language cannot say. When we marry and when we bury, we appeal to the arts to express what number and literal language cannot. Reflect on 9/11 and recall the shrines that were created by those who lost their loved ones – and those who didn't. The arts can provide forms of communication that convey to others what is ineffable.

Finally, the arts are about joy. They are about the experience of being moved, of having one's life enriched, of discovering our capacity to feel. If that was all they did – the enrichment of experience – they would warrant a generous place at our table.

The lesson the arts teach are only a few of those I could have described. What is ironic is that the forms of thinking the arts develop and refine are precisely the forms of thinking that our ever changing world, riddled as it is with ambiguities and uncertainties, requires in order to cope. Do you think we can make some room for the arts at our table? Perhaps.

This article originally appeared as an Op-Ed column in the Los Angeles Times

Director's Statement

"Removing ignorance in school is as painful as removing tonsils and calls for a rarer skill. Besides, the teacher should not use an anesthetic or be one."

Jacques Barzun

"...or be one." I've been a patient etherized in a classroom more than once, haven't you? Most times it was probably my fault--nothing worse than a warm May afternoon and a slide show



on the architectural characteristics of Hellenistic theatres. I've never been "good," though, from 1 to 2 in the afternoon. I've cut my carbs, limited my chocolate intake, but, for some reason, along about 1:15 or so my eyes get heavy. Time to put my head back and take a 'Winston,' not the cigarette, the Churchill. (Churchill swore by naps, and merely by invoking his name, of course, I am aligning myself with the great man and expect, rightly, to be excused for what some might say is a weakness of constitution and concentration.) But, sometimes my heavy lids had nothing to do with spring or quadratic equations, and more to do with the person in front of the class. Sometimes it was clear that he didn't like being there and it sure didn't take long for us to figure it out either. We knew we could check the brain at the door, feign attention, and with a few smarts, figure out what to bubble in come test time.

Today, when it seems that all the teachers have time to do is to make sure the standards are covered and that their students are prepared for the next test, one can only hope that some education is going on, that there is time

for both teacher and student to make those exciting connections between bodies of knowledge that fulfill the prime object of school: "the removal of ignorance." But, to hear what some students say, and what some teachers say, I don't know if the tyranny of the test allows for the wonder of education. As Barzun has said, "Marks on a paper take precedence over reality." And those marks are relentless in driving the decisions that affect all of us. I would expect that he would approve of the essay test where students must bring the reality of their knowledge to bear on a question that asks for deep connections to be made between, among and across what has been taught. But, the essay test takes longer to grade and, if the teacher has a large number of students, it is difficult to find the time to adequately "discuss" the question with the student. It is, however, as he tells us, the tendency of objective tests "to discriminate against the original in favor of the routine mind." Do we want routine minds? Routine thinkers?

You know what's coming don't you? There are tests in the arts, of course, and some are of the paper and pencil variety, fill in the blank, that sort of thing, but 90% of what we do is what you create, what your original mind brings to the solution of the posed problem. Jane won't get the same answer as Jack, indeed shouldn't get the same answer. Jane has to rely on her individual experience and her ability to filter that experience through the medium of her art, through the techniques she has, to this point, mastered, and paint the answer, sing it, play it, dance it, write it or film it. She uses her language and, each time she is asked a question, she goes deeper for the answer. That's education, folks. For even on that warm spring afternoon, "teaching is par excellence the adaptation of one particular mind to another." Yes, we do that at The Fine Arts Center. You can't "bubble that in" or select from "all of the above."

Alumni

Dance

Kevin Boseman (Dance 1990) is performing in the first national tour of *The Lion King*. He will be performing in Boston through February, and then the company will travel to Buffalo, NY.

Peter Base (Dance) is a trainee with Nashville Ballet Company. He performed in *The Nutcracker* and understudied six principal roles. In the spring he will be performing and touring with the Nashville Ballet in outreach performances in the schools.

Meghan Price (Dance 2001) presented research from her Honors Seminar Class based on political movement theatre at NDEO (National Dance Education Organization) in Lansing, Michigan. She received a student scholarship that aided in funding her trip to the national meeting. She was only one of two undergraduate students to receive such an honor, as most were graduate students. She is a senior at Columbia College majoring in Dance Performance and Choreography as well as Dance Education.

Kate Suarez (Dance 2003) is performing in the musical *Kiss Me, Kate* at Winthrop University as one of the 4 dance ensemble girls. There were over 60 dancers who auditioned for the part as ensemble dancers.

Voice

Countertenor **John Gaston** recently won the New York state auditions of the Metropolitan Opera National Council. He also won the Eastern Regional Metropolitan Opera Auditions. Finals for the Met auditions will be onstage at the Met March 13. He has already accepted various contracts with the New York City Opera and the Lyric Opera of Chicago.

Master Classes & Guest Artists

On September 10, David Dodd Lee, Michigan author and artist, gave readings for the school and master classes for Creative Writing students.

Music

In December, the Fine Arts Center hosted jazz drummer Quentin Baxter as its Artist-in-Residence. Baxter, who teaches jazz drumming at the College of Charleston, enjoys international recognition in professional circles. He has toured and recorded with MaxJazz vocalist Renee Marie, Telarc jazz pianist Monty Alexander, as well as other artists.

Baxter began his residency with a free concert given in the Fine Arts Center's theater the evening of December 1st. Performing before a packed and enthusiastic house, Baxter's impromptu band included FAC music faculty members **Steve Watson** (guitar) and **Dr. Jon Grier** (keyboards), Furman University's **Dr. Matt Olsen** (alto saxophone) and area bassist **Brad Alewine**. Baxter remained at the Fine Arts Center for two days working with students from the percussion and jazz guitar programs.

Dance

Pamela Sofras, Professor in Dance and Dance Education Advisor at the University of North Carolina, Charlotte, coached the dance students in the Bushasche Repertory Etude in November. Ms. Sofras created The American Dance Legacy first educational materials for the innovative Repertory Etude Project. The Bushasche Repertory Etude choreographed by Pearl Primus was created for The American Dance Legacy Institute.

Vladislav Soldatenko, the Ballet Master of the Ukrainian National Academy of Dance, taught a character dance class to the afternoon dance students on December 7. Mr. Soldatenko graduated from the Kiev

Choreographic Institute and was a soloist with the Kiev National Theater of Opera and Ballet and the Kiev Theater of Classical Ballet.

Linda Caldwell, Associate Professor of Dance at Columbia College, taught a modern dance master class to the afternoon dance students in December. Donald Shabkie, who has accompanied dance classes and taught music to dance students at Columbia College, accompanied the class on piano. Fine Arts Center alumnae, who are attending Columbia College as dance majors, **Erin Bailey**, **Jessica Henning**, **Samantha Jenkins** and **Meghan Price**, also took the class along with Fine Arts Center dance students and Ms. Caldwell.

STUDENT NEWS

Creative Writing

Maggie Johnston received an Honorable Mention in the National Foundation for Advancement in the Arts Writing Contest. The Scholastic Regional Writing Competition included high schools from all regions of North and South Carolina. The Fine Arts Center winners are as follows:

Honorable Mention Awards: **Beth Bennett**, **Tina Bu**, **Anna Chandler**, **Emily Horowitz**, **Rachel Huskey**, **Tiffany Leonard**, **Callie Plaxco**, **Jenna Wood**.

Silver Key Awards: **Beth Bennett**, **Tina Bu**, **Markie Gaddis** (two Silver Key awards), **Emily Horowitz**, **Maggie Johnston** (four Silver Key awards), **Madison McClendon** (two Silver Key awards), **Callie Plaxco** (two Silver Key awards), **Ben Wright**, **Allison Stucker**.

Gold Key Awards: **Markie Gaddis**, **Rachel Huskey**, **Maggie Johnston**, **Jill Levy**, **Madison McClendon**, **Callie Plaxco**, **Amanda Pruitt** (two Gold Key awards)

Gold Key and American Visions winners will be juried at the national level for possible inclusion in the annual National Scholastic Awards ex-

hibition and ceremonies scheduled for June.

Senior violinist Gregory Tompkins (Greenville) won 1st place in High School Music Composition in the 2004-2005 District I PTSA Reflections Contest with

Reluctant Heroics, for violin and cello. The work will go on to compete at the state level.

USC Professor of Composition John Fitz Rogers was a visiting artist in the Music Department February 23rd. Dr. Rogers will work with theory students and members of the Fine Arts Center Composers Society.

Dance

Fine Arts Center percussion students, **Dusty Mathews**, **Justin Pasquale**, **Adam Ratgen**, **Drew Robinson**, and **Nathan Wells** and dancers **Morgan Bauserman**, **Susy Gregoire**, **Tiffany Henry**, **Katie Hughes**, **Meredith Jenkins** and **Corinne Sutton** collaborated in the Bushasche Repertory Etude. The percussionists arranged the music and accompanied the dancers in their performance in the school showcase.

Music

Sixteen Strings Chamber Music students have been accepted to the South Carolina All-State Orchestra. Winning places in the orchestra were **Meredith Bowden** (Easley), **Erin Byrnes** (Greenville), **Savannah Guest** (Greenville), **Mary Ashton Inglis** (Travelers Rest), **Mary Elaine Mahaffey** (Hillcrest), **Kaitlin Moose** (Eastside), **Julio Orihuela** (Greenville), **Haley Owens** (Greenville), **Lindsey Owens** (Greenville), **Anna Owensby** (Greenville), **Elizabeth Robinson** (Greenville), **Fields Roop** (Greenville), **Seth Russell** (Home Schooled), **Caroline Spears** (Greenville), **Gregory Tompkins** (Greenville), and **Julie Anne Wilson** (Greenville). The sixteen FAC participants are the largest number of stu-

dents selected from any school in the state. Also, the South Carolina Music Educators Association selected violinist **Gregory Tompkins** as South Carolina's Outstanding High School Musician. He receives the SCMEA Memorial Scholarship prize of a \$1000 college scholarship.

Winds & Brass and Percussion students of the Fine Arts Center made a strong showing recently at the School District of Greenville County All-County Band auditions. Flutist **Alison McKinney** (home school) earned the Principal Flute chair in the festival band, which will meet in March. Bassoonist **Patrick Tarrant** (Southside HS) and tuba player **Andrew Barker** (Wade Hampton HS) both earned Principal chairs in their respective sections. **Josh Caprell** (Southside Christian School) was named the band's tympanist. Flutist **Ingram Dirton**, trumpet player, and clarinetist **Brittany Anderssen** (JL Mann HS), as well as percussionist **Nathan Wells** (home school) also earned chairs in the band.

Visual Arts

Visual arts students represented the FAC well in 2005 South Carolina Scholastic Art Awards

Works of art by nineteen FAC students were selected to be included in this year's Scholastic Art Awards exhibition, scheduled for January 12-February 11 at Lander University.

Over 1,260 entries were received, and the jurors chose 98 pieces for the exhibition. Of those 98 pieces, 22 are by FAC students.

Certificates: **Melody Hill** (Photography), **Katie Poterala** (Photography), **Ashley Hines-Hudson** (Ceramics), **Tyler Moore** (Ceramics), **Camrey Oczkowski** (Ceramics), **Georgia Papatheodorou** (Ceramics), **Stan Shuler** (Film/Video), **Allison Ball** (Sculpture), **Katie Poterala** (2 Sculpture)

Silver Keys: **Drew Sisk** (Painting), **John Allen** (Photography), **John Allen** (Photography), **Kate Roberts** (Ceramics), **Lindsay Woods** (Ceramics), **Kaylyth Harris** (Sculpture), **Laurel Black** (Sculpture)

Gold Keys: **Yolima Urrego** (Photography), **Katie Poterala** (Portfolio)

American Visions: **John Allen** (Photography), **Chase Parker** (Ceramics), **Franky Stankiewicz** (Photography)

Gold Key and American Visions award winners will be juried at the national level for possible inclusion in the annual National Scholastic Art Awards Exhibition scheduled for June, 2005.

The Pinhole Journal, an international journal of pinhole photography, has published an article by **Debbie Cooke** featuring the work of former

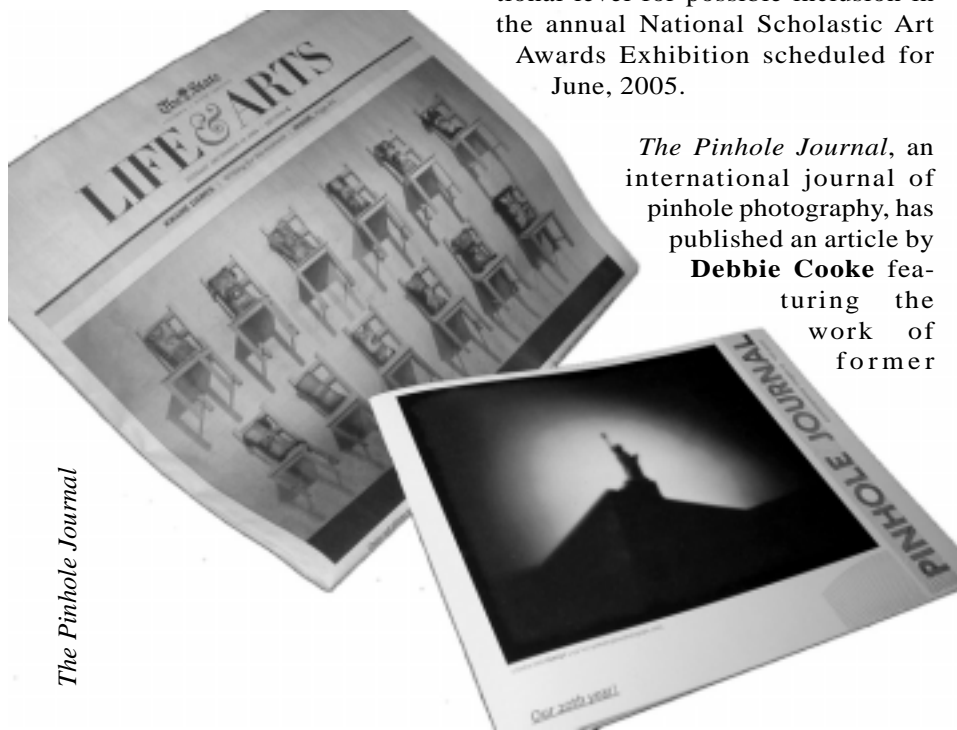
and current Fine Arts Center students. The article, which appears in the 20th Year Anniversary Issue of *Contemporary Images*, features the work of **Ben Davis** (2000), **Lera Ramsey** (2002), **Rachel Struch** (2003), **Tino Allen** (2003), **Sebastijan Jemec** (2004) and **John Allen** (2004). Congratulations to these students who are the first high school students to have their work published in this professional journal.

Voice

Five FAC voice students performed at the Scottish Rite Sweetheart Banquet on February 4. **Anthony Buccini** (CCES), **Jessi Chapman** (Eastside), **Delvin Choice** (Woodmont), **Lauren Morgan** (Greenville), and **Rebekah Verdin** (Eastside) sang a program of George Gershwin songs accompanied by their teacher, **Michael Rice**.

FACULTY NEWS

Fine Arts Center music faculty member **Dr. Gary Auguste Robinson** has recently been busy making conducting appearances. In November, Robinson led the Foothills Philharmonic in a performance of Tchaikovsky's *Nutcracker* Ballet in a joint production with the Carolina Ballet Theater. The production was staged at the Peace Center for the Performing Arts. In December, he conducted the Buncombe Street United Methodist Church/Foothills Philharmonic production of Menotti's opera, *Amahl and the Night Visitors*. Staged at the Dorothy Gunter Theater, the production featured Greenville-born opera singer Myra Cordell and Fine Arts Center alumnus **Phillip Boykin**. In January, Robinson directed members of Greenville County Youth Orchestra and the Greenville Symphony Orchestra in the second annual "Shoulder-to-Shoulder" concert. Also staged at Dorothy Gunter Theater, the concert featured Camille Saint-Saens's "Bacchanale" from his opera *Samson and Delilah*, Mozart's Con-



The Pinhole Journal

THE FRIENDS OF THE FINE ARTS CENTER FOUNDATION NEWS

certo for Flute & Harp K.299, and Beethoven's Symphony No.1 in C major. This concert was followed immediately by one given by the Foothills Philharmonic in which Robinson conducted Mozart's Divertimento in D major K.136 and Richard Strauss's Opus 4 Serenade for 13 Winds.

John Ravnan (Strings Chamber Music/Music Theory instructor) performed concerts with the Lyra String Quartet at Atlanta's Callanwolde Fine Arts Center and Georgia State University. The quartet performed music by Shostakovich, Dvorak and Wynton Marsalis. The quartet recently completed recording a CD of music by Beethoven and Tchaikovsky which will be released this spring. The Lyra Quartet also appeared on the television program Storyline on WTBS. In March, John will perform at the College Music Society conference at the University of West Virginia. He will play the showpiece for viola and piano entitled *Polka Diabolique* by FAC composer-in-residence, **Dr. Jon Grier**.

Debbie Cooke (photography) and **Glenda Guion** (clay) and **Ellie Greenspoon**, former photography instructor, currently have their art works included in the "Women's Alumnae Exhibition". The exhibit is on display from January 10 through March 12 in the Lee Gallery in the art department of Clemson University. A reception, which is open to the public, will be held on March 2 from 5:30 - 7:30 p.m. The exhibition is in conjunction with the 50th Anniversary of Co-Education at Clemson and the Women's Arts Festival.

The National Board of Professional Teaching Standards has notified **Debbie Cooke**, photography instructor, that she is one of thirty-one Greenville County teachers to earn National Board Certification. Teachers seeking National Board Certification work from one to three years completing requirements. They must submit lesson plans, video tapes of

their teaching, and samples of student work as well as pass a series of tests demonstrating mastery of the subjects they teach. South Carolina ranks third in the nation with 3,866 total teachers with National Board Certification.

The Sheffield Wood Gallery of the Fine Arts Center

Peripheral Vision Series, Inner Views Series, Water Works Photographs by Cybele Dreskin January 3 - February 25

Four distinct series of photographs by Cybele Dreskin feature minimalist color interiors, black & white interior/exterior, waterscapes, and large mysterious floral still-life images.



Cybele is a 1994 graduate of the Fine Arts Center who received a B.F.A. from Washington University, St. Louis, and an M.F. A. from the New York School of Visual Arts. She is currently adjunct faculty at the Katherine Gibbs School, NYC. Her work is in public and private collections, and she is represented by the Jayne Baum Gallery in New York. Of these photographs Cybele says: "The

intention of these images is to transcend preconceived, conventional notions of space and reality in an attempt to document real, physical and ephemeral environments in an intuitive and innovative way. I feel it is important to draw attention to the overlooked peripheral world that surrounds us daily. My camera acts as my tool for capturing the line between perception and daydream. The images transcend what they are and become what they are not. My photographs call into question optical space, spatial dimensions, physicality of space and conventional notions of seeing and looking. These photographs explore the corners of my daily surroundings and, most importantly, find beauty and intrigue in a space and place otherwise overlooked."

GCYO

Upcoming conducting engagements for GCYO conductor Dr. Gary Auguste Robinson include masterworks concerts of Greenville County Youth Orchestra and the Foothills Philharmonic (January through April), two concerts at the Peace Center for the Performing Arts in conjunction with the Artisphere Arts Festival (April 23rd), and GCYO in the premiering of new works at the Fine Arts Center's Generation-II-Generation concert (April 21st). Additionally, Robinson will serve as Guest Conductor at the Kenosha (WI) United School District Orchestra Festival in March, where he will direct concerts with five orchestras.

A huge THANK YOU goes out to Lorri Payne (mother of music student Rebecca Payne) for her generous donation to the FAC ceramics program. Lorri gave us an almost-new kiln, kiln furniture and ceramic molds that will be in use in the studio for many years to come.

The School District of Greenville County does not discriminate on the basis of age, race, sex, color, handicap, religion, or national origin in its dealings with employees, students, the general public, applicants for employment, educational programs, activities, or access to its facilities.

<p>Selections from the FAC Permanent Collection - March 1 - 31 Generation to Generation - Greenville's arts teacher and their students exhibit work together. A celebration of the passing of the torch.- April 1 - 29 FAC Visual Arts Students Juried Exhibition - May 1 - June 1</p>
<h2>Sheffield Wood Gallery Schedule</h2>
<p>Friday, March 4, Strings Chamber Music class concert, 7:30 FAC Theatre Saturday, March 19, 8:00 p.m. - Haejin Kim Recital - Free and open to the public. March 28 at 7 p.m., the Fine Arts Creative Writing Program students will give a public reading at the Warehouse Theatre. The reading will be sponsored by The Emrys Foundation. April 18, the Creative Writing Program students will give a public reading at 7 p.m. in the Fine Arts Center Theatre. Tuesday, May 17, Strings Chamber Music class concert, 7:30 FAC Theatre. Tuesday, May 10, Voice Recital 6:30 p.m. FAC Theatre.</p>
<h2>Calendar of Events - In Theatre</h2>



**GREENVILLE COUNTY
 SCHOOLS**
Where enlightening strikes

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