



**CURRICULUM GUIDE**  
**2022-2023**

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## **MISSION STATEMENT**

Changing lives through the transformative power of art.

## **VISION STATEMENT**

We recognize art as an essential solution to global challenges. Idyllwild Arts will be a thriving leader in 21st Century education, with a global network of support, providing access for a diverse population of artists. We will maintain a sustainable environment worthy of our mission, and an intellectual space worthy of our students.

## **STATEMENT OF PHILOSOPHY**

Idyllwild Arts Academy provides students in grades nine through twelve with the skills and attitudes that will improve their opportunities for success in the highly competitive world of the arts and in post-secondary education.

The Academy recognizes the value of a learning environment that includes students from widely varied backgrounds. The school is committed to a strong financial aid program where the primary common denominators are talent and dedication.

The Academy provides its student body with a climate of cooperation and caring where young people can learn to participate in, and assume responsibility for, building a better community.

Finally, students find joy in the discovery and fulfillment of their visions and gain the confidence and skills necessary to attain and surpass their goals in life.

## **GRADUATION REQUIREMENTS**

This guide is prepared as a general reference for students and parents to plan a course of study. Because Idyllwild Arts Academy encompasses grades nine through twelve plus post-graduates, programs ranging from one to four years in length may be created. Each student's course of study is composed of a combination of the required Arts courses listed under each program and the Academic courses (credits) necessary to meet the graduation requirements.

Major areas of Arts study include Creative Writing, Dance, Fashion, Film & Digital Media, InterArts, Music, Theatre, and Visual Arts.

Instruction in the Arts is geared to the ability of the individual student. Advancement from preliminary courses to the most demanding is based entirely upon performance. Thus, a student with extensive training prior to coming into the program may be able to complete the course requirements in a shorter period of time.

Upon graduation, students will have completed requirements for an arts program and the following academic requirements, which align with University of California admissions standards:

<b>English</b>	<b>4 years (credits)</b>
<b>History/Social Studies</b>	<b>3 years: World History, U.S. History, Government and Economics/Social Science</b>
<b>World Language</b>	<b>2 years: Consecutive courses in the same language - French or Spanish available on campus; for other languages please consult Chair of ESL &amp; World Languages</b>
<b>Mathematics</b>	<b>3 years: Algebra I, Geometry, Algebra II</b>
<b>Science</b>	<b>2 years: Biology and either Chemistry or Physics</b>
<b>Physical Education</b>	<b>2 years</b>

All Academic courses are full-year courses (two semesters) with .5 credit per semester unless otherwise specified. Honors courses are offered in all subject areas.

### **ARTS CERTIFICATE**

Please refer to individual Arts departments for specific requirements for the completion of the Arts Certificate. Attendance and participation in Arts events of all types are required to complete an Idyllwild Arts Academy education.

### **ART IN SOCIETY**

This program supports students in applying their Art to world issues and community engagement. Art in Society students have the opportunity to impact their community by sharing their talents, helping others, and educating the community about their art. For more information, contact Director of Art in Society Erica Nashan at [enashan@idyllwildarts.org](mailto:enashan@idyllwildarts.org)

### **TESTING AT IAA**

Idyllwild Arts typically offers the SAT three times a year: October, March, and May. The SAT is not required; however, some students may need the SAT for college applications.

The October SAT is reserved for Seniors. This is the last test date that allows Seniors to receive their scores in time to submit for Early Action, Early Decision, and most Art Major application deadlines. Juniors have the option to test in March or May. Juniors are also offered the PSAT in October.

International students are encouraged to take the TOEFL or Duolingo language tests. Both tests are currently offered online; however, the TOEFL may return to Test Centers in the coming academic year. Many international students will need a language test for admission to college.

There are no AP classes offered at IAA. There is no ACT offered at IAA. This testing process and any exemptions will be explained in detail in the Junior Life Skills and Senior College Prep courses. Please direct any questions to College Counseling and the Testing Coordinator.

## **SUMMER COURSEWORK**

Students intending to enroll in summer courses for credit must have the course approved by the Assistant Head of School before applying. A copy of the course description and information about the type of school should be sent to the attention of the Assistant Head. Internet, home school, or other distance learning programs may be accepted for academic credit in place of Academy courses as long as they have been approved prior to participation by the Assistant Head. Once the course has been successfully completed, a final transcript must be submitted to the Academy's Director of Student Information/Registrar.

# ACADEMIC PROGRAM

## ACADEMIC SUPPORT SERVICES

### RESOURCE CENTER

The Resource Center is staffed by a full-time faculty member who provides small group tutoring for students needing extra support in their academic courses. A student may be assigned to the Resource Center on a regular basis by the Assistant Head of School and is available for students with a documented learning difference. Please contact the Assistant Head of School for information.

### FACULTY OFFICE HOURS

Each academic faculty member holds regularly scheduled office hours during X-Block. Students are encouraged to seek assistance from their teachers as needed. Attendance may be mandated for any student whose grade drops below a grade of "C" in any given class.

## ACCELERATED ENGLISH PROGRAM (ESL SUPPORT)

### STATEMENT OF PHILOSOPHY

The Accelerated English Program is designed to provide quality instruction to students whose first language is not English so that they, like native speakers, may meet the academic requirements for graduation outlined in the *Student Parent Handbook* and prescribed by the University of California Admissions Standards. Three levels of instruction are offered to develop proficiency in oral and written English: beginning, intermediate, and advanced. Core classes include listening, speaking, reading, writing, vocabulary and grammar. Class size is limited to provide individual attention and instructors are committed to increasing intercultural understanding as well as language proficiency. Students must achieve an average grade of C- (70%) in each ESL class before they can proceed to the next level of proficiency.

### DEPARTMENT REQUIREMENTS

All new international students must take a placement test to determine the most appropriate level for them. All students are unique in their language development. We therefore tailor the program progression to fit individual needs during their time here. All students will get at least one year, if not more, of mainstream classes before graduation.

### Overarching Goal:

To provide our students with the academic and language skills in 1 to 3 years to successfully integrate into mainstream classes as well as achieve their long-term goals.

## **AEP LEVELS & PROGRESSION TOWARDS GRADUATION:**

### A1 - Beginning – 9/10<sup>th</sup> grade

- Language Skills (including ‘English for Math’)
- Literature
- Grammar & Composition
- Resource - study and extra support time

### B1 - Intermediate – 9/10/11<sup>th</sup> grades

- Rhetoric & Composition (+ online component)
- ESL Literature\*
- World Cultures\* (10th grade only)
- Introduction to Social Studies\* (9th grade only)

### C1 - Advanced – 9/10/11<sup>th</sup> grades

- Rhetoric & Composition II\* (9<sup>th</sup> & 10<sup>th</sup> grade only)
- Introduction to Literature\*
- U.S. History\*
- American Literature\*

\*graduation credit

## **BEGINNER LANGUAGE SKILLS**

In this course, students develop their speaking and listening skills. They practice grammar and learn new vocabulary, which they will begin to use in their daily life. Students’ opinions will be important in this course to help them develop and practice critical thinking skills. This course helps develop communicative language skills for use in daily life and academic contexts. Students will begin to look at the language needed for Math to help them to be successful in the Intermediate level when they will be taking mainstream Math classes. They will develop fluency as listeners and speakers of academic English, while learning math concepts at the same time.

## **BEGINNER LITERATURE**

In Beginning Literature, students learn to read, write and speak comfortably in English. They learn how to actively read and respond in English to what they think the words are saying. Students write and speak a lot, and the goal is to get faster and more correct as the year goes on. Students have reading to do for homework and must come to class ready to write and talk about what they read. It is a safe place to ask questions about vocabulary and how to correctly write and speak about their ideas.

## **BEGINNER GRAMMAR & COMPOSITION**

In this course, students work extensively on strengthening and expanding their grammar, writing and editing skills. Students learn how to avoid and correct common English mistakes. The main focus of the class is on the writing process, and students work step-by-step on sentence and paragraph structure. They also work on developing pre-writing and outlining skills, as well as peer editing and self-editing techniques, both individually and in groups, to help them produce the well-organized, clearly developed paragraphs that are essential to academic writing in English. In addition, they learn everyday and academic vocabulary on a weekly basis.

### **RHETORIC & COMPOSITION (INTERMEDIATE)**

In this course, students work extensively on strengthening and expanding their writing and editing skills. The main focus of the class will be on the writing process and students work step by step on sentence, paragraph and essay structure. Students will also work on developing pre-writing and outlining skills, as well as peer editing and self-editing techniques both individually and in groups, to help them produce well-organized, clearly developed paragraphs, and later essays, that are essential to academic writing in English. In addition, students learn academic vocabulary weekly.

### **ESL LITERATURE (INTERMEDIATE)**

This literature class is where students put together the knowledge of all their other classes (grammar, composition, vocabulary, history) to read, write and speak in English. This class requires students to become thinkers, and is practice for mainstream and college courses. This class is run like a mainstream class in that students are expected to do their reading for homework before class so that they can participate in projects and discussions about the books. There is also some added emphasis on the English language and academic vocabulary. This means students are required to read a lot, to write a lot, and to have something to say about what they are reading every day.

### **WORLD CULTURES (10TH GRADE INTERMEDIATE/ADVANCED)**

World Cultures is a survey of civilizations from prehistory to the world today. Focus includes continued development of basic social studies skills (reading, writing, and study skills, including the use of maps and graphs) and broadened, deepened knowledge about significant events, people, and places. In addition, students will grow in their understanding of the importance of historical study and their ability to think critically about the people, mindsets, decisions, processes, and consequences that formed and continue to shape our world.

### **INTRODUCTION TO SOCIAL STUDIES (9TH GRADE INTERMEDIATE/ADVANCED))**

In this course, students explore various topics related to current events, sociology, psychology, philosophy, behavioral science and economics. They work on improving their speaking and listening skills in English through a variety of exercises. Students also practice grammar and learn new vocabulary, which they will begin to use in their speaking and writing. Students' opinions are important in this course to help them develop and practice critical thinking skills. In addition, they learn academic vocabulary weekly. As well as the skills mentioned above, students learn how to present speeches in a variety of genres, effectively use voice and posture, and efficiently use time. The ultimate goal here is for students to speak confidently and effectively in an academic context.

### **RHETORIC & COMPOSITION II (9TH & 10TH ADVANCED)**

In this course, students work extensively on strengthening and expanding their writing and editing skills. In order to do this, students focus directly on the most commonly used grammar structures and how to use them accurately in academic writing. The class focuses on the writing process and works on developing students' pre-writing strategies, as well as peer and self-editing techniques, both individually and in groups, to learn how to avoid the most common mistakes and practice finding and correcting them. Students learn how to improve their writing both in the expression of ideas and correct usage of academic style. All these tasks help students produce well-organized, clearly developed essays that are essential to academic writing in English. In addition, students learn academic vocabulary weekly. These words have been chosen based on research of the high frequency vocabulary in academic texts. As well as the skills mentioned above, students will learn how to present speeches in a variety of genres, effectively use voice and posture, and lead or



participate in discussions. The ultimate goal here is for students to speak confidently and effectively in an academic context.

### **INTRODUCTION TO LITERATURE (ADVANCED - ALL GRADE LEVELS)**

This literature class is where students synthesize the knowledge of all their other classes (grammar, composition, vocabulary, history, philosophy) to read, write, and talk about ideas that are raised by the books. This class helps students develop their mind and their use of the English language through studying the best examples of literature in the form of memoirs, novels, poems, plays and essays. Close reading of the texts, creative and academically minded written responses, and class discussions expand students' vocabulary, make them smart and unique writers, and help them be more fluent with literary terms and devices. This class is run the same way as mainstream and college literature courses with added emphasis on academic vocabulary.

### **U. S. HISTORY (11TH GRADE)**

American History is a chronological survey of the history of the United States, from a brief review of colonization to a more intensive study of events beginning with colonial discontent and continuing toward contemporary times. Focus includes continued development of basic social studies skills (reading, writing, and study skills, including the use of maps and graphs) and broadened, deepened knowledge about significant events, people, and places in American history. In addition, students will grow in their understanding of the importance of historical study and their ability to think critically about the people, mindsets, decisions, processes, and consequences that formed and continue to shape the United States.

### **AMERICAN LITERATURE (11TH GRADE)**

Grade 11 American Literature is a class that immerses students in reading and writing. A literature-based course, it includes the study of both classical and contemporary adult literature. Students explore literary themes and elements of novels, short stories, poems, essays, and plays. Literary terms are introduced with the framework of various texts. The themes of identity, place in the world and coming of age are introduced in a multicultural setting that integrates with American History. Vocabulary, grammar and punctuation are taught explicitly, though mostly integrated with writing. Students learn to develop a personal writing style while experimenting with a wide variety of genres.

## **HUMANITIES**

### **STATEMENT OF PHILOSOPHY**

The Humanities classroom provides the groundwork for an education of the citizen-artist, a person who expands the diversity of civic discourse, reimagines the creative arts, and can succeed in 21st-century professions. Humanities faculty support students as they cultivate the primary skills of communication, critical thinking, creativity, collaboration, and community engagement. Complementing this skill development, students also work with content and process personal choices in relation to the grade-level values of empathy, respect, responsibility, and integrity. Thus, the department prepares students to engage

thoughtfully in the global marketplace, the public square, and the interdependent creative workspace of the 21st century.

### **Humanities Grade-Level Values:**

#### **9th Grade History/English: *Empathy***

To encourage understanding of oneself and others, to foster an appreciation of unique identities, and to develop the capacity to imagine one's own experiences within a complex world.

#### **10th Grade History/English: *Respect***

To perceive distinct political, economic, religious, and aesthetic viewpoints, to critique ideas in order to better understand these viewpoints, and to navigate qualitative differences between viewpoints over time.

#### **11th Grade History/English: *Responsibility***

To inspire a commitment to a cause and other people, to engage with the gravity of consequences, and to nurture mindful independence within a diverse community.

#### **12th Grade History/English: *Integrity***

To recognize an accumulated body of knowledge and creative expertise of one's own and of others, to measure the contemporary value of one's work in a complex world, and to present to a public audience distinct interpretations of one's work in the world.

### **ABOUT HUMANITIES DEPARTMENT HONORS COURSES**

The Humanities Department at Idyllwild Arts Academy offers honors courses in 10<sup>th</sup> grade Modern World History and English 10, 11<sup>th</sup> grade U.S. History and English 11, and 12<sup>th</sup> grade Government and Economics and English 12. **Entrance into these classes requires an application and department approval.** Honors level courses are offered for academically motivated students who want to pursue in-depth study and who are willing and able to spend extra time outside of class working independently. Honors courses are weighted and grading procedures for these courses reflect the expectation of a higher level of performance. These courses require additional reading and writing assignments. The nightly independent workload for Honors courses may vary between subject areas, but generally will be between 3-5 hours/week of work. Students are expected to manage their time to meet nightly, weekly, and long-term deadlines.

These courses also demand that students consistently write and think with increased argumentative sophistication, critical insight, thoughtfulness, and clarity. In short, they not only provide greater depth of subject matter and more interesting opportunities for independent learning, but they also commit the student to a heavier academic workload that sometimes impinges upon a student's devotion to the arts. As students discuss these options with teachers, college counselors, and parents, it is important that they also contact Margaret Gray, Humanities Department Chair, about the application requirements for Humanities Honors courses.

## **HUMANITIES ENGLISH CURRICULUM**

### **ENGLISH 9**

In this course students will examine literature from various cultural traditions around the world. Through this examination students will discover who they are as learners, readers, and writers, and how storytelling can not only reflect who we are as individuals, but also inspire us to create and to transform our world. Students will be asked to question preconceived ideas and will be challenged to consider literature, poetry, and nonfiction texts through a lens different than their own, developing empathy as the foundational value of the 9<sup>th</sup>-grade Humanities curriculum. The course also creates a foundation for the study of literature based on observation rather than inference, and emphasizes careful examination of the texts explored, thus fostering growth in the skills of reading, writing, critical thinking, and communication. Through their study, students develop the essential skills they will use throughout the rest of their high school careers and beyond: analytical writing, including nuanced and effective thesis statements and the five-paragraph essay; collaborative communication, using class discussion as a base for developing and testing ideas and working with peers on projects; and how to relate the study of literature to their own lives and the lives of others, linking arguments about the text to real-world issues.

### **ENGLISH 10/ENGLISH 10 (HONORS)**

This course introduces students to literary classics from around the world. Students approach these texts not only through their historical, social, and cultural backgrounds, but through their influence on and relevance to contemporary culture. Students will strengthen their analytical reading and writing skills, as well as their personal creative engagement with the various themes and topics relevant to the value of respect, which represents the foundation of the 10<sup>th</sup>-grade Humanities curriculum. Students will practice analytical, comparative, and descriptive writing, taking on a more assertive tone and academic language. They will further develop close reading skills with the intention of using the text at hand to advance and elaborate upon their own ideas and interpretations. While relating to more traditional literary characters, students will also be required to tackle literature with difficult language and seek better understanding of by-gone cultures and social norms. Thus, students will be challenged to step outside their comfort zone, formulate their opinions, and express their opinions respectfully, substantively, and clearly. They will also learn to listen to their peers' opinions. Such complex themes as race, gender, religious beliefs, and social class will form the basis for stimulating discussions, in which students will learn to speak in an engaging and clear manner and, perhaps even more importantly, to listen to and respond to others.

### **ENGLISH 11/ENGLISH 11 (HONORS)**

What does it mean to be “American” and how does the literature of America reflect the many and often contradictory answers? “America”—as a nation, a culture, a myth, an ongoing experiment—takes up a lot of space in the imagination. It is an expansive and diverse place with distinct regions. It has been called a “melting pot,” a society that derives its unique character from any number of differences, including class, race, gender, ethnicity, age, and sexuality. In this complex space, how—and to whom—do we develop a sense of responsibility? To what extent do American culture, politics, and ideology reflect a process of recognizing, asserting, and fighting for the rights of its diverse constituencies? How do we as individuals, no matter our background, engage with concepts of equality, freedom, social justice, and democracy? Through the study of American literature and art, students will gain a fuller understanding of the significance of these ideals for their own lives. Students will also examine how these ideals intersect with the real experiences of various peoples who have lived, worked, and sought to create their own version of the American Dream. An essential aspect of intellectual engagement with any work is to cultivate the value of responsibility for the

ideas that matter to us as global citizens, a central value that informs the 11<sup>th</sup>-grade Humanities curriculum. Conscious of the diversity of worldviews and experiences within our own school community, students will approach discussion and argumentation as a way to test—and shore up—their individual ideas. By considering many writers’ and artists’ assessment of the inherent contradictions between the ideal and the real in the American landscape, students will attain a more critical stance toward their own positions, as well as toward the potential consequences of their thoughts.

### **ENGLISH 12 (HONORS)**

Literature of the 20<sup>th</sup> and early 21<sup>st</sup> centuries can be read as a story of the individual in his or her confrontation with a dramatically changing world. In this course, students will look at how the literature of the last hundred years reflects the fragmentation and re-imagining of the individual. The existence of a whole, unified self is questioned, as well as how an individual with multiple and often conflicting identities can be represented in literature and art. Students will examine how Western and non-Western writers have responded to the tremendous changes experienced in their own societies. In examining the social, cultural, and psychological challenges to the individual, students will gain a better understanding of what it means to engage in the world with integrity, a central value that informs the 12<sup>th</sup>-grade Humanities curriculum. We will read literary works, as well as a variety of visual and film “texts,” as one way to understand the ongoing conversation between Western and non-Western cultures and worldviews.

### **ENGLISH 12 - COURSE OFFERINGS**

Prerequisites: three years of high school English. The following courses are designed for seniors. Each course meets for one semester only, so students must take two courses to earn one English credit.

- **Critical Media Studies**
- **Page Turners: Investigating Detective and Crime Fiction**
- **World Literature and College Composition**
- **Science Fiction and Society**
- **Contemporary Poetry**
- **Mythology (counts as EITHER an English or Social Studies credit)**
- **Creative Nonfiction: Where Reality and Imagination Meet**

### **CRITICAL MEDIA STUDIES**

Globally, the average person spends six to eight hours per day consuming media, nearly half of which is digital. Such high levels of media consumption necessitate critical media literacy, an understanding of the producers, stakeholders, intended messages, and target audiences behind the media we consume. Critical Media Studies will focus specifically on evaluating media representation of identity factors, such as race, gender, socioeconomic status, physical ability, religion, and sexual orientation, which affect the way we view ourselves, others, and our world. By examining the authorship, context, and purpose of these messages, along with more nuanced and opposing viewpoints, students will better understand media’s extensive influence and impact, and will learn how to evaluate media in their roles as consumers and producers.

### **PAGE TURNERS: INVESTIGATING DETECTIVE AND CRIME FICTION**

Did you know that Edgar Allen Poe wrote one of the first detective stories? What has been the fascination with detective and crime fiction since the 19<sup>th</sup> century? In this Senior Elective course, students will examine the evolution of the detective story, and crime fiction genre. Through the skill sets of critical reading and writing, students will engage with the chosen course texts, and collaborate with their peers on special

presentations. Students will investigate why detective and crime fiction have sustained over the centuries, and how they have influenced modern media. Students will have a chance to select one piece of crime fiction to read, alone or with a partner, and will write a book review at the end of the semester. Students will gain a fundamental understanding of the detective story model, the sensationalism of crime in societies and the relationship between forensic science and crime fiction.

### **WORLD LITERATURE AND COLLEGE COMPOSITION**

To be a writer you must practice the craft of writing. Even the best writers can improve their writing through practice and, most importantly, through editing. In this class you will be given the opportunity to write, both formally and informally, long and short, analytical, and personal essays, free-writes, and whatever else presents itself. We will also work on your college admission essays, but those are not the first pieces we will do, nor are they the sole focus of this course. In addition to writing, this course also emphasizes research skills, culminating with a long research project on an artist in your field.

### **SCIENCE FICTION AND SOCIETY**

In this course, we will read works by authors such as: Philip K. Dick, Octavia Butler, Margaret Atwood, Ursula LeGuin, N.K Jemisin, Ted Chiang, William Gibson, and Ray Bradbury. We will examine how the work of science fiction writers can tell us about ourselves and about society: what can this genre of fiction tell us about reality that other fiction styles cannot? Through exploring the ways in which older science fiction has gone on to influence contemporary dystopian works, as well as television and film, students will connect modern-day society to creative work and consider the role the artist plays in commenting on society. Students will continue to develop their analytical skills through written assignments, discussion, and group projects.

### **CONTEMPORARY POETRY**

Emily Dickinson said, "If I feel physically as if the top of my head were taken off, I know that it is poetry." Not only does she refer to the act of writing a poem as a revelation of her innermost thoughts, but she alludes to the process of trying to decode the same thoughts once on the page. When some people encounter poems, the experience can feel similar to driving in the fog or trying to read an unfamiliar language—their brains hurt. In contemporary poetry, we will learn how to navigate the fog as we examine the varied elements of form and content that come together to build a poem and, in the process of demystification, discover the power and depth that only the language of poetry can encompass.

### **MYTHOLOGY: SELF AS INDIVIDUAL HERO**

This course is designed to give the student an understanding of the role of myths around the world and how they inform a culture of their history, religion, and identity. Through the study of the major topics found in mythology such as Creation, Life, Love, and Death the student will acquire how the hero navigates these trials in success and failure. The students will be able to recognize and interpret major themes across the mythic spectrum and derive meaning from the culture from which it originated. In addition the students will also understand that myths are not stories of far off places but are timeless and can be applied to the very times we live in now. To reach this end the class will focus on the reading of these myths while searching for major themes, character, and message. The student will also acquire a global perspective on the role myths play in all cultures.

## **CREATIVE NONFICTION: WHERE REALITY AND IMAGINATION MEET**

How are you responding to the extraordinary times we live in? What stories do you want to tell? How will you tell them? In this course we will use the broad umbrella of “creative nonfiction” to explore how writers and artists respond to the challenges and issues of their time.

We will read and discuss a variety of creative nonfiction genres including true crime, outdoor and adventure, journalism, personal memoir writing, and stand-up comedy. This course will consider these texts both as works of entertainment and as informational sources, and we will look closely at the differences between fiction and non-fiction writing and performance. For the most part, we will be reading short texts from writers that include: Alice Bolin, Michael Pollan, Jennifer Finney Boylan, Terese Marie Mailhot, Tony Kushner, George Saunders, and Leah Sotille. In addition to written pieces, we will also examine how stand-up comedians such as Trevor Noah and Hannah Gadsby use their life-experiences to address issues such as racism and autism. Podcasts such as *The Moth* or *Serial* will serve as models as students create their own podcast. The course is designed as an interdisciplinary seminar class, using texts that raise questions for us to explore major genres and topics in nonfiction including: what constitutes creative nonfiction and how does it differ from traditional journalism; what are some of the specific ethical issues when writing nonfiction; and how are nonfiction pieces structured and developed.

## **HUMANITIES HISTORY AND SOCIAL STUDIES CURRICULUM**

### **9TH-GRADE INTRODUCTION TO SOCIAL STUDIES**

In this course students will explore our global community and acquire the knowledge and skills necessary for further exploration in social studies. They will study the spirit of geographical place, the interplay of diverse cultures, the complexity of global politics, and the power of social activism to understand not only the complex world around them, but also their emerging role in it. Students will come to understand and appreciate the opinions and experiences of others as part of the 9<sup>th</sup>-grade Humanities curriculum centered around the value of empathy. They will explore elements of folk and popular culture, language, religion, ethnicity, political geography, and economic development by analyzing challenging texts and multimedia sources in order to construct informed viewpoints on controversial issues. Through reading challenging texts, students will identify an author’s main idea, purpose, evidence, intended audience, and rhetorical methods. They will also learn to pursue an inquiry informed by focused research questions, to synthesize information from multiple sources, and to present their findings clearly using both print and digital media. Students will often engage in group discussions, working collaboratively to develop new ideas and reflecting on ways to contribute constructive comments in a positive, supportive environment.

### **10TH-GRADE MODERN WORLD HISTORY/MODERN WORLD HISTORY (HONORS)**

In this year-long course, students concentrate on the areas of political, economic, cultural, and intellectual past of the West, and its impact on world history. The course will span from the early modern period to mid-20th century, demonstrating the complexities that major events posed in non-European countries. Students will identify the complications of these events during their contemporary period, as well as the effects they have on our current, globalized community. This inquiry emphasizes the foundational value of respect for differing points of view, a value which informs the 10th-grade Humanities curriculum at IAA. Students will analyze, synthesize, and evaluate primary and secondary historical sources as vehicles for persuasive

writing, critical reading, oral presentations, and building an effective learning environment which gives credence to various viewpoints. This course will also incorporate the students' artistic talents through creative assignments, which reflect the academic and social goals of the course.

### **11TH-GRADE U. S. HISTORY/U. S. HISTORY (HONORS)**

This course introduces students to the many concepts of “responsible citizenship” in the American historical narrative, beginning with first encounters between Natives, Europeans, and Africans, and concluding with more recent debates about the 20<sup>th</sup>-century limits of American Progressivism and Neo-Conservatism. Students will engage primary and secondary source materials to explore the public obligations of American citizenship, the material and philosophical consequences impacting it, and the capacity of individual citizens to assert their independence as members of the American community. In support of this exploration, students will continue to build on the communication skills of research-based argumentative writing and public speaking; they will think in new ways to question authoritative sources while striving to take the measure of historical and ethical dilemmas; and they will expand their collaborative skills to produce more effective arguments, richer interpretations, and more persuasive expressions of historical events. Students in *U.S. History* will also develop the creative skills to formulate their own major assessments, to imagine solutions to seemingly intractable historical problems, and to overturn traditional perspectives on such problems. This combination of skill development and textual exploration will strive to model success for both the Idyllwild Arts learning community and the democratic community within contemporary American life.

### **12TH-GRADE GOVERNMENT & ECONOMICS/GOVERNMENT & ECONOMICS (HONORS)**

The purpose of this course is to introduce students to some key historical events, corresponding concepts, and the institutional processes that define America's political and economic identity in today's world. This course will be divided into three distinct but interrelated parts. First, the course begins with an exploration of the varied meanings of politics, government, republican democracy, and Neoliberal economics as they derive from specific historical movements during the European Enlightenment and its 17<sup>th</sup>- and 18<sup>th</sup>-century colonial legacy. Second, from this historical vantage point the course explores the development of uniquely American iterations on constitutionalism, federalism, civil liberties and rights, parties and elections, individual commercial enterprise, regulatory economics, Congress, the presidency, and the judiciary. Finally, based on an understanding of these institutions, the course concludes with student research projects on a topic integral to present-day American government or economics. Indeed, each part of the course provides an opportunity for individual students to develop their own areas of expertise on such topics as marriage equality and the American courts, homeland security and the constitutional right to privacy, Citizens United, contemporary conservatism, immigration reform, and America's economic recovery. Additionally, such projects grant students the chance to teach their peers and instructors about timely subjects in American government and economics in a collaborative classroom atmosphere.

### **12TH-GRADE SOCIAL STUDIES ELECTIVE COURSE OFFERINGS:**

Prerequisites: Successful completion of 10<sup>th</sup>-grade *Modern World History* and 11<sup>th</sup>-grade *U.S. History*. Each course meets for one semester and is paired with the required *Government and Economics* course to fulfill the 12<sup>th</sup>-grade Social Studies requirement.

- **Introduction To Psychology**
- **Mythology (counts as EITHER an English or Social Studies credit)**
- **Advanced Film History: Through the Eyes of Outsiders, Troublemakers, and Pariahs**
- **Modern Revolutions: Public Changes/Private Lives**

- Latin American Culture and Civilization
- Modern East Asia

### **INTRODUCTION TO PSYCHOLOGY**

This is a survey course designed to introduce the major concepts and theories of the field. We will examine numerous topics including, but not limited to: psychological and physical development, personality, social behavior, and abnormal psychology. This course also focuses on preparing students for the kind of research they will undertake in a college environment. Essential to the 21st-century global citizen, research adds depth, detail, and perspective to one's thinking. Over the course of the semester we will examine four case studies that have changed the field of psychology, paying attention to source bias and accuracy across digital mediums. Through the process of thoughtful research, students will practice writing abstracts of studies, along with source evaluation and standard citation formatting.

### **MYTHOLOGY: SELF AS INDIVIDUAL HERO**

This course is designed to give the student an understanding of the role of myths around the world and how they inform a culture of their history, religion, and identity. Through the study of the major topics found in mythology such as Creation, Life, Love, and Death the student will acquire how the hero navigates these trials in success and failure. The students will be able to recognize and interpret major themes across the mythic spectrum and derive meaning from the culture from which it originated. In addition the students will also understand that myths are not stories of far off places but are timeless and can be applied to the very times we live in now. To reach this end the class will focus on the reading of these myths while searching for major themes, character, and message. The student will also acquire a global perspective on the role myths play in all cultures.

### **ADVANCED FILM HISTORY: THROUGH THE EYES OF OUTSIDERS, TROUBLEMAKERS, AND PARIAS**

This is a comprehensive course in the history and aesthetics of film and digital media. The thematic emphasis of this course will explore the role of outsiders, troublemakers, and pariahs with particular historical focus on the late 20th and early 21st centuries. This theme will be traversed for its significance to contemporary democratic values, economic justice, artistic ambition, and everyday moral and ethical choices. The material chosen for screening illustrates distinctive directorial styles, film genres, and/or national cinematic styles. For example, the course will begin with Carl Theodor Dreyer's "silent" work on *The Passion of Joan of Arc* (1928) and conclude with Hirokazu Kore-eda's alternative view of family life in *Shoplifters* (2018)--with a lot more good stuff in between. Students will gain a deeper understanding of the historical context in which a film resides through research, critical reading and presentations. Historical and cinematic supplemental reading will enrich the students' exploration of the time periods, and serve to build a foundation of cinematic knowledge. This course will fulfill both Humanities Social Studies and Film & Digital Media departmental course requirements. It is, however, open to all senior Humanities and arts majors students.

### **MODERN REVOLUTIONS**

This course surveys the concept of "revolution" and the components and/or aspects that make up a revolution. It will examine the history of revolutions from ancient times to the modern period, giving special attention to modern revolutions. As part of this examination, political, social, and technological revolutions will be analyzed, showing continuities in histories, ideas, and national mythologies through their legacies and impact. In addition, this course will analyze revolutions that range from the intensely local to those that had sweeping global impacts. We will attend to how historical actors mobilized or confronted categories of race,



ethnicity, gender, and class. Among other questions, this course poses: How do revolutions speak to each other, both across time in the same national setting, or across national contexts? What does the act of revolution tell us about power in a given historical moment? Finally, how does studying historical moments of transition or continuity help us understand contemporary culture and politics?

### **LATIN AMERICAN CULTURE AND CIVILIZATION**

This course surveys the evolution of the political, economic, and social institutions of the societies of the Western Hemisphere from the 14th through the 18th centuries. It will examine major pre-Columbian Native American Cultures, European exploration and colonization, life in the colonial Americas, and the achievement of independence. Latin America as a region is studied from a comparative perspective. In addition, this course offers a comparative history of the Latin American nations during the 19th and 20th centuries and into the 21st century, with an emphasis on themes of political development and social and economic change.

### **MODERN EAST ASIA**

This course exposes students to the significant roles that China, Korea, and Japan play on the contemporary world stage. It will be divided into three sections in order to highlight: (1) the impact of Western encounters on modernization processes in the late 19<sup>th</sup> century; (2) the rise of Japan as a model of modernizing reform and eventually as an imperialist aggressor modeled after the West; and (3) the impact of the World War II on rise of Communism and the influence of Cold-War on political and economic trends leading to new models of economic development in East Asia. Though the story of modern East Asia is often one about national accumulations of global wealth, power, and prestige, this course will strive to counterbalance that narrative with stories of individual contributions in politics, the arts, economics, and international relations. Through this course, students will develop a thoughtfully historical perspective on current affairs, as they pertain in particular to China, Korea, and Japan.

## **MATHEMATICS**

### **STATEMENT OF PHILOSOPHY**

The Mathematics Department offers sequential courses from Algebra through the second year of Calculus. Idyllwild Arts Academy's core math classes required for graduation consist of Algebra I, Geometry, and Algebra II. Due to the sequential nature of our math courses, a student must master the material in one course to proceed to the next. Students must achieve an average grade of 70% (C-) if they are to move on to the next level of mathematics. The curriculum adopted by the Mathematics Department was jointly developed by high school mathematics teachers and university professors from the University of California, Davis, to meet the new National Standards of Mathematics required by the State of California. The standard topics are presented in an innovative group setting, using a hands-on approach. Problem-solving is emphasized, with development of higher-order skills secured by frequent review of skills previously learned. All three of our core classes integrate statistics and probability within the curriculum. Teachers serve as facilitators rather than lecturers, enabling students to work both in small groups and individually during class time. Texas Instruments-83 and/or Texas Instruments-84 graphing calculators are used in classes at almost

every level. Teachers use overhead graphing calculators and online technical resources in all classes to help students visualize and therefore better understand the mathematics they are learning.

## **CURRICULUM**

### **MathLAB**

MathLAB is new, and are student-paced, individualized math classes including Pre-Algebra, Algebra I, Geometry and Algebra II using the Knowre Math online learning platform. Math Lab allows students to move quickly through our required curriculum or to work more slowly than a traditional classroom setting depending on the student's needs and goals. Classes meet in person and online and include ample opportunity for one on one instruction and tutoring.

### **ALGEBRA I – Full-year course**

*Prerequisites: successful completion of Pre-Algebra. The Mathematics department does not offer Pre-Algebra. Students who cannot test into Algebra I must remediate their math skills during that school year with outside assistance.*

*Requirements: Texas Instruments Calculator (83 or 84)*

Algebra I focuses on learning basic skills including exponents, linear functions, quadratics, graphing functions, solving equations, ratios, solving systems of equations, and solving slope. Students work in groups and learn problem-solving strategies. Students also learn to use the graphing calculator.

### **GEOMETRY – Full-year course**

*Prerequisites: a grade of C- (70%) or better in Algebra I*

*Requirements: Texas Instruments Calculator (83 or 84)*

This course is designed to emphasize the study of the properties and applications of common geometric figures in two and three dimensions. It includes the study of transformations, shape similarity, and right triangle trigonometry. Inductive and deductive thinking skills are used in problem solving situations, and applications to the real world are emphasized. This course also focuses on writing proofs to solve (prove) properties of geometric figures. Students should have a strong foundation of Algebra I skills including order of operations, as well as simplifying and solving both multi-step quadratic and linear equations. They should also have basic knowledge of square roots. The understanding attained in Algebra I is secured by frequent review. The graphing calculator is used to further the students' understanding and is an essential tool for trigonometric calculations.

### **ALGEBRA II – Full-year course**

*Prerequisites: a grade of C- (70%) or better in both Geometry and Algebra I*

*Requirements: Texas Instruments Calculator (83 or 84)*

Group work and guided inquiry ensure that students are able to master Algebra II topics, including discrete functions, exponential functions, log and other inverse functions, polynomials, and further studies of the sine, cosine, and tangent functions with their graphs. Students work in small groups to hone their problem-solving skills.

### **STATISTICS AND PROBABILITY – Full-year course**

*Prerequisites: Algebra II and permission of the Mathematics department*

*Requirements: Texas Instruments Calculator (83 or 84)*

Statistics and Probability is for students interested in studying beyond the Algebra II level. This is a rigorous course that is not meant to be taken without a true interest in the subject, The course emphasizes the use of statistics through applications, projects, surveys, statistical modeling, and elementary research methods. This class uses hands-on and team approaches to design statistical models. Topics of study include data collection through accurate sampling methods, data analysis, probability (and probability distributions), hypothesis testing, inferences from two samples, and correlation and regression. The class will culminate with an individual statistical based project relating to the students' interests and real-life situations.

### **PRE-CALCULUS (HONORS) – Full-year course**

*Prerequisites: a grade of B or better in Algebra II and permission of the Mathematics department.*

*Requirements: Texas Instruments Calculator (83 or 84)*

Pre-Calculus provides the foundation for Calculus by exploring the concept of a function. Properties of exponential, logarithmic, inverse, and trigonometric functions are developed and applied to the study of area under a curve and limits. The course concludes with an investigation of rate of change and introduction to derivatives.

### **CALCULUS (HONORS) – Full-year course**

*Prerequisites: a grade of B or better in Pre-Calculus and permission of the Mathematics department.*

*Requirements: Texas Instruments Calculator (83 or 84)*

Calculus is the study of change in mathematical systems and its application to the physical and social sciences. Using the concept of limits, the techniques of differentiation, and integration of polynomial, exponential, logarithmic, and trigonometric functions and their applications are studied.

### **CALCULUS II (HONORS) – Full-year course**

*Prerequisites: a grade of B or better in Calculus (H) and permission of the Mathematics department.*

*Requirements: Texas Instruments Calculator (83 or 84)*

Honors Calculus II is designed to provide a second year of calculus at the high school level. Students continue from the Calculus (Honors) curriculum and study parametric, vector and polar equations, convergence of series, MacLaurin and Taylor polynomial approximations, and are introduced to differential equations.

### **INTRODUCTION TO COMPUTER SCIENCE – Full-year junior and senior elective**

*Prerequisites: Completion of Algebra II*

This course focuses on foundational computer-science concepts and computational practices using Python. Students who complete this course will:

- Understand the components inside a typical computer and how these components interact with each other to handle instructions and data
- Have an appreciation for the role computers play in modern society and how computers have evolved since their inception
- Be able to read, parse, and manipulate data in Python
- Know how to solve computational problems by designing and implementing algorithms

### **COMPUTER GAME DESIGN – Full-year junior and senior elective**

*Prerequisites: Completion of Algebra 1*

Game Design Workshop introduces students to the fundamentals of game design and programming, with a focus on games as a storytelling medium. Approaches to user experience design will be introduced, as well as

the Python and C# programming languages. Students will scope, pitch and implement a series of short games across multiple genres utilizing the Unity2D engine. Upon scheduled milestones, teams will present, run play-test sessions and receive critiques from fellow students.

### **CREATIVE TECHNOLOGY COMPUTER DESIGN FOR ARTISTS – Full-year junior and senior elective**

*Prerequisites: department approval*

This course will introduce students to 3D design, motion capture, and rapid prototyping. The course will be team-taught by Math and Visual Arts faculty. During the first semester, students will be introduced to the various programs used by 3D printers and scanners, CNC machines, and laser cutters. Students will become familiar with the softwares TinkerCAD, 123Design, Adobe Illustrator and Adobe Photoshop. Students will also learn how these machines work, how they are being used by artists, and proper safety procedures. During the second semester, students will work on collaborative projects in several artistic disciplines.

### **SOCIAL MEDIA FOR ARTISTS**

Social media platforms have transformed into a fundamental tool for artists seeking to promote their work and connect with potential audiences. More broadly, the internet has become the architect of our lives. Social Media for Artists discusses the practical and ethical considerations of these platforms and equips students with the technical literacy needed to understand their underpinnings: These include Internet coding, i.e. HTML and JavaScript, and the basics of the machine learning algorithms that author our individual media feeds. Students will leverage web coding to create and publish online portfolios and an augmented reality business card, as well as scope, pitch and implement an assortment of new media art tailored to online platforms.

## **SCIENCE**

### **STATEMENT OF PHILOSOPHY**

The Science Department offers a wide range of lab-based courses and electives. Required classes for graduation include one life science lab course, such as Biology, and one physical science course, such as Chemistry or Physics. Upon completion of the core requirements, students are encouraged to pursue further exploration of science through elective courses such as Environmental Studies or Astronomy. Additionally, IAA offers an honors science track, in which students progress from Honors Chemistry to Honors Physics and finish with Advanced Biology. All of our core classes focus on a hands-on, inquiry-based approach to create a rigorous and relevant science curriculum.

### **CURRICULUM**

#### **BIOLOGY – Full-year course**

*Prerequisites: none*

Biology is the study of all living creatures, their history, and the processes that allow them to live and reproduce. This course will begin with a scientific definition of life and a survey of the diversity of life,

emphasizing animals. Course topics include, Evolution, Genetics, and Cell Biology. The overarching themes of the course are Diversity, and Biology as a science.

### **ADVANCED BIOLOGY (HONORS) – Full-year course**

*Prerequisites: a grade of B or better in Biology, successful completion of Algebra I, matriculation as a Senior*

Biology is the study of all living creatures, their history, and the processes that allow them to live and reproduce. However, this is not a typical course in Biology, in that it is not content-driven. While certain topics in Biology will be covered, the coverage will not be comprehensive. Rather, this class is an effort to focus on higher-order thinking, 21<sup>st</sup> Century skills, and an implementation of Project-Based Learning (PBL). We will be using *select* content from Biology to engage in activities and projects whose purpose is to develop skills. The focus will be on the skills, not the biological theory.

Students will be introduced to data collection and pattern analysis and will receive (and search for) information from a variety of media, including texts, videos, internet sources, and simulations. Students should be prepared for outdoor fieldwork, extensive collaboration and negotiation with each other in class, reading assignments as homework, writing self- and peer-assessments, and presenting material orally, through videos, and in slides. Students will be expected to advocate for their interests, argue for what they would like to study, and work independently with little oversight to prepare themselves for class projects.

### **CHEMISTRY – Full-year course**

*Prerequisites: none*

Chemistry studies the underlying structure of all matter and the reactions between substances. Emphasis is placed on a hands-on approach, active learning through manipulation, experimentation, and projects. Among the topics studied in detail are atomic structure and its relationship to the quantum theory, nuclear chemistry, chemical bonding, chemical nomenclature and equations, acids and bases, and oxidation/reduction. Organic chemistry is also surveyed. Additional topics studied in project format and presented to students may include polymers, chemistry of the earth, air, and water, energy, biochemistry, the chemistry of food, household chemicals, fitness and health, drugs, and poisons. The focus of the laboratory experience is on safety and skill in the use of equipment. Students explore the behavior of chemicals while handling them safely and carefully. They also gain proficiency in accurate measurement techniques. While basic mathematics is occasionally used to solve problems and compute results in the laboratory, it is not an emphasis of this course.

### **CHEMISTRY (HONORS) – Full-year course**

*Prerequisites: department approval*

This course provides a more advanced chemistry curriculum for students who already have a strong basic understanding of chemistry principles. The course will explore the composition, structure, and properties of matter, the processes that matter undergoes, and the energy changes that accompany these processes. Research methods will also be developed by writing lab reports and discussing scientific concepts. The writing of lab reports will be substantially equivalent to the AP curriculum, with elements of the IB chemistry curriculum embedded to reinforce the connections with real-world problems and challenges and engage students in global issues.

### **PHYSICS – Full-year course**

*Prerequisites: Algebra I and Geometry*

*Fees: \$20 per semester for lab manual*

Physics is the study of the “how” of the universe, from the structure of the parts of an atom to the pull of the distant stars. Mechanics, sound and light, and electricity are some of the major topics studied and applied to the understanding of music, color, temperature and heat, and other everyday phenomena. Problem solving and conceptual understanding are emphasized, but at a lower difficulty than Honors Physics.

**PHYSICS (HONORS) – Full-year course**

*Prerequisites: a grade of B or better in Algebra II*

*Co-requisite: Pre-Calculus or Calculus*

Honors Physics emphasizes an understanding of the role that math plays in the explanation of the phenomena of the real world. The course also stresses the theory of scientific knowledge and its application to physics. Through experimentation, students explore mechanics, properties of sound and music, light, thermodynamics, and relativity, as well as the application of physics to everyday life. Problem solving and conceptual understanding are emphasized and will be challenging.

**ASTRONOMY – Full-year junior and senior elective**

*Prerequisites: Completion of Biology and Chemistry or Physics*

This is an introductory course for those who have not been exposed to Astronomy. Students who take this course will gain a sound understanding of common celestial events and objects, learn the fundamentals of scientific thought-making and recording observations, understand the complexity and vastness of the universe, and appreciate the awe-inspiring beauty of the night sky. Students are required to attend 5 observatory nights per semester (offered at least twice per month).

**ENVIRONMENTAL STUDIES – Full-year senior elective**

*Prerequisites: Department approval required*

Environmental Studies encourages seniors to explore our connections to “the environment” through many different lenses: global, national, local, and cultural. Through reading, writing, discussion, research, team projects, and personal experience, students learn how our world currently operates and how to live in a way that benefits future generations. This dynamic class requires full participation and willingness to dive into difficult and complex issues with an open mind. Seniors should expect at least two hours per week devoted to homework and research outside of class.

**STEAM – Full-year junior and senior elective**

(Science, Technology, Engineering, Art, Mathematics)

*Prerequisite: Completion of Algebra 1 and Geometry*

Through experimentation and problem solving, students encounter real-world applications of design. This class will allow students to engage in every step of the process-conception, design, production, and testing of their products. Student will use an array of technology including 3D printers, laser scanners, computer software such as Adobe and TinkerCad, as well as graphing calculators and robots. It is a requirement that students be willing to work in groups and not be scared to try something new and fail.

**ELECTRONICS FOR ARTISTS – Full-year elective course**

The purpose of this course is to familiarize students with the basic components of (and concepts behind) analog electronic technology, with an emphasis towards understanding the circuitry that comprises analog electronic equipment (i.e. amplifiers, effects, instruments, etc.). However, the principles can be applied to any situation involving electronic technology. Students that successfully complete the course will be in a

good position to begin experimentation with the modification of existing equipment, interfacing multiple pieces of equipment to 'speak' with each other, as well as the basic troubleshooting and repair abilities that come with the confidence of knowledge.

## **MOVEMENT AND WELLNESS (P. E.)**

Due to the unique curriculum offered by Idyllwild Arts Academy, the Physical Education program tends to be more creative than the typical standardized course offerings. This course serves as a foundation for a healthy, positive lifestyle with a focus on nutrition, fitness, and some wilderness skills. It will enhance every student's interpersonal and leadership abilities and develop an awareness and appreciation of the natural environment, while physically challenging students in team sports and individual exercises such as jogging, hiking, yoga, ultimate Frisbee, various ball sports, and a broad range of core fitness and cardio exercises. All students are required to complete two years of Movement and Wellness. Courses meet twice a week during regularly scheduled academic class hours in the morning. There are no fees, but students are expected to have appropriate clothing and footwear. Afternoon Dance Department classes meeting for three or more hours per week can be taken for Movement and Wellness (P. E.) credit.

## **WORLD LANGUAGES**

### **STATEMENT OF PHILOSOPHY**

The World Languages Department aims to give students experience and practice in performing language functions across a range of real-life contexts, developing both social and academic linguistic proficiency. World Language classes also help students strengthen their knowledge and appreciation of the diverse cultures of the countries whose languages they are learning.

### **WORLD LANGUAGES APPROACH**

The World Languages Department uses a communicative approach which adheres to the American Council of Foreign Languages Teachers and University of California standards which emphasize communication, understanding of diverse cultures and connecting with others.

World Language classes are taught using comprehensible input in the form of culturally rich and compelling novels and a specially designed language lab for grammatical structures and vocabulary themes. Spanish and French are taught directly in a classroom setting. Students who wish to sign up for languages other than Spanish and French will have access to the self-directed online Brigham Young University course option.

## **DEPARTMENT REQUIREMENTS**

Transfer students must take a placement test to determine their appropriate levels.

## **CURRICULUM**

All students must complete two years of foreign language study in their 9<sup>th</sup>- through 12<sup>th</sup>-grade years. Three years of a foreign language are recommended for university admission. Idyllwild Arts Academy offers five levels of French and Spanish. Due to the sequential nature of foreign language courses, a student must master a course's material, achieving an average grade of C- (70%) or better, to advance to the next level.

## **FRENCH**

### **FRENCH I – Full-year course**

*Prerequisites: none*

Students acquire working use of a fundamental vocabulary of contemporary French language. Students develop the ability to converse in French about such topics as school, family, friends, house, time, numbers, food, shopping, and personal activities. A wide variety of instructional materials and immersive methods are employed. Students also begin to learn about francophone culture through readings and projects.

### **FRENCH II – Full-year course**

*Prerequisites: French I or comparable level of proficiency*

French II builds on the student's elementary knowledge of French and is designed to develop the fundamental skills necessary for genuine oral and written communication. Topics studied include travel, summer and winter sports, clothes, physical fitness and health, and cars and road regulations. Students also continue learning about French culture and the traditions of other Francophone cultures.

### **FRENCH III (Honors) – Full-year course**

*Prerequisites: a grade of B or better in French II or comparable level of proficiency*

French III continues to develop the student's skill in effective communication about everyday topics such as daily routines, medical care, city life, university studies, and careers. All communication is in French. An intensive review of grammar accompanies an introduction to French literature and literary analysis. Guided essays and conversations are geared toward sharpening a student's descriptive and narrative prose. In addition to continued instruction in the history of France, students are also exposed to Francophone culture and history via activities, discussions, films, and projects.

### **FRENCH IV (HONORS) – Full-year course**

*Prerequisites: a grade of B or better in French III*

French IV (Honors) is designed to teach students to converse and write entirely in French by focusing on readings about milestone events and important figures from the XX to XXI Centuries. Students discuss topics that require intensive use of advanced grammar patterns. The course emphasizes correct pronunciation, inflection, and intonation, as well as reading for content, theme, vocabulary development, cultural and historical context, and nuance. Students pursue intensive study of literature and literary analysis through short stories, poems, novels, and passages from important works by French and Canadian, African, and Caribbean Francophone writers.



## **FRENCH V (HONORS) – Full-year course**

*Prerequisites: French IV Honors*

French V (Honors) is designed to teach students to converse and write entirely in French by focusing on readings about milestone events and important figures from the XV to XIX Centuries. Students discuss topics that require intensive use of advanced grammar patterns. The course emphasizes correct pronunciation, inflection, and intonation, as well as reading for content, theme, vocabulary development, cultural and historical context, and nuance. Students pursue intensive study of literature and literary analysis through short stories, poems, novels, and passages from important works by French and Canadian, African, and Caribbean Francophone writers.

## **SPANISH**

### **SPANISH I – Full-year course**

*Prerequisites: none*

Students acquire working use of a fundamental vocabulary of contemporary Spanish. Students develop the ability to converse in Spanish about topics such as health, weather, time, numbers, and personal activities. A wide variety of instructional materials is employed.

### **SPANISH II – Full-year course**

*Prerequisites: Spanish I or comparable level of proficiency*

Spanish II emphasizes increased competency and proficiency in the language. After a review of basic grammar, the students undertake a thorough study of grammatical concepts. Through daily class activities, students demonstrate practical and meaningful use of the language.

### **SPANISH III (HONORS) – Full-year course**

*Prerequisites: a grade of B or better in Spanish II or comparable level of proficiency*

Spanish III (Honors) is designed for students whose background enables them to read, write, listen, and speak in Spanish. The objective of the course is to increase oral facility and to improve ability to participate in authentic Spanish conversations and discussions. Contemporary literary and cultural readings expand student familiarity with the Spanish-speaking world. Students express their own thoughts and feelings through creative use of the language.

### **SPANISH IV (HONORS) – Full-year course**

*Prerequisites: a grade of B or better in Spanish III*

This advanced course is conducted in and requires students to communicate both verbally and in written form entirely in Spanish. Modern Hispanic literature, XX and XXI Centuries, is the main vehicle of instruction, providing a review and intensive use of advanced grammar. The course emphasizes correct pronunciation, listening comprehension, reading for content, theme, vocabulary development, cultural and historical context, and nuance. Students pursue intensive study of literature and literary analysis through short stories, poems, plays, essays, and excerpts from novels, by prominent writers of Spain and Latin America. Frequent written compositions are geared toward sharpening a student's descriptive and narrative prose in Spanish.

### **SPANISH V (HONORS) – Full-year course**

*Prerequisites: Spanish IV Honors*

This advanced course is conducted in and requires students to communicate both verbally and in written form entirely in Spanish. Classic Hispanic literature, XVI to XIX Centuries, is the main vehicle of instruction, providing a review and intensive use of advanced grammar. The course emphasizes correct pronunciation, listening comprehension, reading for content, theme, vocabulary development, cultural and historical context, and nuance. Students pursue intensive study of literature and literary analysis through short stories, poems, plays, essays, and excerpts from novels, by prominent writers of Spain and Latin America. Frequent written compositions are geared toward sharpening a student's descriptive and narrative prose in Spanish.

# ARTS PROGRAMS

## CREATIVE WRITING

### STATEMENT OF PHILOSOPHY

Idyllwild Arts Academy's Creative Writing Department nurtures and challenges high school students interested in developing as poets, fiction writers, playwrights, screenwriters, and essayists. The department prepares its participants to pursue writing and related fields in college and beyond. Workshop courses place equal emphasis on the crafts of poetry, fiction, and dramatic writing, and the study of literature by writers of many eras, cultures, and sensibilities.

Creative Writing students at Idyllwild Arts Academy will be engaged literary citizens, who will enhance their creative writing and creative reading through comprehensive study of major works in literary genres. Students will develop pre-professional skills through submissions to literary journals and competitions, and through artistic collaboration with guest artists and peers in other departments. Through practice of their craft, they will develop compassion, curiosity, and the confidence to take artistic risks.

### DEPARTMENT REQUIREMENTS

Within the department, students take courses that provide a wide-ranging background in literature and the fine arts, varied historically, intellectually, geographically, and culturally. A tiered curriculum provides introductory and advanced workshops, seminars, tutorials, a senior thesis, and senior portfolio. Because too much specialization too soon is generally not in a young writer's best interest, Creative Writing students are required to take writing workshops and seminars in poetry, fiction, and dramatic writing. Courses include texts on craft, anthologies of literature, collections of poems, novels, plays, and nonfiction works that offer challenging models for writing. Lectures, readings, and workshops by visiting writers extend the regular faculty's ability to present a variety of approaches to the art and craft of writing. Classes typically include fewer than ten students.

Seniors are expected to meet certain requirements to earn their arts certificates upon graduation. Seniors create a reading list of 18-20 books which they read over the course of their senior year, write a thesis of 12-15 pages based on the books in their senior reading list, submit a portfolio of 20-25 pages of publishable work, and give a public reading showcasing their best work.

### CURRICULUM

#### **AUTHOR SEMINAR – One-semester course**

*Prerequisites: none*

The Author Seminar, though structured along the lines of the Literature and the Writer course outlined below, examines a single author's work in chronological order. For example, if Hemingway is the selected author, his works (novels, short stories, and personal correspondence) are discussed in a linear manner

starting from his first known work through his last. This course is designed to show how an author's style and technique develop over the course of their writing career.

### **FICTION AND POETRY WORKSHOP – Full-year course**

*Prerequisites: none*

First-level Fiction and Poetry Workshop provides a comprehensive introduction to poetry and fiction writing, in addition to illuminating literary intersections with other arts. Participants develop habits of writing and revising, as well as habits of reading and understanding texts, through workshops, seminars, field trips, and individual conferences. This studio and academic course meets for six to nine hours per week and is led by poetry and fiction faculty. This course is required for all first year Creative Writers.

### **FICTION AND POETRY WORKSHOP, ADVANCED – Full-year course**

*Prerequisites: Completion of Poetry and Fiction Workshop and chair permission*

Advanced Fiction and Poetry Workshop continues the comprehensive inquiry into the writing of poetry and fiction. Participants deepen their habits of writing and revising, as well as habits of reading and understanding texts, through workshops, seminars, field trips, individual conferences, and, for seniors, the senior portfolio and a senior oral examination or paper on a list of novels. This course meets for six to nine hours per week and is led by poetry and fiction faculty.

### **INDIVIDUAL TUTORIAL – One-semester course**

*Prerequisites: chair permission, B- or above in all arts courses*

Individual Tutorial lets students complete a major work (poetry or story collection, full-length play, novel, etc.), deepening student understanding of their particular genre of interest. Students propose a writing project they would like to complete over the course of the spring semester, setting this long-term semester goal as well as short-term weekly goals. In addition, the student and instructor select applicable texts to accompany the writing project. Students meet with an instructor on a weekly basis to discuss both components of the tutorial, the writing project and the reading assignments. In these meetings, student progress is assessed, leading to further customization of goals.

### **LITERATURE AND THE WRITER – One-semester course**

*Prerequisites: none*

Literature and the Writer is designed to help students develop close reading skills and to provide in-depth study of various literary techniques. The course exposes students to a wide variety of literature from various time periods, genres, styles, and places. Students develop critical thinking and analytical skills through seminar-style discussions and essay-writing.

Courses offered under this heading have included Global Cultures, Detective Fiction, Victorian Literature, Russian Literature, Female African American Literature, Southern Literature, Latin American Literature, Asian Literature, Hybrid Literature, and others.

### **MULTI-GENRE WORKSHOP – Full-year course**

*Prerequisites: none*

Multi-Genre Workshop can include, but is not limited to, poetry, fiction, playwriting, screenwriting, creative nonfiction, and songwriting. The course is designed to develop writing and language skills needed for individual expression in literary forms. Students share their work in a group environment to benefit from an

interactive revision process and to develop a vocabulary with which to discuss writing in a positive and supportive manner. Students from all majors are encouraged to take this course.

### **PLAYWRITING/PERFORMANCE WORKSHOP – One-semester course**

*Prerequisites: Completion of Poetry and Fiction Workshop or Completion of Multi-Genre Workshop*

Playwriting/Performance Workshop provides a comprehensive introduction to playwriting. Students read a variety of classic and contemporary plays and write, workshop, and revise their own one-act plays. In addition, they complete process-driven (exploratory) writing and improvisation exercises. Playwrights collaborate with Theatre students, who direct and act in the plays, culminating in public performance of staged readings.

### **PUBLISHING – Full-year course**

*Prerequisites: none*

Publishing students edit and produce the Creative Writing Department's literary journals, *Parallax* and *Parallax Online*, and the campus magazine. *Parallax* is a print journal published in the spring, featuring creative writing and visual art solicited, selected, and edited by Creative Writing students. *Parallax Online* is one of the few online journals featuring work from high school students around the world, in addition to book reviews and author interviews written by Idyllwild Arts students. The campus magazine enhances the campus community by featuring interviews with faculty and students, in addition to book reviews, poetry, fiction, and visual arts. Students develop a variety of skills necessary for today's professional writers: editing, web design and management, event coordinating, marketing and publicizing, book reviewing, and interviewing.

### **SENIOR SEMINAR – One-semester course**

*Prerequisites: none*

All seniors take Senior Seminar. The class is divided into two parts: common sessions where all seniors participate under the college counselor's direction, addressing such topics as college applications, essays, and standardized testing; and breakout sessions on department/discipline-specific needs (audition preparation, audition travel, portfolio development).

### **OTHER CLASSES**

Other workshops include, but are not limited to: Screenwriting, TV Writing, Literary Adaptations, Translation, Creative Nonfiction, Novel Writing, Graphic Storytelling, Exploratory Workshop, and Advanced Grammar. The courses develop writing and language skills needed for individual expression in literary forms. Students share their work in a group environment to benefit from an interactive revision process and to develop a vocabulary with which to discuss writing in a positive and supportive manner.

### **INDEPENDENT STUDY**

Four-year seniors may on occasion undertake independent study projects in areas not covered by the standard writing curriculum. Independent Study is not an alternative to, or a method of avoiding, courses included in the curriculum. A written proposal for any Independent Study must be presented at the beginning of the semester during which the project is to be completed and must be approved by the department chair. An approved copy of the proposal must be placed in the student's permanent file. Credit for Independent Study will be determined by the chair and the Registrar.

## **COMMUNITY OF WRITERS**

Because Idyllwild is located between Los Angeles and San Diego, there are many opportunities for students to experience a wide range of literary influences firsthand. Trips are organized around topics and genres that students are currently studying. Past field trips have included visits to the Huntington Library, South Coast Repertory, The Old Globe, The Los Angeles Times Festival of Books, the Noah Purifoy Outdoor Desert Art Museum, and California State University, San Bernardino (where our students gave readings).

The Academy's Creative Writing program is a member of the Associated Writing Programs (AWP), and its students have access to all of the membership benefits. They receive five newsletters per year as part of our department's enrollment in this national nonprofit organization. These newsletters contain interviews with established writers, contest and workshop announcements, calls for manuscripts, and feature articles on the writing process.

## **CREATIVE WRITING READINGS**

Creative Writing students are required to read selections from their works during readings that occur throughout the year.

## **PUBLICATIONS**

Students edit and publish the Academy's art and literary journal, *Parallax*. Creative Writers solicit material from the entire student body and participate fully in the editing, designing, and publishing process, which culminates in a reading and release party. Enrollment in the Creative Writing program does not guarantee publication in *Parallax*. The selection of manuscripts is based on quality, thematic connectivity, and appropriateness to the issue in production.

*Parallax Online* invites submissions from high school students around the world, thus increasing Idyllwild Arts student involvement in the larger literary community. Idyllwild Arts students select and edit work for publication, maintain and publicize the online journal, and publish their own author interviews and book reviews. Visual art from the Academy is archived and showcased on the website. The website is celebrated annually with a public reading.

The campus magazine is a monthly campus newsletter featuring interviews with students and faculty from all Idyllwild Arts departments, book reviews, essays, and articles that are pertinent to the community, and fiction, poetry, and visual art.

## **MASTER CLASSES**

Nationally recognized writers visit Creative Writing classes to highlight areas of concentration that students are currently working in. Their presentations give students insight into the writing life of established and

emerging writers from varied backgrounds, and expose students to careers that can arise from a thorough understanding of literature and the writing process. Recent guests have included: Kazim Ali, Judy Blunt, Richard Bausch, Ilya Kaminsky, Claudia Rankine, Chase Twichell, Brady Udall, William Lucas Walker, and more.

## **DANCE**

### **STATEMENT OF PHILOSOPHY**

The Dance program provides students with the technical and artistic versatility required to advance in the professional dance world. Therefore all Dance majors study all forms of dance. Ballet plays a crucial role in a Dance major's education. Idyllwild Arts students study the American Ballet Theater National Training Curriculum in Ballet and work toward achieving both technical expertise and artistic expression, developing an understanding of and a feeling for efficient movement. By applying the laws of physics to the principles of classical ballet, each student acquires healthy movement habits that minimize the risk of injury and learns how to apply these laws to dance techniques other than ballet. Modern Dance classes give the Dance major the versatility required to succeed in their field. Students become aware of how weight, gravity, space, and energy provide the basis for technical ability and for choreographic creativity. Modern dance training, with its emphasis on the articulation of the torso and pelvis, helps the young dancer develop the strong and supple body necessary for a long career. Jazz Dance classes give the Dance major training in rhythm, dynamic movement, phrasing, and work on long combinations.

### **DEPARTMENT REQUIREMENTS**

All Dance majors must enroll in ballet, modern, and jazz dance classes each year that they are in the program. Tap Dance is required first semester of the freshman and sophomore year and is offered as an elective second semester. Placement into all technique classes is by audition. Additionally, all Dance majors must complete Anatomy and Kinesiology as well as Dance History. Juniors and seniors are required to take Dance Composition.

Because the Dance program focuses on developing performing abilities, all Dance majors must take part in Dance performances. Faculty and students work together to develop senior solos in preparation for college/university and professional company auditions appropriate to each student's individual goals. Juniors and seniors present their own choreography in a spring showcase. Enrollment and placement in all classes are at the discretion of the Dance faculty.

### **CURRICULUM**

#### **ANATOMY AND KINESIOLOGY – Full-year course**

*Prerequisites: none*

Anatomy and Kinesiology is a requirement for all first-year Dance majors and is devoted to the study of the structure and function of the locomotive system, essential for injury prevention. By putting the principles of the course into action, students acquire healthy movement habits applicable to any dance-related activity.

This class teaches exercises that correct body alignment and optimize muscle usage in order to prevent injuries. Strength-building routines are combined with stretching exercises to improve movement efficiency, increase range of motion, and enhance career longevity. Students may be required to repeat this course at the discretion of the Dance chair.

### **BALLET I-V – Full-year course**

*Prerequisites: Placement by audition*

Ballet is offered at all levels and is based on the American Ballet Theater National Training Curriculum syllabus. Students are placed in levels at the discretion of the faculty. Ballet stresses the simultaneous development of strength, limberness, neuromuscular coordination, spatial orientation, musicality, and stylistic clarity. Ballet is required for all Dance majors each year of enrollment. Concurrent enrollment in the following classes is required: Anatomy and Kinesiology and Dance History. The curriculum takes students from a basic understanding of the principles of ballet to the technical mastery needed for full artistic expression. Students receive instruction in pointe, pas de deux, variations, and dance fundamentals. Their advancement in technical expertise and artistic expression allows them to develop an understanding of and feeling for complex movement, timing, and line in their work.

### **POINTE CLASS – Full-year course (credit included with Ballet technique classes)**

*Prerequisites: Placement by audition for female dancers; no prerequisite for male dancers*

Pointe class provides the technical understanding of muscular strength needed for efficient pointe work. The advanced section deals with more complex technical skills, emphasizing the articulation, speed, and endurance required in the classical ballet repertoire. Pointe class is required for all female dancers each year of enrollment.

### **MEN'S CLASS – Full-year course (credit included with Ballet technique classes)**

*Prerequisites: Male dancers only*

Men's Class is designed to provide male students with the strength, stamina, and specific technical training required for the classical male repertoire.

### **PAS DE DEUX – Full-year course (credit included with Ballet technique classes)**

*Prerequisites: Placement by audition for female dancers*

In Pas de Deux, students use their technical expertise and awareness of timing to become familiar with the sense of mutual trust and support essential to the art of partnering. Pas de Deux is required of all male dancers each year of enrollment.

### **DANCE COMPOSITION – Full-year course**

*Prerequisites: junior or senior standing*

Dance Composition teaches students how to create and structure their own dance works. Students learn that dance is a language with a specific vocabulary and have opportunities to develop their own dance works. Student-choreographed pieces are presented as part of a spring showcase. Dance Composition is required of all junior and senior Dance majors.

### **DANCE HISTORY – Full-year course, successful completion is an Arts Certificate requirement.**

*Prerequisites: none*

Dance History explores the history of dance from the ancient world to the present, enabling students to develop an appreciation of their heritage in this art form through readings, lectures, and viewing films and



videotapes. Dance appreciation develops the students' artistic taste, informs them of current trends in the professional dance world, and motivates their daily studio work through exposure to remarkable dancing and choreographic works. In addition to recorded performances, students have opportunities to attend live performances by world-famous dance companies. Dance History is required for all Dance majors each year of enrollment.

### **INTRO TO DANCE – Full-year course**

*Prerequisites: none*

This class, designed for beginning non-major dancers, explores ballet, modern, jazz, and world dance. The class focuses on one style per quarter.

### **JAZZ DANCE I-V – Full-year course**

*Prerequisites: Placement by audition*

Jazz Dance presents various jazz techniques and styles at all levels. Entry-level classes introduce students to jazz-dance basics. Upper-level classes allow dancers to explore and refine their craft. Emphasis is placed on technique and challenges. Jazz Dance classes are open to all students with the consent of the instructor. Jazz Dance is required for all Dance majors each year of enrollment. Concurrent enrollment in one of the following is required: Anatomy and Kinesiology or Dance History.

### **MODERN DANCE I-V – Full-year course**

*Prerequisites: Placement by audition*

Modern Dance focuses on developing technical abilities along with artistic versatility. By concentrating on the articulation of the spine, the technique classes explore the full range of possibilities for movement in the torso. Different rhythmic structures and emphasis on musical phrasing help create a musical dancer. Students receive instruction in partnering, variations, and dance fundamentals. Modern Dance is required for all Dance majors each year of enrollment. Concurrent enrollment in one of the following is required: Anatomy and Kinesiology or Dance History.

### **TAP DANCE I-V – Full-year course**

*Prerequisites: Placement by audition*

Tap Dance teaches basic tap steps and rhythm carried through to advanced techniques. No experience is needed and the class is open to all students with the consent of the instructor. Entry-level classes introduce students to the basics of tap. Upper-level classes enable dancers to explore and refine their craft. Tap Dance is required for all freshman and sophomore Dance majors the first semester of each of those years of enrollment.

### **SENIOR SEMINAR – One-year course**

*Prerequisites: none*

Senior Seminar is required of all seniors. The class is divided into two parts: common sessions where all seniors, under the college counselor's direction, address such topics as college applications, essays, and standardized testing; and breakout sessions addressing department/discipline-specific needs such as audition preparation, audition travel, and portfolio development.

### **MASTER CLASSES**

All Dance majors participate in master classes throughout the year. Idyllwild's proximity to Los Angeles and San Diego provides easy access to the many performances that take place in these cities. Workshop topics

include ballet, modern, jazz, and ethnic styles of dance, acting for dancers, anatomy, basic nutrition, and career counseling. Previous masterclass teachers have included Anna-Marie Holms, Jock Soto, Orion Duckstein, Josie Walsh, Nina Watt, Lillian Barbeito, Chad Michael Hall, Robyn Gardenhire, John Pennington, Alexandre Munz, Neal Beasley, and Sam Wentz.

## **FASHION**

Students must be enrolled in Fashion Design and Construction at their appropriate level for all years; Students may not take fewer than twelve hours or more than eighteen hours per week of arts classes without approval of the Department Chair and the Assistant Head of School.

### **CURRICULUM**

#### **FASHION CONSTRUCTION AND DESIGN – Full-year course**

*Prerequisites: none*

Fashion Design encompasses design, garment construction, accessories, print, and presentation for stage and show. The class culminates each year with a fashion show. This beginning class is designed for first year students and teaches all the basics of garment design and construction. Field trips, films, lectures, and research projects provide opportunities for in-depth learning about the fashion world. This is a combined course that covers introductory topics in both construction and design.

#### **FASHION CONSTRUCTION AND DESIGN II – Full-year course**

*Prerequisites: Fashion Design or equivalent*

This intermediate class is geared toward the second-year student. Students enrolling in this class should have good basic skills in sewing, draping, pattern-making, and construction. Field trips, films, lectures, and research projects provide opportunities for in-depth learning about the fashion world. This is a combined course that covers intermediate topics in both construction and design.

#### **FASHION CONSTRUCTION AND DESIGN III-IV – Full-year course**

*Prerequisites: Fashion Design II or equivalent*

This advanced class focuses on the higher-level Fashion Design student. This class is for the gifted, experienced, self-starting student. Field trips, films, lectures, and research projects provide opportunities for in-depth learning about the fashion world. Portfolio preparation and Fashion Business are covered in this class. This is a combined course that covers advanced topics in both construction and design.

#### **FASHION HISTORY – Full-year course**

*Prerequisites: none*

Fashion History focuses on the history of global fashion from a cultural and socio-economic standpoint. Field trips, films, lectures, and research projects provide opportunities for in-depth learning about the history of fashion.

### **FASHION ILLUSTRATION – One-semester course**

*Prerequisites: none*

This is a beginning level hand drawing class which focuses on the human form, and the specific requirements of the creation of a personal portfolio, and of the wider fashion industry. Field trips, films, lectures, and research projects provide opportunities for in-depth learning about the fashion world.

### **DIGITAL FASHION ILLUSTRATION – One-semester course**

*Prerequisites: none*

This is a beginning level digital illustration course that focuses on an introduction to Adobe Illustrator.

### **TEXTILES – Full-year course**

*Prerequisites: none*

This is an introductory course that combines textile science with hands-on experimental projects in textile treatments and design.

### **FASHION PHOTOGRAPHY – One-semester course**

*Prerequisites: Photography I*

This digital-photography class focuses on the requirements of creating a personal fashion design portfolio and of the wider fashion industry.

### **FASHION PORTFOLIO – One-semester course**

*Prerequisites: Junior and Senior level*

This class is taken by Juniors in their Spring semester and by Senior their Fall semester, and is designed around preparing students for Fashion programs in higher education. Students research requirements for different programs, in addition to developing and compiling a portfolio for their applications to college.

### **INDEPENDENT STUDY I & II – Full-year course**

*Prerequisites: Junior and Senior level*

In some cases may be approved to carry out an Independent Study class in the Fashion Department. This would not function to replace other required classes in the Fashion Department.

## **FILM AND DIGITAL MEDIA**

### **DEPARTMENT PHILOSOPHY**

The Film and Digital Media program is an immersive experience in the practice and understanding of the craft of filmmaking. The pre-professional program emphasizes foundations, explores emerging media, and fosters innovation by grounding students in the core curriculum of Story Development, Cinematography, Creative Development, and Post Production.

In the service of the creative spirit, students of the program are encouraged to think critically of the world around them, and effectively identify and communicate their vision through impactful, engaging film and

digital media. As students navigate their identity as global citizen artists they are encouraged to pursue excellence and innovation in their craft.

## **DEPARTMENT REQUIREMENTS**

### **ARTS CERTIFICATE**

Successful completion of the Film and Digital Media Curriculum Map is required to receive an Arts Certificate at graduation.

### **COLLABORATION**

Filmmaking is a collaborative art form that requires strong leadership skills and the ability to work well with others. Reciprocal honesty, respect, generosity, flexibility, and a positive attitude are essential qualities expected and practiced in the program. Under this balance and synergy, student filmmakers are able to succeed in their artistic pursuits.

### **PRODUCTION WORKSHOP AND FILM COLLOQUIUM**

All students are required to take Production Workshop and Film Colloquium each year. Students are placed in the appropriate levels of the four main areas of study and required to complete the skill sets within that level before advancing. Enrollment and placement are based on portfolio review and at the discretion of the Film and Digital Media faculty.

### **JUNIOR AND SENIOR SEMINAR**

All students are required to enroll in Junior Seminar during the Spring semester of their junior year. This course prepares students for Senior leadership and college preparation including: selections, visits, and submission of materials.

All students are required to enroll in Senior Seminar during the fall semester of their senior year. This course continues the preparation of college submission materials and selections.

### **PRODUCTION**

Students are assigned crew positions on productions throughout the year and must participate when assigned. There is a participation limit of four main projects per year to guarantee the student's safety and well-being. Production schedules include Friday nights and Saturdays. Filmmaking is a physical occupation, and students should be able to lift 30-40 lbs during production. The Department Chair will assess and set accommodations for any student health or physical restrictions. Proficiency in the English language is required.

## **CORE AREAS OF STUDY**

- Story Development
- Cinematography
- Creative Development
- Post Production

The Film and Digital Media curriculum includes four learning levels; Foundation, Intermediate, Advanced, and Capstone. Recreating the apprenticeship nature of the film industry, each level requires the mastery of specific skill sets before advancing to the next one. Each skill set includes a self-directed online component and a faculty-guided studio component. Students are evaluated and placed into the appropriate learning level for each core area of study.

The program offers opportunities to use industry-standard and emerging media equipment and software throughout the curriculum. Students have the advantage of graduating with AVID Media Composer User and AVID Pro-Tools User certifications.

Proximity to Los Angeles affords students a rich opportunity to learn and build relationships with industry experts through masterclasses that support the overall curriculum.

The Film and Digital Media Department’s learning approach is provided below in the form of a Curriculum Map for our traditional sequencing.

## CURRICULUM MAP

<p><b>FOUNDATION LEVEL</b></p> <p>Completing the skill sets in each of the following core areas of study is required for advancement to the Intermediate Level.</p> <ul style="list-style-type: none"> <li>● Story Development</li> <li>● Cinematography</li> <li>● Creative Development</li> <li>● Post Production</li> <li>● Film History</li> </ul> <p>Production Workshop and Film Colloquium are required for each level. 20 Practicum Hours are required each year in service to the department.</p>	<p><b>INTERMEDIATE LEVEL</b></p> <p>Completing the skill sets in each of the following core areas of study is required for advancement to the Advanced Level.</p> <ul style="list-style-type: none"> <li>● Story Development II</li> <li>● Cinematography II</li> <li>● Creative Development II</li> <li>● Post Production II</li> <li>● Elective (Chair approval required)</li> </ul> <p>Production Workshop and Film Colloquium are required for each level. 20 Practicum Hours are required each year in service to the department.</p>
<p><b>ADVANCED LEVEL</b></p> <p>Completing the skill sets in each of the following core areas of study is required for advancement to the Capstone Level.</p> <ul style="list-style-type: none"> <li>● Story Development III</li> <li>● Cinematography III</li> <li>● Creative Development III</li> <li>● Post Production III</li> <li>● Elective (Chair approval required)</li> <li>● Junior Seminar (Spring Only)</li> </ul> <p>Production Workshop and Film Colloquium are required for each level.</p>	<p><b>CAPSTONE LEVEL</b></p> <p>Completion of the skill sets in each of the following core areas of study is required for graduation.</p> <ul style="list-style-type: none"> <li>● Story Development IV</li> <li>● Cinematography IV</li> <li>● Creative Development IV</li> <li>● Post Production IV</li> <li>● Senior Seminar (Fall only)</li> <li>● Advanced Film History (Spring only)</li> </ul> <p>Production Workshop and Film Colloquium are required for each level.</p>

20 Practicum Hours are required each year in service to the department.	20 Practicum Hours are required each year in service to the department.
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Returning students will be placed in appropriate levels decided by faculty and chair review. Students joining the program in Year 3 or 4 will enter the course sequence as appropriate based on portfolio and faculty review. Post Graduates students will work with the Department Chair to enroll in relevant courses.

**CURRICULUM**

**STORY DEVELOPMENT CORE MODULES**

Story Development forms the basis of how students interpret their world, express its truths, and question its realities. While learning the craft of writing screenplays, students will explore emotions and motivations which drive the actions of other people as well as themselves. Observation and reflection will become the basis on which characters are created and through which students reflect their perspective in a written narrative. In filmmaking, the Story is King. It is the beginning, the middle and the end. It is the connecting element that bridges all of the modules in the Film and Digital Media program.

**STORY DEVELOPMENT**

The Foundation level story development module begins students on their writing journey by introducing them to the fundamentals of storytelling in a visual medium. They will absorb the history and terminology of screenplays while learning story structure and scene analysis. Getting past the first blank page is often the greatest challenge. Students will learn how to generate ideas and develop characters worthy of film, all while learning the skills of proper screenplay formatting in a short film script.

**STORY DEVELOPMENT II**

*Prerequisites: Story Development*

The Intermediate level expands student’s knowledge of the role of the screenwriter in the filmmaking process. Students will begin learning story research, which will aid them in crafting original ideas and developing realistic characters. Writing labs will allow students to combine their enhanced skills into a shootable short film script.

**STORY DEVELOPMENT III**

*Prerequisites: Story Development II*

At the Advanced level, students will delve deeper into story elements that comprise specific genres, while continuing to research and develop well-rounded characters with natural dialogue. Focused research and writing labs are designed to guide students to find their individual voices as writers and filmmakers. Advanced screenwriting students will produce scripts to be used as their Capstone films.

**STORY DEVELOPMENT IV**

*Prerequisites: Story Development III*

The Capstone level rewards students who have progressed beyond the advanced level with research and writing projects of their choice. Students continue to produce well-crafted short film screenplays and explore

writing scripts for other forms of media, such as half-hour television, cinematic virtual reality, short story adaptations, or podcasts.

### **CINEMATOGRAPHY CORE MODULES**

The visual image is key to presenting the story in its most powerful form. As it serves the needs of the story, the visual representation brings order to a medium that relies on the connection between the story and the audience. The visual language or grammar of the film consists of core principles and aesthetic rules, providing a structure for artists to communicate effectively. The filmmaker's responsibility as an image-maker and the viewer's interpretation of the image is explored, deconstructed, and analyzed through a series of skill sets in the Cinematography module. From primary cinematic language to sophisticated lighting and camera movements, students have the opportunity to explore and build their individual visual aesthetic.

### **CINEMATOGRAPHY**

The foundation of cinematography sets the groundwork in understanding the filmmaking process from the perspective of the cinematic image-maker. Students are immersed in the history of cinematography, providing them an exploration into the evolution of the image process. Students receive comprehensive instruction on the mechanics and safety of camera operations and implementation. Terminology and concepts of the aesthetic, expressive, and technical qualities of the cinematic image are introduced and examined through project-based execution.

### **CINEMATOGRAPHY II**

*Prerequisites: Cinematography*

The intermediate level builds upon the core concepts of the aesthetic and technical aspects of cinematography. Exploring the hierarchy of the camera and lighting departments, students gain an appreciation of the individual roles and responsibilities within the film crew. Students will have the opportunity to explore different film genres and the characteristics that make them unique. As the tone of a film is determined by the cinematic concepts of light, space, and depth, students learn to previsualize through script analysis as they apply technical decisions towards a visual plan. Students master the mechanical craft of lighting through practice and develop their creative vision through the investigation of the physical properties of light and its emotional language.

### **CINEMATOGRAPHY III**

*Prerequisites: Cinematography II*

The advanced level expands upon the core concepts of the expressive and technical aspects of cinematography. Students explore the emotional perspective of film and its characters through the position and movement of the camera. Through analysis and application of image systems, students decipher and implement symbolic meaning and emotional depth with shot composition, editing patterns, and visual tropes. Students will research and prepare visual references, implement lighting plans, and conduct lighting tests that apply to the overall aesthetic and tone that support their Capstone pitch.

### **CINEMATOGRAPHY IV**

*Prerequisites: Cinematography III*

Students are expected to prepare and execute principal photography at the Capstone level by employing techniques mastered in the foundation, intermediate and advanced levels. Capstone skill sets are tailored to the individual student and include topics in visual effects and specialty lighting. Students are introduced to

industry professionals for consultation and mentorship and given the opportunity to prepare college and professional portfolios.

### **CREATIVE DEVELOPMENT CORE MODULES**

Creative development encompasses all aspects and processes of advancing, evolving, and completing in tangible ways, a concrete vision for your film or digital media project, from conception to production, to properly handing it over to department heads and the post-production team, to finally wrapping and distributing your work.

In a project-based learning environment, each student will explore and find a particular artistic voice. Once the necessary artistic skills and confidence are obtained, the student can communicate his, her, their project-vision, efficiently and effectively, including knowing how to collaborate as the head of, or as a member of the various departments necessary to complete a film or digital media project.

### **CREATIVE DEVELOPMENT**

Creative development at the foundational level will encompass learning the history of the creation and evolution of roles key to the creative progression of a film. Students will recognize, explore, and practice the connection of filmmaking as a standalone artistic medium, with other disciplines, both artistic and those derived from the humanities. Students will explore and understand the terminology and roles within the hierarchy of the film world and how all the various departments come together. At the same time, recognizing potential fields of interest to focus on, throughout the time at Idyllwild Arts Film and Digital Media Department. Students will begin to identify their strengths and areas requiring more in-depth work, in order to develop a unique artistic voice as a future film department head and crew member.

### **CREATIVE DEVELOPMENT II**

*Prerequisites: Creative Development*

At the intermediate level, students will be introduced to key methodologies to channel, and tangibly begin to specify a creative vision from pre-production to development phases. Students will master critical stylistic and spatial concepts, as well as initial production and administrative aspects of filmmaking. Students will practice extensively scene work to decipher and internalize the relationship between actors/actresses in front of the camera. Students will learn and practice how to better communicate among film departments, including how to break down the script appropriately from a production and creative point of view at the intermediate level.

### **CREATIVE DEVELOPMENT III**

*Prerequisites: Creative Development II*

At the advanced level, students will continue to master scene work by learning and experiencing acting methods, directing actors' techniques, and advanced script breakdown techniques. Students will develop and present-pitch their capstone film in the form of rigorous industry-standard creative development materials. Through the quality of these materials, students will showcase their deep understanding of all concepts mastered in the foundational and intermediate levels. Students will learn advanced producing techniques and software required and followed by various department heads.

### **CREATIVE DEVELOPMENT IV**

*Prerequisites: Creative Development III*



Students will focus on the arduous, strategic, and professional creative development of their capstone film, following industry standards. In addition, students will learn about distribution, film festival circuits, and where to go next in their film career by interacting and getting mentored by industry professionals in the field of their interest.

### **POST PRODUCTION CORE MODULES**

Students will gain the necessary knowledge and skills by working at their own pace on all course materials and projects. All lessons are directed towards the real-world application of post-production skill sets in filmmaking. Throughout the year, lessons will dovetail into other film modules allowing for a more thorough understanding of how and why post-production is implemented in every phase of filmmaking from pre-production and development to production and completion.

### **POST PRODUCTION**

For the Foundation level student, post-production courses will focus on the necessary understanding of the history of editing picture and sound, as well as their pertinent terminology and rules of editing films. The course will examine editing as an art form, exploring its unique contribution to the art of storytelling. Applying both a historical perspective and knowledge of contemporary aesthetic styles, students will analyze scenes for artistic achievement and apply their understanding to their own choices in post production on their own films. Additionally, students will learn the basics of file organization, script breakdowns, as well as entry-level editing and sound techniques. The course is open to all students, does not have a prerequisite, and will not require the use of a particular editing software package. The goal is to understand the process and aesthetics of post-production and establish core skills.

### **POST PRODUCTION II**

*Prerequisites: Post Production*

For the intermediate level student, the post-production modules will provide the introduction to the core skills and technical requirements to edit a project and perform basic sound corrections to the audio. Skill sets will cover project setup, organizing media, editing a sequence, refining sound, creating and outputting files for viewing. Students are required to edit various sequences to achieve these goals. These modules also complete the first part of the Avid Media Composer and Avid Pro Tools Certification programs with an option to take the National Avid Certification Exams for Level I.

### **POST PRODUCTION III**

*Prerequisites: Post Production II*

For the advanced editing student, the post-production modules will focus on advanced post production techniques for picture and sound as well as introduce the students to visual effects in editorial. The students will understand the workflow of high-end post-production and learn to use their advanced editing and sound skills for creative, dramatic, and artistic purposes. Each lesson is designed to dive deeper into understanding how to use the different effects in Avid's Media Composer and Pro Tools software packages as well as the concepts behind their use. These modules also complete the second part of the Avid Media Composer and Avid Pro Tools Certification programs with an option to take the National Avid Certification Exams for Level II.

### **POST PRODUCTION IV**

*Prerequisites: Post Production III*

For the capstone level student, the post-production modules will have structure, yet allow faculty to tailor instruction to facilitate completion of their projects. All previously learned modules in the foundation, intermediate and advanced levels of editing and sound will culminate in the completion of their final films. Additional skill sets will include visual effect deliveries, project Quicktimes for festival submissions, AAF deliveries for sound editing, color grading, digital cinema packages, and final archive of all materials. Successful completion of all previous post-production modules is required.

## **OTHER COURSES**

### **ADVANCED FILM HISTORY**

*Prerequisites: Film History*

This interdisciplinary course offers students the historical context, along with cinematic representation of a given theme. Some past and future themes are the Vietnam War, The Middle Ages, and Heroes Throughout History. Films, surrounding the theme, will illustrate distinctive directorial styles, film genres, and/or national cinema styles. Students will gain a deeper understanding of the topic through research and presentations. Supplemental reading will enrich the students' exploration of the films, and serve to build a pragmatic foundation of a historical knowledge of the topic, and the representative cinematic views that film offers. Through discussions, students will reflect upon their own perspectives on the films viewed, as well as be exposed to differing points of view. A final project will allow students to select a film to use, that pertains to the main course theme and compose a critic's movie review.

### **FILM COLLOQUIUM**

The Film Colloquium course focuses on the exploration and flow of ideas within a creative space. Students will express and cultivate innovative approaches while guided toward social and global issues. Classes range from design thinking within a digital media world to the physical execution of concepts.

### **FILM HISTORY**

Film History is a comprehensive course in the history and aesthetics of film and digital media. The material chosen for screening illustrates distinctive directorial styles, film genres, and/or national cinema styles. By concentrating on the historical development of film's mise en scène, the photographic image, editing, cinematography, and the relation of sound to the image, students learn to view film as a complex pictorial language and to understand how the combination of sound and image articulate film's narrative, psychological, social, and ideological purposes.

### **JUNIOR SEMINAR**

The Junior Seminar course emphasizes the styles, characteristics, and skills to effectively communicate as leaders while preparing students for their college careers. Students also research college selections, prepare portfolio materials, and schedule college visits as part of their class requirements.

### **PRACTICUM**

Students are tasked to maintain the studio and equipment and to organize and manage the Film Showcase. Housekeeping is part of the professional filmmaker's life, and all filmmakers should have experiential knowledge of every task required to support successful productions. "Leave it the way you found it," the independent filmmaker's guiding light, ensures access to sensitive locations and expensive equipment. This course helps students develop the maturity and skills needed for a career in a highly competitive industry.

## **PRODUCTION WORKSHOP**

Production Workshop employs all phases of filmmaking, from pre-production to production to post-production. Students work collaboratively to hone their filmmaking skills while crewing fellow students' films and working on individual projects. All students prepare their films for the year-end Film Showcase and festival submissions.

## **SENIOR SEMINAR**

The Senior Seminar course is divided into two parts: common sessions where all seniors participate under the direction of the college counselor, addressing such topics as college applications, essays, and standardized testing; and breakout sessions that address departments/discipline-specific needs such as audition preparation, audition travel, and portfolio development.

## **SPECIAL TOPICS**

The Special Topics course is developed to cover emerging issues or specialized content not represented in the main curriculum.

## **VIRTUAL REALITY/360 STORYTELLING**

*Prerequisites: Post Production or Department Chair Approval*

A production course that explores the unique nature of narrative storytelling and documentary in an immersive environment of 360° video. Students examine the application of established story principles and how they translate into immersive narrative and documentary models. This course provides an opportunity to master writing, pre-visualization, production, and post production techniques utilized for immersive narrative and documentary creation of virtual reality in a project-based environment.

## **VISUAL EFFECTS**

*Prerequisites: Post Production or Department Chair Approval*

The Visual Effects course introduces students to the history and development of visual effects. By examining the artistic reasons behind visual effects and the associated software to achieve those effects, students acquire a basic skill set to pursue visual effects on their projects. Basic introductions to Photoshop, After Effects, Maya, and Nuke allow students to continue simple effect creation and image manipulation for artistic enhancement of their projects.

## **INTERARTS**

### **STATEMENT OF PHILOSOPHY**

The InterArts department comprises a shifting cohort of diverse artists who interpret and interact, whose projects intersect, or intercede in the issues of the day, such as social justice, and saving our planet from environmental disaster; InterArts allows for interplay between personalities, talents, and intellects. In InterArts it is our intention for students to learn how to think and work as interdisciplinary artists, with an emphasis on blending art forms, making new art forms, and collaborating with other artists to create original works. InterArts students forge their own pathways through the school, taking classes in different art

departments, and also coming together as a department to create collaborative events. InterArtists may variously define themselves as storytellers, performers, designers, or digital communicators, but in all cases it is our intention to help our students develop into artists who are emotionally resilient and adaptable; who possess the qualities of integrity, accountability, and a sense of responsibility to the people and the world that surrounds them as we educate our students towards inclusivity and sustainable artistic practices.

## **DEPARTMENT REQUIREMENTS**

### **InterArts**

InterArts majors' schedules are written for them by the department chair. Students must complete all required courses designed specifically for the InterArts major: Interdisciplinary Mind (year of entry), Independent Study (Junior and Senior year), Interdisciplinary Explorations (all years), Practicum, and an Art History course in the discipline of their choosing. In addition, students enroll in classes offered by other art majors each year that they are in the program. Students may not take fewer than twelve hours or more than eighteen hours per week of arts classes without approval of the department chair and the Assistant Head of School. Some courses have prerequisites or require consent by the instructor, as indicated by the course descriptions. Studio art classes require prior approval from the instructor. Available performance classes require an audition. Private lessons are subject to instructor availability and require an additional fee.

## **CURRICULUM**

### **INTERDISCIPLINARY MIND – Full-year course**

*Prerequisites: none.*

Interdisciplinary Mind is an introduction to thinking and practicing as an interdisciplinary artist. In Interdisciplinary Mind students will study different interdisciplinary artists and art movements such as Dadaism, focusing on concepts such as inspiration, personal and social context, research, theme, form, message and critique. Students will work in groups, in pairs and individually to create interdisciplinary art projects.

### **INDEPENDENT STUDY I & II – Full-year course**

*Prerequisites: Junior and Senior level.*

This class for the advanced InterArts student provides individual mentorship along with some group instruction. The class supports students in realizing their own interdisciplinary projects and culminates in a Junior and then a Senior Show.

### **INTERDISCIPLINARY EXPLORATIONS**

*Prerequisites: none.*

In Interdisciplinary Explorations students will be exposed to a number of masterclasses by practicing interdisciplinary artists. Students will learn to access school wide technology opportunities that best facilitate their work as interdisciplinary artists. Examples of this include 3D printing and Adobe creative suite. They will create whole-department, collaborative shows, events or productions that showcase their interdisciplinary skills. Interdisciplinary Explorations focuses on team building, skill building, and the practice of devised ensemble work.

# MUSIC

## STATEMENT OF PHILOSOPHY

The Music Department prepares talented musicians for successful professional music careers. The faculty auditions serious and talented young musicians from around the United States and the world. Southern California's finest teachers and performers offer private instruction. Performance at the highest level is expected. Music Department graduates have a high acceptance rate by the leading colleges, universities, and conservatories across the nation and around the world.

Classical Pianists soar in their studies of both solo piano literature and collaborative repertoire, and receive weekly coaching in their performance techniques, and their ensemble playing. Classical Instrumentalists rehearse several hours a week in orchestra and chamber groups, and prepare virtuosic repertoire while learning rich artistry and depth of interpretation. Jazz Instrumentalists learn the importance of improvising and "playing off" other students, working with smaller and larger combos, creating and becoming comfortable with their own styles. Vocalists study diction, ensemble singing, and the history of the art song and opera, with opportunities to learn about stage movement and different vocal styles. Songwriters work individually and in collaboration with others to advance their skills in composing lyrics, melody, and music for all genres of popular music, including practicing the process of songwriting through arrangement, performance, and studio production. Students pursuing our Music Technology Concentration are introduced to a wide array of technological concepts like recording, mixing, producing, live sound, and many more. All students take part in ensembles, and explore courses beyond their individual major's curriculum, including multidisciplinary artistic experiences. Music majors benefit from small classes and personalized attention. Students meet and hear world renowned guest artists perform, and participate in master classes.

Idyllwild's Southern California location provides easy access to many high-quality performances. Concert trips enable students to attend performances of renowned organizations such as the Los Angeles Philharmonic and the Los Angeles Chamber Orchestra. These excursions may also include special chamber music and Jazz performances and solo recitals by artists of international stature, or even field trips to the annual NAMM convention.

## DEPARTMENT REQUIREMENTS

The following courses or series of courses are required for all Music majors to complete before graduation, in order to receive an Arts Certificate. Some courses, such as Music History, last for a semester or year and are then complete. Others, like Orchestra, Chamber Ensemble, Jazz Ensemble, Applied Performance for Songwriting, etc., may repeat throughout the student's Idyllwild Arts education.

## **CORE REQUIREMENTS FOR ALL MUSIC MAJORS**

Computer Music Notation (*required for Jazz Instrumentalists; strongly recommended for all majors*)

Music History (*sub-major specific*)

Music Theory and Musicianship I-III (*or demonstrated proficiency*)

Jazz Theory I and II (*for Jazz majors, in lieu of Music Theory and Musicianship II-III*)

Private Lessons (*required for every semester of attendance at IAA; Songwriters must choose either guitar or piano lessons, though have the option of adding a private voice lesson for an extra fee*)

One semester minimum of Music Technology coursework

Music Department Practicum

Music Department Seminar

Senior Seminar

Semester Jury Examination (*The exception to this is when a student has performed their Junior or Senior recital in that same semester, or has participated in our Academy concerto competition.*)

Junior Recital

Senior Recital

*The following requirements also apply:*

### **FOR CLASSICAL INSTRUMENTALISTS**

Orchestra (*placement by audition*)

Chamber Ensemble

Performance Class

Violin Studio Class (*for violinists*)

Western Art Music History

Keyboard Skills (*or demonstrated proficiency*)

### **FOR CLASSICAL PIANISTS**

Piano Performance Class

Collaborative Piano

Chamber Ensemble

Western Art Music History

### **FOR JAZZ INSTRUMENTALISTS**

Jazz Combo

Jazz Ensemble

Jazz Theory Sequence

Jazz Improvisation

Jazz Rhythm Section (*for piano, guitar, bass, and drums*)

Keyboard Skills (*or demonstrated proficiency*)

Computer Music Notation

Jazz History

### **FOR SONGWRITERS**

Creative Writing (*Creative Writing Dept.*)

Popular Music History  
Songwriting Applied Performance  
Songwriting Workshop  
Topline I  
Topline II  
Vocal Styles  
Music Business and Marketing  
Recording and Production I  
Recording and Production II OR Recording and Production: MIDI Sequencing  
Senior Portfolio

### **FOR VOCALISTS**

Theatre Elective related to acting and/or staging and movement  
Vocal Repertoire Performance Class  
Vocal Ensemble  
Vocal Styles  
Vocal Diction  
Western Art Music History  
Radio Drama (*elective recommendation*)  
Keyboard Skills (*or demonstrated proficiency*)

### **MUSIC TECHNOLOGY CONCENTRATION**

Music Technology Events Team  
Electronic Music Performance Ensemble  
Applied Recording & Production  
Recording Technology I/II  
Electronic Sound I/II

### **ELECTIVES**

Chamber Ensemble: Baroque Ensemble (*for string and keyboard players*)  
Composition Seminar (*Offered when available*)  
Film Scoring (*Offered when available*)  
Additional Electives in Other Music Sub-Majors  
Additional Electives in Other Departments

### **RECITALS AND JURY EXAMINATIONS**

To receive an Arts Certificate upon graduation, Music majors must complete the coursework outlined above. Additionally, Junior Music majors must perform a half solo recital (at least 20 minutes of music) and Senior Music majors must perform a full solo recital (at least 30 minutes of music). Each student performing a recital may be asked to pass a recital preview graded by the Music faculty. Previews ensure that the performance repertoire is appropriate and prepared for public performance in accordance with Academy standards. If a student does not pass the recital preview, the recital might be rescheduled and a second preview arranged. A student who fails the second recital preview is not allowed to perform a solo recital.

All students perform jury examinations on their major instrument every semester. The exception to this is when a student has performed their Junior or Senior recital in that same semester, or has participated in our Academy concerto competition, they are not required to also play a jury. Voice students will perform with their pianist for their juries, but Classical instrumentalists will not.

Specific lists of Jury and Recital expectations for different sub-majors coming soon.  
Criteria and rules of Concerto Competition coming soon.

## **ARTISTIC EXPRESSION**

Student recitals and concerts are an opportunity to showcase artistic growth and achievements at IAA. Students are invited and encouraged to create and select material for recitals and showcases which reflects their different experiences and viewpoints. IAA cultivates and respects an environment in which a diverse range of ideas, beliefs, and forms of self-expression are welcomed and accepted. We also recognize that artistic messages can be challenging and sensitive at different times and in different ways to different people. We encourage our citizen artists to create art that honors their own experiences while also being respectful of others in our shared community.

The IAA Community takes issues of sexual violence, discrimination of all kinds, and drug use seriously. Any artistic material which promotes situations, behaviors, or attitudes which violate IAA codes of conduct will not be permitted. Material that raises questions as to its suitability will be taken under consideration by department faculty, chairs, and school leadership, as appropriate.

As a high school, IAA audiences are composed of students, families, and members of the general public that include minors, so material must be appropriate for those age groups. We model our guidelines for student material similarly to those of the MPAA PG-13 guidelines for film, which limit the use of expletives and depictions of sex and violence.

## **CURRICULUM MAPS**

The following section offers checklists for each major to help each student stay on track with their Arts Certificate. Students joining any major in Year 2, 3, or 4 will enter the course sequence as appropriate, determined by Music Department assessment. Students who enroll as Post-Graduates will work with the Department Chair to enroll in appropriate courses, based on transcripts and assessment.



## CLASSICAL INSTRUMENT GUIDE

<p style="text-align: center;"><b>YEAR 1: FOUNDATION</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Jury or equivalent (2)</li> <li><input type="checkbox"/> Private Lesson</li> <li><input type="checkbox"/> Music Theory and Musicianship I</li> <li><input type="checkbox"/> Orchestra</li> <li><input type="checkbox"/> Chamber Ensemble*</li> <li><input type="checkbox"/> Performance Class</li> </ul> <p>*Chamber Ensemble - not required; participation based on department needs</p>	<p style="text-align: center;"><b>YEAR 2: EXPLORATION</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Jury or equivalent (2)</li> <li><input type="checkbox"/> Private Lesson</li> <li><input type="checkbox"/> Music Theory and Musicianship II</li> <li><input type="checkbox"/> Orchestra</li> <li><input type="checkbox"/> Keyboard Skills (<i>or demonstrated proficiency</i>)</li> <li><input type="checkbox"/> Music Technology Elective (<i>1 semester; Sophomore, Junior, or Senior year</i>)</li> <li><input type="checkbox"/> Chamber Ensemble*</li> <li><input type="checkbox"/> Performance Class</li> </ul> <p>*Chamber Ensemble - not required; participation based on Department needs</p>
<p style="text-align: center;"><b>YEAR 3: CONCENTRATION</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Jury or equivalent (1)</li> <li><input type="checkbox"/> Private Lesson</li> <li><input type="checkbox"/> Junior (Half) Recital</li> <li><input type="checkbox"/> Music Theory and Musicianship III</li> <li><input type="checkbox"/> Orchestra</li> <li><input type="checkbox"/> Chamber Ensemble*</li> <li><input type="checkbox"/> Performance Class</li> <li><input type="checkbox"/> Western Art Music History (<i>Junior or Senior year</i>)</li> <li><input type="checkbox"/> Music Technology Elective (<i>1 semester; Sophomore, Junior, or Senior year</i>)</li> <li><input type="checkbox"/> Other Electives</li> </ul> <p>*Chamber Ensemble - not required; participation based on Department needs</p>	<p style="text-align: center;"><b>YEAR 4: CAPSTONE</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Senior Seminar</li> <li><input type="checkbox"/> Jury or equivalent (1)</li> <li><input type="checkbox"/> Private Lesson</li> <li><input type="checkbox"/> Senior (Full) Recital</li> <li><input type="checkbox"/> Orchestra</li> <li><input type="checkbox"/> Chamber Ensemble*</li> <li><input type="checkbox"/> Performance Class</li> <li><input type="checkbox"/> Western Art Music History (<i>Junior or Senior year</i>)</li> <li><input type="checkbox"/> Music Technology Elective (<i>1 semester; Sophomore, Junior, or Senior year</i>)</li> <li><input type="checkbox"/> Other Electives</li> </ul> <p>*Chamber Ensemble - not required; participation based on Department needs</p>

## CLASSICAL PIANO GUIDE

<p style="text-align: center;"><b>YEAR 1: FOUNDATION</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Jury or equivalent (2)</li> <li><input type="checkbox"/> Private Lesson</li> <li><input type="checkbox"/> Music Theory and Musicianship I</li> <li><input type="checkbox"/> Collaborative Piano</li> <li><input type="checkbox"/> Performance Class</li> </ul>	<p style="text-align: center;"><b>YEAR 2: EXPLORATION</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Jury or equivalent (2)</li> <li><input type="checkbox"/> Private Lesson</li> <li><input type="checkbox"/> Music Theory and Musicianship II</li> <li><input type="checkbox"/> Collaborative Piano</li> <li><input type="checkbox"/> Music Technology Elective (<i>1 semester; Sophomore or Junior year</i>)</li> <li><input type="checkbox"/> Chamber Ensemble*</li> <li><input type="checkbox"/> Performance Class</li> </ul> <p>*Chamber Ensemble - not required; participation based on Department needs</p>
<p style="text-align: center;"><b>YEAR 3: CONCENTRATION</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Jury or equivalent (1)</li> <li><input type="checkbox"/> Private Lesson</li> <li><input type="checkbox"/> Junior (Half) Recital</li> <li><input type="checkbox"/> Music Theory and Musicianship III</li> <li><input type="checkbox"/> Collaborative Piano</li> <li><input type="checkbox"/> Chamber Ensemble*</li> <li><input type="checkbox"/> Performance Class</li> <li><input type="checkbox"/> Western Art Music History (<i>Junior or Senior year</i>)</li> <li><input type="checkbox"/> Music Technology Elective (<i>1 semester; Sophomore or Junior year</i>)</li> <li><input type="checkbox"/> Other Electives</li> </ul> <p>*Chamber Ensemble - not required; participation based on Department needs</p>	<p style="text-align: center;"><b>YEAR 4: CAPSTONE</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Senior Seminar</li> <li><input type="checkbox"/> Jury or equivalent (1)</li> <li><input type="checkbox"/> Private Lesson</li> <li><input type="checkbox"/> Senior (Full) Recital</li> <li><input type="checkbox"/> Collaborative Piano</li> <li><input type="checkbox"/> Performance Class</li> <li><input type="checkbox"/> Western Art Music History (<i>Junior or Senior year</i>)</li> <li><input type="checkbox"/> Other Electives</li> </ul>

## JAZZ INSTRUMENT GUIDE

<p style="text-align: center;"><b>YEAR 1: FOUNDATION</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Jury or equivalent (2)</li> <li><input type="checkbox"/> Private Lesson</li> <li><input type="checkbox"/> Music Theory and Musicianship I <i>or</i></li> <li><input type="checkbox"/> Jazz Theory 1</li> <li><input type="checkbox"/> Jazz Combo</li> <li><input type="checkbox"/> Jazz Improvisation Skills</li> <li><input type="checkbox"/> Jazz Ensemble</li> <li><input type="checkbox"/> Jazz Rhythm Section (<i>for piano, guitar, bass, or drums</i>)</li> <li><input type="checkbox"/> Jazz History (<i>or in Year 2</i>)</li> </ul>	<p style="text-align: center;"><b>YEAR 2: EXPLORATION</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Jury or equivalent (2)</li> <li><input type="checkbox"/> Private Lesson</li> <li><input type="checkbox"/> Jazz Theory I <i>or</i></li> <li><input type="checkbox"/> Jazz Theory II</li> <li><input type="checkbox"/> Jazz Combo</li> <li><input type="checkbox"/> Jazz Improvisation Skills</li> <li><input type="checkbox"/> Jazz Ensemble</li> <li><input type="checkbox"/> Jazz Rhythm Section (<i>for piano, guitar, bass, or drums</i>)</li> <li><input type="checkbox"/> Keyboard Skills (<i>or demonstrated proficiency</i>)</li> <li><input type="checkbox"/> Computer Music Notation</li> <li><input type="checkbox"/> Jazz History (<i>or in Year 1</i>)</li> </ul>
<p style="text-align: center;"><b>YEAR 3: CONCENTRATION</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Jury or equivalent (1)</li> <li><input type="checkbox"/> Private Lesson</li> <li><input type="checkbox"/> Junior (Half) Recital</li> <li><input type="checkbox"/> Jazz Theory II (<i>if not taken already</i>)</li> <li><input type="checkbox"/> Jazz Combo</li> <li><input type="checkbox"/> Jazz Improvisation Skills (<i>or elective</i>)</li> <li><input type="checkbox"/> Jazz Ensemble</li> <li><input type="checkbox"/> Jazz Rhythm Section (<i>for piano, guitar, bass, or drums</i>)</li> <li><input type="checkbox"/> Music Technology Elective (<i>1 semester; Junior or Senior year</i>)</li> <li><input type="checkbox"/> Other Electives</li> </ul>	<p style="text-align: center;"><b>YEAR 4: CAPSTONE</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Senior Seminar</li> <li><input type="checkbox"/> Jury or equivalent (1)</li> <li><input type="checkbox"/> Private Lesson</li> <li><input type="checkbox"/> Senior (Full) Recital</li> <li><input type="checkbox"/> Jazz Combo</li> <li><input type="checkbox"/> Jazz Improvisation Skills (<i>or elective</i>)</li> <li><input type="checkbox"/> Jazz Ensemble</li> <li><input type="checkbox"/> Jazz Rhythm Section (<i>for piano, guitar, bass, or drums</i>)</li> <li><input type="checkbox"/> Music Technology Elective (<i>1 semester; Junior or Senior year</i>)</li> <li><input type="checkbox"/> Other Electives</li> </ul>

## SONGWRITING GUIDE

<p style="text-align: center;"><b>YEAR 1: FOUNDATION</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Jury or equivalent (2)</li> <li><input type="checkbox"/> Private Lesson (<i>Guitar or Piano</i>)</li> <li><input type="checkbox"/> Introduction to Songwriting</li> <li><input type="checkbox"/> Songwriting: Applied</li> <li><input type="checkbox"/> Songwriting: Workshop</li> <li><input type="checkbox"/> Music Theory and Musicianship I</li> <li><input type="checkbox"/> Creative Writing</li> </ul>	<p style="text-align: center;"><b>YEAR 2: EXPLORATION</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Jury or equivalent (2)</li> <li><input type="checkbox"/> Private Lesson (<i>Guitar or Piano</i>)</li> <li><input type="checkbox"/> Songwriting: Applied</li> <li><input type="checkbox"/> Songwriting: Workshop</li> <li><input type="checkbox"/> Topline I</li> <li><input type="checkbox"/> Vocal Styles</li> <li><input type="checkbox"/> Popular Music History</li> <li><input type="checkbox"/> Music Theory and Musicianship II</li> </ul>
<p style="text-align: center;"><b>YEAR 3: CONCENTRATION</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Jury or equivalent (1)</li> <li><input type="checkbox"/> Private Lesson (<i>Guitar or Piano</i>)</li> <li><input type="checkbox"/> Junior (Half) Recital</li> <li><input type="checkbox"/> Songwriting: Applied</li> <li><input type="checkbox"/> Songwriting: Workshop</li> <li><input type="checkbox"/> Topline II</li> <li><input type="checkbox"/> Music Theory and Musicianship III</li> <li><input type="checkbox"/> Recording Technology I</li> <li><input type="checkbox"/> Recording Technology II <i>or</i> Intro to Electronic Music Production (formally Recording &amp; Production: MIDI Sequencing)</li> <li><input type="checkbox"/> Music Business &amp; Marketing (<i>or</i> <i>Senior year</i>)</li> </ul>	<p style="text-align: center;"><b>YEAR 4: CAPSTONE</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Senior Seminar</li> <li><input type="checkbox"/> Jury or equivalent (1)</li> <li><input type="checkbox"/> Private Lesson (<i>Guitar or Piano</i>)</li> <li><input type="checkbox"/> Senior (Full) Recital</li> <li><input type="checkbox"/> Songwriting: Applied</li> <li><input type="checkbox"/> Songwriting: Workshop</li> <li><input type="checkbox"/> Recording Technology II <i>or</i> Intro to Electronic Music Production (formally Recording &amp; Production: MIDI Sequencing) (<i>if not completed</i> <i>Junior year</i>)</li> <li><input type="checkbox"/> Music Business &amp; Marketing (<i>or</i> <i>Junior year</i>)</li> <li><input type="checkbox"/> Songwriting Portfolio</li> <li><input type="checkbox"/> Other Electives</li> </ul>

## VOICE GUIDE

<p style="text-align: center;"><b>YEAR 1: FOUNDATION</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Jury or equivalent (2)</li> <li><input type="checkbox"/> Private Lesson</li> <li><input type="checkbox"/> Music Theory and Musicianship I</li> <li><input type="checkbox"/> Vocal Ensemble</li> <li><input type="checkbox"/> Vocal Repertoire</li> <li><input type="checkbox"/> Opera Scenes</li> <li><input type="checkbox"/> Vocal Diction</li> <li><input type="checkbox"/> Vocal Diction</li> </ul>	<p style="text-align: center;"><b>YEAR 2: EXPLORATION</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Jury or equivalent (2)</li> <li><input type="checkbox"/> Private Lesson</li> <li><input type="checkbox"/> Music Theory and Musicianship II</li> <li><input type="checkbox"/> Vocal Ensemble</li> <li><input type="checkbox"/> Vocal Repertoire</li> <li><input type="checkbox"/> Opera Scenes</li> <li><input type="checkbox"/> Vocal Diction</li> <li><input type="checkbox"/> Keyboard Skills <i>(or demonstrated proficiency)</i></li> <li><input type="checkbox"/> Theatre Elective</li> <li><input type="checkbox"/> Music Technology Elective <i>(1 semester; Sophomore, Junior, or Senior year)</i></li> </ul>
<p style="text-align: center;"><b>YEAR 3: CONCENTRATION</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Jury or equivalent (1)</li> <li><input type="checkbox"/> Private Lesson</li> <li><input type="checkbox"/> Junior (Half) Recital</li> <li><input type="checkbox"/> Music Theory and Musicianship III</li> <li><input type="checkbox"/> Vocal Ensemble</li> <li><input type="checkbox"/> Vocal Repertoire</li> <li><input type="checkbox"/> Opera Scenes</li> <li><input type="checkbox"/> Vocal Diction</li> <li><input type="checkbox"/> Vocal Styles</li> <li><input type="checkbox"/> Western Art Music History <i>(Junior or Senior year)</i></li> <li><input type="checkbox"/> Music Technology Elective <i>(1 semester; Sophomore, Junior, or Senior year)</i></li> <li><input type="checkbox"/> Other Electives</li> </ul>	<p style="text-align: center;"><b>YEAR 4: CAPSTONE</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Department Seminar</li> <li><input type="checkbox"/> Senior Seminar</li> <li><input type="checkbox"/> Jury or equivalent (1)</li> <li><input type="checkbox"/> Private Lesson</li> <li><input type="checkbox"/> Senior (Full) Recital</li> <li><input type="checkbox"/> Vocal Ensemble</li> <li><input type="checkbox"/> Vocal Repertoire</li> <li><input type="checkbox"/> Opera Scenes</li> <li><input type="checkbox"/> Vocal Diction</li> <li><input type="checkbox"/> Radio Drama <i>(recommended when available)</i></li> <li><input type="checkbox"/> Western Art Music History <i>(Junior or Senior year)</i></li> <li><input type="checkbox"/> Music Technology Elective <i>(1 semester; Sophomore, Junior, or Senior year)</i></li> <li><input type="checkbox"/> Other Electives</li> </ul>

## MUSIC TECHNOLOGY CONCENTRATION GUIDE

<p style="text-align: center;"><b>YEAR 1: FOUNDATION</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Core Music Department Requirements</li> <li><input type="checkbox"/> Sub-Major Specific Requirements (Classical, Jazz, Songwriting, Voice)</li> <li><input type="checkbox"/> Music Department Practicum</li> </ul>	<p style="text-align: center;"><b>YEAR 2: EXPLORATION</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Core Music Department Requirements</li> <li><input type="checkbox"/> Sub-Major Specific Requirements (Classical, Jazz, Songwriting, Voice)</li> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Technology I: Introduction*</li> <li><input type="checkbox"/> Music Technology II: Stage Survival*</li> </ul> <p>*Sophomores with interest in pursuing the Music Technology Concentration are able to start taking Music Technology courses with instructor approval.</p>
<p style="text-align: center;"><b>YEAR 3: CONCENTRATION</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Core Music Department Requirements</li> <li><input type="checkbox"/> Sub-Major Specific Requirements (Classical, Jazz, Songwriting, Voice)</li> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Technology Events Team</li> <li><input type="checkbox"/> Applied Recording and Production</li> <li><input type="checkbox"/> Recording Technology I</li> <li><input type="checkbox"/> Intro to Electronic Music Production</li> </ul>	<p style="text-align: center;"><b>YEAR 4: CAPSTONE</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Core Music Department Requirements</li> <li><input type="checkbox"/> Sub-Major Specific Requirements (Classical, Jazz, Songwriting, Voice)</li> <li><input type="checkbox"/> Music Department Practicum</li> <li><input type="checkbox"/> Music Technology Events Team</li> <li><input type="checkbox"/> Electronic Music Performance Ensemble</li> <li><input type="checkbox"/> Electronic Sound I</li> <li><input type="checkbox"/> Electronic Sound II</li> </ul>

*Notes: Idyllwild Arts offers a Music Technology Concentration for Music students interested in exploring the field of Music Technology. Students are introduced to a wide array of technological concepts like recording, mixing, producing, and live sound while still fulfilling their Sub-Major expectations (in Classical, Jazz, Songwriting, or Voice) and their core Music Department Requirements, such as Music Theory and Music History.*

*The Music Technology Concentration is offered to students upon reaching their Junior and Senior years. Students must gain Instructor and Chair approval and maintain good standing and progress within their chosen Sub-Major to participate in the Music Technology Concentration. Students wishing to attain a Music Technology Concentration must fulfill the following requirements:*

- 2 years of Music Technology Events Team
- 2 years of Electronic Music Performance Ensemble OR Applied Recording & Production (or 1 year of each)
- 4 - 5 semesters of other Music Technology courses (e.g. Recording Technology I & II, Music Technology: Stage Survival, Intro to Electronic Music Production, etc.)

## **CURRICULUM**

### **APPLIED RECORDING & PRODUCTION**

*Prerequisites: none*

In Applied Recording & Production students will present either pieces of electronic/electroacoustic music that they have composed or mixes that they are working on for critique. Their peers and instructors will offer constructive criticism and suggestions for improvement in these works. The goal of the course is to foster creative discussions and develop critical listening skills as well as encourage experimentation.

### **CHAMBER CHOIR**

*Prerequisites: none; required for Voice majors each semester; exceptions with Department approval*

Chamber Choir offers a traditional experience in choral singing and is open to all Academy students by audition.

### **CHAMBER ENSEMBLE**

*Prerequisites: approval of instructor by audition*

Chamber Ensemble focuses on the skills needed for playing in a small group as an essential part of a serious musician's training. Playing with a small group of musicians trains the ear to "get away from the instrument" and into the performance space, thereby improving all aspects of musicianship. For classical musicians, this is one of the richest bodies of music for exploration. Although all music students are expected to participate in small ensemble playing every semester, final assignments are determined by the music faculty. Examples of typical ensemble combinations include string quartets and quintets, piano quartets and trios, wind quintets, mixed groups, and percussion ensembles.

### **CHAMBER ENSEMBLE: BAROQUE ENSEMBLE**

*Prerequisites: approval of instructor by audition*

Baroque Ensemble performs music of the Baroque period (c.1600-1750) using historically appropriate instruments such as baroque bows and exploring performance styles based on the performance practices of the specific national styles and aesthetics. The repertoire may range from early consort music of Purcell to the masters of the High Baroque period: Bach, Handel, Vivaldi, and Telemann. We will explore Baroque ornamentation and improvisation and become familiar with the different kinds of musical notation used in earlier periods.

### **COLLABORATIVE PIANO**

*Prerequisites: none; required for Classical Piano majors each semester*

Collaborative Piano Class teaches pianists how to play in ensemble with a partner. Available opportunities include working with fellow classical pianists, instrumentalists, vocalists, and musical theatre majors. There may also be training in playing with choir and/or orchestra. Both the piano students and their partners learn how to work together effectively and prepare repertoire. Assignments are made with consideration of students' schedules, abilities, and experience. Piano faculty coach repertoire and facilitate preparation.

### **COMPOSITION SEMINAR**

*Prerequisites: placement by instructor and Chair*

This seminar-style class enables students to study music composition in a group setting, where they share performances and learn to critique and analyze one another's work. Subject to instructor availability.

### **COMPUTER MUSIC NOTATION**

*Prerequisites: none; required for Jazz majors; strongly recommended for all majors*

Over the past 20 years music notation has gone digital. Computer Music Notation explores the use of programs such as Finale and their use in day-to-day notation, music composition, and arranging. Music notation by hand will also be addressed as every musician needs these skills as well.

### **ELECTRONICS FOR MUSICIANS**

*Prerequisites: instructor approval for non-Music majors*

*Electronics for Musicians* is an introduction to the fundamentals of electronic technology, with a focus upon music-related electronics (i.e. instruments, effects, amplifiers). Students will be presented with the ways in which discrete components (resistors, capacitors, transistors, etc.) can be combined to perform basic electronic functions, as well as exposure to schematic diagrams of notable electronic musical equipment. Students that successfully complete the course will be in a good position to begin experimentation with the construction and modification of musical equipment, as well as possessing basic troubleshooting and repair abilities. Additional topics covered include: soldering, understanding the rules for replacing blown fuses, understanding AC and DC power adaptors, understanding amplifier and speaker cabinet ratings and wiring configurations, making/fixing your own patch cables, addressing very common equipment issues (scratchy knobs, bad connections, broken solder joints, etc), as well as constructing audio effects units and synthesizer modules from kits.

### **ELECTRONIC MUSIC HISTORY: A CENTURY OF WAVEFORMS**

*Prerequisites: none*

*Electronic Music History: A Century of Waveforms* is a historical survey of the broad world of electronic music, beginning with the musical and technological developments of the early 20th century, and ending with current musical and technological practices. Students will learn about the people, places and things that helped make electronic music a modern contribution to the larger arc of music history. Subject to instructor availability.

### **ELECTRONIC MUSIC PERFORMANCE (EMP) ENSEMBLE**

*Prerequisites: previous or concurrent enrollment in Electronic Sound I: Analog and/or Introduction to Electronic Music Production*

Electronic Music Performance Ensemble ("EMP Ensemble") is year-long ensemble class focused on the arrangement and performance of live electronic music using a variety of electronic musical instruments, and with program selection closely following themes covered in the Electronic Music Appreciation Club (EMAC) and the Electronic Music History: A Century of Waveforms class. An end-of-year culmination concert will be held each Spring in Lowman Hall, as well as the option for smaller improvisational concerts throughout the school year. Opportunities for off-campus performances will also be sought, when possible.

### **ELECTRONIC SOUND I: SYNTHESIZERS**

*Prerequisites: none (no musical background required)*

Electronic Sound I: Synthesizers introduces students to the fundamentals of analog electronic sound and analog electronic musical instruments ("synthesizers"). Upon successful completion of the course, students will have a bottom-up understanding of the building blocks of analog electronic sound, as well as the



understanding of how those building-blocks can be assembled to synthesize sound using both hardware and software environments. Graduates of this class will be given access to the school's collection of synthesizers for the remainder of their enrollment. Subject to instructor availability.

### **ELECTRONIC SOUND II: COMPUTER MUSIC**

*Prerequisites: Electronic Sound I: Synthesizers*

Electronic Sound II: Computer Music introduces students to the fundamentals of digital electronic sound, digital electronic musical instruments, and computer-based non-linear electronic music composition techniques (aka "Computer Music") using the software program PureData. Upon successful completion of the course, students will have a bottom-up understanding of digital electronic sound, as well as experience composing music in a digital software environment.

### **FILM SCORING (OFFERED JOINTLY BY THE FILM AND DIGITAL MEDIA DEPARTMENT)**

*Prerequisites: C or better in Music Theory II and Department approval*

Film Scoring explores the art and craft of creating music for film. Special emphasis is placed on collaboration between the composer and the director as we study how music works in a visual medium and how it is created, both traditionally and electronically. Students learn how computers and musical software have become essential to composers who work in this exciting field. Subject to instructor availability.

### **INTRODUCTION TO ELECTRONIC MUSIC PRODUCTION (FORMERLY RECORDING & PRODUCTION: MIDI SEQUENCING)**

*Prerequisites: Recording Technology I*

The Introduction to Electronic Music Production class is targeted at students developing their skills in Electronic Music Production. The curriculum will include electronic music appreciation and critical listening, composition and arranging using virtual instruments, merging electronic sequences with live music, and how to combat other unique challenges of electronic music production. By the end of the course, students will be able to take their work from the ideation stage through to the creation of fully-realized pieces of electronic music. Subject to instructor availability.

### **JAZZ COMBO**

*Prerequisites: approval by instructor by audition; required for Jazz majors each semester*

Jazz Combo addresses the paramount skill for every Jazz student, the process of "group play." In this environment, the student puts together all their individual abilities in interaction with the individual abilities of other group members. The purpose of Jazz combo will be to transcend the details of what has been learned about the material, devoting all energy and attention to group interaction for the purpose of public performance.

### **JAZZ IMPROVISATION SKILLS**

*Prerequisites: approval by instructor by audition; required for Jazz majors each semester*

Jazz Improvisation develops one of the key skills for every Jazz student, improvisation. This course teaches and strengthens students' abilities to compose in real time on their respective instruments, which they will use in their Jazz solos, combos, and ensemble performances.

### **JAZZ ENSEMBLE**

*Prerequisites: approval by instructor by audition; required for Jazz majors each semester*

Jazz Ensemble implements the art of improvisation, using standards by Rodgers and Hart, George Gershwin, and many others. There are also lectures on the different cultures that have contributed to the evolution of American Jazz in the last sixty years. Students learn the importance of preserving this musical form as part of the American heritage created by African-Americans.

## **JAZZ HISTORY**

*Prerequisites: must be Sophomore or above; required for Jazz majors*

Jazz History traces the evolution of Jazz from its beginnings in the late 1800's to the present. The emphasis is on listening to and recognizing the major trends in Jazz, rather than memorizing "names and dates." Attention is also given to social and political trends that have influenced the development of Jazz. Confidence gained by understanding music structurally, socially, and historically will enhance your artistry and your ability to relay your music to others. Guidance will be offered on relating to and communicating with a variety of audiences. Skills and strategies will be explored to help build your musical identity for tomorrow's world. Development of your personal artistic vision and self-awareness will result.

## **JAZZ RHYTHM SECTION**

*Prerequisites: must major in Jazz piano, guitar, bass, or drums*

Jazz Rhythm Section teaches the students the techniques of playing and working together in the fundamental core of a Jazz group, the Rhythm Section. Students will learn through playing, critique, and improvisation.

## **JAZZ THEORY I**

*Prerequisites: Music Theory and Musicianship I or proficiency*

Jazz Theory I is the study of harmony as it pertains to the history of Jazz from its beginning through the early 1950's. Emphasis is on the understanding of major-scale harmony, its corresponding chord/scale theory, and analysis of significant Jazz-song forms.

## **JAZZ THEORY II**

*Prerequisites: completion of Jazz Theory I or proficiency*

Jazz Theory II is the study of harmony as it pertains to the history of Jazz from the early 1950's to the present. Emphasis is on the understanding of melodic minor harmony, its corresponding chord/scale theory, and analysis of significant Jazz song forms.

## **KEYBOARD SKILLS**

*Prerequisites: Music Theory and Musicianship I or proficiency; permission of instructor by exam*

Keyboard Skills courses meet for one hour once a week and are designed to develop functional keyboard skills in musicians who do not play the piano as a primary instrument. Skills acquired in this class help develop the student's musicality and support and enhance the study of music theory, music history, composition, conducting, and other areas. Keyboard knowledge is essential for any musician and provides an invaluable tool for the study of harmony. Technical skills include scales, fingering, dexterity, sight reading, and keyboard theory. These courses are required for all instrumentalists, vocalists, and Jazz instrumentalists whose skills are insufficient to pass the piano proficiency test, or who are not already enrolled in a private piano or guitar lesson. Placement into these sections is determined by audition when a student enters the Academy.

## **MUSIC DEPARTMENT PRACTICUM**

*Prerequisites: none*

Practicum is required of all Music majors every year. Students must complete 6 hours of work per year, which is approximately 2-3 concerts. Department assignments may include setup, tear-down, stage management, performance ushering, and/or other service opportunities. Attendance is mandatory for all Music students each semester they are enrolled at the Academy. (Prefects are exempt.)

## **MUSIC DEPARTMENT SEMINAR**

*Prerequisites: none*

Music Department Seminar is a general course that meets bi-weekly. Special topics that are useful to music students department-wide are covered. Attendance is mandatory for all Music majors each semester they are enrolled at the Academy.

## **MUSIC TECHNOLOGY EVENTS TEAM**

*Prerequisite: none; 2 years required for Music Technology Concentrations*

The Music Technology Events Team is a class focusing on the practical application of the skills learned in the other Music Technology courses. Students will work in groups to assist in the production of the various music concerts and other events that happen on campus throughout the school year. Students enrolled in this class will work as stage hands, lighting techs, and learn the fundamentals of live sound reinforcement. This course can be taken in lieu of Music Department Practicum.

## **MUSIC TECHNOLOGY I: INTRODUCTION**

*Prerequisites: none*

Music Technology I: Introduction is a course designed to introduce students to the basics of Music Technology, including a comprehensive overview of common equipment used in stage and studio applications, brief overviews of contemporary recording methodologies, and brief overviews of electronic music production techniques (with an emphasis on previewing topics covered in all other Music Technology courses offered at Idyllwild Arts).

## **MUSIC TECHNOLOGY II: STAGE SURVIVAL**

*Prerequisites: Music Technology I: Introduction*

Stage Survival is a course designed for the aspiring performing musician that ensures students will be "in the know" when stepping into the world of live music performance. This course is based on 35 years of real-life experience with what professional touring musicians know, don't know and perpetually get wrong. Topics covered include a brief overview of common equipment found onstage, understanding stage directions and terminology, navigating common "performer vs. technician" dynamics, creating "stage plots" and "input lists" to advance to promoters and venues, and a foolproof method for soundchecking that will ensure that course graduates are the most professional musicians in the room.

## **MUSIC THEORY & MUSICIANSHIP I**

*Prerequisites: none*

Students gain beginning knowledge of musical terminology, symbols, and harmony, leading to more advanced structural and harmonic analysis in Theory and Musicianship II and III. This course deepens your understanding of your musical studies through a beginning theoretical perspective. By learning to approach your music "from the inside out," you can draw more meaning and progress into your practice and performance. Music's basic elements (pitch, rhythm, articulation, dynamics, texture, form, and aesthetics)

are incorporated into both written work and ear training. Special focus is on constructing basic major and minor scales, rhythmic elements, intervals and triads, key signatures, and the circle of fifths. Aural skills training, crucial to any musician, is studied through basic rhythmic and melodic dictation.

## **MUSIC THEORY & MUSICIANSHIP II**

*Prerequisites: completion of Theory and Musicianship or successful placement test*

In Theory & Musicianship II, the elements of music are studied through the skills of analysis and part-writing. The basics of rhythmic and harmonic concepts, scales, keys, circle of fifths, intervals, and other aspects of diatonic harmony are reviewed before moving on to using these concepts in more advanced applications. New concepts such as alto and tenor clefs are introduced to bolster note reading and awareness. Roman numeral analysis is introduced and a broader palette of harmony, inversions, and seventh chords is explored. Common classical and popular chord progressions are studied. Aural skills are further developed through dictation and sight-singing. Both classical and popular musical styles are surveyed.

## **MUSIC THEORY & MUSICIANSHIP III (HONORS)**

*Prerequisites: completion of Theory and Musicianship II or successful placement test; must be at least a Junior or Senior; exceptions with department approval*

Theory & Musicianship III moves the elements of music into more advanced harmonic and rhythmic language. Harmony is studied through counterpoint and Roman numeral analysis. Secondary and chromatic harmonies are introduced along with some 20<sup>th</sup>-century compositional techniques. Aural melodic, harmonic, and rhythmic dictation training parallel the written work.

## **OPERA SCENES**

*Prerequisites: none; required for Voice majors each semester; exceptions with department approval*

This class surveys operatic literature from 1600 to the present. Students are assigned a repertoire to learn, working with a student pianist to study this music. The work culminates in a public performance of the repertoire covered in the class. Voice students are required to take this class. Other students may enroll in the class for credit at the voice faculty's discretion.

## **ORCHESTRA**

*Prerequisites: permission of Chair and IAAO Conductor*

The Idyllwild Arts Academy Orchestra (IAAO) is one of the finest ensembles of its kind. Every effort is made to help students rise to the level needed to perform with the orchestra, but it is ultimately up to the individual. Participation, regardless of the student's age, level of instrumental mastery, or prior orchestral experience (including prior participation in IAAO), must be earned, not only for each concert, but at each rehearsal. The IAAO repertoire is identical to that of a professional orchestra and is intended to prepare the individual for collegiate and professional orchestral worlds.

## **PIANO PERFORMANCE**

*Prerequisites: must be a Piano major; required for Classical Piano majors each semester*

Piano Performance provides a friendly, safe place for piano students to try out new repertoire, test their memories, and hone their skills in communicating to an audience.

## **POPULAR MUSIC HISTORY**

*Prerequisites: must be Sophomore or above; required for Songwriting majors; open to other students with instructor permission*

Popular Music History is a two-semester class covering the History of Popular Music with an emphasis on Rock music and how it relates to Songwriting and more. Class is for all Songwriting majors. Topics covered: Historical analysis of past and present popular and rock music and a study in how rock music reflects society and the effects of rock music on society, beginning with the roots and continuing through the present day. We will also cover the influences of European American, African American, and Latin American musical traditions. Lastly we will cover the role of rock and popular music as a symbol of identity (race, class, gender, generation).

### **PRIVATE LESSONS**

*Prerequisites: Approval of instructor by audition; C or better in Music Theory II for Composition Lessons; Enrollment by non-majors subject to availability of instructor and approval by both Department Chairs. Fees: \$3,000 per year for 24, 1-hour lessons. Songwriters are required to take either piano or guitar lessons. (Optional for Songwriters: \$4,500 per year for 24, 45-minute lessons each on both their instrument and voice.) Fees for other students seeking additional, secondary lessons may be discussed with Dept. Chair.*

Private Lessons are for serious students of music performance and are the most crucial part of their musical education. They enable musicians to learn their instrument in the most "hands on" way possible, directly from professionals who have walked the path before them. One hour private instruction is available for violin, viola, cello, double bass (Classical and Jazz), flute, clarinet, drum set, oboe, bassoon, French horn, trombone, trumpet, percussion, harp, saxophone, guitar (Classical and Jazz), piano (Classical and Jazz), composition, and voice (Classical, Pop, and Jazz). Lessons are given twelve per semester (approximately once a week) and required of all Music majors. Intensive practice on major instruments is required. Academy students study with teachers assigned to them by the Music Department Chair. Any change in private instruction must be approved by the Music Department Chair and both private instructors. This is a highly rare exception.

### **RECORDING TECHNOLOGY I (FORMERLY RECORDING & PRODUCTION I)**

*Prerequisites: Introduction to Music Technology or instructor approval*

Recording Technology I introduces students to the fundamentals of audio engineering. Students will learn the physical behavior of sound, audio signal flow, as well as basic recording and mixing techniques. In addition to lectures, students will work as a class and in small groups to record various instruments and ensembles, applying and experimenting with the techniques that they have learned.

### **RECORDING TECHNOLOGY II (FORMERLY RECORDING & PRODUCTION II)**

*Prerequisites: Recording Technology I (formerly Recording & Production I)*

Recording Technology II expands on material taught in the prerequisite course and is designed for students who would like to record and produce music at a higher level. Students will learn more advanced techniques regarding microphone placement, mixing, and mastering. In addition to lectures, students will work as a class and in small groups to record various instruments and ensembles, applying and experimenting with the techniques that they have learned.

### **SENIOR SEMINAR**

*Prerequisites: must be Senior or Post-Graduate*

All Seniors must take Senior Seminar. The class is divided into two parts: common sessions where all seniors participate under the college counselor's direction, addressing such topics as college applications, essays,

and standardized testing; and breakout sessions on department/discipline-specific needs (audition preparation, audition travel, portfolio development).

### **SONGWRITING: APPLIED PERFORMANCE**

*Prerequisites: Songwriting major or instructor permission; required for Songwriting majors each semester*

This course focuses on practical application of performance and arrangement skills for songwriters in a live venue setting. Students will develop professionalism and confidence in live performance while refining their original songs, as well as increasing technical and hands-on knowledge in live sound production and mixing, stage set up and cabling, mic and stage performance techniques, working with other musicians, and serving multiple roles in a band. Students are encouraged to explore playing different instruments and supporting classmates' work via backup vocals or other instrumentation. Students will further develop writing and arrangement skills, incorporating feedback from instructors and classmates, and will provide constructive feedback to others. This course is a synthesis of all skills from students' songwriting curriculum as applied to music performance and serves to prepare finished work for student recitals.

### **SONGWRITING: INTRODUCTION TO SONGWRITING**

*Prerequisites: none; required for first-year Songwriting majors; open to other majors with instructor permission*

Introduction to Songwriting covers all of the foundational elements of Songwriting studies at Idyllwild Arts. Students will be immersed in understanding the basic knowledge of writing songs with an emphasis on lyrics, melody, rhythm, harmony, theory and hooks. Course will also provide an overview of sound equipment pertaining to performance and recording, the music business and marketing, critical listening, writing in collaboration with fellow musicians, and the general world of Songwriting. Topics may vary according to the needs of the class.

### **SONGWRITING: MUSIC BUSINESS & MARKETING**

*Prerequisites: must be a Junior or above*

This is a one-semester class for junior and senior songwriters that covers all aspects of the music business and marketing and how they relate to the songwriter/recording artist. Topics include copyright, music publishing, artist and writer deals, digital distribution, licensing and other monetization, recording studios and production, artist management, promotion, social media, and touring. Students will develop a "Do-It-Yourself" approach to marketing with practical and current real-world strategies. Culminating class project will be to develop an artist website to include a biography, introductory video, merchandise, synchronization, and campaign ideas for the global citizen artist.

### **SONGWRITING: PORTFOLIO**

*Prerequisites: must be Senior or Post-Graduate*

This capstone course is designed to prepare graduates for college and professional songwriting careers. Students will review their accumulated songwriting catalogs with instructor support in order to identify, refine, and further develop their strongest material as songwriters, original artists, and performers. Students will improve areas where their pre-graduation portfolios are weakest or lack material, including collaborations, music production, specific genres, or project-specific composition. Students will also be assisted in preparing for college auditions, songwriting competitions, and other music business opportunities, as appropriate.

## **SONGWRITING: TOPLINE I - LYRICS AND MELODY FOR POPULAR MUSIC**

*Prerequisites: Introduction to Songwriting or instructor permission*

This course develops songwriters' skills in topline composition, or composition of lyrics and melody for popular music in all genres. Students will focus on the foundational elements of lyric and melody composition, including: story and concept development; song structure; melodic development and hook construction; and beginning melodic patterning. Students will listen and learn to recognize devices used in popular music. Students will practice use of compelling story devices, outlining, external and internal storytelling, metaphor, and rhyme. Students will also develop improvisational and collaborative skills in songwriting. Class will consist of weekly composition homework assignments, reflective journaling, in-class exercises, in-class song presentations, and group discussions.

## **SONGWRITING: TOPLINE II - LYRICS AND MELODY FOR POPULAR MUSIC**

*Prerequisites: Topline I or instructor permission*

This course develops songwriters' advanced skills in topline composition, or composition of lyrics and melody for popular music in all genres. Students will focus on advanced application of lyrical, melodic, and rhythmic construction techniques for topline, including patterning, contrast, and payoff techniques. Students will listen and learn to recognize devices used in popular music. Students will apply topline techniques to songs in various genres, including pop, rock, R&B, EDM, hip-hop, alternative, and country, and will practice composing to existing tracks as well as writing for radio and film/TV soundtracks. Students will also develop improvisational and collaborative skills in songwriting. Class will consist of weekly composition homework assignments, reflective journaling, in-class exercises, in-class presentations, and group discussions.

## **SONGWRITING: WORKSHOP**

*Prerequisites: none; required for Songwriting majors each semester; exceptions with department approval*

Workshop is a hands-on, creative, and collaborative space for all songwriting students. Students engage in instructor-guided songwriting activities and prompts. Students will develop material in preparation for concerts and recitals throughout the year. Topics include strategies for co-writing and collaboration, writing music with a purpose, socially relevant songwriting, and writing for film and TV.

## **STRING PERFORMANCE**

*Prerequisites: must be a String major; required for String majors each semester*

The goal of this class is to provide opportunities for the student to perform pieces for upcoming recitals, auditions, and competitions in a friendly environment in order to better prepare for the actual event by gaining performing experience, communication skills, stage presence and self-awareness in front of a supportive audience. The goal is for each student to gain more confidence and become more comfortable in preparing for and participating in any performance situation.

## **UNPOPULAR MUSIC HISTORY**

*Prerequisites: none*

*Unpopular Music History* is a historical survey of 20th and 21st century music that initially fell outside of mainstream interests but ultimately managed to make a notable contribution to the world of music. Students will learn about composers, artists and bands that helped shape modern music from the outer fringes. Genres and movements covered include (but are not exclusive to) modern classical, contemporary classical, minimalism, avant-garde, krautrock, art rock, progressive rock, no wave, underground punk rock,

hardcore, heavy metal and noise, as well as many examples of “outsider” music that can’t be as easily categorized. Subject to instructor availability.

### **VIOLIN STUDIO CLASS**

*Prerequisites: must be a Violin major; required for Violin majors each semester when available*

Violin Studio Class gives the opportunity to all violin majors to explore aspects of violin technique, practicing skills, study of selected books on violin and trying out pieces in a masterclass setting.

### **VOCAL DICTION**

*Prerequisites: required for Voice majors*

Introduces vocal students to IPA (International Phonetic Alphabet), and its principal concepts of singing diction in the languages of English, Italian, German and French lyric singing. Four semesters required for Voice Majors

### **VOCAL ENSEMBLE**

*Prerequisites: required for Voice majors; open to any student*

Vocal Ensemble provides students with the opportunity to learn small ensemble vocal repertoire, such as duets, trios, and quartets. Repertoire will be drawn from Classical, Musical Theatre, Jazz, Traditional Folk, and Popular genres.

### **VOCAL REPERTOIRE PERFORMANCE**

*Prerequisites: must be a Voice major; required for Voice majors each semester*

Vocal Repertoire Performance is required of all Voice majors. Voice majors are paired with piano majors and are expected to perform on a weekly basis. Constructive criticism specific to vocal repertoire, technique, interpretation, and the vocalist/pianist collaboration is given in a supportive environment. Students will also receive focused training in areas such as diction and style.

### **VOCAL STYLES**

*Prerequisites: none; required for Songwriting and Voice majors*

A practicum-style class in which students will develop and practice vocal and performance techniques. Areas of practice will include: proper vocal warmups; vocal technique throughout the vocal range; vocal technique applied to a range of styles, including Pop, Musical Theater, Rock, Jazz, R&B, and Country; proper microphone technique; body posture; stage presence; stage use; and creating dynamic live performances. Students will observe and reflect on the performances of world-class performers via video presentations and will also observe and reflect on their own performances and those of their classmates. Students will practice ear training, harmonization, and vocal arrangement. Class requires frequent in-class participation in vocal exercises, improvisation, class discussions, and performance of vocal assignments.

### **WESTERN ART MUSIC HISTORY**

*Prerequisites: Music Theory and Musicianship II or instructor permission; must be Junior or above; required for Classical Piano, Classical Instrumental, and Voice majors*

This class covers a basic survey of Western Art “Classical” Music. We will examine historical eras from the Baroque age through modern musical styles. Historical events and social perspectives will be discussed to reflect what was being composed and performed during each era. Classes will consist of discussions, listening, films, reading, and literature projects. Confidence gained from understanding music through a



historical and social context will enhance your artistry and ability to convey your music to others. Public speaking will be practiced, as well as guidance in relating and communicating with a variety of audiences.

## **WIND & PERCUSSION PERFORMANCE**

*Prerequisites: Must be a Wind or Percussion major; required for Wind and Percussion majors each semester*

The goal of this class is to provide opportunities for the student to perform pieces for upcoming recitals, auditions, and competitions in a friendly environment in order to better prepare for the actual event by gaining performing experience, communication skills, stage presence and self-awareness in front of a supportive audience. The goal is for each student to gain more confidence and become more comfortable in preparing for and participating in any performance situation.

## **THEATRE**

### **STATEMENT OF PHILOSOPHY**

The Theatre Department offers concentrated, pre-professional training in acting, musical theatre, and theatrical design/production, or a generalized emphasis and incorporates techniques to guide students toward greater self-awareness and knowledge of their own potential. It affords students the opportunity to experience disciplined training and performance opportunities similar to conservatory theatre programs at the college level. It is the belief of the Theatre faculty that academic pursuit is essential to the students' training in the arts. Therefore, all Theatre students are encouraged to reach high levels of academic achievement, maintain good grades and be motivated both academically and artistically, all while being responsible and supportive members of the Theatre Department, Academy and broader global community.

Students receive individualized college/conservatory counseling and exposure to the Unified College Auditions to help them make decisions about advanced training. Students are asked to declare an area of concentration at the time of admission. Programs of study created for each student are geared toward personal interests and previous experience, as assessed by the faculty based on auditions at the beginning of each year. Classes do not necessarily follow a sequential order and students may be placed in a particular course several times as deemed necessary by the faculty. Students may have enrollment opportunities in related arts disciplines (e.g. visual arts and music) to enhance their area of concentration.

### **DEPARTMENT REQUIREMENTS**

The Theatre faculty believe that academic pursuit is essential to artistic training. Thus, Theatre students are encouraged to reach high levels of academic achievement, maintain good grades, and be motivated both academically and artistically.

- All Theatre majors must enroll in Practicum each year.
- All Theatre majors with a performance concentration must enroll in Performance Practices each year

- All Theatre majors with a musical theatre concentration must enroll in Dance for Theatre: TAP and Musical Theatre Repertory. Students must attend 75% of Saturday classes to maintain the Musical Theatre emphasis.
- All junior and senior Theatre majors with a musical theatre concentration must enroll in private voice lessons. Freshman and sophomore Theatre majors with a musical theatre concentration are encouraged to enroll in private voice lessons. There is an additional fee for private lessons. Please contact the Admissions office if you are interested in these lessons.
- All juniors must enroll in Theatre History.
- All seniors must enroll in Independent Study (Audition / Portfolio) and Senior Seminar.

*Enrollment and placement in all classes are at the discretion of the Theatre Department faculty.*

## **CURRICULUM**

### **ACTING FOR THE CAMERA – Full-year course**

*Prerequisites: none*

Acting for the Camera examines the technique of acting as applied specifically to film. It is offered for the advanced acting student. Students develop on-camera skills to move effectively between plays, commercials, soap operas, television, and film. Placement is at the discretion of the faculty.

### **ACTING IMPROVISATION – Full-year course**

*Prerequisites: none*

Acting Improvisation teaches the improvisational techniques needed to inspire spontaneity and creativity. Non-majors may enroll with the instructor's permission. This course focuses on long-form improvisational acting techniques, with emphasis on skills needed to create characters, relationships, scenes, and performance pieces based on the truth of the moment.

### **ACTING LABORATORY – One-semester course for quarter credit**

*Prerequisites: none*

Acting Laboratory gives acting students the chance to explore personalized curricula in the area of performance. Classwork may result in juried performance opportunities viewed by department faculty, the school community, and the public.

### **ACTING SEMINAR (HONORS) – Full-year course**

*Prerequisites: none*

Acting Seminar (Honors) continues training and develops craft and technique by re-emphasizing the fundamentals of listening, inner truth, action, obstacle, etc. This course also introduces different techniques to give bold, believable awareness and acceptance, and understanding of the body and voice as tools for creative expression. This class addresses the discovery and use of a personal working process and challenges the student to overcome acting blocks and habitual limitations. Advanced scene work is undertaken through relaxation, concentration, objectives, conflict and moment-to-moment living, requiring greater specificity, personalization, and commitment. The students' intellectual and emotional resources are tested. Students are expected to research their characters and the social, political, and physical worlds in which their characters exist.

### **COMPANY ACTING/TECHNICAL – Full-year course**

*Prerequisites: none*

In Company Acting/Technical students are placed in Company-Acting or Company-Technical Theatre and participate in main stage performances. Students are shifted within Company-Tech and Company-Acting according to production needs, casting, etc. Placement in Company is by audition only and is based on achievement, skill, maturity, and readiness to handle the work. In this course the student learns various aspects of technical production for performance. Students are assigned to a variety of crews, including but not limited to: scene shop/lighting crew, properties, costume construction crew, running crew, etc. Students are assigned on an as-needed basis for each production and placement is at the faculty's discretion.

### **DANCE FOR THEATRE (BALLET, JAZZ, STYLES, TAP) – Full-year course**

*Prerequisites: none*

Dance for Theatre introduces various styles of musical theatre dance. This course is required of Musical Theatre concentration students. Each variation is offered when staffing allows. This course may be considered for PE credit.

### **DESIGN ELECTIVE – One-semester course**

*Prerequisites: none*

Design Elective provides specific instruction in the varying disciplines of technical theatre. Topics vary from year to year and may include studies in advanced theatrical design, make-up design, computer aided design, scene painting, film and television production technique, history of costume or decor, etc. Offered when enrollment permits.

### **DESIGN/TECH LAB – One-semester course**

*Prerequisites: none*

Design/Tech Lab offers design and technical production students the opportunity to explore individualized curricula in the area of design and technical theatre. This course may include but is not limited to modeling and rendering skills, painting techniques, new technologies, and sound and light operations and design.

### **DESIGN FOR THEATRE – Full-year course**

*Prerequisites: none*

Design for Theatre teaches the design process for all elements of theatre. It begins with script analysis and includes collaboration, concepts, design styles, and the responsibilities of the designer. Students produce sketches, color renderings, drafting and scale models, light plots, and any associated paperwork that may eventually be used in their portfolios. Because the emphasis changes every year, students may repeat this course for credit.

### **DIRECTING – Full-year course**

*Prerequisites: none*

Directing examines the application of directing and staging techniques. Included are the fundamentals of blocking, script analysis, achievement of emphasis, and the development of aesthetic values. The class teaches the principles of directing, staging, analysis, director/actor communication, the balance between truth and technique, and the performance process itself. Open to returning seniors only.

### **DRAFTING FOR THEATRE I-IV – Full-year course**

*Prerequisites: none*

Drafting for Theatre teaches the fundamentals of drafting, including basic drafting equipment, development of proper technique, and use of scale and industry standards. Because the emphasis changes every year, students may repeat this course for credit.

### **INDEPENDENT STUDY (AUDITION/PORTFOLIO) – One-semester course**

*Prerequisites: all audition costs are the responsibility of the student (airfare, hotel, food, audition fees, etc.)*

Independent Study (Audition/Portfolio) helps the student prepare for the rigors of college auditions. This self-motivated class provides the tools needed for successful presentation through the art of the monologue. Students may opt to attend the Unified Auditions, held in Chicago in February. The Unified Auditions are conducted by about 35 college/conservatory theatre programs. Theatre faculty accompany students to the auditions. Successful completion of preparatory work is required and attendance at the Unified Auditions is at the discretion of the faculty. Independent Study (Audition/Portfolio) is required of all Theatre seniors.

### **INTRODUCTION TO DESIGN – Full-year course**

*Prerequisites: none*

Introduction to Design teaches the basic principles and methodology of theatrical design. This survey course includes studies in developing concepts and approach statements, usage of materials, and production research.

### **MUSICAL THEATRE REPERTORY – Full-year course**

*Prerequisites: none*

Musical Theatre Repertory examines the development of musical theatre from the English Music Hall to the contemporary musical through academic study. The styles and periods of musical theatre development are also examined through listening and singing as well as presentation of the material. The class teaches the skills needed to prepare and present songs from the repertory.

Audition material and ensemble singing are incorporated into the course. Depending on enrollment, beginning and advanced levels of this class may be offered and placement in levels is at the discretion of the faculty. Students may repeat this course with consent of the instructor. Each student is required to perform regularly in Musical Theatre Repertory Class.

### **PERFORMANCE PRACTICES – Full-year course**

*Prerequisites: none*

Performance Practices is an ongoing intensive course of study in the acting craft. It includes the study of stage deportment and usage, script/character analysis, improvisation, ensemble, and monologue work. The work concentrates on self-awareness/acceptance and the understanding of the body and voice as tools for creative expression. The course also addresses the discovery and use of a personal working process. Multiple sections are offered. Students are placed in class at the discretion of the faculty.

### **PERFORMING SHAKESPEARE – One-semester course**

*Prerequisites: none*

Performing Shakespeare introduces qualified actors to the work of the great playwright. Through readings, lectures, exercises, and scene-work, actors learn to play verse with clarity and energy. They learn to

understand Shakespeare's language and to cull the imaginations of his characters while animating and expressing his ideas and objectives. Offered when enrollment permits.

### **PHYSICAL STORYTELLING – Full-year course**

*Prerequisites: none*

Physical Storytelling helps develop physical movement skills for theatrical performance. The class teaches clear expression of character through movement and physicality and explores the body's range of movement and its potential to communicate. Theories of movement studied include the Meyerhold, Alexander, Grotowski, Laban, and Margolis techniques. Exercises address free-form movement, ritual movement, head-body connection, character building, and storytelling through movement, supplying a wealth of tools for fully-realized character work..

### **PRACTICUM – Full-year course**

*Prerequisites: none*

Practicum is required of all Theatre majors every year. Every Theatre major is enrolled in Practicum each semester. Students must complete fifteen hours of work per semester. Department assignments may include stage management, performance ushering, and/or other service opportunities. Attendance at all department strikes is mandatory and hours are recorded to fulfill part of the Practicum requirement.

### **PRIVATE VOICE LESSONS – Full-year course**

*Fees: \$2,500 per year*

Private Voice Lessons develop free and healthy vocal production, skilled breath management, resonance, and projection. Students expand their knowledge of vocal literature, traditions, and informed diction usage. The goals are development of productive practice routine and memorization skills, growth in musicianship, confidence, and truthful delivery of text, resulting in complete and communicative performances. Teacher assignment is made by the Music Department faculty. Private lessons are required of all junior and senior Theatre majors with Musical Theatre concentration. Non-Musical Theatre majors may request private voice lessons with consent of Theatre faculty.

### **PRODUCTION DESIGN – One-semester course**

*Prerequisites: none*

Production Design, offered jointly by the Theatre and Moving Pictures Departments, explores the role of the production designer in the art of the motion picture. Both aesthetic and technical considerations are considered, as well as how a production designer works with the director. Topics include set design, set construction, and scenic painting.

### **PRODUCTION SEMINAR – Full-year course**

*Prerequisites: none*

Production Seminar explores the process of mounting a production, beginning with selecting an appropriate script and continuing through actual performance. Students fill all positions required for the performances.

### **PRODUCTION SKILLS – Full-year course**

*Prerequisites: none*

Production Skills is a hands-on class devoted to procedures in production and support of the performing arts departments across the campus. Students may assist all special events that require technical support. All work is done in on- and off-campus performance venues. Students also support campus audio/visual set-ups

and presentations. Students learn basic stage management, lighting design and practices, and audio engineering.

### **STAGE COMBAT – One-semester course**

*Prerequisites: none*

Stage Combat introduces the techniques of hand-to-hand, rapier, and broadsword, emphasizing safety, notation, choreography, masking, and performance. Offered when enrollment permits. May be considered for PE credit.

### **STAGE DICTION – Full-year course**

*Prerequisites: none*

Stage Diction provides students with a practical approach to improving the speaking voice through practices in breath support, vocal variety, and articulation. Principles of mature and effective use of the voice and speech mechanism, with individual instruction and practice in voice and speech improvement, teach greater ease in voice and speech performance. Students also become more skilled in critical listening and analysis of others' voices. Emphasis is placed on articulation: speaking clearly and intelligibly; eliminating such defects as breathiness, nasality, harshness or stridency; building adequate support; achieving effective vocal variation, pitch, and speaking rate; correcting pronunciation; and modifying regional or foreign dialects.

### **STAGE MANAGEMENT – One-semester course**

*Prerequisites: none*

Stage Management explores the stage manager's vital role in production. It includes text study and practical experience, giving students an understanding of production's many technical components. Standard organizational procedures, scheduling, budgeting, production, safety, the supervision of crews, and the running of rehearsals and performances are the course's fundamentals.

### **SPECIAL TOPICS – One-semester course**

*Prerequisites: none*

Special Topics provides specific instruction in an area of specialization related to theatre performance. Topics vary from year to year and may include topics such as: radio drama, voice over techniques, or artist as entrepreneur. Offered when enrollment permits.

### **TECHNICAL THEATRE – Full-year course**

*Prerequisites: none*

Technical Theatre offers an orientation to technical theatre procedures and a general overview of technical theatre production.

### **TECHNICAL THEATRE SEMINAR (HONORS) – Full-year course**

*Prerequisites: Technical Theatre and permission of technical director*

Honors Technical Theatre Seminar, an advanced course for Theatre majors only, is an in-depth study of trends and standard practices in technical theatre. Students create and develop a play's complete design package. They produce renderings, models, and paperwork for the project. The materials they generate are included in their portfolios. Independent thinking and self-motivation are crucial.

### **THEATRE HISTORY – Full-year course, successful completion is an Arts Certificate requirement.**

*Prerequisites: none*

Theatre History surveys the history of theatrical productions and their cultural contexts, covering Greek and Roman theatre as well as Medieval, Elizabethan, Restoration, and Modern drama, and incorporating study of the art, architecture, and dress of each period. Theatre History is required of all juniors and newly admitted seniors. Successful completion is required for a Theatre certificate.

### **VOCAL CLARITY – Full-year course**

*Prerequisites: none*

Vocal Clarity explores the theory and practice of vocal production and speech. It incorporates Fitzmaurice and Linklater voice work, techniques, exploring body and breath awareness, vibrations, amplification, jaw tongue, soft palate, resonators, breath capacity, and articulation. Students become fluent in the American sounds of the International Phonetic Alphabet (IPA), applying IPA to learning a standard American dialect and other dialects, as well. The class focuses on the voice and its connection to the mind (impulse), emotions, and body.

### **MASTER CLASSES**

Master classes, workshops, and lecture demonstrations by artists in the following fields may be given:

- Acting
- Agents
- Audition
- Casting
- Design
- Directing/Producing
- Fencing
- Make-up
- Meeting the Industry
- Mime
- Photography

## **VISUAL ARTS**

### **STATEMENT OF PHILOSOPHY**

The Visual Arts Department's wide range of courses offer a hands-on, experiential approach that develops a sensitivity and familiarity with a variety of materials and methods. Students receive both the formal and conceptual training needed to develop visual literacy. Students engage in critical analysis of ideas and practices integral to the practice of contemporary studio art. Our Visual Arts program supports this process by cultivating a dynamic and meaningful relationship between art and life. The studio is a place where the confluence of ideas and methods helps students develop a personal vision. In all courses, studio practice is augmented by the study of relevant historical, cultural, and philosophical perspectives. Personal attention from a diverse and professional faculty enables students to gain greater confidence in their work and ideas.

The general curriculum is supplemented by visiting artist shows, lectures, and master classes. Issues relevant to contemporary artistic practice are explored through discussion, critiques, readings, written work, slide/digital presentations, videos, student exhibitions, and field trips. Students learn to think critically and creatively beyond the studio walls, resulting in portfolios commensurate with the requirements of undergraduate studio art programs.

## **DEPARTMENT REQUIREMENTS**

All Visual Arts majors must take a minimum of twelve studio hours a week (or four studio courses) of Department courses. They must complete three years of drawing classes, including Drawing III. Juniors must participate in the annual junior group show. Seniors are required to take a year of Senior Seminar/Portfolio, and exhibit their work at the end of year show

To earn an Arts Certificate in Visual Arts a student must take a year in each of the following disciplines: Art Fundamentals, Art History, Computer Graphics, Painting, Photography, a three-dimensional class (Ceramics, Architecture, or Sculpture), and at least three electives from the list of other courses, along with three years of Drawing. Students must also complement their schedule with elective upper- and/or advanced-level studio courses. Students interested in a design emphasis may substitute some of these requirements with courses such as Graphic Novel, Fashion Design, Fashion Illustration, etc., with approval by the department chair.

Materials are generally provided in all courses. Students must supplement this with their own basic materials as outlined in the Materials/Supplies List found on the Idyllwild Arts website.

## **CURRICULUM**

### **ART HISTORY – Full-year course, successful completion is an Arts Certificate requirement (Suggested Junior Year)**

*Prerequisites: none*

Art History surveys Western, Indigenous and World Art from ancient to modern eras. Students learn to look critically at art and understand the historical and cultural contexts of each period. This course does not count as a studio class.

### **ART FUNDAMENTALS – Full-year course, required of all new incoming 9<sup>th</sup> and 10<sup>th</sup> grade students**

*Prerequisites: none*

This introductory course covers the fundamentals of perception, composition, and other basic formal methods involved in art-making. This includes an introduction to the philosophy and history of these principles. Emphasis is placed on becoming familiar and then experimenting with the tools and methods of two-dimensional art, with an introduction to three-dimensional art. The course also includes an understanding of the vocabulary integral to the process and analysis of both traditional and non-traditional art-making. Projects balance personal growth with formal understanding.

### **CERAMICS I – Full-year course**

*Prerequisites: none*

This course introduces the fundamentals of forming clay. The basic technique for hand building (pinch pot, slab construction, and coil construction) are demonstrated. Special emphasis is placed on the development



of basic technique for throwing pots on the potter's wheel. Craftsmanship, creativity, and appreciation for the elements inherent in well-made functional pottery are emphasized. Students learn how to finish their pieces with various types of glaze and firing techniques. The terminology of materials and ceramic processes is taught, along with ceramic art history. There are also field trips to museums and ceramic shows.

### **CERAMICS II-IV – Full-year course**

*Prerequisites: Ceramics I or consent of the instructor*

This intermediate course explores new and various techniques for wheel-throwing, enabling students to make larger and more complex pieces. Hand-building techniques (the use of slabs and coils) are also reviewed and students are encouraged to incorporate them in their wheel-thrown pieces. Students also refine the techniques learned in the beginner's class, resulting in more consistent and aesthetically pleasing work. Decorating with underglazes and more sophisticated glazing techniques are introduced. Students acquire greater understanding of the nature of clay, glazes, and ceramic processes and equipment.

### **DIGITAL ART & DESIGN – Full-year course**

*Prerequisites: none*

Beginning Computer Graphics students learn the basics of graphic design, the elements of art and composition, and the tools of Adobe Photoshop. Using Photoshop as their design tool, they proceed through a series of exercises, creating designs based on the tools and fundamentals learned. Projects alternate between technical and conceptual design.

### **DIGITAL ART & DESIGN II-IV – Full-year course**

*Prerequisites: Digital Art & Design I*

This intermediate course is designed for both the future graphic designer and the fine artist who wants to use the computer as a design medium. Through various design exercises and projects, students gain a deeper understanding of the basics of graphic design and benefit from deep exploration of the vast array of Photoshop's design capabilities. Technical projects may include advertisement design or business brochures, while other projects require less structure. Experimenting with mixing other media with 2D computer design is introduced. Adobe Photoshop is the key software program, with the introduction of Adobe Illustrator or Adobe In-Design a possibility.

### **DRAWING I – Full-year course**

*Prerequisites: none*

This course introduces students to basic drawing materials, techniques, and skills. Exercises and assignments develop the ability "to see," focusing on observation of three-dimensional forms and translating this to the two-dimensional picture plane. Basic approaches include mark-making, line quality, value, volume, toning, texture, linear perspective, and other methods emphasizing spatial qualities, and compositional strategies are also covered. Students explore the use of drawing media such as charcoal, pencil, pen, brush/ink, pastel, and color.

### **DRAWING II– Full-year course**

*Prerequisites: Drawing or consent of the instructor*

This intermediate course gives students access to a wide range of technical and conceptual tools that expand on the foundation laid in Drawing. There is further exploration of the individual physical characteristics of various media, including graphite, charcoal, and pen, to focus on the immediacy of mark-making and the potential of line quality. Much of the work is done in the context of figure drawing\* to reinforce

observational skills. Students are also introduced to the fundamentals of abstraction and to projects that develop a conceptual language.

\*Access to the undraped model is only allowed with a parent-signed permission slip.

### **DRAWING III – Full-year course**

*Prerequisites: Drawing II or consent of the instructor*

Advanced Drawing emphasizes portfolio development for college applications and is specifically focused on the human figure\* as a basis for exploring different media, mark-making, layering, texture, spatial dynamics, fragmentation, and abstraction. The second semester continues the work with the human form, integrating this work with projects that are more conceptually based. The course's structural framework is based around the sketchbook and critiques, both of which emphasize the process of art-making and the development of a strong visual language.

\*Access to the undraped model is only permitted with a parent-signed slip.

### **DRAWING IV-V– Full-year course**

*Prerequisites: Drawing III or consent of the instructor*

Advanced individual study in drawing.

### **PAINTING I – Full-year course**

*Prerequisites: none*

This course focuses on introduction and exploration of various painting methods and materials. This includes emphasis on color theory, value, and composition. Work from still-lives and the human figure helps students explore objective, observational, expressive, and abstract methods. Students use basic painting materials such as acrylic, watercolor, colored pencils, and oil pastels.

### **PAINTING II – Full-year course**

*Prerequisites: Painting or consent of the instructor*

This intermediate course further develops painting skills and methods, coinciding with the development of content and concepts. Students expand their knowledge of color theory and of techniques incorporating different media and tools that further develop observational and compositional skills. Students also learn how to make stretcher bars and explore painting on paper, canvas, and wood, using different media such as watercolor, acrylic, oil, and collage. Students are expected to have a basic understanding of the historical movements essential to the art of the past century. Introduction of art movements and issues is presented through videos, projects, readings, and discussion, developing the students' critical and analytical skills.

### **PAINTING III – Full-year course**

*Prerequisites: Painting II or consent of the instructor*

Advanced students complete various projects throughout the semester that promote personal and creative growth and enhance portfolio development. Projects include observational painting (specifically with the figure) as the foundation for more experimental work with an emphasis on process and conceptual/philosophical ideas. Students take part in group critiques of classmates' work and discussions of readings and/or exhibitions. Presentations and videos address contemporary issues in painting, and mixed-media approaches expand students' visual vocabulary. A strong emphasis is placed on studio practice

which includes making stretcher bars, keeping the studio organized and clean, and generally developing a collaborative environment.

#### **PAINTING IV-V – Full-year course**

*Prerequisites: Painting III or consent of the instructor*

Advanced individual study in painting.

#### **PHOTOGRAPHY I – Full-year course**

*Prerequisites: none*

This introductory course teaches the fundamentals of black and white photography, both technically and expressively. Composition, film development, darkroom printing techniques, and presentation teach understanding of the medium. Lectures, assignments, discussions, critiques, and extensive studio work help students thoroughly explore the medium.

#### **PHOTOGRAPHY II-IV – Full-year course**

*Prerequisites: Darkroom Photography or consent of the instructor*

Using the basic skills developed in Darkroom Photography, this intermediate course gives students room for more individualized expression, as conceptual and thematic involvement become central to their work. Lectures, assignments, discussions, critiques, and extensive studio work are employed. Students begin to research specific styles, artists, and ideas through books, articles, and Internet sources, and start developing cohesive portfolios for review by faculty and college representatives.

#### **PRINTMAKING I – Full-year course**

*Prerequisites: Art Fundamentals, Drawing I*

This course introduces printmaking's history, concepts and techniques, focusing on printing ink on paper and teaching a wide range of technical and conceptual tools. Demonstrations, critiques, and discussions emphasize printmaking's natural properties of layered image making, serial imagery, facile dissemination, collaboration, and technically alluring processes. Processes covered include linoleum and woodblock printing, multi-color relief, drypoint, and copper plate etching.

#### **PRINTMAKING II-IV – Full-year course**

*Prerequisites: Printmaking I*

This intermediate course builds on the basic skills developed in Printmaking to introduce more advanced techniques, allowing for more individualized expression. Processes covered include aluminum plate lithography, chine collé, and combination of printmaking processes.

#### **SCULPTURE I – Full-year course**

*Prerequisites: none*

This course introduces the materials and methods involved in work with three-dimensional form, giving an historical overview of sculpture and covering various aspects of three-dimensional work, including the production of simple and complex forms, additive and subtractive processes, contextual considerations, and found objects. Students are introduced to hand and power tools and safe shop practices. Media and methods include wire, plaster, wood, casting techniques, and assemblage. Regular assessment promotes solid theoretical and practical/technical understanding of the making of sculptural forms.

### **SCULPTURE II-IV – Full-year course**

*Prerequisites: Sculpture or consent of the instructor*

This class builds on the themes and technical aspects of the media introduced in the beginning sculpture course and continues to emphasize safe shop practices. Additional exploration of materials such as stone and steel and an introduction to the medium's conceptual aspects are included. There is further emphasis on metal fabrication, including casting and welding.

### **YEARBOOK – Full-year course**

*Prerequisites: Digital Art & Design I (Formerly Computer Graphics)*

Students will use their training from Beginning Computer Graphics to design and build a professionally printed and bound yearbook. Adobe InDesign will be introduced. They will train further in page layout, composition and photography. In addition they will understand all technical language and requirements needed to print the yearbook successfully. There will be a heavy emphasis on organization and deadline management

## **OTHER COURSES**

### **SENIOR SEMINAR – Full-year course**

*Prerequisites: Senior year only*

Senior Seminar is required of all Visual Arts seniors. The class is divided into parts: first quarter focuses on portfolio presentations, college applications, and presentations from most of the top colleges in the World. Second quarter and semester focus on preparing for Senior Shows, including a proposal, an artist statement, and completing work for the exhibition. Students also learn how to display work in a way that is both professional and aesthetic. There is a strong emphasis on collaboration during the preparation and presentation of senior shows.

### **PRACTICUM – Full-year course**

*Prerequisites: none*

Practicum is required of all Visual Arts majors every year. Students must complete six hours of practicum per semester. Department assignments may include gallery duty, studio maintenance, and/or other service opportunities. Attendance will be taken at all department events, including lectures, gallery openings, meetings and are recorded to fulfill part of the Practicum requirement. Practicum gives a strong emphasis on service both in and out of the school community. *This is not a studio course and does not count toward the requirement to be enrolled in four studio classes per semester.*

### **OPEN STUDIO – Full-year course**

*Prerequisites: none*

This course is required every year for all Visual Arts students. Open Studio's three hours are set aside for completion of work from other arts classes, experimenting with different mediums and modalities, master classes, and/or visiting artist lectures. This is not a studio course and does not count toward the requirement to be enrolled in four studio classes per semester.