



# CURRICULUM GUIDE

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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, Academy 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 credits*</b>
<b>History/Social Science</b>	<b>3 credits: World History, U.S. History, Government and Economics/Social Science</b>
<b>World Language</b>	<b>2 sequential credits, or equivalent to the 2nd level of high school instruction, of the same language other than English are required.</b> <ul style="list-style-type: none"> <li>• French and Spanish available in person on campus; for other languages, please consult Assistant Head of School for Academics</li> </ul>
<b>Mathematics</b>	<b>3 credits: Algebra I, Geometry, Algebra II</b>
<b>Science</b>	<b>2 credits: Biology and either Chemistry or Physics</b>

\*One credit is the equivalent of two semesters or one year of an IAA course.

All Academic courses are full-year courses (two semesters) with 0.5 credits per semester unless otherwise specified. Honors courses are offered in all subject areas, and add 1 point to the GPA (on the five-point scale) for a course, unless the student earns a D or below. Our grading scale is as follows:

A	100-93	4.0 - 5.0 (H)
A-	92-90	3.7 - 4.7 (H)
B+	89-87	3.3 - 4.3 (H)
B	86-83	3.0 - 4.0 (H)
B-	82-80	2.7 - 3.7 (H)
C+	79-77	2.3 - 3.3 (H)
C	76-73	2.0 - 3.0 (H)
C-	72-70	1.7 - 2.7 (H)
D	69-60	1.0 - 1.0 (H)
F	59-0	0 0

## 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.

## TESTING AT IAA

Idyllwild Arts offers the PSAT once a year in October and the SAT once a year in March, both tests for 11th grade students. The SAT is not required; however, some students feel the need to take the SAT for college applications. Seniors wishing to take the SAT are strongly encouraged to do so in August prior to returning to campus.

Some International students will need an English language test for admission to college. Those students are encouraged to take either the TOEFL or Duolingo language tests. Currently, both tests can be taken online. To register for the Duolingo English Test, please visit <https://englishtest.duolingo.com/applicants>. To register for the TOEFL, please visit <http://www.ets.org/toefl/ibt/register>. If a student needs to take the TOEFL in person, they must register for a Saturday test at the Rancho Cucamonga location on specific dates in order to guarantee school transportation is available (for a fee).

If an International student is applying to schools in the UK, they may need to take the IELTS. While most schools in the UK accept the TOEFL, only a small percentage accept the Duolingo test. Similarly, most American schools also accept the IELTS. Students will need to discuss with their College Counselor the best test option. The IELTS is an all day test, so students are encouraged to take it while at home. If a student needs to take it while at school, they must get approval from their College Counselor before they register. IAA uses the San Diego testing location for IELTS.

If any of this testing seems discouraging, students and families may refer to [www.fairtest.org](http://www.fairtest.org) for a list of schools that are testing optional.

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 11th grade College and Career Exploration and 12th grade College and Career Preparation 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. Home school and Internet or other distance learning programs may be accepted for academic credit in place of Academy courses as long as they have been approved by the Assistant Head prior to participation. Once the course has been successfully completed, a final transcript must be submitted to the Academy's Registrar.

# ACADEMIC PROGRAM

## ACADEMIC SUPPORT

### ACADEMIC AND COLLEGE COUNSELING

At Idyllwild Arts, the Counseling Center's intention is to provide comprehensive, personalized support that empowers every student to confidently navigate their academic, college and career, and social-emotional journeys. Through individualized guidance and a structured, supportive environment, we strive to equip students with the tools, self-awareness, and resilience necessary to graduate successfully and thrive in their future pursuits. The Idyllwild Arts Counseling Program offers comprehensive support tailored to the unique needs of creative students. Please refer to the *IAA Student/Family Handbook* (Section 6: Arts and Academic Support Systems), for additional information.

### ACADEMIC AND COLLEGE COUNSELING CURRICULUM

#### IDYLLWILD 101

In Idyllwild 101, 9th grade students gather to learn about the school, gain study and life skills, explore the mountain, and build community as a cohort. Class meets once a week. Time in class is dedicated to life skills workshops and lectures, nature walks, games, and guest classes led by Idyllwild Arts faculty and staff. By the end of the school year, 9th graders will be ready to embrace all the exciting years ahead of them at Idyllwild Arts.

#### ASSISTED STUDY

Assisted study is staffed by Academic and College Counselors and/or academic faculty members. Assisted study is a support system for all students who need assistance with learning or who are struggling with time management, organization, completing assignments, test anxiety, or any other learning issues that may be preventing the student from achieving their full potential.

In addition, parents may request enrollment by completing a designated form and submitting supporting documentation of any learning differences. This documentation helps inform the development of a Learning Support Plan, a tool created by the Assisted Study team to monitor and track a student's progress throughout the school year. The Assisted Study team will also work with teachers on classroom accommodations available at the school. Students do not need a diagnosed learning difference in order to participate. The Academic Program Director may enroll a student in Assisted Study on a regular basis if academic progress is in jeopardy.

Additional academic support from counseling staff and peer tutors will be available for ALL students during Assisted Study X-block on Mondays, Tuesdays, Thursdays, and Fridays.

#### COLLEGE AND CAREER EXPLORATION

The goal of this class is to assist 11th grade students in exploring options for life after high school. While for most students that means preparing for the college application process, for some students this means developing alternative plans. The class involves class sessions and one-on-one meetings with assigned

college counselors. Amongst other topics in class, students explore resume preparation, while working to understand themselves and their goals, the differences between types of educational institutions, how to select application schools, and aspects of the college application, such as interacting with admissions officers, essay writing, and financing higher education.

## COLLEGE AND CAREER PREPARATION

The goal of this class is to assist 12th grade students through the process of preparing for life after high school. While for most students that means ensuring that college applications are completed on time, correctly, and to the best of one's ability, for some students this means developing alternative plans. The class requires in-class meetings and work, outside assignments, and one-on-one meetings between students and their college counselors. Amongst other topics in class, students will work on assembling essays and other materials for college, completing financial aid documentation, understanding the financial health of a university, selecting a school, and first-year campus safety.

## FACULTY OFFICE HOURS (X-BLOCKS)

Each academic faculty member holds regularly scheduled office hours each day and on Wednesdays, in the morning. Students are encouraged to seek assistance from their teachers when needed. Attendance may be mandated for any student whose grade drops below a "B" in any class.

# HUMANITIES

## STATEMENT OF PHILOSOPHY

The foundation of a citizen-artist's education, the Humanities classroom aims to craft lifelong learners, who expand the diversity of civic discourse, reimagine the creative arts, and can succeed in a wide array of professions. Humanities curriculum at IAA focuses on examining the human experience through multiple lenses, incorporating the state of California Ethnic Studies requirement in courses across all of the grade levels courses. Humanities faculty support students as they cultivate the primary skills of communication, critical thinking, creativity, collaboration, and community involvement, not only preparing them for college and university study, but for thoughtful engagement in a complex global society.

## ABOUT HUMANITIES DEPARTMENT HONORS COURSES

The Humanities Department at Idyllwild Arts Academy offers honors courses in 10th grade Modern World History and English 10, 11th grade U.S. History and English 11, and 12th 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 Erin Latimer, Academic Program Director, about the application requirements for Humanities Honors courses.

## HUMANITIES ENGLISH CURRICULUM

### ENGLISH 9

In this course, students will learn to connect the study of literature to their own lives by examining diverse texts across genre and form, including short- and long-form fiction, poetry, drama, and nonfiction literature from various cultural traditions around the world, and by developing foundational skills in analytical reading and writing, critical thinking, communication, and collaboration that they will use throughout their high school careers and beyond. In particular, students will build confidence in a variety of writing styles, from creative writing and personal narrative to five-paragraph essays with nuanced and effective thesis statements that connect arguments to real-world issues. They will learn to use class discussion as a base for developing and testing ideas, and they will practice working with peers on multidisciplinary projects in conjunction with their 9th Grade Introduction to Social Studies and Idy101 classes.

### 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 literature, such as the connection between cultural narratives and structures, and the role of the individual in questioning them. 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. 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 20th and early 21st 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. 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

Elective offerings depend on instructor availability. Not all elective courses are offered each year.

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
- Contemporary Literature
- Mythology (can also be taken for history credit)
- Science Fiction and Society
- Creative Nonfiction
- Novel into Film
- Shakespeare in Action
- World Literature and College Composition
- Gender and Sexuality in Modern Literature and Culture

## 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 19th 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.

## CONTEMPORARY LITERATURE

How do works of literature respond to the issues of modern society and reflect the experience of being human in a rapidly changing world? In this semester-long elective course we will explore works of contemporary literature by authors from around the world and consider what they are telling us about the nature of being human. We will carefully consider the fundamental craft of writing with an emphasis on story structure and form as we examine essays, novels, and short stories. Students will engage in a variety of writing exercises designed to strengthen their personal voice, skills, and technique.

## MYTHOLOGY (may count toward [either Social Science](#) or [English credit](#))

Myths originally served two purposes: to explain and to teach. They continue to appeal today because they depict a universe in which human beings take their place in a much larger scheme. They also reveal important aspects of attitude, behavior, and values of particular cultures. Through the integrated humanities lens of history and literature, this course exposes students to the great stories that comprise classical and world mythology, while continuing to develop their skills in reading, research, literary and historical analysis, and college-preparatory academic writing.

## 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.

### CREATIVE NONFICTION

This semester-length course will introduce students to a variety of nonfiction texts and provide them with substantial opportunities to develop their own nonfiction writing skills, as well as to explore publishing strategies and platforms. We will read and discuss a variety of creative non-fiction genres including true crime, outdoor and adventure, road trip stories, and personal memoir writing, considering these texts as works of literature and entertainment, as well as informational sources. We will look closely at the differences between fiction and non-fiction writing, how nonfiction pieces are structured and developed, and ethical issues to consider when writing nonfiction. In addition to reading and writing students will engage in research, debates, presentations, class discussions, round table discussions, and additional project work.

### NOVEL INTO FILM

Novel into Film focuses on a comparative analysis of the mediums of literature and cinema by examining the process of adapting novels into feature films. Students discuss the process of adaptation as one of translation, wherein a core story is rendered in two separate modes of storytelling, each defined by a specific language and aesthetic. Students consider the notion of the novel as a “resource” for film and discuss the possibility of artistic liberty as a means of creating a unique work of art.

### SHAKESPEARE IN ACTION

This course will guide students through an in-depth examination of several Shakespeare plays, as well as selected sonnets, through traditional literary analysis, interactive performance, and analysis of contemporary adaptations of his works in theatre, film, dance, visual art, and other artistic media. The course is designed as a senior level seminar with an interactive component, meant to build on the knowledge and skill the students already possess, while encouraging them to dig deeper into Shakespeare’s world. Students will read, discuss, research, and write about the texts. They will also develop and act out their own scenes throughout the course, in order to encounter the text first hand for more active interpretation. Questions in the course will focus on social and cultural themes, such as race, class, religion, gender, and the role of the arts, challenging students to make connections between Shakespeare’s portrayal of society in the text and their own modern experience. The primary purpose of this course is to help develop students’ critical thinking, reading, and writing skills as they explore the world of Shakespeare. Students will appreciate the language of Shakespeare, but they will learn to see his works as dynamic and interactive, as they will be expected to perform and to give oral presentations.

### WORLD LITERATURE AND COLLEGE COMPOSITION

Offered as a fall semester senior elective, this course supports students in developing the personal narrative writing skills essential for strong college application essays, while also building core competencies in academic writing. Emphasizing the college essay as a distinct genre, the course helps students navigate its rhetorical, cultural, and stylistic demands, with particular attention to challenges faced by multilingual

writers. Taught by faculty experienced in both Humanities and ELL (English Language Learning), the class blends personal storytelling with foundational college composition work. The course is offered in close collaboration with the College Counseling Office, and students receive structured support on key assignments aligned with the college counseling curriculum.

## **GENDER AND SEXUALITY IN MODERN LITERATURE AND CULTURE**

This course explores how gender and sexuality are represented in contemporary literature and visual media, with attention to historical, cultural, and global perspectives. Students will analyze texts that challenge traditional norms and highlight women’s and LGBTQ voices, examining how language, art, and pop culture shape our understanding of identity, the body, and social value. Emphasizing intersectionality, the course compares attitudes toward gender and sexuality across regions including Southeast Asia, Central Africa, Eastern Europe, Latin America, and the Middle East. Through analytical and creative work—writing, discussion, presentation, and interdisciplinary projects—students will strengthen critical thinking, communication, collaboration, and cultural awareness.

## **HUMANITIES HISTORY AND SOCIAL SCIENCE 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. 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, and they will practice working with peers on multidisciplinary projects in conjunction with their English 9 and Idy101 classes.

### **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. 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 20th-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 17th- and 18th-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

Elective offerings depend on instructor availability. Not all elective courses are offered each year.

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

- Nature and Society
- Advanced Film History: Through the Eyes of Outsiders, Troublemakers, and Pariahs
- Modern Revolutions: Public Changes/Private Lives

- Modern World Religions
- Introducing Terrorism
- Introducing Psychology
- Modern Latin American History and Culture
- Public Policy: Power, People, and Process

## NATURE AND SOCIETY

As our world struggles with issues of distribution of natural resources, lack of clean water and fresh air, climate issues, loss of habitat and biodiversity, waste/pollution, and other critical issues facing our natural world, it is helpful to look at societal and cultural values of nature. In many ways the world continues to act as if human society knows no physical restraints and is separate from the natural world. In this class students will consider - How has the human race valued nature over time? What is the spiritual/emotional/physical and practical importance of nature to human life? How do we live in communion or conflict with the natural world?

Through a brief exploration of literature through time and across genres, students explore how people give voice to nature. Through a brief exploration of cultural expression and interactions with nature (native cultures in particular), students begin to understand the impact of nature on culture as well as the mental health and wellbeing of society. If time permits, students explore the practical importance of decisions about nature - natural resources, public access, consumption, etc. Finally, utilizing acquired knowledge and understanding of the relationship between society and nature, students create practical or real-world projects to enhance nature experiences or human interaction with nature.

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

How do films reflect, and shape, our understanding of identity, fear, and inequality? This course explores the intersection of cinema and society, examining how film and media portray LGBTQ+ identities, societal anxieties, and class-based power dynamics. Through a diverse selection of films, documentaries, and critical readings, students will investigate how cinematic narratives function as cultural mirrors, political commentary, and tools of resistance. From ballroom culture and drag queens to zombie apocalypses and class warfare, we'll analyze how visual storytelling both challenges and reinforces dominant ideologies. Topics include queer representation, horror as a reflection of generational fears, and the marginalization of the working class in global cinema. Students will engage in critical discourse, multimedia analysis, and written reflections to unpack the cultural impact of storytelling on screen. This course will fulfill both Humanities Social Studies and Film & Digital Media departmental course requirements. It is, however, open to all seniors, regardless of arts major.

## MODERN REVOLUTIONS

This semester-long social science class explores a very controversial topic that most everybody loves and hates: "change"! As far as our private lives are concerned, change is inevitable—and we know the many reasons why—as well something that is both frightening and liberating. Change in our public lives is also inevitable, disruptive, and sometimes emancipating. In this class, the thematic emphasis will be on public change and how those public changes impact the private lives of human beings. Furthermore, the

historical and cultural investigation of this course on Modern Revolutions will not only involve change, but will also pay particular attention to the scale of that change—given the duration of its impact on populations, institutions, political orders, economies, and value systems. We will begin our study of revolutions by surveying fundamental working definitions of the idea. We will follow that foundational introduction with investigations into the different types of political and social revolutions, beginning with the French and American revolutions and conclude with recent 20th century revolutions in Mexico, Russia, China, and Egypt. We will also investigate important economic revolutions from the revolution in capitalist industrialization through to recent changes associated with the Great Depression and Great Recession of 2008. The final part of the class will allow you to research and explore your own definitions of revolution, especially as they pertain to revolutionary changes in the arts in general and digital and artificial technology.

### MODERN WORLD RELIGIONS

This survey course is designed to introduce students to the major ideas and theories of the five major world religions: Hinduism, Buddhism, Judaism, Islam, and Christianity. With each tradition you will become familiar with the founders and the major ideas that make up that tradition. In addition, through texts, primary sources, and discussions you will become familiar with the history and major events that formed each tradition. It can be difficult to see how these traditions navigate the modern world and maintain their distinct identity. Many religions designate certain activities or times of year as a way of observing important events in that tradition's formation. How does an individual observe these 'old' ways in our continually changing world of politics and technology? With this in mind, the second half of the course will look at each tradition and learn how they meet the challenges of the modern world while continuing to adhere to their tradition's most cherished beliefs.

### INTRODUCING TERRORISM

This course is an historical survey of modern terrorism. Its purpose is to better understand terrorism's assault against such established values as reason, capital, individualism, law and democracy through the use of linguistic, theatrical, cinematic, and other performative means. Topics of investigation will include Robespierre's public use of the guillotine, the assassination of Ferdinand on a Sarajevo parade route, the televised take-over of the Munich Olympics, and the recurring implosions of the World Trade Center. Course readings will include a rich concept-driven textbook and an historical reader with timely essays. Reading films and other mediums will be a component of the course, as well, including critical assessments of *Wadja's Danton*, Pontecorvo's *Battle of Algiers*, von Donnersmarck's *The Lives of Others*, Weingartners's *The Edukators*, and Abu Assad's *Paradise Now*.

### MYTHOLOGY (may count toward either Social Science or English credit)

Myths originally served two purposes: to explain and to teach. They continue to appeal today because they depict a universe in which human beings take their place in a much larger scheme. They also reveal important aspects of attitude, behavior, and values of particular cultures. Through the integrated humanities lens of history and literature, this course exposes students to the great stories that comprise classical and world mythology, while continuing to develop their skills in reading, research, literary and historical analysis, and college-preparatory academic writing.

## INTRODUCING PSYCHOLOGY

This semester-long social science elective begins with a brief look at the history of psychology as an objective science, noting some of the great minds that have influenced the discipline. As the course continues, students have the opportunity to trace the process of human development while analyzing biological, personal, and social influences on various aspects of psychological function. Topics include perception, emotion, memory, language, the origins of behavior, nature vs. nurture, as well as relevant aspects of personality and social psychology. Finally, students conclude the semester with a comprehensive look at various issues in contemporary psychopathology.

## MODERN LATIN AMERICAN HISTORY AND CULTURE

Too often when American students study Latin America it is through the lens of the United States and while the influence of the US can be clearly seen in Latin America, this course is deliberately designed to focus on the autonomy of the region, not the role the US has played in the region's development. Students will examine the historical forces that have shaped Latin American societies through a college-level seminar class, using texts that raise questions for the reader to explore the main issues that confront contemporary Latin America. In order to focus our studies, we will use specific case studies to examine Latin America in the 20th and 21st centuries. By focusing on the histories of Mexico, Cuba, Brazil, and Argentina, students will understand how the military, economics, politics, religion, foreign affairs, and class structure have interacted and shaped the creation of modern Latin America. The course will also give students an opportunity to examine a variety of artistic media, including sculpture, dance, film, literature, and painting, to see how contemporary artists explore and express Latin American culture through art.

## PUBLIC POLICY: POWER, PEOPLE, AND PROCESS

This course empowers students to dive deeper into government and critically analyze real-world social problems through the lens of public policy. Students will investigate how local, state, and federal governments craft, implement, and evaluate public policy, using case studies in housing, education, healthcare, criminal justice, and climate policy. Emphasis is placed on equity, stakeholder analysis, systems thinking, and civic engagement. Through simulations, writing, and research projects, students will build the tools to become informed changemakers. Students will leave this course with not only a deeper understanding of how policies shape society, but also an understanding of how individuals and communities can influence the policy process.

# WORLD LANGUAGES

## STATEMENT OF PHILOSOPHY

The World Languages program 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 program 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 our World Language Lab, which is an instructor-supported class in which students learn primarily through the online language platform Mango, with supplemental projects assigned by the instructor. See Humanities Department Chair for information.

## DEPARTMENT REQUIREMENTS

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

## CURRICULUM

All students must complete two years of world language (non-English) study in their 9th- through 12th-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 world 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.

### WORLD LANGUAGE LAB – Full-year course

*Prerequisites: none*

This course is for students who wish to study a non-English language other than French or Spanish. World Language Lab utilizes online software that is self-guided, combined with live instructor support and instructor-assigned projects. The graduation requirement of two sequential years of world language other than English still applies with languages in World Language Lab, and not all languages offered in the software extend past one year. Students who wish to enroll in World Language Lab need to discuss their preferences ahead of time with the Academic Program Director.

## ENGLISH LANGUAGE LEARNING (ELL)

### STATEMENT OF PHILOSOPHY

The English Language Learning (ELL) 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 *IAA Student/Family 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. All new international students must take a placement test to determine the most appropriate level for them. Students must achieve an average grade of C- (70%) in each ELL class before they can proceed to the next level of proficiency, toward the goal of taking at least one year, if not more, of mainstream classes before graduation.

### ELL LEVELS & PROGRESSION TOWARDS GRADUATION:

A1 - Beginning – 9/10th grade

- Language Skills
- Literature
- Grammar & Composition

B1 - Intermediate – 9/10/11th grades

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

C1 - Advanced – 9/10/11th grades

- Rhetoric & Composition II\* (9th & 10th 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 and artistic contexts. Students will also begin to look at the language needed for Math and science to help them to be successful in the Intermediate level when they may be taking mainstream Math and science 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.

### ELL 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 ONLY)

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 ONLY)

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.

# MATH & SCIENCE

## MATHEMATICS STATEMENT OF PHILOSOPHY

Our Mathematics program 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-) each semester 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. Teachers serve as facilitators rather than lecturers, enabling students to work both in small groups and individually during class time. Scientific calculators (with trigonometric and logarithmic functions, such as the TI-83 or TI-84) are used in classes at almost every level, and a graphing calculator (such as the TI 30XIIS) is recommended but not required. Teachers use technical resources in all classes to help students visualize and therefore better understand the mathematics they are learning.

## CURRICULUM

### MathLAB

MathLAB is a self-paced math program that helps students navigate their core math requirements in a way that is tailored to their unique needs. Using the DeltaMath online platform, students can progress through Algebra I, Geometry, and Algebra II (depending on their current level). The class may also be used to remediate fundamental skills in the event a student is not adequately prepared for Algebra I. This class takes place in person with a math faculty member who helps guide students with creating goals and understanding the concepts they are working with. The flexibility of this program allows students to move quickly through the curriculum for advancement, or to move more slowly than a traditional program to aid in any necessary remediation. Students have the opportunity to re-do chapter work as well as retake exams to improve grades and comprehension. Students enrolled in the mathLAB program will receive an "In Progress" notation on their grade reports until each semester of material is completed. At that point each student's grades will appear on their reports and transcripts in an identical manner to those students enrolled in our traditionally-paced math courses. However, if students do not complete their required coursework before graduating or exiting our school for any other reason, they will receive an incomplete for the course and will not earn the necessary credits for graduation. Enrollment in the mathLAB program is subject to approval by the Department Chair. Students will only be enrolled in mathLab for acceleration, remediation, or due to scheduling constraints, not due to personal preference.

### ALGEBRA I – Full-year course

*Prerequisites: successful completion of Pre-Algebra. The Mathematics department does not offer Pre-Algebra as a stand-alone or traditional course. Students who cannot test into Algebra I must take mathLab until they have demonstrated sufficient understanding of fundamental skills required for Algebra or remediate their math skills*

during the school year with assistance from outside IAA.

*Requirements: Scientific calculator with trigonometric and logarithmic functions (such as TI-83 or TI-84)*

Algebra I focuses on learning basic skills including exponents, linear functions, graphing equations with two variables, solving systems of equations, and solving for slope. Students work in groups and learn problem solving strategies. Students also learn to use graphing utilities such as calculators and online applications.

### **GEOMETRY – Full-year course**

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

*Requirements: Scientific calculator with trigonometric and logarithmic functions (such as TI-83 or TI-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 multi-step linear equations. They should also have a basic knowledge of square roots. The understanding attained in Algebra I is secured by frequent review.

### **ALGEBRA II – Full-year course**

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

*Requirements: Scientific calculator with trigonometric and logarithmic functions (such as TI-83 or TI-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.

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

*Prerequisites: a grade of B (83%) or above in both Geometry and Algebra I, department approval*

*Requirements: Scientific calculator with trigonometric and logarithmic functions (such as TI-83 or TI-84)*

This course uses the group work and guided inquiry to ensure that students are able to master Algebra II topics, but goes more in-depth for students with a firm grasp of Geometry and Algebra I who wish to explore more deeply the 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. Problems will be challenging.

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

*Prerequisites: Algebra II and permission of the Department*

*Requirements: Scientific calculator with trigonometric and logarithmic functions (such as TI-83 or TI-84)*

Statistics and Probability is for students interested in studying beyond the Algebra II level. This rigorous elective course requires students to work and participate at an honors level which includes employing strong critical thinking skills and conducting thorough analysis of statistical concepts. 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 above in Algebra II and permission of the department*

*Requirements: Scientific calculator with trigonometric and logarithmic functions (such as TI-83 or TI-84)*

Pre-Calculus provides the foundation for Calculus by exploring the concept of a function. Properties of exponential, logarithmic, polynomial, rational, and trigonometric functions are further developed in this course. This includes the study of the function's equation, roots, and graph.

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

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

*Requirements: Scientific calculator with trigonometric and logarithmic functions (such as TI-83 or TI-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 technique of differentiation of polynomial, exponential, logarithmic, and trigonometric functions and their applications are studied. The course concludes with the study of area approximation, the Fundamental Theorem of Calculus, and an introduction to integration.

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

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

*Requirements: Scientific calculator with trigonometric and logarithmic functions (such as TI-83 or TI-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 integration techniques and applications, parametric equations, convergence of series, Maclaurin and Taylor polynomial approximations, and are introduced to differential equations.

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

*Prerequisites: Completion of Algebra 1*

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

### 3D MODELING – Full-year elective course open to all grade levels

*Prerequisites: department approval*

3D modeling explores the basic concepts, principles, practices, tools, and techniques used in the creation of assets for games, film, and VFX. Students will gain experiential learning by creating, modifying, and texturing models. Projects are designed to guide students through the process of designing and creating digital objects.

## FINANCIAL ALGEBRA - Full-year course

*Prerequisites: Completion of Algebra II or equivalent*

Financial Algebra explores fundamental mathematical concepts needed to succeed in business and in life. Topics include: Banking (Checking and Saving), Taxes, Credit (Types of credit & Credit management), Budgeting, and Interest rates. The class will have an emphasis on doing math for business with an artist mindset.

## SCIENCE STATEMENT OF PHILOSOPHY

Our Science program 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, to be either 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, Computer Science, 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 begins with a scientific definition of life and a survey of the diversity of life, emphasizing animals. Course topics further include Evolution, Genetics, and Cell Biology. The overarching themes of the course are Diversity, and Biology as a science. Students gain content knowledge through classwork and laboratories and they have the option to practice skills through homework. Learning is assessed through quizzes and semester final exams. Students have the option to complete a biology-themed art project rather than take either or both semester final exams.

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

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

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 focuses on higher-order thinking, 21st Century skills, and implements 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 and presentations.

## 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 quantum theory, nuclear chemistry, chemical bonding, chemical nomenclature and equations, acids and bases, and oxidation/reduction. Organic chemistry is also surveyed. 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.

## COMPUTER SCIENCE - Full-year course

*Prerequisites: department approval*

The Computer Science course teaches students a broad, foundational set of skills in computer software design and algorithm development. This course is distinctive in its approach to using the practice of programming to nurture creativity. Students will learn to apply both artistic and scientific methods in their problem solving, fostering imaginative thinking to investigate and address challenges. Assignments are varied and range from writing a program that outputs a phonebook of the students within their artistic programs, to writing a graphical program that solves the Tower of Hanoi puzzle. Emphasizing the utilization of technology and programming languages as tools, the course enables students to solve computational problems and craft compelling and personally meaningful creations.

## PHYSICS – Full-year course

*Prerequisites: Algebra I and Geometry*

Physics is the study of the “how” of the universe, from the structure of the parts of an atom to the pull of distant stars. Mechanics, sound, 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 higher in Algebra II*

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 either 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 five observatory nights per semester (offered at least twice per month).

### **ENVIRONMENTAL STUDIES – Two standalone semesters, junior and 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. Students should expect at least two hours per week devoted to homework and research outside of class.



# ARTS PROGRAMS

## 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.

### HIP HOP – Full-Year Course

*Prerequisites: none; required for all Dance majors; available to non-Dance majors with departmental approval*

This course is an introduction to elements of Hip Hop Dance including movement, musical rhythm, tempo, and phrasing, as well as the historical context surrounding this popular dance form. Students will engage in community-centered practices through the cypher and its many forms, investigating improvisation, composition, and play within Hip Hop culture.

### 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.

# DRAMATIC ARTS

## STATEMENT OF PHILOSOPHY

The Dramatic Arts 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 Dramatic Arts 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 Dramatic Arts 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, Music) to enhance their area of concentration.

## DEPARTMENT REQUIREMENTS

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

- All Dramatic Arts majors must enroll in Practicum each year.

- All Dramatic Arts majors with a performance concentration must enroll in Performance Practices each year
- All Dramatic Arts 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 Dramatic Arts majors with a Musical Theatre concentration must enroll in private voice lessons. Freshman and sophomore Dramatic Arts 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 Dramatic Arts 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 THE SONG - One-Semester Course

*Prerequisites: none*

The objective of Acting the Song is to help learn and develop the concepts of singing musical theater songs from an Acting POV. We will discuss picking the song that fits their type, voice, range, and performance techniques of the solo musical theater vocal repertoire and the resources to find songs to sing. Students will work one on one with the instructor in a masterclass setting to workshop their songs through Acting and vocal technique. At every class session, each student will have the opportunity to work on their songs in the class in some fashion. We will do all of the work needed to develop a process when approaching a song beyond just the notes. This is a learning environment where all students are encouraged (regardless of level), and an atmosphere created that allows all students to embrace their performances with freedom, agility, and most importantly, meaning. You will need tracks to play as we get further into the semester.

### 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. Dramatic Arts 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 Dramatic Arts 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: \$2,700 for 20, 1-hour lessons*

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.

### RADIO DRAMA/VOICE ACTING - One-semester course

*Prerequisites: none*

Radio Drama/Voice Acting is a course designed to develop skills for the microphone and the recording studio in voice-over work, in podcast and radio drama, in audio books, and in other non-singing voice work. Students will become familiar with industry protocols, microphone techniques, and theatrical conventions. They will learn breathing and movement exercises to reinforce their comfort, health and skill levels in a recording environment. They will learn to perform scripted material of various lengths and genres, and will also learn basic, analogue sound effects.

### 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 Dramatic Arts 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

# FASHION

## DEPARTMENT PHILOSOPHY

The Fashion Department program nurtures aspiring designers by opening pathways to diverse perspectives on life, art, and personal visions. This program believes that creativity thrives on experimentation and the constant pursuit of knowledge. By imparting the fundamentals of garment construction, students are encouraged to delve deeply into their inner worlds and express their most profound thoughts through their designs. Experimentation is not just a method but a way of life, essential to both personal and artistic growth. Providing a supportive and dynamic environment, the program emphasizes the importance of individuality and innovation. Students are given the tools and freedom to explore their creativity without boundaries, fostering an atmosphere where risk-taking is celebrated. The integration of theoretical knowledge with practical application ensures that students are well-equipped to tackle the complexities of the fashion

industry. Through this holistic approach, the Fashion Department seeks to cultivate not only skilled designers but also thoughtful artists who contribute meaningfully to the ever-evolving world of fashion.

## DEPARTMENT REQUIREMENTS

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 I – Full-year course

*Prerequisites: none*

Fashion Design encompasses design, garment construction, accessories, 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 I 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, and 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. 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. Films, lectures, and research projects provide opportunities for in-depth learning about the fashion world.

## DIGITAL FASHION ILLUSTRATION – One-semester course

*Prerequisites: Fashion Illustration or equivalent*

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

## FASHION AND 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 PORTFOLIO I – Full-year course

*Prerequisites: Junior and Senior level*

This class is taken by Juniors, and is designed around preparing students for Fashion programs in higher education. Students research requirements for different programs, in addition to developing and compiling various elements and ideas for their portfolio.

## FASHION PORTFOLIO II – Full-year course

*Prerequisites: Junior and Senior level*

This class is taken by Seniors, 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 & DIGITAL MEDIA

## DEPARTMENT PHILOSOPHY

The Film and Digital Media program is an immersive experience in the practice and understanding of the art of filmmaking, digital media, and audiovisual content production. The pre-professional program emphasizes craft through the rigorous experiential study of creative and technical film industry foundations. Furthermore, we foster innovation through the exploration of emerging media technologies.

With the creative spirit in mind, students of the program are engaged as critical thinkers of the world around them. Students effectively identify, develop and learn to communicate their creative voice, through impactful, engaging film and digital media productions. As students navigate their identity as global citizen artists they are encouraged to pursue excellence and innovation in their craft.

## DEPARTMENT REQUIREMENTS

### ARTS CERTIFICATE

Completing the Core Areas of Study and fulfilling the appropriate Production Requirements will allow a student to earn the Film & Digital Media Arts Certificate and enable them to earn any additional certificates (including those for concentrations) offered within our department. Each student will find themselves creating their own Certificate path, one that reflects their interests and goals.

Required Core Areas of Study and Production Requirements vary according to the number of years a student is enrolled in the Film & Digital Media Department (for more information, please contact the department Chair). Post-graduate students will work with the department Chair to enroll in relevant courses.

### CLASS LEVEL PLACEMENT

Students are assigned to specific classes for each main area of study, and required to complete individualized skill sets before advancing to further class levels. Enrollment and placement are based on portfolio review, initial hands-on assessments and at the discretion of the Film and Digital Media chair and faculty.

### 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.

### PITCH PROCESS

Beginner students will produce a self-portrait project, presenting the idea for approval to the Creative Development faculty. Advanced students will have the opportunity to prepare a pitch to be presented to peers, industry professionals and faculty members. Six projects will be selected and greenlit for pre production, by a panel of faculty and industry professionals. Criteria taken into consideration to be greenlit includes, but it is not limited to: the caliber of the pitch, the feasibility of the project, the quality of the intellectual material. Projects can include: short narratives, documentary, newsreel, radio shows, new media, music videos, TV pilots, social media campaigns, PSAs, performance media collaborations with other departments.

IDYFILM productions will be selected through the pitching process to be produced throughout the school year. Those projects can be canceled if the team of students involved is not complying with their set pre-production milestones. When and if that occurs, the chair of the department will greenlit the next project in queue if the time left in the school year allows for such a project to be developed and produced successfully.

### 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

Levels for the Core Areas of Study will be offered according to student needs every semester.

- Screenwriting
- Producing for Film
- Creative Development
- Directing for Film & Digital Media
- Cinematography
- Sound Design
- Editing and Post-Production
- Media Makers
- Film Appreciation / Theory /History
- Film History Advanced (offered by the Humanities department)
- Film Studio Workshop
- Practicum
- Junior Seminar
- Senior Seminar

Emulating the apprenticeship nature of the Film and Digital Media industry, each core area of study requires the mastery of specific skill sets. Students are evaluated and placed into the appropriate learning level for each core area of study.

New and returning students will be placed in the appropriate level for the various core areas of study. Placement is decided at the discretion of FDM faculty and chair review, based on objective assessment. Post Graduates students will work with the department chair to enroll in relevant courses.

The program offers opportunities to use industry-standard and emerging media equipment and software. Students have the advantage of graduating with AVID Media Composer User and AVID Pro-Tools User certifications, among other certifications to be determined by our new faculty.

Alternate concentrations will be made available on an individual basis, and for students who come to Idyllwild Arts for one semester or one year.

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

## PRODUCTION REQUIREMENTS

### Four-year students:

- Complete the Core Areas of Study for three years
- Complete a college application film
- Participate in eight IDYFILM Productions in any of the following areas (possibility to graduate with an Arts Certificate and a specific concentration):
  - Directing
  - Production Design / Art
  - Cinematography
  - Sound Design / Foley
  - Grip and Electric
  - Editing
  - Makeup and Hair
  - Costume Design
  - Screenwriting
  - Producing
  - Storyboarding (i.e. as a Storyboard Artist)
- Apply to at least five film festivals
- Participate in three Idy Film PSA / Marketing campaigns
- Website with EPK and work reels

### Three-year students:

- Complete the Core Areas of Study for two years
- Complete a college application film
- Participate in six IDYFILM Productions in any of the following areas (possibility to graduate with an Arts Certificate and a specific concentration)
  - Directing
  - Production Design / Art
  - Cinematography
  - Sound Design / Foley
  - Grip and Electric
  - Editing
  - Makeup and Hair
  - Costume Design
  - Screenwriting
  - Producing
  - Storyboarding (i.e. as a Storyboard Artist)
- Apply to at least five film festivals
- Participate in two Idy Film PSA / Marketing campaigns
- Website with EPK and work reels

### Two-year students:

- Complete the Core Areas of Study for one year
- Complete a college application film
- Participate in four IDYFILM Productions in any of the following areas (possibility to graduate with an Arts Certificate and a specific concentration):
  - Directing
  - Production Design / Art
  - Cinematography
  - Sound Design / Foley
  - Grip and Electric
  - Editing
  - Makeup and Hair
  - Costume Design
  - Screenwriting
  - Producing
  - Storyboarding (i.e. as a Storyboard Artist)
- Apply to at least five film festivals
- Participate in two Idy Film PSA / Marketing campaigns • Website with EPK and work reels

### One-year students:

- Complete selected Core Areas of Study
- Complete a college application film
- Participate in one IDYFILM PRODUCTION in any of the following areas:
  - Directing
  - Production Design / Art
  - Cinematography
  - Sound Design / Foley
  - Grip and Electric
  - Editing
  - Makeup and Hair
  - Costume Design
  - Screenwriting
  - Producing
  - Storyboarding (i.e. as a Storyboard Artist)
- Apply to at least one film festival
- Participate in one Idy Film PSA / Marketing campaign
- Website with EPK and work reel

## PRODUCTION REQUIREMENTS BREAKDOWN\*

### FOUR-YEAR STUDENTS

- 3 years of Core Areas of Study classes

- 8+ IDYFILM Productions
- Apply to 5+ Film Festivals
- 3+ Film PSA/Marketing campaigns
- Complete a college application film
- Create a website with EPK and work reels

### THREE-YEAR STUDENTS

- 2 years of Core Areas of Study classes ○ 6+ IDYFILM Productions
- Apply to 5+ Film Festivals
- 2+ Film PSA/Marketing campaigns ○ Complete a college application film ○ Create a website with EPK and work reels

### TWO-YEAR STUDENTS

- 1 years of Core Areas of Study classes
- 4+ IDYFILM Productions
- Apply to 5+ Film Festivals
- 2+ Film PSA/Marketing campaigns
- Complete a college application film
- Create a website with EPK and work reels

### ONE-YEAR STUDENTS

- Selected Core Areas of Study classes ○ 1+ IDYFILM Production
- Apply to 1+ Film Festivals
- 1+ Film PSA/Marketing campaigns ○ Complete a college application film ○ Create a website with EPK and work reels

*\*The Production Requirements are broken down according to the number of years the student has been enrolled, regardless of grade level*

### CONCENTRATION CERTIFICATE

12th-grade students can declare a specific concentration and earn a certification in their concentration (in addition to the Film Arts Certificate). Concentrations available include:

- Sound Design for Digital Media
- Directing
- Producing for Digital Media
- Cinematography
- Production Design for Digital Media
- Editing and Post-Production
- Writing for Media
- Art Direction
- Music Composition / Scoring for Film (in tandem with the Music Department)

More concentrations and certifications are in development, including (but not limited to):

- Acting for the Camera (in tandem with the Dramatic Arts Department)

- VFX / Virtual Filmmaking / Virtual Reality (contingent on hiring a VFX faculty member in the future)

*For more information on declaring concentrations and obtaining additional certifications, please refer to IA's Film & Digital Media Department and/or contact the Department Chair.*

## CURRICULUM

### INTRODUCTION TO FILMMAKING

Students will be introduced to Digital Filmmaking, Film Production, and Film Industry standard practices. An introductory course for anyone interested in cinema, film and digital media. This is a class to experience and discuss all essential aspects of filmmaking. What kinds of films and genres are there? What are all the crew positions and what do they do on a set?. Students will experiment hands-on how to act in each crew position in class exercises, to begin finding their voice in the vast world of film.

### WRITING FOR MEDIA

Writing for Media is designed to teach the art of storytelling in the context of media technology and literacy. The Writing for Media curriculum will have two main areas of study: Dramatic Writing and Creative Non fiction.

### DRAMATIC WRITING

Dramatic Writing will explore the art of crafting compelling narratives for short dramatic films, animation, television, and interactive digital media. Throughout the course, students will learn the four building blocks of story: character development, plot structure, thematic exploration, and genre. Beginning students will write a one-page screenplay, a three to five page screenplay, and a seven to ten page screenplay. Advanced dramatic writing students will explore eighteen to twenty page screenplays, television pilots, and stage plays.

### CREATIVE NONFICTION

Creative Nonfiction will introduce students to diverse and impactful ways in which non-fiction media can enlighten, educate, and entertain audiences while shedding light on real-world stories and experiences. Students will study the art of interviewing, conducting research, and fact-checking to ensure accuracy and credibility in their projects. In addition to honing their creative skills, students will also gain a deeper understanding of ethical considerations in media production, learning to respect privacy and present diverse perspectives responsibly. Beginning Students will write a short podcast; a short exposé on a fellow student or a member of the Idyllwild community; and a self-portrait. Advanced students will explore writing short documentaries related to historical events, current events, nature, science, and people of interest.

### PRODUCING FOR FILM AND DIGITAL MEDIA

This course examines the creative, organizational, and managerial roles of the producer in narrative and non-narrative genres, applying industry standards to short-form student audiovisual productions. Special

emphasis is given to the collaborative process of filmmaking. Students are expected to break down, schedule, budget, and secure resources for a film or audiovisual project. Students will materialize their work through a physical production bible. Students will gain a working knowledge of professional producing software. They will execute producing tasks, including production breakdowns, crew selection, location scouts, casting sessions, and actor contracts. There will be an ongoing discussion about the managerial and problem-solving skills indispensable to work as a producer. Students will learn the meaning and specific aspects of every job and crew position available in the film industry. They will also proactively study and practice industry trends and upcoming developments.

## DIRECTING FOR FILM AND DIGITAL MEDIA

Students learn the history of the role of the director in the film industry. Students explore and practice directing concepts and tools including: analyzing and breaking down their ideas and scripts; emotional structure; visual units; working with actors; introduction to character and the storyteller's perspective; blocking and staging strategies; communicating with department heads; and key cinematography knowledge for directors. Students will have an opportunity to understand, create, and utilize cinematic time to better engage the audience with the story. Students will focus on the arduous, strategic, and professional creative development of short films and alternative media projects, following industry standards. During this course:

- Students will develop and present ("pitch") their projects. Through the quality of their materials, students will showcase their deep understanding of all concepts mastered in the foundational level.
- Students will be introduced to key methodology in order to channel and tangibly express their creative vision as directors from development to pre-production phases.
- Students will explore critical stylistic and spatial concepts, as well as initial production and administrative aspects of filmmaking from a director's perspective.
- Students will extensively practice scene work to decipher and internalize the relationship between actors in front of the camera.
- Students will learn and practice how to better communicate among creative departments, including how to break down the script appropriately from a production and creative point of view.

## CINEMATOGRAPHY

This class focuses on principles of cinematography, including camera work, lighting, grip techniques, and rigging equipment. Other principles include camera operation, safety, electrical distribution, interior and exterior lighting, camera movement, composition, depth of field, focus pulling. Set hierarchy, set etiquette, communication, kindness, and positive mental attitude will be taught and modeled. Students will explore all of the ideas, equipment, and protocols that go into making an image for Film. From lighting to lensing, knot tying to shot listing. Each week we will tackle a new piece of the puzzle that makes up the world of cinematography, and learn to collaborate with each other on amazing images for the viewers to enjoy.

## PRODUCTION DESIGN

This class will provide a comprehensive introduction to key aspects of Production Design, including:

1. Tool Safety

Ensuring safe practices while using various tools and equipment in set building and design.

## 2. Set Building

Learning the fundamentals of constructing sets, including materials, techniques, and practical applications.

## 3. Department Communication

Developing effective communication skills, from the art department's perspective, to facilitate collaboration between different departments.

## 4. Basic Color Theory

Understanding the principles of color theory and its application in creating visually appealing and thematically consistent sets.

## 5. Pre-Visualization

Exploring methods of pre-visualization to plan and conceptualize set designs before actual construction. Through hands-on projects and collaborative exercises, students will gain practical experience and a solid foundation in the essential elements of Production Design.

## SET DRESSING / PROP STYLING AND BUILDING

This class will delve into the art of set dressing and prop styling, emphasizing the role of character and story in design decisions. Key areas of focus include:

### 1. Character and Story-Driven Design

Exploring how set dressing and props can reflect and enhance character traits and narrative elements.

### 2. Time Period and Socio-Economic Factors

Understanding how historical context and socio-economic conditions influence design choices.

### 3. Prop Design and Construction

Learning to design and build props using materials such as foam, wood, and wire.

Students will engage in hands-on projects that challenge them to create authentic, story-rich environments, enhancing their skills in both creative design and practical craftsmanship.

## SOUND DESIGN

This course introduces digital filmmakers and sound designers to the unique contributions that sound brings to image. Students will work to create field recordings for live action location and studio films. The students will use professional field recording equipment and sound editing software to develop a basic understanding of the workflow and practices associated with recording and soundscape development.

This course introduces digital filmmakers to the post-production environment as sound designers.

Students will explore the unique contributions that sound brings to an image. Students will work with post production mixing and sound re-recording equipment as well as sound editing software to develop a basic understanding of the workflow and practices associated with the completion of a professional soundtrack.

This course seeks to promote effective collaboration between audio teams and film/video teams in a professional environment. Students will apply their knowledge and skills in the development of a basic soundtrack.

## EDITING AND POST-PRODUCTION

The Introduction to Editing and Post-Production course examines editing as an art form and an integral part of the filmmaking process. The course covers both the theory and basic techniques of editing. Students will use these concepts to analyze cinematic scenes and in the post-production of their own film projects. The accumulation of these editing experiences offers an overview of the complete post-production process, including how to make informed editing choices and develop one's own aesthetic style. The course offers an introduction to the role of the editor, in respect of all aspects of post-production. Students will learn core skills and technical requirements to edit many different types of genre content, and have the opportunity to investigate key aspects of the psychology of editing, an invaluable aspect of creative thinking and one that will inevitably make for better filmmakers. Some of the many topics that will be covered include project setup, organizing media, understanding the tool bar, editing a sequence with the rule of thirds and eye trace in mind, refining sound and understanding codec, as well as creating and outputting files for viewing. Students are required to edit various assigned sequences to achieve these goals.

## ADVANCED EDITING & POST-PRODUCTION

The Advanced Editing & Post-Production course approaches film production from the perspective of the cutting room. It provides further study of the core skills necessary to edit narrative, experimental, and documentary film and digital media projects. Students will learn to utilize Adobe Premiere Pro on a professional level. Advanced post-production techniques, including visual effects and color correction, will be explored.

## FILM APPRECIATION: THEORY AND HISTORY

In this class we will discuss different filmmakers and filmmaking techniques, and break down how they affect the viewer. Students will explore different eras and genres of film and gain an understanding of film's history and the way in which filmmakers have developed their own voices and filmmaking styles over the last century of this art form.

## ADVANCED FILM HISTORY (HUMANITIES)

*Prerequisites: Film History or Department approval*

This class is offered as an Academic Humanities class. It is a requirement to obtain the Film & Digital Media Arts certificate. See Humanities course description for information.

## FILM STUDIO WORKSHOP / CREATIVE DEVELOPMENT

This class provides studio space for the lengthy process of bringing Digital Media Projects into physical production and tangible fruition for showcasing and distribution to the public. Students film their projects, participating in various capacities as crew members and performing the technical, logistical, and creative skills they have learned throughout all our classes.

In the Film Studio Workshop, students practice technical aspects learned in all classes, such as camera and gear operation, scheduling, building sets, hosting production and logistics meetings, and conceptualizing their vision for each project. It is an open studio space where they can sharpen their technical and creative abilities.

## MEDIA MAKERS

Students will learn and practice media literacy through the exploration of emerging forms of media making such as enhanced reality. Students will have a choice to develop projects in traditional media forms such as radio, newspaper, magazine, documentary, animation, newsreels, as well as any form of alternative digital media.

Students will practice the basics of journalism, media making and science of communication practices.

## NEW TECHNOLOGY (VFX, VIRTUAL FILMMAKING, VR, XR TECHNOLOGY) (MASTER CLASSES)

This class will open space for artists in residency and invite collaboration with film companies currently working in the fields pertaining to the latest media technologies available in the market.

## JUNIOR SEMINAR

The Junior Seminar focuses on beginning the assembly of an artistic college portfolio and completing deliverables necessary to obtain the Arts Certificate and any other chosen certifications and/or concentrations (if applicable).

## SENIOR SEMINAR

The Senior Seminar class focuses on finalizing an artistic college portfolio and completing deliverables necessary to obtain the Arts Certificate and any other chosen certifications and/or concentrations (if applicable). This includes making a personal website and work reels.

## 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.

# INTERARTS

## STATEMENT OF PHILOSOPHY

InterArts offers a personalized curriculum fostering exploration, experimentation, and creative fluidity across diverse arts disciplines. Students chart unique educational paths by engaging with various art departments and collaborating on department-wide events. InterArts integrates traditional art practices with cutting-edge creative technologies through workshops and masterclasses.

## DEPARTMENT REQUIREMENTS

### InterArts

To earn an Arts Certificate in InterArts, students must fulfill the following requirements. Students must

complete all required courses designed specifically for the InterArts major either for the Exploratory or the Advanced Track (see below):

- Completion of core InterArts courses tailored for the major.
- Participation in mandatory interdisciplinary CoLab hours for departmental productions.
- Attendance at arts exploration workshops, achieving competency in both traditional and technological skills.
- Enrollment in courses across at least two departments, totaling between twelve to eighteen weekly hours of Arts classes, subject to Department Chair and Assistant Head of School approval. Prerequisites and instructor consent may apply.
- Completion of one year of Art History within relevant discipline.
- Senior participation in the Senior Showcase.

### Exploratory Track InterArts

*Minimum one semester - maximum up until Senior year*

- Skill building and exploratory work in arts classes across the school.
- Interdisciplinary Explorations

### Advanced Track InterArts

- Continue building skills and technical ability in arts classes across the school.
- Interdisciplinary Explorations (all years)
- Interdisciplinary CoLab
- Junior and Senior Seminar (Junior and Senior years.)

## CURRICULUM

### INTERDISCIPLINARY EXPLORATIONS – Full-year course

*Prerequisites: none*

This course exposes students to masterclasses and workshops covering traditional arts techniques and contemporary creative technologies, spanning disciplines from basket weaving to 3D printing.

### INTERDISCIPLINARY COLAB – Full-year course

*Prerequisites: none*

Students collaborate in groups to create interdisciplinary events, shows, installations, and exhibitions showcasing their combined skills across the department.

### JUNIOR AND SENIOR SEMINAR – Full-year course

*Prerequisites: Junior and Senior level*

This seminar provides individual mentorship to guide students in developing their own interdisciplinary projects, culminating in the Junior and Senior Showcase.

# CREATIVE WRITING

*Creative Writing is a track under InterArts where students have the option to specialize in IAA's Creative Writing offerings to the degree that is agreed between student and the Chair of InterArts. That is to say, students may take almost exclusively Creative Writing classes, or they may prefer to build into their schedules classes from other Arts departments in addition to Creative Writing classes. Creative Writing students also participate in collaborative productions in InterArts. Creative Writing students benefit from regular one on one guidance as they plan their High School Arts Curriculum pathway.*

## STATEMENT OF PHILOSOPHY

Idyllwild Arts Academy's Creative Writing program nurtures and challenges high school students interested in developing as poets, fiction writers, playwrights, screenwriters, and essayists. The program 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.

## PROGRAM REQUIREMENTS

Within the program, 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

### 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 Academy's visual art and literary journals, Parallax and Parallax Online. 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

As described in the course description for Publishing, 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. Parallax is celebrated annually with a public reading.

## 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.

# 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 chamber groups and various large ensembles, tackle important orchestral skills that include conducting and arranging, 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*)

History of the Arts (*required for all Music majors*)

Music Theory and Musicianship I-IV (*or demonstrated proficiency, enrollment in a theory/composition class required each semester of attendance at IAA*)

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*)

Vocal Ensemble (*one year required for all music majors; all semesters required for Vocal and Songwriting majors*)

Music Business and Marketing (*one semester, two for Songwriters*)

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 and Ensemble Skills (*placement by audition*)

Chamber Ensemble

Performance Class

Studio Class (*specific to instrument as available*)

Keyboard Skills (*or demonstrated proficiency*)

### FOR CLASSICAL PIANISTS

Piano Performance Class

Collaborative Piano

Chamber Ensemble

### FOR JAZZ INSTRUMENTALISTS

Jazz Combo

Jazz Ensemble

Improvisation

Jazz Style and Analysis

Keyboard Skills (*or demonstrated proficiency*)

Computer Music Notation

### FOR SONGWRITERS

Creative Writing (*InterArts & Creative Writing Dept.*)

Vocal Ensemble

Songwriting Applied Performance

Songwriting Workshop

Melody and Lyrics

Vocal Styles

Music Business and Marketing (2 semesters)

Recording and Production I

Recording and Production II

## FOR CLASSICAL VOCALISTS

Dramatic Arts Elective related to acting and/or staging and movement Vocal Repertoire Performance Class  
Vocal Ensemble  
Vocal Styles  
Vocal Diction  
Radio Drama (*elective recommendation*)  
Keyboard Skills (*or demonstrated proficiency*)

## FOR CONTEMPORARY VOCALISTS

Dramatic Arts Elective related to acting and/or staging and movement  
Vocal Ensemble  
Vocal Styles  
Vocal Diction  
Keyboard Skills (*or demonstrated proficiency*)  
Radio Drama (*elective recommendation*)

## MUSIC TECHNOLOGY CONCENTRATION

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

## FILM SCORING CONCENTRATION

*(offered in collaboration with the Film Department)*

Music Department Requirements

Music Technology Course

Composition Seminar or Music Theory

Electronic Sound Synthesis course (can be concurrent with Music Technology course) Recording & Production course

Film & Digital Media Department Requirements

Sound Design course (can be concurrent with Recording & Production course)

Film Scoring Project

## ELECTIVES

Composition Seminar (*Offered when available*)

Film Scoring (*Offered when available*)

Improvisation (*required of Jazz majors, highly recommended for all Music majors*)

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

## YEAR 1: FOUNDATION

- Music Department Practicum
- Music Department Seminar
- Jury or equivalent (2)
- Private Lesson
- Music Theory and Musicianship I: Written and Aural Skills
- Orchestra and Ensemble Skills
- Chamber Ensemble\*
- Performance Class
- Vocal Ensemble

\*Chamber Ensemble - participation based on department needs

## YEAR 2: EXPLORATION

- Music Department Practicum
- Music Department Seminar
- Jury or equivalent (2)
- Private Lesson
- Music Theory and Musicianship II: Jazz and Western Music Theory
- Orchestra and Ensemble Skills
- Keyboard Skills (or demonstrated proficiency)
- Music Technology Elective (1 semester; Sophomore, Junior, or Senior year)
- Chamber Ensemble\*
- Performance Class

\*Chamber Ensemble - participation based on Department needs

## YEAR 3: CONCENTRATION

- Music Department Practicum
- Music Department Seminar
- Jury or equivalent (1)
- Private Lesson
- Junior (Half) Recital
- Music Theory and Musicianship III: Advanced Composition, Analysis, and Improvisation
- Orchestra and Ensemble Skills
- Chamber Ensemble\*
- Performance Class
- History of the Arts (*Junior or Senior year*)
- Music Technology Elective (1 semester; *Sophomore, Junior, or Senior year*)
- Other Elective

\*Chamber Ensemble - participation based on Department needs

## YEAR 4: CAPSTONE

- Music Department Practicum
- Music Department Seminar
- Senior Seminar
- Jury or equivalent (1)
- Private Lesson
- Senior (Full) Recital
- Orchestra and Ensemble Skills
- Chamber Ensemble\*
- Performance Class
- History of the Arts (*Junior or Senior year*)
- Music Theory and Musicianship IV: Advanced Composition Seminar or Jazz Style and Analysis by permission
- Music Technology Elective (1 semester; *Sophomore, Junior, or Senior year*)
- Other Electives

\*Chamber Ensemble - participation based on Department need

# CLASSICAL PIANO GUIDE

## YEAR 1: FOUNDATION

- Music Department Practicum
- Music Department Seminar
- Jury or equivalent (2)
- Private Lesson
- Music Theory and Musicianship I: Written and Aural Skills
- Collaborative Piano
- Performance Class
- Vocal Ensemble

## YEAR 3: CONCENTRATION

- Music Department Practicum
- Music Department Seminar
- Jury or equivalent (1)
- Private Lesson
- Junior (Half) Recital
- Music Theory and Musicianship III: Advanced Composition, Analysis, and Improvisation or Jazz Style and Analysis by permission
- Collaborative Piano
- Chamber Ensemble\*
- Performance Class
- History of the Arts (*Junior or Senior year*)
- Music Technology Elective (*1 semester; Sophomore or Junior year*)
- Other Electives

\*Chamber Ensemble - not required; participation based on Department needs

## YEAR 2: EXPLORATION

- Music Department Practicum
- Music Department Seminar
- Jury or equivalent (2)
- Private Lesson
- Music Theory and Musicianship II: Jazz and Western Music Theory
- Collaborative Piano
- Music Technology Elective (*1 semester; Sophomore or Junior year*)
- Chamber Ensemble\*
- Performance Class

\*Chamber Ensemble - not required; participation based on Department needs

## YEAR 4: CAPSTONE

- Music Department Practicum
- Music Department Seminar
- Senior Seminar
- Jury or equivalent (1)
- Private Lesson
- Senior (Full) Recital
- Collaborative Piano
- Performance Class
- History of the Arts (*Junior or Senior year*)
- Music Theory and Musicianship IV: Advanced Composition Seminar or Jazz Style and Analysis by permission
- Other Electives

# JAZZ INSTRUMENT GUIDE

## YEAR 1: FOUNDATION

- Music Department Practicum
- Music Department Seminar
- Jury or equivalent (2)
- Private Lesson
- Music Theory and Musicianship I: Written and Aural Skills
- Jazz Combo and Combo Workshop
- Improvisation
- Jazz Ensemble Skills
- Jazz Studio Class
- Vocal Ensemble

## YEAR 2: EXPLORATION

- Music Department Practicum
- Music Department Seminar
- Jury or equivalent (2)
- Private Lesson
- Music Theory and Musicianship II: Jazz and Western Music Theory
- Jazz Combo
- Improvisation
- Jazz Ensemble Skills
- Keyboard Skills (*or demonstrated proficiency*)
- Computer Music Notation
- Jazz Studio Class

## YEAR 3: CONCENTRATION

- Music Department Practicum
- Music Department Seminar
- Jury or equivalent (1)
- Private Lesson
- Junior (Half) Recital
- Jazz Theory II (if not taken already)
- Jazz Combo
- Improvisation (*or elective*)
- Jazz Ensemble Skills
- Music Theory and Musicianship III: Jazz Style and Analysis
- Music Technology Elective (*1 semester; Junior or Senior year*)
- History of the Arts (*Junior or Senior year*)
- Other Electives

## YEAR 4: CAPSTONE

- Music Department Practicum
- Music Department Seminar
- Senior Seminar
- Jury or equivalent (1)
- Private Lesson
- Senior (Full) Recital
- Jazz Combo
- Improvisation (*or elective*)
- Jazz Ensemble Skills
- Music Theory IV: Jazz Style and Analysis
- Music Technology Elective (*1 semester; Junior or Senior year*)
- History of the Arts (*Junior or Senior year*)
- Music Business (*1 semester*)
- Other Electives

# SONGWRITING GUIDE

## YEAR 1: FOUNDATION

- Music Department Practicum
- Music Department Seminar
- Jury or equivalent (2)
- Private Lesson (*Guitar or Piano*)
- Introduction to Songwriting
- Songwriting: Applied
- Songwriting: Workshop
- Music Theory and Musicianship I: Written and Aural Skills
- Creative Writing
- Vocal Ensemble

## YEAR 2: EXPLORATION

- Music Department Practicum
- Music Department Seminar
- Jury or equivalent (2)
- Private Lesson (*Guitar or Piano*)
- Songwriting: Applied
- Songwriting: Workshop
- Lyrics and Melody I
- Vocal Styles
- Music Theory and Musicianship II: Jazz and Western Music Theory
- Vocal Ensemble

## YEAR 3: CONCENTRATION

- Music Department Practicum
- Music Department Seminar
- Jury or equivalent (1)
- Private Lesson (*Guitar or Piano*)
- Junior (Half) Recital
- Songwriting: Applied
- Songwriting: Workshop
- Lyrics and Melody II
- Music Theory and Musicianship III
- Recording Technology I
- Recording Technology II
- Vocal Ensemble
- Music Business & Marketing (*or Senior year*)

## YEAR 4: CAPSTONE

- Music Department Practicum
- Music Department Seminar
- Senior Seminar
- Jury or equivalent (1)
- Private Lesson (*Guitar or Piano*)
- Senior (Full) Recital
- Songwriting: Applied
- Songwriting: Workshop
- Music Theory and Musicianship IV
- Recording Technology II
- Vocal Ensemble
- Music Business & Marketing (*or Junior year*)
- Other Electives

# CLASSICAL VOICE GUIDE

## YEAR 1: FOUNDATION

- Music Department Practicum
- Music Department Seminar
- Jury or equivalent (2)
- Private Lesson
- Music Theory and Musicianship I: Written and Aural Skills
- Vocal Ensemble
- Vocal Repertoire Performance Class
- Vocal Diction

## YEAR 2: EXPLORATION

- Music Department Practicum
- Music Department Seminar
- Jury or equivalent (2)
- Private Lesson
- Music Theory and Musicianship II
- Vocal Ensemble
- Vocal Repertoire Performance Class
- Vocal Diction
- Keyboard Skills (*or demonstrated proficiency*)
- Theatre Elective
- Music Technology Elective (*1 semester; Sophomore, Junior, or Senior year*)

## YEAR 3: CONCENTRATION

- Music Department Practicum
- Music Department Seminar
- Jury or equivalent (1)
- Private Lesson
- Junior (Half) Recital
- Music Theory and Musicianship III
- Vocal Ensemble
- Vocal Repertoire Performance Class
- Vocal Diction
- Vocal Styles
- History of the Arts (*Junior or Senior year*)
- Music Technology Elective (*1 semester; Sophomore, Junior, or Senior year*)
- Other Electives

## YEAR 4: CAPSTONE

- Music Department Practicum
- Music Department Seminar
- Senior Seminar
- Jury or equivalent (1)
- Private Lesson
- Senior (Full) Recital
- Vocal Ensemble
- Vocal Repertoire Performance Class
- Music Theory and Musicianship IV
- Vocal Diction
- Radio Drama (*recommended when available*)
- History of the Arts (*Junior or Senior year*)
- Music Technology Elective (*1 semester; Sophomore, Junior, or Senior year*)
- Other Electives

# CONTEMPORARY VOICE GUIDE

## YEAR 1: FOUNDATION

- Music Department Practicum
- Music Department Seminar
- Jury or equivalent (2)
- Private Lesson
- Music Theory and Musicianship I
- Vocal Diction (when available)
- Vocal Styles
- Vocal Ensemble
- Contemporary Vocal Rep Performance Class
- Jazz Improvisation
- Creative Writing: Genres of Creative Writing
- Intro to Songwriting

## YEAR 3: CONCENTRATION

- Music Department Practicum
- Music Department Seminar
- Jury or equivalent (1)
- Private Lesson
- Junior (Half) Recital
- Music Theory and Musicianship III (Or Jazz Theory II for Jazz Concentration)
- Vocal Diction (when available)
- Vocal Styles
- Vocal Ensemble
- Contemporary Vocal Rep Performance Class
- Jazz Combo or Ensemble (for jazz concentration)
- Music Business and Marketing (junior or senior year)
- Pop or Jazz History (Junior or Senior year depending on concentration)
- Theatre Elective related to acting and/or staging and movement (1 semester; Sophomore, Junior, or Senior year)
- Radio Drama (elective recommended when available)
- Other Electives

## YEAR 2: EXPLORATION

- Music Department Practicum
- Music Department Seminar
- Jury or equivalent (2)
- Private Lesson
- Music Theory and Musicianship II (or Jazz Theory I for Jazz Concentration)
- Vocal Diction (when available)
- Vocal Styles
- Vocal Ensemble
- Contemporary Vocal Rep Performance Class
- Jazz Improvisation
- Keyboard Skills (or demonstrated proficiency)
- Theatre Elective
- Recording and Production I (completes the 1 semester music technology elective requirement; Sophomore, Junior, or Senior year)

## YEAR 4: CAPSTONE

- Music Department Practicum
- Music Department Seminar
- Senior Seminar
- Jury or equivalent (1)
- Private Lesson
- Senior (Full) Recital
- Vocal Diction (when available)
- Vocal Styles
- Vocal Ensemble
- Contemporary Vocal Rep Performance Class
- Jazz Combo or Ensemble (for jazz concentration)
- Music Business and Marketing (junior or senior year)
- Pop or Jazz History (Junior or Senior year depending on concentration)
- Theatre Elective related to acting and/or staging and movement (1 semester; Sophomore, Junior, or Senior year)\*
- Music Technology Elective (1 semester; Sophomore, Junior, or Senior year)\*
- Other Electives

\*if not completed sophomore or junior year

# MUSIC TECHNOLOGY CONCENTRATION GUIDE

## YEAR 1: FOUNDATION

- Core Music Department Requirements
- Sub-Major Specific Requirements (Classical, Jazz, Songwriting, Voice)
- Music Department Practicum

## YEAR 2: EXPLORATION

- Core Music Department Requirements
- Sub-Major Specific Requirements (Classical, Jazz, Songwriting, Voice)
- Music Department Practicum
- Music Technology I/II

\* 10th graders interested in pursuing the Music Technology Concentration may start taking Music Technology courses with department approval.

## YEAR 3: CONCENTRATION

- Core Music Department Requirements
- Sub-Major Specific Requirements (Classical, Jazz, Songwriting, Voice)
- Music Department Practicum
- Music Technology Events Team: Applied Music Technology
- Recording and Production I/II
- Electric Sound Synthesis

## YEAR 4: CAPSTONE

- Core Music Department Requirements
- Sub-Major Specific Requirements (Classical, Jazz, Songwriting, Voice)
- Music Department Practicum
- Music Technology Events Team: Applied Music Technology
- Electronic Music Performance Ensemble
- Electronic Sound Synthesis I

*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 Recording & Production (or 1 year of each)
- 4 - 5 semesters of other Music Technology courses (e.g. Recording & Production I & II, Music Technology, 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.

## HISTORY OF THE ARTS

*Prerequisites: Must be Junior or Senior; Required for all Music majors*

History of the Arts is a year-long course surveying the eras and evolution of the Arts across multiple genres, from before the Medieval age, to contemporary approaches. Historical events and concurrent social perspectives will be discussed to reflect the roles of the arts and performance during each era, and will weave together the unique historical tapestry of various facets of the arts, including Western Music, Jazz, Pop, Fashion, Visual Arts, Theatre, Film, and Dance.

## 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.

## IMPROVISATION

Prerequisites: approval by instructor by audition; required for Jazz majors each semester Improvisation develops one of the key skills for every Music student, improvisation. This course teaches and strengthens students’ abilities to compose in real time on their respective instruments, which they will use in their 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, and students will be invited to perform during this time as a department-wide performance class. Attendance is mandatory for all Music majors each semester they are enrolled at the Academy. 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: WRITTEN AND AURAL SKILLS

*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, III, and IV. 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: JAZZ AND WESTERN MUSIC

*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): ADVANCED COMPOSITION, ANALYSIS, AND IMPROVISATION

*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 20th-century compositional techniques. Aural melodic, harmonic, and rhythmic dictation training parallel the written work.

## MUSIC THEORY & MUSICIANSHIP III: JAZZ STYLE AND ANALYSIS

*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 20th-century compositional techniques. Aural melodic, harmonic, and rhythmic dictation training parallel the written work.

## MUSIC THEORY & MUSICIANSHIP IV: ADVANCED COMPOSITION SEMINAR

*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 20th-century compositional techniques. Aural melodic, harmonic, and rhythmic dictation training parallel the written work.

## MUSIC THEORY & MUSICIANSHIP IV: ADVANCED JAZZ STYLE AND ANALYSIS

*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 20th-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 AND ENSEMBLE SKILLS

*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. This class incorporates both full orchestra and smaller ensemble orientations, and works on other orchestral skills like conducting and arranging.

## 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: \$3,300 per year for 24, 1-hour lessons. Songwriters are required to take either piano or guitar lessons. (Optional for Songwriters: \$4,950 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: LYRICS AND MELODY I 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: LYRICS AND MELODY II FOR POPULAR MUSIC

*Prerequisites: Lyrics and Melody 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*

Songwriting Workshop is a two-semester hands-on workshop class dedicated to Songwriting projects for live performance, recording, video and more. Course will concentrate on individual songwriting and collaborations for each student’s catalog in addition to creating material for our live concerts, recitals, off campus performances and more. Songwriting Workshop will also incorporate a section for our seniors to prepare for college and professional songwriting careers. Students will review their accumulated songwriting catalogs with instructor and peer 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 solo work or collaborations, music production, specific moods or genres, project-specific compositions, or media and marketing. Senior students will also be assisted in preparing for college auditions, songwriting competitions, networking events, and other music business opportunities, as appropriate. For all Songwriting majors.

## 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 all 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: one year required for all Music majors, required each semester for Voice and Songwriting 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.

# 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

### ANATOMY FOR THE ARTIST – Full-year course

*Prerequisite: Drawing III-IV*

This course is an in-depth exploration of human anatomy, and the facial muscles of expression for the purpose of representation. Students will learn to identify the skeletal and muscular structure beneath the skin, and enhance their observational drawings with their study of anatomy. This class will cover the language of anatomy through lectures and demonstrations. Using traditional media, students will perform specific exercises and assignments geared towards developing and enhancing their ability to draw from observation.

### ANIMATION – Full-year course

*Prerequisite: Digital Art & Design I (Formerly Graphics I)*

This is an advanced level course that requires Digital Art & Design as a prerequisite. The class focuses on drawing for animation using Adobe Animate and basic filmmaking skills required to make an animated film

using Adobe Premiere / Final Cut Pro. The course will feature presentations and lectures on the history and principles of animation, as well as breakdowns of notable animated sequences, demonstrations of frame by-frame, digital cut-out, rotoscope animation techniques as well as video editing, compositing and color correction.

### 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 9th and 10th 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 techniques 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 departmental approval.*

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.

