



# **CURRICULUM**

# **GUIDE** 2024/2025

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# MISSION

Changing lives through the transformation of a nation.

## VISION STATEMENT

We recognize a national evolution to global challenge. The IITD Academy will be a thought leader in 21st Century education, with a global network of partners, providing access to a diverse population of students. We will maintain a sustainable environment of innovation, and an intellectual pace of excellence.

## STATEMENT OF PHILOSOPHY

The IITD Academy provides students with a high quality education and a rich learning environment. We will provide the opportunity for success in the highly competitive world of the 21st century and in post-secondary education.

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

The Academy provides a rich learning environment with a climate of cooperation and caring. We believe that everyone 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 individual and gain the confidence and skills necessary to attain and pursue their goal in life.

## GRADUATION REQUIREMENTS

This guide is prepared as a general reference for students and parents to plan a course of study. Because the IITD Academy encompasses a wide range of disciplines, the program may vary from one to another in length and may be created. Each student's course of study is composed of a combination of the required Academy courses listed under each program and the Academic courses (credits) necessary to meet the graduation requirements.

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

In addition 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 the necessary 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 admission standards:

English	4 years (credits)
History/Social Studies	3 years: World History, U.S. History, Government and Economics/Social Science
World Language	2 sequential years, or equivalent to the 2nd level of high school instruction, of the same language other than English are required. - French or Spanish available in person on campus; for other languages please consult Chair of Humanities
Mathematics	3 years: Algebra I, Geometry, Algebra II
Science	2 years: Biology and either Chemistry or Physics

All Academic courses are full- or half- credit (two semester) with 0.5 credit per semester unless otherwise specified. Honors courses are offered in all subjects areas, and add 1 point to the GPA for a course, unless the student earns a D or below. 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 department for specific requirements for the completion of the Arts Certificate. Attendance and participation in Arts events of all types are required to complete an Individual Arts Academic Education.

## TESTING AT IAA

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

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 test. Currently, both tests can be taken online. To register for the Duolingo English Test, please visit <http://englishtest.duolingo.com/applicant>. To register for the TOEFL, please visit <http://www.ets.org/toefl/ibt/register>. If a student needs to take the TOEFL in person, the most registered for a Saturday at the Rancho Camonga location on specific dates in order to go to an alternative school arrangement is available (for a fee).

If an International student is applying to school 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; students are encouraged to take it while at home. If a student needs to take it while at school, the most appropriate form their College Counselor before the registration. IAA uses the San Diego testing location for IELTS.

If an off-the-testing team is doing, students and families may refer to the fact sheet for a list of schools that are testing optional.

The available AP classes offered at IAA. There is no ACT offered at IAA. This testing process and an explanation will be explained in detail in the 11th grade Life Skills and 12th grade College Prep courses. Please direct any questions to College Counseling and the Testing Coordinator.

## SUMMER COURSEWORK

Students intending to enroll in summer courses for credit must have the course approved by the Assistant Head of School before applying. A copy of the course description and information about the type of school should be sent to the attention of the Assistant Head. Home school and International distance learning programs may be accepted for academic credit in place of Academic 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 will be submitted to the Academic Registrar.

## RESOURCE CENTER

The Resource Center is staffed by a full-time faculty member who provides all support for students needing extra support in their academic course. A student may be assigned to the Resource Center on a

## ABOUT HUMANITIES DEPARTMENT HONORS COURSES

The Humanities Department at the University of Illinois at Urbana-Champaign offers honors courses in 10<sup>th</sup> grade Modern World History and English 10, 11<sup>th</sup> grade U.S. History and English 11, and 12<sup>th</sup> grade Government and Economic and English 12. **Entrance into these classes require an application and department approval.** Honors level courses are offered for academically motivated students who are prepared to study in depth and who are willing and able to spend extra time outside of class working independently. Honors courses are designed and graded according to the standards and expectations of the Illinois State Board of Education (ISBE) and are expected to meet or exceed the standards of the Illinois State Board of Education (ISBE) for the respective grade level.

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of the development of reading skills with the intention of giving the reader a hand to advance and elaborate upon their own ideas and interpretation. While relating to more additional literary characteristics, students will also be required to tackle literature with difficult language and seek better understanding of background and social norms. Thus, students will be challenged to report their comfort level, formulate their opinion, and express their opinion effectively, objectively, and clearly. They will also learn to listen to their peer opinion. Such complex themes as race, gender, religious belief, and social class will form the basis for stimulating discussion, in which students will learn to speak in an engaging and clear manner and,



## ENGLISH 12 - COURSE OFFERINGS ( a ied each ea ba ed on in r c'o a ailabili' )

Pe eq i ire : th ee ea of high school Engli h. The follo ing co e a e de igned fo enio . Each co e mee r fo one eme e onl , o r den r m r ake r o co e r o ea n one Engli h c edi r.

- **Critical Media Studie**
- **Page Turner : Investigating Detective and Crime Fiction**
- **Contemporary Literature**
- **Monolog (can also be taken for high credit)**
- **Science Fiction and Society**
- **Create Nonfiction**
- **Novel in Film**
- **Shakespeare in Action**

## MYTHOLOGY (master to a d eithe Social Science o Engli h c edi)

Myth originally served to explain and to teach. The continued appeal today because the depiction in which man being take their place in a much larger scheme. The all too real implications of attitude, behavior, and all of particular. Though the integrated human elements of history and literature, this course provides to the generalist the comparative and world mythology, while continuing to develop their skills in reading, research, and historical analysis, and college-level 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 about ourselves and about society: how can this genre of fiction tell about reality that other fiction could not? Though exploring the area in which older science fiction has gone on to influence contemporary dystopian work, as well as television and film, students will connect modern-day society to certain works and consider the role that it 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 genres 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 memoir, crime, food and adventure, food writing, and personal memoir writing, considering the effects of a work of literature and entertainment, as well as informational science. We will look closely at the difference between fiction and non-fiction writing, how nonfiction pieces are created and developed, and ethical issues to consider when writing nonfiction. In addition to reading and writing students will engage in research, debate, presentation, class discussion, and individual projects.

## NOVEL INTO FILM

Novel into Film focuses on a comparative analysis of the medium of literature and cinema by examining the process of adapting novel into feature film. Students discuss the process of adaptation as one of translation, the cinematic code to its intended in its separate mode of storytelling, each defined by a specific language and aesthetic. Students consider the notion of the novel as a code for film and discuss the possibility of a truly liberating 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 adaptation of his work in theater, film, dance, digital art, and other artistic media. The course is designed as a series of lessons with an interactive component, meant to build on the knowledge and skills 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





## NATURE AND SOCIETY

A world riddled with the effects of distribution of natural resources, lack of clean air and fresh air, climate issues, loss of habitat and biodiversity, air/pollution, and other critical issues facing our world, it is helpful to look at societal and cultural aspects of nature. In many ways the world continues to accept a faith that man-made knowledge and technology are the only way to solve the natural world. In this class we will consider - How has the human race altered nature over time? What is the physical/emotional/psychological 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 perception and interaction with nature (nature 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 decision about nature - natural resources, public access, conservation, etc. Finally, utilizing acquired knowledge and understanding of the relationship between society and nature, students create practical real-world projects to enhance nature experience of human interaction with nature.

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

This is a comprehensive course in the history and aesthetic of film and digital media. The thematic emphasis of this course will explore the role of outsider, troublemaker, and pariah in particular historical focus on the late 20th and early 21st century. This theme will be addressed for its significance to contemporary democratic values, economic justice, artistic ambition, and everyday moral and ethical choice. The material chosen for screening will include diverse directorial styles, film genres, and/or national cinematic styles. For example, the course will begin with Carl Theodor Dreyer's silent work on *The Passion of Joan of Arc* (1928) and conclude with Hirokazu Kore-eda's tale of family life in *Shoplifters* (2018)-- with a lot more good stuff in between. Students will gain a deeper understanding of the historical context in which a film is made through each, critical reading and presentation. Historical and cinematic supplemental reading will enrich the student's exploration of the time period, and serve to build a foundation of cinematic knowledge. This course will fulfill both Humanities Social Studies and Film & Digital Media departmental course requirements. It is, however, open to all non-Humanities and a pre-major student.

## MODERN REVOLUTIONS

This semester-long social science class explores a contemporary topical theme of global and local change: change! A faith that progress is inevitable and we know the human condition has something that is both frightening and liberating. Change in our public life is inevitable, disruptive, and sometimes emancipating. In this class, the thematic emphasis will be on public change and how to effect public change impact the progress of human being. For the most part, the historical and cultural investigation of this course on Modern Revolution will not only include change, but will also pay particular attention to the cause of that change given the duration of its impact on population, industry, political order, economy, and global systems.

We will begin our study of evolution by defining fundamental working definition of the idea. We will follow that foundational introduction with an investigation into the different types of political and

social evolution, beginning with the French and American revolutions and concluding with the 20th-century revolutions in Mexico, Russia, China, and Egypt. We will also investigate important economic evolution from the revolution in capitalist industrialization through to economic change associated with the Great Depression and Great Recession of 2008. The final part of the class will allow you to evaluate each and explore your own definition of evolution, especially at the point of evolutionary change in the area of general and digital and artificial technology.

## MODERN WORLD RELIGIONS

This course is designed to introduce you 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 founder and the major ideas that make up that tradition. In addition, though the term, primary source, and discussion you will become familiar with the history and major events that formed each tradition. It can be difficult to see how the tradition navigates the modern world and maintain their distinctiveness.

biological, personal, and social influence on a individual's perception of psychological function. Topics include perception, emotion, memory, language, the origin of behavior, nature vs. nurture, and all areas of perception and social psychology. Finally, students conclude the semester with a comprehensive look at a individual in contemporary psychopathology.

## MODERN LATIN AMERICAN HISTORY AND CULTURE

Too often when American students read Latin American history 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 examination, including the historical question of the reader to explore the main issues that confront contemporary Latin America. In order to focus on the 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, economic, political, 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.

## WORLD LANGUAGES

### STATEMENT OF PHILOSOPHY

The World Language 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.

## **CURRICULUM**

All students must complete two years of world language (non-English) and in their 9th- through 12th-grade years. The second year of a foreign language is recommended for international admission. The International Baccalaureate (IB) Diploma Programme offers the level of French and Spanish. Due to the sequential nature of world language courses, a student must maintain a consistent schedule, achieving an average grade of C- (70%) or better, to advance to the next level.

## **FRENCH**

### **FRENCH I F II- year course**

*Prerequisites: none*

Students acquire a strong foundation of contemporary French language. Students develop the ability to converse in French about a school, family, friend, home, time, music, food, shopping, and personal activities. A variety of instructional materials and immediate methods are employed. Students also begin to learn about Francophone culture through reading and projects.

### **FRENCH II F II- 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, music and instruments, clothes, physical fitness and health, and current social legislation. Students also continue learning about French culture and the addition of other Francophone cultures.

### **FRENCH III (Honors) F II- 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 skills in effective communication about everyday topics such as daily routine, medical care, citizenship, international travel, and career. All communication is in French. An intensive review of grammar accompanies an introduction to French literature and literary analysis. Guided reading and conversation are geared toward developing a student's descriptive and narrative powers. In addition to continued instruction in the history of France, students are also exposed to Francophone culture and historical activities, discussion, film, and projects.

### **FRENCH IV (HONORS) F II- year course**

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

French IV (Honors) is designed to teach students to converse and interact in French by focusing on reading 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 comprehension, inflection, and intonation, as well as reading for content, theme, vocabulary development, cultural and historical context, and nuance. Students participate in intensive reading of literature and literary analysis through short stories, poems, novels, and passages from important works of French and Canadian, African, and Caribbean Francophone literature.



## FRENCH V (HONORS) F II- ea co e

*Prerequisites: French IV Honors*

French V (Honors) is designed to teach students to converse and write in French by focusing on reading about milestones and important figures from the XV to XIX Centuries. Students discuss topics that require an in-depth understanding of advanced grammatical patterns. The course emphasizes comprehension, inflection, and intonation, as well as reading for content, theme, vocabulary development, cultural and historical context, and nuance. Students participate in reading and literary analysis through short stories, poems, novels, and passages from important works of French and Canadian, African, and Caribbean Francophone literature.

## SPANISH

### SPANISH I F II- ea co e

*Prerequisites: none*



## Overarching Goal:

To provide students with the academic and language skill in 1 to 3 years to successfully integrate into main team classes and all achieve their long-term goal.

## EAC LEVELS & PROGRESSION TOWARDS GRADUATION:

A1 - Beginning 9/10th grade

Language Skill (including English for Math)

Literature

Grammar & Composition

Research and e-portfolio

B1 - Intermediate 9/10/11th grade

Rhetoric & Composition (+ online component)

ELL Literature\*

World Culture\* (10th grade only)

Introduction to Social Studies\* (9th grade only)

C1 - Advanced 9/10/11th grade

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. The practice grammar and learn new vocabulary, which they will begin to use in their daily life. Students' opinion will be important in this course to help them develop and practice critical thinking skills. This course help develop communication language skills for use in daily life and academic context. Students will begin to look at the language needed for Math to help them to be successful in the Intermediate level when they will be taking main team Math classes. They will develop fluency and peak 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 analyze and respond in English to have their thoughts and feelings. Students write and speak aloud, and the goal is to get familiar and more comfortable with the language. Students have reading to do for homework and must come to class to read to write and talk about their reading. It is a safe place to ask questions about vocabulary and how to correct writing and speak about their ideas.

## BEGINNER GRAMMAR & COMPOSITION

In this course, students concentrate 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 look repeatedly on sentence and paragraph structure. The all-look on developing pre-writing and outlining skills, as well as peer editing and self-editing techniques, both individual and in groups, to help them produce the well-organized, clearly developed paragraph that are

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

In this course, students will continue to strengthen and expand their writing and editing skills. In order to do this, students will focus directly on the most common editing grammar mistakes and how to correct them accurately in academic writing. The class will focus on the writing process and work on developing student-proof writing strategies, a self-assessment and self-editing technique, both individually and in groups, to learn how to avoid the most common mistakes and practice finding and correcting them. Students will learn how to improve their writing both in the preparation of ideas and construction of academic prose. All the exercises will help students produce well-organized, clearly developed and thoughtful academic writing in English. In addition, students will learn academic vocabulary. The course has been chosen based on the fact that each of the high frequency vocabulary words in academic prose. All the skills mentioned above, students will learn how to present themselves in a variety of genres, effectively choose voice and position, and lead to participate in discussion. 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 will help students enhance their knowledge of all the other classes (grammar, composition, vocabulary, history, philosophy) to read, write, and talk about ideas that are addressed by the book. This class will help students develop their mind and their use of the English language through reading the best examples of literature in the form of memoir, novel, poem, play and essay. Close reading of the text, careful and academically minded discussion, and class discussion will help students develop their vocabulary, make them more analytical, and help them become more fluent in their writing and discussion. This class is an important part of a main team and college literature course with added emphasis on academic vocabulary.

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

American History is a chronological study of the history of the United States, from a brief history of colonization to a more in-depth study of the beginning with colonial dissent and continuing to a contemporary time. Focus will include continued development of basic social studies skills (reading, writing, and thinking skills, including the use of map and graph) and broadened, deepened knowledge about significant events, people, and place in American history. In addition, students will gain in their understanding of the importance of historical events and their ability to think critically about the people, mindset, decision, process, 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 American literature. Students explore literature themes and elements of novel, short story, poem, essay, and play. Literature is introduced with the fame of a classic. The theme of identity, place in the world and coming of age are introduced in a multicultural setting that integrates with American History. Vocabulary, grammar and pronunciation are taught explicitly, though mostly integrated with writing. Students learn to develop personal writing skills while experimenting with a variety of genres.

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*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 function, graphing equation with a variable, solving system of equation, and solving for slope. Students work in groups and learn problem-solving strategies. Students also learn to use graphing utilities such as calculator and online application.

## GEOMETRY F II- ea co e

*Prerequisites: a grade of C- (70%) or better 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 application of common geometric figures in two and three dimension. It includes the study of transformation, shape similarity, and right-triangle trigonometry. Inductive and deductive thinking skills are used in problem solving situation, and application to the real world are emphasized. This course also focuses on writing proof to solve (prove) properties of geometric figures. Students should have a strong foundation of Algebra I skills including order of operation, adding and subtracting integers, simplifying and solving multi-step linear equation. They should also have a basic knowledge of quadratic equation. The understanding attained in Algebra I is expected to be reinforced.

## ALGEBRA II F II- ea co e

*Prerequisites: a grade of C- (70%) or better 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 are emphasized to make Algebra II topics, including discrete function, exponential function, logarithmic function, polynomial, and the study of the line, circle, and trigonometric functions with their graphs. Students work in small groups to hone their problem-solving skills.

## ALGEBRA II (HONORS) F II- ea co e

*Prerequisites: a grade of B (83%) or better 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 is the group work and guided inquiry to emphasize to make Algebra II topics, but goes more in-depth for students with a firm grasp of Geometry and Algebra I. It is more in-depth to explore more deeply the discrete function, exponential function, logarithmic function, polynomial, and the study of the line, circle, and trigonometric functions with their graphs. Students work in small groups to hone their problem-solving skills. Problems will be challenging.

## HONORS STATISTICS AND PROBABILITY F II- ea co e

*Prerequisites: Algebra II and permission of the Department*

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

Statistical and Probability is for students interested in studying beyond the Algebra II level. This rigorous elective course equips students to work and participate at an honorable level which includes employing strong critical thinking skills and conducting thorough analysis of statistical concepts. The course emphasizes the use of statistical through application, projects, case studies, statistical modeling, and elementary each method. This class is a hands-on and team approach to design statistical model. Topics of study include data collection through accurate sampling method, data analysis, probability (and probability distribution),

hypothesis testing, inference from a sample, and correlation and regression. The class will culminate with an individual critical based project relating to the student's interest and real-life situation.



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to physics. Through experimentation, student explore mechanics, properties of sound and music, light, thermodynamics, and electricity, as well as the application of physics to everyday life. Problem solving and conceptual understanding are emphasized and will be challenging.

### ASTRONOMY Fall- 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 fundamental of scientific thought-making and recording observation, understand the complexity and nature of the universe, and appreciate the awe-inspiring beauty of the night sky. Students are required to attend five observations throughout the semester (offered at least once per month).

### ENVIRONMENTAL STUDIES To stand-alone elective, junior and senior elective

*Prerequisites: department approval required*

Environmental Studies encourage students explore the connection 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 to responsibly operate and how to live in a sustainable beneficial future generation. This dynamic class requires full participation and willingness to dive into difficult and complex issues with an open mind. Students hold a special responsibility to help seek de-escalation to home and each other side of class.



# ARTS PROGRAMS

## DANCE

### STATEMENT OF PHILOSOPHY

The Dance program provides students with the technical and artistic education required to advance in the professional dance world. The effective Dance major is all forms of dance. Ballet plays a crucial role in a Dance major education. The Illinois State Board of Education and the American Ballet Theatre National Training Curriculum in Ballet and look to a dance achieving both technical expertise and artistic perfection, 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 health movement habits that minimize the risk of injury and learn how to apply the elements of dance technique other than ballet. Modern Dance classes give the Dance major the artistic education required to succeed in their field. Students become aware of how height, gait, pace, 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 ongoing dance development through and people body needs for a long career. Just Dance classes give the Dance major training in rhythm, dramatic movement, phrasing, and look on long combination.

### DEPARTMENT REQUIREMENTS

All Dance major must enroll in ballet, modern, and jazz dance classes each year that they are in the program. Tap Dance is required for members of the human and ophomoe and is offered as an elective second semester. Placement into all technique classes is by audition. Additionally, all Dance major must complete Anatomy and Kinesiology as well as a Dance History. Junior and senior are required to take Dance Composition.

Because the Dance program focuses on developing performance abilities, all Dance major must take part in Dance performance. Faculty and students work together to develop individual in preparation for college/university and professional company audition opportunities to each student individual goal. Junior and senior perform their choreography in a programing house. Enrollment and placement in all classes are at the discretion of the Dance faculty.

### CURRICULUM

#### ANATOMY AND KINESIOLOGY Fall- ea co e

*Prerequisites: none*

Anatomy and Kinesiology is a requirement for all fitness-related Dance major and is designed to the study of the structure and function of the locomotor system, essential for injury prevention. By applying the principles of the course into action, students acquire health movement habits applicable to any dance-related activity. This class teaches the correct body alignment and optimize movement to prevent injury. Strength-building routine 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 F II- ea co e

*Prerequisites: Placement by audition*

Ballet is offered at all levels and is based on the American Ballet Theatre National Training Curriculum. Students are placed in levels at the discretion of the faculty. Ballet teaches the fundamentals of 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 principle of ballet to the technical mastery needed for full artistic expression. Students receive instruction in pointe, pas de deux, variation, and dance fundamentals. Their advancement in technical expression and artistic expression allows them to develop an understanding of and feeling for complete movement, timing, and line in their work.

## POINTE CLASS F II- ea co e (credit included with Ballet technique class)

*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 skill, 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 F II- ea co e (credit included with Ballet technique class)

*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 F II- ea co e (credit included with Ballet technique class)

*Prerequisites: Placement by audition for female dancers*

In Pas de Deux, students use their technical expression and awareness of timing to become familiar with the sense of musicality and proprioception to the art of partnering. Pas de Deux is required of all male dancers each year of enrollment.

## DANCE COMPOSITION F II- ea co e

*Prerequisites: junior or senior standing*

Dance Composition teaches students how to create and structure their own dance work. Students learn the dance vocabulary with a specific vocabulary and have the opportunity to develop their own dance work. Students choreograph a piece as part of a program of a performance. Dance Composition is required of all junior and senior Dance majors.

## DANCE HISTORY F II- ea co e, certificate completion in 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 the heritage in this art form through reading, lecture, and viewing film and video. Dance appreciation develops the student's artistic taste, informs them of current trends in the

professional dance world, and most are their daily work though the profession is remarkable dancing and choreographic work. In addition to recorded performance, students have opportunities to attend live performance by world-famous dance companies. Dance History is required for all Dance majors each year of enrollment.

### HIP HOP First-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 creative and interpretive form, including improvisation, composition, and play within Hip Hop culture.

### INTRO TO DANCE First-Year course

*Prerequisites: none*

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

**SENIOR SEMINAR** One-credit course

*Prerequisites: none*

Senior Seminar is required of all seniors. The class is divided into two parts: common session where all seniors, under the college coordinator's direction, address a topic of college application, career, and

All Dramatic Arts majors must enroll in Pacific in each year.

All Dramatic Arts majors with a performance concentration must enroll in Performance Practice each year.

All Dramatic Arts majors with a musical theatre concentration must enroll in Dance for Theatre: Tap and Musical Theatre Repertoire. 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 Admission office if you are interested in the lessons.

All juniors must enroll in Theatre History.

All seniors must enroll in Independent Study (Advison / 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** Fall- 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 more effectively be seen in play, commercial, soap opera, 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 concept of singing musical theatre songs from an Acting POV. We will discuss picking the song that fits their type, voice, range, and performance technique of the classical theatre vocal repertoire and the process to find songs to sing. Students will work one-on-one with the instructor in a master class setting to work on their songs through Acting and vocal technique. After the class session, each student will have the opportunity to work on their songs in the classroom format. We will do all of the work needed to develop a process when approaching a song beyond just the note. This is a learning environment where all students are encouraged (regardless of level), and an atmosphere created that allows all students to embrace their performance with freedom, agility, and motivation, meaning. You will need to pack a bag for the entire semester.

### **ACTING IMPROVISATION** Fall- year course

*Prerequisites: none*

Acting Improvisation teaches the improvisational techniques needed to spontaneously and creatively. Non-major students enroll with the instructor's permission. This course focuses on long-form improvisational acting techniques, with emphasis on skills needed to create character, relationship, scene, and performance piece based on the truth of the moment.



## ACTING LABORATORY One-eme re co e fo q a re c edi-

*Prerequisites: none*

Acting Labo a o gi e acting s den the chance o e plo e pe onali ed c ic la in the a ea of pe fo mance. Cla o k ma e l in j ied pe fo mance oppo s niie ie ed b depa men fac l , the school comm ni , and the p blic.

## ACTING SEMINAR (HONORS) F ll- ea co e

*Prerequisites: none*

Acting Semina (Hono ) contin e aining and de elop c af and echniq e b e-empha i ing the f ndamental of li ening, inne s th, acion, ob acle, e.c. Thi co e al o in od ce diffe en echniq e o gi e bold, belie able a a ene and accepance, and nde a nding of the bod and oice a ool fo c eari e e pe ion. Thi cla add e e the di co e and e of a pe onal o king p oce and challenge the s den o o e come acting block and habi al limi a ion . Ad anced cene o k i nde aken th o gh ela a ion, concen a ion, objeci e , conflic and momen o-momen li ing, eq i ing g ea e pecifici , pe onali a ion, and commimen. The s den in ellec al and emoional e o ce a e re ed. S den a e e peced o e ea ch thei cha ac e and the ocial, political, and ph ical o ld in hich thei cha ac e e i .

## COMPANY ACTING/TECHNICAL F ll- ea co e

*Prerequisites: none*

In Compan Acting/Technical s den a e placed in Compan -Acting o Compan -Technical Thea e and pa ipare in main age pe fo mance . S den a e hifed i thin Compan -Tech and Compan -Acting acco ding o p od cion need , ca ing, e.c. Placemen in Compan i b a dition onl and i ba ed on achie emen, kill, ma i , and eadine o handle the o k. In thi co e the s den lea n a io a pec of echnical p od cion fo pe fo mance. S den a e a igned o a a ier of ce , incl ding b s no-limied o: cene hop/lighting ce , p ope ie , co s me con s cion ce , nning ce , e.c. S den a e a igned on an a -needed ba i fo each p od cion and placemen i a the fac l di c eion.

## DANCE FOR THEATRE (BALLET, JAZZ, STYLES, TAP) F ll- ea co e

*Prerequisites: none*

Dance fo Thea e in od ce a io s le of M ical Thea e dance. Thi co e i eq ied of M ical Thea e concen a ion s den . Each a iation i offe ed hen raffing allo . Thi co e ma be con ide ed fo PE c edi.

## DESIGN ELECTIVE One-eme re co e

*Prerequisites: none*

De ign Elec i e p o ide pecific in s cion in the a ing di cipline of echnical thea e. Topic a f om ea o ea and ma incl de s die in ad anced thea ical de ign, make- p de ign, comp e aided de ign, cene paining, film and ele i ion p od cion echniq e, hi o of co s me o deco , e.c. Offe ed hen en ollmen pe mi .

## DESIGN/TECH LAB One-eme re co e

*Prerequisites: none*

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

## DESIGN FOR THEATRE F ll- ea co e

*Prerequisites: none*

Design for Theatre teaches the design process for all elements of theatre. It begins with conceptual and includes collaboration, concept, design role, and the responsibilities of the designer. Student produce sketches, color rendering, drafting and scale model, light plot, and an associated paper work that may be entered in their portfolio. Because the emphasis change each year, student may repeat this course for credit.

## DIRECTING F ll- ea co e

*Prerequisites: none*

Directing examines the application of directing and staging techniques. Included are the fundamental of blocking, conceptual, achievement of emphasis, and the development of aesthetic value. The class teaches the principles of directing, staging, analysis, director/actor communication, the balance between text and technique, and the performance process itself. Open to entering seniors only.

## DRAFTING FOR THEATRE I-IV F ll- ea co e

*Prerequisites: none*

Drafting for Theatre teaches the fundamental of drafting, including basic drafting equipment, development of proper technique, and use of scale and industry standards. Because the emphasis change each year, student may repeat this course for credit.

## INDEPENDENT STUDY (AUDITION/PORTFOLIO) One-eme re co e

*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 audition. This self-motivated class provides the tools needed for successful preparation through the area of the monologue. Student may opt to attend the Unified Audition, held in Chicago in February. The Unified Audition attracts a condensed batch of 35 college/conservatory theatre programs. Dramatic Arts faculty accompany student to the audition. Successful completion of preparation is required and attendance at the Unified Audition is at the discretion of the faculty. Independent Study (Audition/Portfolio) is required of all Dramatic Arts seniors.

## INTRODUCTION TO DESIGN F ll- ea co e

*Prerequisites: none*

Introduction to Design teaches the basic principles and methodology of theatrical design. This course includes studio in developing concept and approach, arrangement, usage of material, and production elements.

## MUSICAL THEATRE REPERTORY F II- ea co e

*Prerequisites: none*

Musical Theatre Repertory examines the development of Musical Theatre from the English Music Hall to the contemporary musical through academic study. The style and period of Musical Theatre development are also examined through listening and singing activities as well as a presentation of the material. The class teaches the



notation, choice graph, marking, and performance. Offered when enrollment permits. May be considered for PE credit.

## STAGE DICTION F II- ea co e

*Prerequisites: none*

Stage Diction provides students with a practical approach to improving the speaking voice through practice in breath support, vocal range, and articulation. Principles of male and female voice and speech mechanism, with individual instruction and practice in voice and speech improvement; reach goals are ease in voice and speech performance. Students also become more skilled in critical listening and analysis of other voices. Emphasis is placed on articulation: speaking clearly and intelligibly; eliminating ch

... of the a...; a chie...e, and de... of each pe...iod. Thea...e Hi...o...i...eq...ied of all j...nio...and ne...l...admi...ed enio... . S...cce...f...l...comple...ion...i...eq...ied fo...a...D...ama...ic...A...ce...tificat...e.

## VOCAL CLARITY

Prerequisites: none

Vocal Clarity explores the theory and practice of vocal production and speech. It incorporates Firmance and Linklater voice work, technique, exploring body and breath anatomy, vibration, amplification, jaw-tongue, soft-palate, resonance, breath capacity, and articulation. Students become fluent in the American sound 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 (imply), emotion, and body.

## MASTER CLASSES

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

- Acting
- Agent
- Admission
- Carving
- Design
- Directing/Producing
- Fencing
- Make-up
- Meeting the Industry
- Mime
- Photography

# FASHION

## DEPARTMENT PHILOSOPHY

The Fashion Department program is a pioneering discipline opening pathways to diverse perspectives on life, art, and personal evolution. This program believes that each individual is one personification and the constant pursuit of knowledge. By imparting the fundamental of garment construction, students are encouraged to delve deeply into their inner world and explore their most profound thoughts through their designs. Empowerment is not just a method but a way of life, essential to both personal and artistic growth.

Pursuing a progressive and dynamic environment, the program emphasizes the importance of individuality and innovation. Students are given the freedom and freedom to explore their creativity through bold ideas, 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 individuals who contribute meaningfully to the ever-evolving world of fashion.

## DEPARTMENT REQUIREMENTS

Students must be enrolled in Fashion Design and Construction at the appropriate level for all years; Students may not take fewer than the equivalent of more than eighteen hours per week of a full-time load approval of the Department Chair and the Assistant Head of School.

## CURRICULUM

### FASHION CONSTRUCTION AND DESIGN I F II- ea co e

*Prerequisites: none*

Fashion Design encompasses design, garment construction, accessories, and presentation for stage and home. 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 trip, film, lecture, and each project provide opportunity 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 F II- ea co e

*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 trip, film, lecture, and each project provide opportunity 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 F II- ea co e

*Prerequisites: Fashion Design II or equivalent*

This advanced class focuses on the highest-level Fashion Design student. This class is for the gifted, experienced, and self-motivated student. Field trip, film, lecture, and each project provide opportunity 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 F II- ea co e

*Prerequisites: none*

Fashion History focuses on the history of global fashion from a cultural and socio-economic standpoint. Film, lecture, and each project provide opportunity for in-depth learning about the history of fashion.

### FASHION ILLUSTRATION One-eme re co e

*Prerequisites: none*

## FASHION AND TEXTILES F II- ea co e

*Prerequisites: none*

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

## FASHION PORTFOLIO I F II- ea co e

*Prerequisites: Junior and Senior level*

This class is taken by Junior, and is designed as a required preparation for Fashion program in higher education. Students are required to design projects, in addition to developing and compiling a portfolio of their work.

## FASHION PORTFOLIO II F II- ea co e

*Prerequisites: Junior and Senior level*

This class is taken by Senior, and is designed as a required preparation for Fashion program in higher education. Students are required to design projects, in addition to developing and compiling a portfolio for their application to college.



(including those for concentration) offered within our departments. Each student will find them helpful in creating their own Certificate path, one that reflects their interests and goals.

Required Core Areas of Study and Production Requirements are according to the number of each student

## CORE AREAS OF STUDY

Level for the Core Areas of Study will be offered according to student need and enrollment.

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

Emphasizing the experiential nature of the Film and Digital Media industry, each core area of study equips the major with specific skill sets. Students are enrolled and placed into the appropriate learning level for each core area of study.

Needs and learning objectives will be placed in the appropriate level for the major core area of study. Placement is decided at the discretion of FDM faculty and chair, based on objective assessment. Postgraduate students will work with the department chair to enroll in relevant courses.

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

Alternative concentration will be made available on an individual basis, and for students who come to the Hollywood Academy for one semester or one year.

Partnership with Los Angeles affords students a rich opportunity to learn and build relationships with industry professionals through the major's partnership with the Hollywood Academy.

## PRODUCTION REQUIREMENTS

### For Freshmen:

- Complete the Core Areas of Study for three years
- Complete a college application film
- Participate in eight IDYFILM Production in any of the following areas (possibility to graduate with an Arts Certificate and a specific concentration):
  - Directing
  - Production Design / Arts

- o CinemaⓂog aph
- o So nd De ign / Fole
- o G ip and ElecⓂic
- o Eding
- o Make p and Hai
- o Co Ⓜ me De ign
- o Sc een ing
- o Pod cing
- o SⓂo boa ding (i.e. a a SⓂo boa d A Ⓜi Ⓜ)

Appl Ⓜo aⓂlea Ⓜfi e film fe Ⓜi al

Pa Ⓜicipate in Ⓜh ee Id Film PSA / Ma keing campaign

Web iⓂe iⓂh EPK and o k eel

### Three ear den :

CompleⓂe the Co e A ea of SⓂ d fo Ⓜ o ea

CompleⓂe a college application film

Pa Ⓜicipate in i IDYFILM Pod cion in an of the follo ing a ea (po ibiliⓂ Ⓜo g ad aⓂe iⓂh an A Ⓜ Ce ⓂificaⓂe and a Ⓜpecific concenⓂation)

- o Di ecing
- o Pod cion De ign / A Ⓜ
- o CinemaⓂog aph
- o So nd De ign / Fole
- o G ip and ElecⓂic
- o Eding
- o Make p and Hai
- o Co Ⓜ me De ign
- o Sc een ing
- o Pod cing
- o SⓂo boa ding (i.e. a a SⓂo boa d A Ⓜi Ⓜ)

Appl Ⓜo aⓂlea Ⓜfi e film fe Ⓜi al

Pa Ⓜicipate in Ⓜ o Id Film PSA / Ma keing campaign

Web iⓂe iⓂh EPK and o k eel

### Two ear den :

CompleⓂe the Co e A ea of SⓂ d fo one ea

CompleⓂe a college application film

Pa Ⓜicipate in fo IDYFILM Pod cion in an of the follo ing a ea (po ibiliⓂ Ⓜo g ad aⓂe iⓂh an A Ⓜ Ce ⓂificaⓂe and a Ⓜpecific concenⓂation):

- o Di ecing
- o Pod cion De ign / A Ⓜ
- o CinemaⓂog aph
- o So nd De ign / Fole

- o Grip and Electric
- o Editing
- o Makeup and Hair
- o Costume Design
- o Screenwriting
- o Podcasting
- o Storyboarding (i.e. a storyboard Artist)

Apply to at least five film festivals

Participate in at least one Film PSA / Marketing campaign

Website with EPK and lookbook

### One-year deadlines :

Complete elected College Application of Student

Complete a college application film

Participate in one IDYFILM PRODUCTION in any of the following areas :

- o Directing
- o Production Design / Artist
- o Cinematography
- o

## PRODUCTION REQUIREMENTS BREAKDOWN\*

### FOUR-YEAR STUDENTS

- 3+ credits of Core Area of Study classes
- 8+ IDYFILM Production
- Applied to 5+ Film Festival
- 3+ Film PSA/Marketing campaign
- Complete a college application film
- Create a website with EPK and look reel

### THREE-YEAR STUDENTS

- 2+ credits of Core Area of Study classes
- 6+ IDYFILM Production
- Applied to 5+ Film Festival
- 2+ Film PSA/Marketing campaign
- Complete a college application film
- Create a website with EPK and look reel

*\*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 student can declare a specific concentration and earn a certificate in their concentration (in addition to the Film Arts Certificate). Concentration 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
- Musical Composition / Scoring for Film (in tandem with the Music Department)

More concentration and certificate are in development, including (but not limited to):

- Acting for the Camera (in tandem with the Dramatic Arts Department)
- VFX / Visual Filmmaking / Visual 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 the essential aspects of filmmaking. What kind of film and genre are they? What are all the creative positions and how do they do on a set? Students will experience hands-on how to act in each creative position in class exercises, to begin finding their voice in the professional world of film.

### WRITING FOR MEDIA

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

### DRAMATIC WRITING

Dramatic Writing will explore the art of crafting compelling narratives for Hollywood dramatic film, animation, television, and interactive digital media. Throughout the course, students will learn the foundational building blocks of story: character development, plot structure, thematic exploration, and genre. Beginning students will write

## 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 idea and script; emotional script; initial narrative; working with actors; introduction to character and the role of the director; blocking and staging strategy; 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 aesthetic, strategic, and professional career development of Hollywood film and alternative media projects, following industry standards. During this course:

Students will develop and present (pitch) their projects. Though the quality of their material, students will hone their deep understanding of all concepts mastered in the foundational level.

Students will be introduced to key methodology in order to channel and tangible present their creative vision a director from development to pre-production phase.

Students will explore critical artistic and practical concepts, as well as initial production and administrative aspects of filmmaking from a director perspective.

Students will eventually practice scene work to decipher and internally the relationship between actors in front of the camera.

Students will learn and practice how to better communicate among department, including how to break down the script apparatus from a production and career point of view.

## CINEMATOGRAPHY

This class focuses on principles of cinematography, including camera work, lighting, grip technique, and rigging equipment. Other principles include camera operation, aesthetic, electrical distribution, interior and exterior lighting, camera movement, composition, depth of field, focus pulling. Set hierarchy, aesthetic, communication, kindness, and professional attitude will be taught and modeled.

Students will explore all of the ideas, equipment, and protocol that go into making an image for film. From lighting to lensing, knowing to holding. Each week will tackle a new piece of the puzzle that make up the world of cinematography, and learn to collaborate with each other on amazing images for the industry 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 fundamental of constructing set, including material, technique, and practical application.

### 3. Department Communication

Developing effective communication skills, from the aesthetic department 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.





production, organizing media, understanding the tool bar, editing a sequence with the help of the timeline and the interface in mind, refining sound and understanding codec, as well as creating and exporting file for encoding. Students are required to edit a video assigned sequence to achieve the goal.

## ADVANCED EDITING & POST-PRODUCTION

The Advanced Editing & Post-Production course approaches film production from the perspective of the creative team. It provides the student of the course with the necessary editing 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 digital effects and color correction, will be explored.

## FILM APPRECIATION: THEORY AND HISTORY

In this class we will discuss different filmmaking 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 history and the various filmmaking techniques that have developed throughout the history of the industry.

## ADVANCED FILM HISTORY (HUMANITIES)

Prerequisite: Film History Department Approval

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

## FILM STUDIO WORKSHOP

This class provides a studio space for the length process of bringing Digital Media Projects into physical production and tangible form for showcasing and distribution to the public. Students film their projects, participating in a video capacity as a member and performing the technical, logistical, and creative skills they have learned throughout the course.

In the Film Studio Workshop, students practice technical aspects learned in all classes, such as camera and gear operation, scheduling, building sets, lighting production and logistic meeting, and conceptualizing their vision for each project. It is an open studio space where they can happen 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, netflix, as well as an array of alternative digital media.

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

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

This class will open pace for a career in entertainment and in the collaboration with film companies concentrated working in the field preparing 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 deliverable necessary to obtain the A+ Certificate and an elective concentration and/or concentration (if applicable).

## SENIOR SEMINAR

The Senior Seminar class focuses on finalizing an artistic college portfolio and completing deliverable necessary to obtain the A+ Certificate and an elective concentration and/or concentration (if applicable). This includes making a personal website and book reel.

## PRACTICUM

Students are tasked to maintain the studio and equipment and to organize and manage the Film Show case. Holding a part of the professional filmmaker life, and all filmmaker should have experiential knowledge of the tasks required to produce a film production. Learning the art of finding, the independent filmmaker getting lights, getting access to remote location and expensive equipment. This course helps students develop the marketing and skill needed for a career in a highly competitive industry.

# INTERARTS

## STATEMENT OF PHILOSOPHY

The A+ offers a personalized curriculum focusing on exploration, experimentation, and creative fluidity across disciplines. Students characterize educational path by engaging with a wide array of departments and collaborating on interdisciplinary endeavors. The A+ integrates traditional practices with cutting-edge creative technologies through workshop and masterclasses.

## DEPARTMENT REQUIREMENTS

### In erAr

To earn an A+ Certificate in In erAr, students must fulfill the following requirements. Students must complete all required courses designed specifically for the In erAr major either for the Exploration or the Advanced Track (see below):

- Completion of core In erAr courses tailored for the major.

- Participation in mandatory interdisciplinary CoLab hours for departmental production.

- Attendance at a career exploration workshop, achieving competence in both traditional and technological skills.

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## STATEMENT OF PHILOSOPHY

Idyll Academy's Creative Writing program is designed to challenge high school students interested in developing a poet, fiction writer, playwright, screenwriter, and editor. The program emphasizes participation in writing and related fields in college and beyond. Workshop courses place equal emphasis on the craft of poet, fiction, and dramatic writing, and the study of literary elements, critical theory, and aesthetics.

Creative Writing students at Idyll Academy will be engaged literarily, how they will enhance their creative writing and creative reading through comprehensive study of major works in literary genres. Students will develop professional skills through submission 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 comparison, criticism, and the confidence to take artistic risks.

## PROGRAM REQUIREMENTS

Within the program, students take courses that provide a wide-ranging background in literary and the fine arts, a solid historical, intellectual, geographical, and cultural foundation. A tied curriculum provides introductory and advanced workshop, seminars, studios, and independent study. Because room specialization is not available, Creative Writing students are required to take writing workshop and seminars in poet, fiction, and dramatic writing. Courses include the canon of literature, anthologies of literary genres, novel, play, and nonfiction workshop that offer challenging models for writing. Lecture, reading, and workshop building are the traditional faculty abilities to present a variety of approaches to the art and craft of writing. Classes typically include fewer than ten students.

Students are expected to meet certain requirements to earn their certificate upon graduation. Senior creative reading lists of 18-20 books which they read over the course of their senior year, a list of 12-15 page based on the book in their senior reading list, a literary portfolio of 20-25 pages of publishable work, and give a public reading honoring their best work.

## CURRICULUM

### FICTION AND POETRY WORKSHOP (Fall - even years)

*Prerequisites: none*

Fiction and Poetry Workshop provides a comprehensive introduction to poet and fiction writing, in addition to illuminating literary instruction with other arts. Participants develop habits of writing and editing, as well as habits of reading and understanding texts, through workshop, seminars, field trips, and individual conferences. This studio and academic course meets for nine hours per week and includes poet and fiction faculty. This course is required for all first-year Creative Writers.

### FICTION AND POETRY WORKSHOP, ADVANCED (Fall - even years)

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

Advanced Fiction and Poetry Workshop continues the comprehensive inquiry into the writing of poet

and fiction. Participants deepen their habit of writing and editing, as well as a habit of reading and understanding the work, through workshop, seminars, field trips, individual conferences, and, forsenio, the senio portfolio and a senio oral examination of papers on a list of novels. This course meets for nine hours per week and includes poetry and fiction faculty.

### INDIVIDUAL TUTORIAL One-eme re course

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

Individual Tutorial students complete a major work (poetry or collection, full-length play, novel, etc.), deepening their 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 their long-term semester goal as well as a shorter-term weekly goal. In addition, the student and instructor elect 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 the semester, students progress independently, leading to the completion of goal.

### LITERATURE AND THE WRITER One-eme re course

*Prerequisites: none*

Literature and the Writer is designed to help students develop close reading skills and to provide in-depth study of a literary technique. The course helps students to analyze a piece of literature from a historical period, genre, style, and place. Students develop critical thinking and analytical skills through seminars-style discussion and evaluation.

Courses offered under this heading have included Global Culture, 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 form. Students have their work in a group environment to benefit from an instructor's evaluation 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-eme re 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 scripts, workshop, and evaluate their own one-act plays. In addition, the complete process of development (plotting) and improvisation exercises.

Playwrights collaborate with Theatre students, who direct and act in the plays, culminating in public performance of staged readings.

## PUBLISHING Full-credit course

Prerequisites: none

Publishing students produce the Academic Journal and literary journal, Palladium and Palladium Online. Palladium is a print journal published in the spring, featuring creative writing and literary criticism, edited, and edited by Creative Writing students. Palladium 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 from the Independent Arts students. The campus magazine enhances the campus community by featuring interviews with faculty and students, in addition to book reviews, poetry, fiction, and literary criticism. Students develop a career of skill necessary for today's professional writer: editing, web design and management, entrepreneurial marketing, and publicizing, book reviewing, and interviewing.

## SENIOR SEMINAR One-credit course

Prerequisites: none

All seniors take Senior Seminar. The class is divided into two parts: common election where all seniors participate under the college coordinator's direction, addressing a college application, essay, and standardized testing; and a separate election on department/discipline-specific needs (a division preparation, a division travel, portfolio development).

## OTHER CLASSES

Other workshops include, but are not limited to: Screenwriting, TV Writing, Literary Adaptation, Translation, Creative Nonfiction, Novel Writing, Graphic Storytelling, Editorial Workshop, and Advanced Grammar. The course develops writing and language skills needed for individual expression in literary form. Students have the opportunity to benefit from an interactive election process and to develop a vocabulary with which to discuss writing in a positive and appropriate manner.

## INDEPENDENT STUDY

For every senior, major or minor, independent study projects in a field 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 an Independent Study must be prepared 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 the Independent Arts is located between Los Angeles and San Diego, the area is an opportunity for students to experience a wide range of literary influences firsthand. Tips are organized around topic and genre 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 Piffo O'Leary Deedle-A-Meem, and California State University, San Bernardino (the excellent student magazine).

The Academic Creative Writing program is a (e p) 2ing 10 (e p) 24 Association member.

deparment enrollment in this national nonprofit organization. The online letters contain information with established credibility, content and knowledge, call for participation, and feature a title on the writing process.

## CREATIVE WRITING READINGS

Creative Writing department is excited to read election from the outstanding reading that occurs throughout the year.

## PUBLICATIONS

As described in the college description for Publishing, department publishes the *Academic Journal* and *Parallax*. Creative Writing solicits material from the entire department and participates fully in the editing, designing, and publishing process, which culminates in a reading and election process. Enrollment in the Creative Writing program does not guarantee publication in *Parallax*. The election of participation is based on quality, thematic connection, and appropriateness to the independent production.

*Parallax Online* is a submission from high school department and the oldest, thriving independent journal. As a department in the large literary community, independent election and editing of publications, maintain and publish the online journal, and publish their own authorial and book reviews. Virtual from the Academic is a child and hosted on the website. *Parallax* is celebrated annually with a public reading.

## MASTER CLASSES

Nationally recognized literary Creative Writing classes to highlight areas of concentration that department is currently working in. Their participation gives department insight into the writing life of established and emerging writers from a varied background, and experience department can offer from a thorough understanding of literature and the writing process. Recent guests have included: Ka'im Ali, J. D. Blinn, Richard Bach, Ilana Kaminko, Claudia Rankine, Charles T. Ichell, Brad Udall, William L. Walker, and more.

## MUSIC

### STATEMENT OF PHILOSOPHY

The Music Department employs talented musicians for a variety of professional music careers. The faculty are dedicated and talented ongoing musicians from around the United States and the world. So the national California fine arts teacher and performer opportunities in education. Performance at the highest level is expected. Music Department graduates have a high acceptance rate to the leading college, university, and conservatories across the nation and around the world.

Classical Pianists are in the field of both solo piano literature and collaborative repertoire, and receive

kill the incl de cond cing and a anging, and p epa e i - o ic epe oi e hile lea ning ich a i - and depth of inre p eration. Ja In - mentali - lea n the impo tance of imp o i ing and pla ing off othe - den , o king ith malle and la ge combo , cearing and becoming comfo table ith thei o n - le . Vocali - d diction, en emble inging, and the hi o of the a - ong and ope a, ith oppo - nite o lea n abo - age mo emen and diffe en - ocal - le . Song i e o k indid all and in collabo a ion ith othe o ad ance thei kill in compo ing l ic , melod , and m ic fo all gen e of pop la m ic, incl ding p acicing the p oce of ong i ing th o gh a angemen , pe fo mance, and - dio p od cion. S - den p ing o M ic Technolog Concen a ion a e in od ced o a ide a a of technological concep like eco ding, mi ing, p od cing, li e o nd, and man mo e.

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Id ll ild So the n Califo nia loca ion p o ide ea acce o man high-q ali - pe fo mance . Conce - ip enable - den o a -end pe fo mance of eno ned o gani a ion cha the Lo Angele Philha monic and the Lo Angele Chambe O che - a. The e e c ion ma al o incl de pecial chambe m ic and Ja pe fo mance and olo eciral b a i - of inre national a - e, o e en field - ip o the ann al NAMM con enion.

## DEPARTMENT REQUIREMENTS

The follo ing co e o e ie of co e a e eq i ed fo all M ic majo o comple e befo e g ad a ion, in o de o ecei e an A - Ce ifica e. Some co e , cha M ic Hi o , la - fo a eme e o ea and a e then comple e. Othe , like O che - a, Chambe En emble, Ja En emble, Applied Pe fo mance fo Song i ing, e.c., ma epear th o gho - the - den Id ll ild A - ed ca ion.

## CORE REQUIREMENTS FOR ALL MUSIC MAJORS

Comp e M ic No a ion *(required for Jazz Instrumentalists; strongly recommended for all majors)*

Hi o of the A - *(required for all Music majors)*

M ic Theo and M ician hip I-IV *(or demonstrated proficiency, enrollment in a theory/composition class required each semester of attendance at IAA)*

P i a e Le on *(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 En emble *(one year required for all music majors; all semesters required for Vocal and Songwriting majors)*

M ic B ine and Ma ke ing *(one semester, two for Songwriters)*

One eme e minim m of M ic Technolog co e o k

M ic Depa men P acic m

M ic Depa men Semina

Senio Semina

Seme e J E amination *(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.)*



J nio Recital  
Senio Recital

*The following requirements also apply:*

#### FOR CLASSICAL INSTRUMENTALISTS

O che - a and En emble Skill (*placement by audition*)  
Chambe En emble  
Pe fo mance Cla  
S- dio Cla (*specific to instrument as available*)  
Ke boa d Skill (*or demonstrated proficiency*)

#### FOR CLASSICAL PIANISTS

Piano Pe fo mance Cla  
Collabo ari e Piano  
Chambe En emble

#### FOR JAZZ INSTRUMENTALISTS

Ja Combo  
Ja En emble  
Imp o i a ion  
Ja S- le and Anal i  
Ke boa d Skill (*or demonstrated proficiency*)  
Comp re M ic No a ion

#### FOR SONGWRITERS

C eari e W iing (*InterArts & Creative Writing Dept.*)  
Vocal En emble  
Song iing Applied Pe fo mance  
Song iing Wo k hop  
Melod and L ic  
Vocal S- le  
M ic B ine and Ma keing (2 eme re )  
Reco ding and P od cion I  
Reco ding and P od cion II

#### FOR CLASSICAL VOCALISTS

D amatic A - Elec i e elated to acting and/o a ing and mo emen t  
Vocal Repe oi e Pe fo mance Cla  
Vocal En emble  
Vocal S- le  
Vocal Dic ion

Radio Drama (elective recommendation)  
Keyboard Skill (or demonstrated proficiency)

### FOR CONTEMPORARY VOCALISTS

Dramatic Art - Elective related to acting and/or staging and movement  
Vocal Ensemble  
Vocal Solo  
Vocal Diction  
Keyboard Skill (or demonstrated proficiency)  
Radio Drama (elective recommendation)

### MUSIC TECHNOLOGY CONCENTRATION

Music Technology - Enter 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 Core  
Composition Seminar or Music Theory  
Electronic Sound Synthesis core (can be concurrent with Music Technology core)  
Recording & Production core

#### Film & Digital Media Department Requirements

Sound Design core (can be concurrent with Recording & Production core)  
Film Scoring Project

### ELECTIVES

Composition Seminar (Offered when available)  
Film Scoring (Offered when available)  
Impartation (required of Jazz majors, highly recommended for all Music majors)  
Additional Elective in Other Music Sub-Major  
Additional Elective in Other Department

### RECITALS AND JURY EXAMINATIONS

epes to be in appropriate and appropriate for public performance in accordance with Academic Standards. If a student does not pass the official piece, the official might be scheduled and a second piece assigned. A student who fails the second official piece is not allowed to perform a solo official.

All students perform in a demonstration on their major instrument. The exception to this is when a student has performed their Junior or Senior official in their same ensemble, or has participated in an Academic concerto competition, the student is not required to play a job. Voice students will perform with their piano for their piece, but Classical instrumentalists will not.

Specific lists of Junior and Official repertoire for different instruments coming soon.  
Criteria and rules of Concerto Competition coming soon.

## ARTISTIC EXPRESSION

Students official and concerto are an opportunity to showcase artistic growth and achievement at IAA. Students are invited and encouraged to create and demonstrate official and concerto which reflect their different experiences and interests. IAA criteria are and expect an environment in which a diverse range of ideas, beliefs, and forms of self-expression are welcomed and accepted. We all recognize that artistic message can be challenging and enlightening and in different ways and in different people. We encourage our citizens to create art that honors their own experience while also being respectful of others in our shared community.

The IAA Community takes issue of verbal violence, discrimination of all kind, and drug use. An artistic material which promotes violation, behavior, or attitude which violate IAA code of conduct will not be permitted. Material that raises question about its suitability will be taken under consideration by department faculty, chairs, and school leadership, appropriate.

At a high school, IAA audience are composed of students, families, and members of the general public that include minors, so material must be appropriate for the age group. We model our guidelines for students

# CLASSICAL INSTRUMENT GUIDE

## YEAR 1: FOUNDATION

- Music Department Participation
- Music Department Seminar
- Job Equivalency (2)
- Private Lesson
- Music Theory and Musicianship I: Written and Aural Skill
- Orchestra and Ensemble Skill
- Chamber Ensemble\*
- Performance Class
- Vocal Ensemble

\*Chamber Ensemble - participation based on department need

## YEAR 2: EXPLORATION

- Music Department Participation
- Music Department Seminar
- Job Equivalency (2)
- Private Lesson
- Music Theory and Musicianship II: Jazz and Written Music Theory
- Orchestra and Ensemble Skill
- Keyboard Skill (or demonstrated proficiency)
- Music Technology Elective (1 semester; Sophomore, Junior, or Senior year)
- Chamber Ensemble\*
- Performance Class

\*Chamber Ensemble - participation based on Department need

## YEAR 3: CONCENTRATION

- Music Department Participation
- Music Department Seminar
- Job Equivalency (1)
- Private Lesson
- Junior (Half) Recital
- Music Theory and Musicianship III: Advanced Composition, Analysis, and Impartation
- Orchestra and Ensemble Skill
- Chamber Ensemble\*
- Performance Class
- History of the Area (Junior or Senior year)
- Music Technology Elective (1 semester; Sophomore, Junior, or Senior year)
- Other Elective

\*Chamber Ensemble - participation based on Department need

## YEAR 4: CAPSTONE

- Music Department Participation
- Music Department Seminar
- Senior Seminar
- Job Equivalency (1)
- Private Lesson
- Senior (Full) Recital
- Orchestra and Ensemble Skill
- Chamber Ensemble\*
- Performance Class
- History of the Area (Junior or Senior year)
- Music Theory and Musicianship IV: Advanced Composition Seminar or Jazz Style and Analysis Preparation
- Music Technology Elective (1 semester; Sophomore, Junior, or Senior year)
- Other Elective

\*Chamber Ensemble - participation based on Department need

# CLASSICAL PIANO GUIDE

## YEAR 1: FOUNDATION

- Music Department Practice
- Music Department Seminar
- Joint Equivalency (2)
- Private Lesson
- Music Theory and Musicianship I: Written and Aural Skill
- Collaborative Piano
- Performance Class
- Vocal Ensemble

## YEAR 3: CONCENTRATION

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

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

## YEAR 2: EXPLORATION

- Music Department Practice
- Music Department Seminar
- Joint Equivalency (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 need

## YEAR 4: CAPSTONE

- Music Department Practice
- Music Department Seminar
- Senior Seminar
- Joint Equivalency (1)
- Private Lesson
- Senior (Full) Recital
- Collaborative Piano
- Performance Class
- History of the Art (Junior or Senior year)
- Music Theory and Musicianship IV: Advanced Composition Seminar or Jazz Style and Analysis by permission
- Other Elective

# JAZZ INSTRUMENT GUIDE

## YEAR 1: FOUNDATION

- Music Department Practice
- Music Department Seminar
- Jazz Equivalency (2)
- Private Lesson
- Music Theory and Musicianship I: Written and Aural Skill
- Jazz Combo and Combo Workshop
- Impassioned
- Jazz Ensemble Skill
- Jazz Studio Class
- Vocal Ensemble

## YEAR 2: EXPLORATION

- Music Department Practice
- Music Department Seminar
- Jazz Equivalency (2)
- Private Lesson
- Music Theory and Musicianship II: Jazz and Western Music Theory
- Jazz Combo
- Impassioned
- Jazz Ensemble Skill
- Keyboard Skill (*or demonstrated proficiency*)
- Computer Music Notation
- Jazz Studio Class

## YEAR 3: CONCENTRATION

- Music Department Practice
- Music Department Seminar
- Jazz Equivalency (1)
- Private Lesson
- Junior (Half) Recital
- Jazz Theory II (if not taken already)
- Jazz Combo
- Impassioned (or elective)
- Jazz Ensemble Skill
- Music Theory and Musicianship III: Jazz Style and Analysis
- Music Technology Elective (1 semester; Junior or Senior year)
- History of the Art (Junior or Senior year)
- Other Elective

## YEAR 4: CAPSTONE

- Music Department Practice
- Music Department Seminar
- Senior Seminar
- Jazz Equivalency (1)
- Private Lesson
- Senior (Full) Recital
- Jazz Combo
- Impassioned (*or elective*)
- Jazz Ensemble Skill
- Music Theory IV: Jazz Style and Analysis
- Music Technology Elective (1 semester; Junior or Senior year)
- History of the Art (Junior or Senior year)
- Music Business (1 semester)
- Other Elective

# SONGWRITING GUIDE

## YEAR 1: FOUNDATION

- Music Department Practice
- Music Department Seminar
- Journalism I (2)
- Private Lesson (Guitar or Piano)
- Introduction to Songwriting
- Songwriting: Applied
- Songwriting: Workshop
- Music Theory and Musicianship I: Written and Aural Skill
- Creative Writing
- Vocal Ensemble

## YEAR 2: EXPLORATION

- Music Department Practice
- Music Department Seminar
- Journalism II (2)
- Private Lesson (Guitar or Piano)
- Songwriting: Applied
- Songwriting: Workshop
- Lyrics and Melody I
- Vocal Solo
- Music Theory and Musicianship II: Jamming and Writing Music Theory
- Vocal Ensemble

## YEAR 3: CONCENTRATION

- Music Department Practice
- Music Department Seminar
- Journalism III (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 Practice
- Music Department Seminar
- Senior Seminar
- Journalism IV (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 Elective

# CLASSICAL VOICE GUIDE

## YEAR 1: FOUNDATION

- Music Department Practice
- Music Department Seminar
- Junior Equivalency (2)
- Private Lesson
- Music Theory and Musicianship I: Written and Aural Skill
- Vocal Ensemble
- Vocal Repertoire Performance Class
- Vocal Diction

## YEAR 2: EXPLORATION

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

## YEAR 3: CONCENTRATION

- Music Department Practice
- Music Department Seminar
- Junior Equivalency (1)
- Private Lesson
- Junior (Half) Recital
- Music Theory and Musicianship III
- Vocal Ensemble
- Vocal Repertoire Performance Class
- Vocal Diction
- Vocal Solo
- History of the Art (*Junior or Senior year*)
- Music Technology Elective (1 semester; Sophomore, Junior, or Senior year)
- Other Elective

## YEAR 4: CAPSTONE

- Music Department Practice
- Music Department Seminar
- Senior Seminar
- Junior Equivalency (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 Art (*Junior or Senior year*)
- Music Technology Elective (1 semester; Sophomore, Junior, or Senior year)
- Other Elective



# CONTEMPORARY VOICE GUIDE

## YEAR 1: FOUNDATION

- Music Department Pacific m
- Music Department Semina
- Journalism (2)
- Private Lesson
- Music Theory and Musicianhip I
- Vocal Diction (when available)
- Vocal Solo
- Vocal Ensemble
- Contemporary Vocal Repertoire Performance Class
- Jazz Impassioned
- Creative Writing: Genre of Creative Writing
- Intro to Songwriting

## YEAR 3: CONCENTRATION

- Music Department Pacific m
- Music Department Semina
- Journalism (1)
- Private Lesson
- Junior (Half) Recital
- Music Theory and Musicianhip III (Or Jazz Theory II for Jazz Concentration)
- Vocal Diction (when available)
- Vocal Solo
- Vocal Ensemble
- Contemporary Vocal Repertoire Performance Class
- Jazz Combo 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 singing and motion (1 semester; Sophomore, Junior, or Senior year)
- Radio Drama (elective recommended when available)
- Other Elective

## YEAR 2: EXPLORATION

- Music Department Pacific m
- Music Department Semina
- Journalism (2)
- Private Lesson
- Music Theory and Musicianhip II (or Jazz Theory I for Jazz Concentration)
- Vocal Diction (when available)
- Vocal Solo
- Vocal Ensemble
- Contemporary Vocal Repertoire Performance Class
- Jazz Impassioned
- Keyboard Skill (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 Pacific m
- Music Department Semina
- Senior Semina
- Journalism (1)
- Private Lesson
- Senior (Full) Recital
- Vocal Diction (when available)
- Vocal Solo
- Vocal Ensemble
- Contemporary Vocal Repertoire Performance Class
- Jazz Combo 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 singing and motion (1 semester; Sophomore, Junior, or Senior year)\*
- Music Technology Elective (1 semester; Sophomore, Junior, or Senior year)\*
- Other Elective

\*if not completed sophomore or junior year

# MUSIC TECHNOLOGY CONCENTRATION GUIDE

## YEAR 1: FOUNDATION

- Core Music Department
- Requirement
- Sub-Major Specific Requirement (Classical, Jazz, Songwriting, Voice)
- Music Department Practice

## YEAR 2: EXPLORATION

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

\*10th grade is required in pursuing the Music Technology Concentration major taking Music Technology core with department approval.

## YEAR 3: CONCENTRATION

- Core Music Department Requirement
- Sub-Major Specific Requirement (Classical, Jazz, Songwriting, Voice)
- Music Department Practice
- Music Technology Enter Team: Applied Music Technology
- Recording and Production I/II
- Electronic Sound Synthesis

## YEAR 4: CAPSTONE

- Core Music Department Requirement
- Sub-Major Specific Requirement (Classical, Jazz, Songwriting, Voice)
- Music Department Practice
- Music Technology Enter 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 credit of Music Technology Enter Team
- 2 credit of Electronic Music Performance Ensemble OR Recording & Production (one credit of each)
- 4 - 5 semester of other Music Technology core (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 produce either the piece of electronic/electroacoustic music that they have composed or mix that they are working on for a project. They peer and instruct and will offer constructive criticism and suggestion for improvement in the studio. The goal of the course is to foster creative decision 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 an additional experience in choral singing and is open to all Academic students by audition.

### **CHAMBER ENSEMBLE**

*Prerequisites: approval of instructor by audition*

Chamber Ensemble focuses on the skills needed for playing in a small group and an essential part of a musician's training. Playing in a small group of musicians trains the ear to get a sense of the instrument and into the performance space, the responsibility of a musician. 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 experience, final assignments are determined by the music faculty. Examples of typical ensemble combinations include string quartet and quintet, piano quartet and trio, wind quintet, mixed group, and percussion ensemble.

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

*Prerequisites: approval of instructor by audition*

## COMPOSITION SEMINAR

*Prerequisites: placement by instructor and Chair*



## JAZZ COMBO

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

Jazz Combo adds to the performance skills of the Jazz student, the process of group play. In this environment, the student participates with all the individual abilities in interaction with the individual abilities of other group members. The purpose of Jazz Combo will be to transcend the detail of what has been learned about the material, directing all energy and attention to group interaction for the purpose of performance.

## IMPROVISATION

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

Improvisation develops one of the key skills of the Music student, improvisation. This course teaches and strengthens student abilities to compose in real time on their respective instruments, which they will use in their solo, combo, and ensemble performance.

## JAZZ ENSEMBLE

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

Jazz Ensemble implements the art of improvisation, including standard by Rodgers and Hammerstein, George Gershwin, and many others. The essential lecture on the different styles that have contributed to the evolution of American Jazz in the last century. Students learn the importance of preserving this musical form as part of the American heritage created by African-American.

## JAZZ HISTORY

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

Jazz History traces the evolution of Jazz from its beginning in the late 1800s 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 critically, socially, and historically will enhance overall and individual ability to evaluate music. Guidance will be offered on relating to and communicating with a variety of audiences. Skill and strategy will be explored to help build individual identity for tomorrow's world. Development of personal artistic vision and self-awareness will be emphasized.

## JAZZ RHYTHM SECTION

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

Jazz Rhythm Section teaches the student the technique 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 first of harmonization courses to the history of Jazz from its beginning through the early 1950s. 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 harmonic structure and the history of Jazz from the early 1950s to the present. Emphasis is on the understanding of melodic minor harmony, intricate chord/calculation theory, and analysis of significant Jazz song forms.

## KEYBOARD SKILLS

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

Keyboard Skill course meets for one hour once a week and is designed to develop functional keyboard skills in musician who do not play the piano as a primary instrument. Skill acquired in this class help develop the student's musicality and proprioception and enhance the student's understanding of music theory, music history, composition, conducting, and other areas. Keyboard knowledge is essential for an musician and provide an invaluable tool for the student of harmony. Technical skills include scales, fingering, deciphering, sight-reading, and keyboard theory. The course is also required for all instrumentalists, vocalists, and Jazz instrumentalists who are required to pass the piano proficiency exam, or who are normally enrolled in a private piano program. Placement into the section is determined by audition when a student enters the Academy.

## MUSIC DEPARTMENT PRACTICUM

*Prerequisites: none*

Practicum is required of all Music majors each year. Student must complete 6 hours of work per year, which is approximately 2-3 concerts. Departmental assignments may include rehearsal, stage management, performance coaching, and/or other service opportunities. Attendance is mandatory for all Music students each semester that are enrolled at the Academy. (Prerequisite also exempt.)

## MUSIC DEPARTMENT SEMINAR

*Prerequisites: none*

Music Department Seminar is a general course that meets bi-weekly. Special topics that are offered to music student department include education, and student will be invited to participate in this time as a departmental performance class. Attendance is mandatory for all Music majors each semester that are enrolled at the Academy. Attendance is mandatory for all Music majors each semester that 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. Student 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. Student enrolled in this class will work as stage hand, lighting tech, and learn the fundamental 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 basic of Music Technology, including a comprehensive overview of common equipment used in stage and studio application, brief overview of contemporary recording methodologies, and brief overview of electronic music production techniques (with an emphasis on performing topics covered in all of the Music Technology courses offered at Old World A&C).

## MUSIC TECHNOLOGY II: STAGE SURVIVAL

*Prerequisites: Music Technology I: Introduction*

Stage Survival is a course designed for the aspiring performing musician that enrollment 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 professional touring musician know, don't know and pepper all genres. Topics covered include a brief overview of common equipment found on stage, understanding stage direction and terminology, navigating common performance technician dynamics, creating stage plot and input list to advance to promote and enhance, and a foolproof method for soundchecking that will ensure that course graduates are the most professional musician 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 interval and harmonic analysis in Theory and Musicianship II, III, and IV. This course deepens understanding of musical notation through a beginning theoretical perspective. By learning to approach music from the inside out, students can determine meaning and purpose in to practice and performance. Music basic elements (pitch, rhythm, articulation, dynamics, texture, form, and aesthetic) are incorporated into both written work and ear-training. Special focus on constructing basic major and minor scales, harmonic elements, interval and triad, key signature, and the circle of fifths. Aural skill training, crucial to an musician, is provided through basic harmonic 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 skill of analysis and practicing. The basic of harmonic and harmonic concepts, scale, key, circle of fifths, interval, and other aspects of diatonic harmony are explored before moving on to using the concepts in more advanced application. New concepts such as alto and tenor clefs are introduced to bolster reading and awareness. Roman numeral analysis is introduced and a broader palette of harmony, in extension, and enharmonic is explored. Common classical and popular chord progression are studied. Aural skill affords the developed through dictation and sight-singing. Both classical and popular musical styles are explored.



## 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 involves the elements of music in a more advanced harmonic and rhythmic language. Harmonic structure 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 parallels 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 involves the elements of music in a more advanced harmonic and rhythmic language. Harmonic structure 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 parallels 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 involves the elements of music in a more advanced harmonic and rhythmic language. Harmonic structure 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 parallels 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 involves the elements of music in a more advanced harmonic and rhythmic language. Harmonic structure 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 parallels the written work.

## OPERA SCENES

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

This class explores operatic literature from 1600 to the present. Students are assigned a repertoire to learn, working with a vocal coach and pianist. The work culminates in a public performance of the repertoire conducted in the class. Voice students are required to take this class. Other students may enroll in the class for credit in the voice faculty's education.

## ORCHESTRA AND ENSEMBLE SKILLS

*Prerequisites: permission of Chair and IAAO Conductor*

The Illinois State Academic Orchestra (IAAO) is one of the finest ensembles of its kind. Every effort is made to help students achieve the level needed to perform with the orchestra, both individually and collectively. Participation, regardless of the student's age, level of instrumental maturity, or previous orchestral experience (including previous participation in IAAO), must be earned, not only for each concert, but for 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 work. This class incorporates both full orchestra and malle

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

*Prerequisites: Introduction to Music Technology or instructor approval*

Recording Technology I introduces students to the fundamental 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 lecture, students will do a class and in small groups to record audio in stereo and ensemble, 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 previous 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 lecture, students will do a class and in small groups to record audio in stereo and ensemble, applying and experimenting with the techniques that they have learned.

## SENIOR SEMINAR

*Prerequisites: must be Senior or Post-Graduate*

All Senior must take Senior Seminar. The class is divided into two parts: common session where all senior participate under the college coordination, adding each topic a college application, essay, and standardized testing; and beakout session on department/discipline-specific need (a direction preparation, a direction 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 skill for songwriters in a live performance setting. Students will develop professionalism and confidence in live performance while refining their original song, as well as increasing technical and hands-on knowledge in live recording and mixing, stage setup and cabling, mic and stage performance techniques, working with other musicians, and being a multiple role in a band. Students are encouraged to explore playing different instruments and supporting clare to kick back local to the instrumentation. Students will further develop writing and arrangement skill, incorporating feedback from instructors and clare, and will provide constructive feedback to others. This course is a chance for all skill forms of songwriting to be applied to music performance and to prepare finished work for student's career.

## 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 in the 21st Century. Students will be immersed in understanding the basic knowledge of writing songs with an emphasis on lyric, melody, harmony, harmony, theory and hook. 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 need of the class.



specific mood or genre, project-specific composition, or media and marketing. Senior students will also be admitted in preparation for college admission, ongoing competition, networking, 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 recital, admission, and competition in a friendly environment in order to better prepare for the actual experience of gaining performing experience, communication skills, stage presence and self-awareness in front of an appropriate audience. The goal is for each student to gain more confidence and become more comfortable in preparation for and participating in an 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 culture. Brito-Lima et al. 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 fringe. Genre and movement covered include (but are not limited to) modern classical, contemporary classical, minimalism, avant-garde, krautrock, art rock, progressive rock, noise, underground punk rock, hardcore, heavy metal and noise, a well as a man's ample of outside music that can't be 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 a variety of violin techniques, practicing skills, and of selected book on violin and playing repertoire in a masterclass setting.

## VOCAL DICTION

*Prerequisites: required for all Voice majors*

Introduction to vocal student IPA (International Phonetic Alphabet), and important concepts of singing diction in the language of English, Italian, German and French linguistic. For more information see Voice Major

## 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, chamber, trio, and quartet. Repertoire will be drawn from Classical, Musical Theatre, Jazz, Traditional Folk, and Popular genres.



# VISUAL ARTS

## STATEMENT OF PHILOSOPHY

The Visual Arts Department provides a range of courses offering a hands-on, experiential approach that develops artistic and familiar skills with a variety of materials and methods. Students receive both the formal and conceptual training needed to develop individual practices. Students engage in critical analysis of ideas and practices integral to the practice of contemporary studio art. Our Visual Arts program promotes a holistic and meaningful relationship between art and life. The studio is a place where the confluence of ideas and methods help students develop a personal vision. In all courses, studio practices are augmented by the study of eleventh-century 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 complemented by offering a variety of lectures, and master classes. Live and digital presentations, video, student exhibitions, and field trips. Students learn to think critically and creatively beyond the studio walls, including in portfolio comments with the equipment of undergraduate program.

## DEPARTMENT REQUIREMENTS

All Visual Arts majors must take a minimum of eleven studio hours (two of studio courses) of Department courses. The student must complete three areas of drawing classes, including Drawing III. Junior must participate in the annual junior group show. Seniors are required to take a series of Senior Seminar/Portfolio, and exhibit their work at the end of each year.

To earn an Arts Certificate in Visual Arts a student must take a series 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 areas of Drawing. Students must also complete the scheduled lecture and/or advanced-level studio courses. Students interested in a design emphasis must take one of the electives 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 Undergraduate Arts website.

## CURRICULUM

### ANATOMY FOR THE ARTIST - Fall - each 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 drawing with their study of anatomy. This class will cover the language of anatomy through lecture and demonstration. H

## ANIMATION F II- ea co e

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

This is an advanced level course that equips the Digital Art & Design apprentice. The class focuses on drawing for animation using Adobe Animate and basic filmmaking skills required to make an animated film using Adobe Premier / Final Cut Pro. The course will feature presentation and lecture on the history and principle of animation, a well as breakdown of notable animated sequence, demonstration of frame-by-frame, digital character, stop motion animation technique as well as video editing, compositing and color correction.

## ART HISTORY F II- ea co e, after full completion in an Art Certificate program (Suggested Junior Year)

*Prerequisites: none*

Art History is Western, Indigenous and World Art from ancient to modern era. Students learn to look critically at art and understand the historical and cultural context of each period. This course does not contain a standard class.

## ART FUNDAMENTALS F II- ea co e, required for Art Diploma.



## CREATIVE TECHNOLOGY F II- ea co e

*Prerequisites: Digital Art & Design I or departmental approval*

Creative Technology is a course to investigate the relationship between technology and art. Course participants will participate in a series of learning experiences, produce 2-3 projects, and participate in class discussion and critique. Learning experiences will include a hands-on computer design of a sketch of the Adobe Creative Suite and 3D modeling of a file like Tinke CAD. In the Creative Tech Studio, we have 3D printing, CNC route, and a Laser Engage for bringing our designs to life. Participants will develop individual projects proportional to their interests.

## DIGITAL ART & DESIGN F II- ea co e

*Prerequisites: none*

Beginning Computer Graphic students learn the basic of graphic design, the elements of art and composition, and the tool of Adobe Photoshop. Using Photoshop as their design tool, they proceed through a series of experiences, creating design based on the tool and fundamental learned. Projects are never been technical and conceptual design.

## DRAWING I F II- ea co e

*Prerequisites: none*

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

## DRAWING II F II- ea co e

*Prerequisites: Drawing I or departmental approval.*

This intermediate course gives students access to a wide range of technical and conceptual tools that expand on the foundation laid in Drawing. They explore the application of the individual physical characteristics of various media, including graphically defined cm anfm0.1 laid in D

## METALSMITHING & JEWELRY DESIGN F II- ea co e

*Prerequisites: Open to Seniors and Juniors only upon approval.*

This advanced level course is an introduction to concept and basic technique of metal smithing and jewelry design including soldering, casting, cold connection, forming, and beveling. Students will be a variety of materials such as copper, brass, silver, and stone. The use of more precious metal, such as gold, is optional. Students will use metal smithing to develop a creative direction and make a unified body of work throughout the year. Demonstration, critique, lecture, discussion, and individual projects will help emphasize metal smithing concept and procedure.

## PAINTING I F II- ea co e

*Prerequisites: Drawing I*

In this class, students learn the technical skill required for painting. Academic medium is introduced and elements of color theory and composition are emphasized. Students work from life to develop skill in painting light, shadow and three-dimensional form. Students will work on paper, board and will learn to stretch canvas. Classic techniques are used as one method of evaluating performance and progress.

## PAINTING II F II- ea co e

*Prerequisites: Painting I or departmental approval.*

This intermediate course of the develop painting skill and method, coinciding with the development of content and concept. Students expand their knowledge of color theory and of technique incorporating different media and tools that further develop observational and compositional skill. Students also learn how to make stretch boards and explore painting on paper, canvas, and wood, using different media such as acrylic, oil, and collage. Students are expected to have a basic understanding of the historical movements essential to the art of the past century. Introduction of abstract movement and interdisciplinary through video, project, reading, and discussion, developing the student's critical and analytical skill.

## PAINTING III F II- ea co e

*Prerequisites: Painting II or departmental approval.*

Advanced students complete a major project throughout the semester that promotes personal and creative growth and enhance portfolio development. Project include observational painting (specifically with the figure) as the foundation for more experimental work with an emphasis on process and conceptual/philosophical ideas. Students take part in group critique of classmate work and discussion of reading and/or exhibition. Presentation and video add contemporary issues in painting, and mixed-media approaches expand student's visual vocabulary. A strong emphasis is placed on studio practice which include making stretch boards, keeping the studio organized and clean, and generally developing a collaborative environment.

## PAINTING IV F II- ea co e

*Prerequisites: Painting III or departmental approval.*

Advanced individual work in painting.

## PHOTOGRAPHY I F II- ea co e

*Prerequisites: none*

This introductory course teaches the fundamental of black and white photography, both technically and aesthetically. Composition, film development, darkroom printing technique, and presentation each receive a hands-on understanding of the medium. Lecture, assignments, discussion, critique, and experiential studio work help students thoroughly explore the medium.

## PHOTOGRAPHY II-IV F II- ea co e

*Prerequisites: Photography I or departmental approval.*

Using the basic skills developed in Darkroom Photography, this intermediate course gives students room for more individualized expression, as conceptual and thematic influences become central to their work. Lecture, assignments, discussion, critique, and experiential studio work are employed. Students begin to explore each specific style, artistic, and aesthetic through book, article, and Internet source, and are developing cohesive portfolios for exhibition and college application.

## PRINTMAKING I F II- ea co e

*Prerequisites: Art Fundamentals, Drawing I*

This course introduces printmaking history, concept and technique, focusing on printing ink on paper and teaching a wide range of technical and conceptual tools. Demonstration, critique, and discussion emphasize printmaking as a popular practice of layered image making, visual image, facile dissemination, collaboration, and technically challenging process. Process course includes linoleum and woodblock printing, multi-color relief, digital print, and copper plate etching.

## PRINTMAKING II-IV F II- ea co e

*Prerequisites: Printmaking I*

This intermediate course builds on the basic skills developed in Printmaking Introduction more advanced techniques, allowing for more individualized expression. Process course includes aluminum plate lithography, chine collé and linocut.

and feel and an introduction to the medium conceptually as well as technically. The emphasis is on metal fabrication, including casting and welding.

### YEARBOOK Final course

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

Students will receive training from Beginning Computer Graphics to design and build a professionally printed and bound yearbook. Adobe InDesign will be introduced. The student will learn the intricacies of page layout, composition and photography. In addition, the student will learn all technical language and equipment needed to print the yearbook successfully. There will be a heavy emphasis on organization and deadline management.

## OTHER COURSES

### JUNIOR SEMINAR Final course

*Required for all Visual Arts Department Juniors*

In this seminar course, students learn and expand upon professional practices such as: compiling,

## OPEN STUDIO Final Year course

*Required for all Visual Arts Department students*

This course is required for all Visual Arts students. Open Studio allows students to complete work from other classes, experimenting with different media and materials, making a portfolio, and/or creating a final project. This is a studio course and does not contain any theoretical or didactic content.

