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OUR MISSION

Walnut Hill School for the Arts educates and trains creative and intellectually curious young artists to make an enduring impact in the world.

OUR VALUES

COMMUNITY
At Walnut Hill School for the Arts, you are welcome as you are. Our strength as a community comes from the different people, places, and ideas that inform our work. We strive to accept and celebrate each member’s unique contributions, and we draw on our collective experiences in order to live as more compassionate global citizens.

CREATIVITY
We believe that art and creative thinking are essential to promoting a more tolerant, mindful, and beautiful world. We thrive on curiosity and discovering answers to questions that have not yet been asked. Through imagination, fresh ideas, and innovation, we push ourselves to think differently, embrace challenges, and try again.

EXCELLENCE
We strive toward excellence in everything we do. Excellence in any endeavor—artistic, academic, or personal—is not an end. It requires sustained effort, recognizes the possibility of failure, and encourages engagement with the ongoing process of achieving success.

GROWTH
Growth is an evolving process of awakening and renewal that happens when we are mindful of where we are and where we want to be. It requires self-awareness, resilience, and the courage to embrace the unfamiliar. This journey begins with the idea that we grow with every experience we encounter and the understanding that curiosity engenders lifelong learning.

RESPECT
Personal conduct and accountability are expressions of the esteem with which we hold ourselves and others. We act with integrity to cultivate an environment where we treat one another, our work, and our physical space with deep respect. At Walnut Hill, respect is maintained through trust, honesty, and mutual understanding.
COURSE REGISTRATION

In addition to the courses and credits required for graduation, students are expected to complete the standard course sequences in each department or transfer equivalent credits via transcript from prior schools.

The courses in the standard sequences cannot be skipped, taken through our partnership with Global Online Academy (GOA), or taken for credit outside of Walnut Hill. Exceptions to these standard sequences require specific permission from the Dean of Innovative and Inclusive Pedagogy.

Each spring, all current students in grades 9, 10, and 11 meet with their advisors to plan their programs of study for the following year. Course choice for all students is dependent upon placement examination results and/or previous coursework.
DIPLOMA REQUIREMENTS

A minimum of 16 academic credits is required for graduation from Walnut Hill, with a minimum of four academic credits to be completed each year at the School in order for a student to be eligible to advance to the next grade level. Each semester-length academic course yields one academic credit. Each year-long math course yields one academic credit. Academic requirements are as follows:

ENGLISH
4 credits, one in each of four years
ELL students must take ENGLISH in addition to ELL classes

MATH
3 credits through MATH 2 or the equivalent

HISTORY
2 credits, one of which must be in United States (U.S.) History. Incoming students in grade 9 who are not enrolled in ELL courses are required to take THE EARLY MODERN WORLD.

SCIENCE
2 credits, which must be fulfilled through laboratory science courses (BIOLOGY, CHEMISTRY, PHYSICS, BIOLOGY 2, or CHEMISTRY 2)

WORLD LANGUAGES
3 credits in the same world language or equivalent*

*Walnut Hill welcomes students from all over the world and from many different school backgrounds. This means that students come to us with many variations in language learning and language credits. Incoming students with previous experience in French or Spanish are placed in language classes based on their previous grades and credits as well as written and oral placement tests. For specific World Language requirements for graduation, please refer to their department course offerings section.

MUSIC HISTORY and MUSIC THEORY confer one academic credit each upon completion. MUSIC THEORY classes may be repeated on the recommendation of the Music faculty. Repeated MUSIC THEORY classes do fulfill the Music Curriculum requirement, but do not receive any additional academic credit.

Students entering Walnut Hill from other secondary schools may have their prior credits applied toward Walnut Hill diploma requirements upon admission to the School, pending approval of the Director of Enrollment Management and the Registrar.

TRANSFER CREDITS
High school credits completed prior to a student’s arrival at Walnut Hill will be applied toward Walnut Hill’s graduation requirements as follows:

- Credits must be complete, appear on official transcripts sent from the awarding school, and be received by the Office of the Registrar by July 16.;
- Credits must be in a discipline we teach: English, history or social studies, mathematics, science, or world language (see World Language section for details).;
- Credit for courses outside a discipline we teach will be considered on a case by case basis. In order to be considered for credit, a course must be in an academic discipline. Any outside discipline courses approved for transfer credit will be considered an elective. These credits will in no way take the place of any required courses, all graduation requirements must still be met.;
- Credits must be full—we cannot accept partial credits.;
- Credits must be from high school-level courses. We do not accept middle school credits. Students wishing to receive credit for a high school-level course taken in grade 8 must request that credentials from the granting school be communicated to the Registrar for consideration. In no
cases will credits be recognized from grades 7 or below.

- We cannot accept middle school language credits for languages other than French or Spanish.

A Walnut Hill diploma is awarded to students in good standing upon completion of a four-year high school program with at least the senior or postgraduate year being completed at Walnut Hill. Because of the unique nature of the arts program, enrolled students are not permitted to take semesters or years abroad or participate in other alternative programs during the academic year. A senior may not be permitted to graduate if they fail a course in their final semester or if they do not complete a minimum of four academic credits in their senior year.

**POSTGRADUATES (PG)**

Postgraduate students must take all appropriate art classes in their major and may have additional coursework or independent study opportunities throughout the year. Specific requirements and opportunities will depend on the student’s experience and artistic training needs. Students in this program must have earned a high school diploma or equivalent before entering the program. Students can not use Walnut Hill as a “credit recovery” for graduation purposes. Postgraduate students must be under the age of 21 at the time of graduation.

**GRADING**

At Walnut Hill, grades are issued on a semester basis (January and June) for all courses except math. The Math Department will share interim grades in January, and final grades in June. What a grade means at Walnut Hill is as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
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<tbody>
<tr>
<td>A</td>
<td>94-100</td>
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<tr>
<td>A-</td>
<td>90-93</td>
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<tr>
<td>B+</td>
<td>87-89</td>
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<tr>
<td>B</td>
<td>84-86</td>
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<tr>
<td>B-</td>
<td>80-83</td>
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<tr>
<td>C+</td>
<td>77-79</td>
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<td>C</td>
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<td>F</td>
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<td>INC</td>
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<td>W</td>
<td>Withdrawal</td>
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ARTS

Walnut Hill is defined by its dedication to artistic excellence, the cornerstone of which is its world class arts curriculum. Students matriculating into Walnut Hill select a Major course of study in one of five distinct areas of artistry: Dance (the Boston Ballet School’s Professional Division at Walnut Hill), Music (in partnership with New England Conservatory), Theater, Visual Art, or Writing, Film, & Media Arts. Each arts department has thoughtfully cultivated rigorous and competitive training programs in their respective disciplines, providing pathways for students to pursue more targeted areas of focus or training (i.e. acting, composition, jazz vocal music, painting, creative writing, etc., and discover their strengths and passions.

Arts department courses are listed and limited by major disciplines of study. Each major discipline aims to build students that are conscious of their world, the impact of the art they make, and the source of their artistic inspirations both as individual and collective 21st-century artists.

At the intersection of the five majors, Walnuts are given opportunities to explore and experiment with art forms outside of their self-selected focus areas, through the school’s signature J-Term and ART360 programs. These offerings nurture student agency, curiosity, partnership, and understanding, preparing our young artists to actively participate in the world as creative, collaborative humans. More information about these programs can be found on pages 44 and 46 of this handbook.
DANCE

BOSTON BALLET SCHOOL'S PROFESSIONAL DIVISION @ WALNUT HILL

The Boston Ballet/Walnut Hill partnership centers the future of dance, and the dancer of the future. We provide an environment where the professional dancer of the future will flourish. Our aim is to develop a truly exceptional dancer with tremendous intellect who will see ballet as a reflection of and a tool to advance our society. We are the only program in the world that combines professional ballet training with a college preparatory academic experience within a premier high school for the arts.

We aim to develop a complete dance artist, both as a dancer (interpretive artist) and choreographer (creative artist). We are dedicated to developing a complete person, with strong emotional intelligence and cultural competencies. This synergistic approach will give each of our dancers a next-generation professional toolkit to enter the dance world. Our program makes it unnecessary for our dancers to pursue any college or conservatory training in order to enter a professional company.

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LEVEL AND COURSE DESCRIPTIONS
Dance department currently offers three ladies levels (L1, L2, & L3) and two mens levels (M1 & M2). All levels meet six days a week and follow a standard core curriculum. L1 and M1 are considered introductory levels designed to set a strong technical base as well as prepare students for how to approach their work to receive the best chance at success moving and advancing through the program. As levels advance so does the intensity in concepts and training.

TECHNIQUE CLASS
Stresses the simultaneous development of strength, limberness, neuromuscular coordination, spatial orientation, musicality and stylistic clarity. Designed to take the student from a basic understanding of the principles of ballet to the technical mastery needed for full artistic expression, through their development in barre work and progression on to center work. Advancement in technical expertise allows the student to develop an understanding of and feeling for complex movement, timing and line in their dancing.

MEN'S WORK
Designed to focus on the physical strength, power, and brilliance of male dancing with particular attention on elevation, pirouettes, and beats. There is a concentrated focus on preparing the dancer for male variations. This involves using all the technical and artistic elements learned in Technique class while combining them with the stamina and endurance required to complete the variation.

POINTE CLASS
Focuses on executing previously learned ballet techniques on pointe. The student must develop appropriate strength and the mastery of such technical skills before advancing. Each class includes barre work and center practice. Students will understand the correlation of their classical ballet technique and how it relates to proper pointe work.

VARIATIONS
Broadens technical skills by learning and working on excerpts from classical ballets and repertoires. This experience enhances the journey from student to artist. Students will gain confidence and skill to prepare them for choreographic needs.

MODERN/CONTEMPORARY
Understanding the physicality and principles of how contemporary concert dance will be executed, expanded upon, and refined. Class consists of a short core connecting warm up on the floor, a standing warm up with a weekly variation of arms relating to the larger movement phrase, moving across the
floor with turns and larger body/leg sequences, and a weekly movement phrase which builds in length and physical challenge throughout the semester.

**PARTNERING**

Designed to help dancers learn the skill of partnering. Usage of the hands for men, finding core support, balance and the use of weight for coordinated movement quality are addressed. Proper lifting technique is emphasized, with the goal of safe, injury free interaction. Students acquire partnering technique with the ability to work cohesively for maximum artistic and technical results.

**CHARACTER DANCE**

Covers an important part of Classical ballet training that is used in many full length ballets performed in the world. Character dance informs the muscle development in coordination within the style being taught. Through the development of barre work and progression on to center practice takes the students from a basic understanding of the character dance principles to the technical mastery needed for full artistic expression, and allows the student to develop an understanding of and feeling for complex movement, timing and line in their dancing.

**CROSS TRAINING (CONDITIONING COURSES)**

Emphasizes proprioception, neuromuscular efficiency, correct posture, proper alignment and good form; with the intention of carrying the information into their dance training. This is explored through different forms of cross training such as TRX, Pilates, Cardio Dance and Weight Training.
MUSIC

Students in the Music Department major in one of our five programs — Orchestral Instruments, Piano, Jazz and Contemporary Musical Arts, Voice, or Composition. Our curriculum allows for both specialty training and classes that bring all of our musicians together as a community. This curriculum is enhanced by innovative projects, masterclasses by prominent guest artists, and the thoughtful integration of important contemporary topics including entrepreneurship, equity and representation, and civic engagement. Our program is the only one of its kind linking a major conservatory, New England Conservatory, with an independent school. This partnership engages students in programming delivered both on campus at Walnut Hill and in downtown Boston at NEC.

CHAMBER MUSIC

Chamber Music plays a central role in our on-campus Music Major for classical instrumentalists. Through the study of repertoire from the 18th Century to the present, students learn crucial skills including score study; rehearsal techniques; non-verbal communication; group dynamics; and interpretation. Our students participate in at least one chamber ensemble for all or most of the semesters they attend Walnut Hill. Chamber music at Walnut Hill includes weekly coachings, regular independent rehearsals, masterclasses, and performance opportunities both on and off-campus. We embrace an inclusive and expansive definition of “classical” music and we include underrepresented composers throughout our chamber music curriculum.

CHOIR

All Music Majors participate in our department-wide Choir that rehearses once a week throughout the year. The Choir performs at least once each semester and features a wide range of repertoire including music of living composers. In addition to building students’ musical and aural skills, the Choir brings students from all of the programs within the Music Department together as a community.

JANUARY PROJECT/J-TERM

During the period between winter break and the beginning of second semester, the Music Department collaborates on an annual community-wide project focusing on the in-depth study and performance of a major work. All music students and some faculty participate in this process-oriented exploration, culminating in a performance at an all-school assembly in late January. Regular arts classes are suspended to allow the Music Department to focus on the project in depth. In addition to rehearsals, activities include topical workshops, field trips, masterclasses, and presentations by outside speakers. Past projects have included major choral/orchestral works including “Seven Last Words of the Unarmed” by Joel Thompson and “Considering Matthew Shepard” by Craig Hella Johnson, among others.

MUSIC HISTORY SEQUENCE

INTRODUCTION TO MUSICAL STYLES OF THE 20th AND 21st CENTURIES

Introduction to Musical Styles is a one-year course designed for all incoming Music Majors except Seniors. This course will explore a variety of musical styles including classical, jazz, world, and pop in the context of cultural and social history.

MUSIC HISTORY

Music History is a one-year course required for Seniors in classical music specialties and optional for jazz students. This course sees music as an essential form of expression across cultures and historical periods. While the main focus of the course is Western music and its social contexts, it also explores musical traditions from around the world, including the students’ countries of origin. Course content includes listening, discussion, score analysis, and practice writing about music.

MUSIC THEORY SEQUENCE

INTRODUCTION TO CLASSICAL AND JAZZ THEORY

Introduction to Classical and Jazz Theory is a year-long course that provides an overview of
basic concepts of both genres including intervals, scales, modes, keys, chord constructions and harmony. This course is designed for all Music Majors, regardless of program.

**MUSIC THEORY 1**
Music Theory 1 is a yearlong course that begins with a review of fundamentals and covers beginning counterpoint and an introduction to four-part harmony. Students also learn to appropriately harmonize bass and soprano lines.

**MUSIC THEORY 2**
Music Theory 2 is a yearlong course continuing the study of species counterpoint in two voices; four-part diatonic harmony; melodic and rhythmic figuration; and harmonic analysis of all chromatic chords. Students in this class also study major forms of including binary, ternary, rondo, sonata, and variations.

**EAR-TRAINING**
New students take an ear-training assessment at the beginning of the year to determine placement in an appropriate, yearlong ear-training level. Students in ear-training learn to take melodic, harmonic and rhythmic dictation in classes and complete a range of assignments. Some students test out of ear-training courses. The various levels of this class also include sight-singing, rhythmic training and keyboard skills.

**COMPOSITION CLASSES:**

**COMPOSITION SEMINAR**
Composition majors and other advanced composition students study some of the most important figures in contemporary music through detailed analysis of scores and representative styles of music. This course includes in-class composition projects; once-a-year readings of student works by a professional ensemble; and a study of instrumentation and orchestration. Composition students’ works are presented in concerts at Walnut Hill three times a year. This class is required for composition majors.

**COMPOSITION FOR NON-MAJORS**
Composition for Non-Majors is a yearlong course designed for music students with little to no previous experience in writing music down on paper. Students are exposed to music of the twentieth and twenty-first centuries and representative styles. Issues of notation, writing for specific instruments and developing a musical idea are covered. This project-based class culminates in students writing music for their classmates and having it performed by the end of the semester.

**JAZZ CLASSES:**

**JAZZ ENSEMBLES**
Students are placed in a jazz combo which is directed by a professional jazz teaching artist who models the music and prepares arrangements for each ensemble. The repertoire is built from a variety of jazz and related music styles from the 1920s to present day. These works include improvisation, accompaniment and articulation styles that appropriately differentiate the nuanced expressions of “jazz musical language.” Each semester concludes with at least one public performance on or off campus.

**JAZZ THEORY AND ARRANGING**
This class is designed for students in our jazz program and deals with intermediate and advanced topics in jazz theory including chord progressions, scales and modes, analysis, and transcriptions. Students are also introduced to the music notation software program Finale to help them learn to express their musical ideas through this medium.
HISTORY OR JAZZ AND CONTEMPORARY MUSICAL ARTS
This class is designed for students in our jazz program to explore the history of jazz and other styles like funk, rock, latin, and hip hop.

This class is intended as a deeper exploration of the concepts introduced in the “Musical Styles of the 20th and 21st Century” course.

VOICE CLASSES:

VOICE PERFORMANCE CLASS
In this weekly class, students perform and receive constructive feedback regarding musicality, phrasing, dramatic presentation, artistry, musical style, performance practice and technical challenges. Each singer performs at least twice per semester to prepare and improve pieces being presented in recital performances and auditions. Guest teaching artists include professional opera singers as well as faculty from top music conservatories.

DICTION AND TRANSLATION
This class for Voice Majors takes a three-fold approach to studying languages to enhance clarity and communication, including lyric pronunciation, phonetic symbols to notate the sounds, and inflection of the language through grammatical structure. Languages studied included Italian, English, German, French and Latin.

AUDITION AND REPERTOIRE
Audition and Repertoire meets weekly to study western Classical vocal music beginning with the Baroque Era through the era of Contemporary Art Songs. In preparation for the fall Voice Department Recital and in preparation for auditions and other performances, students in this class rehearse with piano accompaniment. In the spring semester, students rehearse for the opera and recitals while also studying and training to perform in a full concert.

VOICE SKILLS
This weekly voice and opera workshop class introduces and explores a wide range of concepts and skills that enhance vocal performance. Throughout the school year, a variety of guest teaching artists are invited to teach a supporting lesson. Weekly class topics cover but are not limited to: Acting and Song Text Interpretation, Acting through Language and Improvisation, Poetic Analysis, Vocal Anatomy and Pedagogy, Costume Design Concepts and History, Movement and Alignment for Singers, and Stage Combat.

OPERA
All voice majors are cast in and perform in the spring opera production as an integral part of the Voice Curriculum. The opera is carefully selected to showcase each year’s unique cohort of singers. Rehearsals begin at the start of Spring Semester during the arts day (and some evenings), and culminate in a fully staged and costumed production on the Keiter stage in April. Voice Curriculum classes resume their regular format for the remainder of the spring semester. Performing in the opera offers a unique opportunity for students to strengthen artistry, vocalism, musicianship, acting, and storytelling in an environment requiring professionalism, discipline, time management, and teamwork.
THEATER

The theater department’s training is actor-centric, and Stanislavsky based. It combines acting, movement, voice and speech and musical theater to form a solid technique and approach to the craft. Training of the mind, body, and voice develops an actor who communicates an honest and compelling story through use of spoken word, movement, and song. Theater classes are year-long and organized by grade. They are designed to develop certain skills in a rigorous and increasingly sophisticated way.

THEATER 1
This course work is intended to reinvigorate the imagination and a strong sense of play. Focus is on student exercises designed to mirror some of the fundamental concepts of acting in the theater, such as: Action and Reaction, Focus, Motivation, Creativity, Readiness, Specificity, and Communication. Using solo and ensemble compositions created by the students, they will begin to explore their own identity, uniqueness, and artistic expression. The course will culminate with text analysis of several plays, focusing on how to examine a play for the actor's use. We will culminate with a final project that will combine the creation of a composition, and the text analysis of one of the plays.

THEATER 2
This course will primarily be a movement course based on the Suzuki Method, Viewpoints, Clowning, and Mask work. Students will begin to practice and cultivate their desire to play, develop stage presence, and learn to work with spontaneity. They will acquire the skills necessary to further develop into intelligent and curious actors. Students will learn how to take greater risks and make bold choices, both physically and vocally. They will utilize stagecraft in an organic way, and work as an ensemble.

THEATER 3
The focus of this course is on scene work. Students will be introduced to a coherent, rigorous, and systematic approach to the art of acting. They will gain tangible tools they can begin to use for developing their role. By utilizing both an analytical and intuitive approach, students will discover and apply their own understanding about how to approach a theatrical/dramatic work. This provides them with an opportunity to synthesize the two different approaches, as they continue to formulate their own.

THEATER 4
This course concentrates on audition technique, and builds upon the analysis skills developed in Theater 3. The first segment is devoted entirely to the college audition process, and is broken up into two sections. One focuses on analysis and development of contemporary pieces, and the other on Shakespearean. Both are then combined, and work on solidifying and transitioning the pieces for presentation begins. Spending a good length of time with this material enables students to deepen their personal connection to the text, and allow the words in the heightened poetry of their Shakespeare pieces to begin to sound like what they mean. The course culminates with a return to scene study, and furthering the ability to bring one’s self to truthful transformation and interaction.

MUSICAL THEATER 1
This course introduces students to the history of the Broadway Musical, fundamentals of music theory and sight singing. The study of history will begin with the late 1800’s operettas, and progress through present-day musicals. Representative ensemble numbers will be chosen from the repertoire studied, and students will explore the style by learning vocal parts, blocking and choreography. Music Theory will include study of the grand staff, rhythmic notation, piano set-up and interpreting musical symbols on the vocal score.

MUSICAL THEATER 2
The primary focus of this course is on acting a song, and working as a solo actor. Students will develop vocal and acting techniques that allow them to dramatically analyze and interpret lyrics and music. They will learn an approach to song interpretation, which includes approaching the work using a specific methodology, and using the appropriate terms and vocabulary. Each student will work on assigned songs from the Musical Theater Repertoire. Styles will include Standards, Classic and Contemporary material, consisting of up-tempos, ballads and pop-rock genres.
MUSICAL THEATER 3
This course builds on the skills developed in Musical Theatre 2. The repertoire becomes more challenging, both in terms of acting choices and vocal demands. Students will work on several contemporary ballads, up-tempo and pop rock pieces. The class will also have a section dedicated to preparing for the college audition process: song selection, filming pre-screens and camera technique will be covered. Students will prepare their pieces, and then present them back-to-back in order to demonstrate versatility, and the ability to change from one style to another effectively. The class culminates with. They will learn to craft smooth transitions from dialogue to song, and to create characters within the specific context of the chosen musical.

MUSICAL THEATER 4
The course is designed to build upon the skills developed in Musical Theater III, and focuses on preparing for college and university musical theater auditions. Students will continue to strengthen the skills necessary to successfully choose, analyze, interpret and present ballad, up-tempo and pop-rock pieces. They will examine given circumstances, characterization, personalization, and their relevance to the expressive ideas of the librettist, composer, and lyricist. Selecting, cutting and presenting contrasting 16 and 32-bar pieces to demonstrate range, versatility and knowledge of styles is also covered. The course then moves into transitioning from scene work into song selections and presentations.

MOVEMENT 1
This course introduces fundamental concepts, skills, and movement vocabulary specific to beginning musical theater dance. Students participate in physical conditioning to develop a strong technical foundation. Class material supports the progressive development of beginning to low intermediate movement concepts specific to jazz, ballet, and tap and introduces dance as a method of storytelling. Students are expected to set aside time outside of class to practice conditioning exercises, review choreography, and keep a journal of reflections.

MOVEMENT 2
This course is designed to build upon the fundamental concepts, skills, and dance vocabulary established in Movement 1. Students participate in physical conditioning to improve strength, flexibility, and endurance and practice applicable dance techniques rooted in musical theater dance. Class material supports the execution of intermediate skills and choreography phrases in ballet, tap, and jazz and invites students to explore and practice dance as a method of storytelling. Students are expected to set aside time outside of class to practice conditioning exercises, review choreography, and keep a journal of reflections.

MOVEMENT 3
This course is designed to develop performance confidence by expanding upon the artistic range, style, technical skills, and dance vocabulary established in Movement 1 and 2. Students participate in physical conditioning to improve strength, flexibility, and endurance and practice applicable dance techniques rooted in various jazz styles, tap, and ballet. Students learn both original choreography and classic repertoire with an emphasis on musical interpretation. Basic dance lifts and partner work are also introduced. Students are expected to set aside time outside of class to practice conditioning exercises, review choreography, and keep a journal of reflections.

MOVEMENT 4
This course is designed to build confidence and enhance dance performance on stage, at auditions, and rehearsals by refining the artistic range, style, technical skills, and dance vocabulary established in Movement 1-3. Students participate in physical conditioning to improve strength, flexibility, and endurance and practice applicable dance techniques rooted in jazz, tap, and ballet. Students are invited to delve deeply into intermediate and advanced techniques and choreography phrases with a strong emphasis on dance as a method of storytelling. Partner work and dance lifts are expanded upon from Movement 3. The course also considers cultural and historical contexts specific to musical theater dance. Students are expected to set aside time outside of class to practice conditioning exercises, review choreography, and keep a journal of reflections.
DESIGN AND PRODUCTION 1
Design and Production 1 provides students an introduction to theatrical production backstage, the design process, and an appreciation for technical theater. The class consists of daily discussions, hands on demonstrations, small class exercises, and various projects. The daily discussions are derived from watching videos and research that include demonstrations of equipment and techniques, interviews with professionals in the field, and profiles of Broadway shows and designers. Group or individual projects are associated with each unit.

DESIGN AND PRODUCTION 2
Design and Production 2 is a class for second year theater sophomores that explores the process used by designers for the theater with a specific concentration on scenic, lighting, and costume design. The class consists of daily discussions, hands on demonstrations, small class exercises, and various projects. The daily discussions are derived from watching videos and research that include demonstrations of equipment and techniques, interviews with professionals in the field, and profiles of Broadway shows and designers. The projects are design oriented with students working through the full design process on a script and producing a model or renderings as a representation of their visual storytelling.

PLAYWRITING
Students will study how a writer can push the basic forward motion of “what’s going to happen next” through the narrative. We will read a variety of contemporary plays and students can expect to act in their peer’s work and to improvise set-ups that will improve their understanding of the performance aspects of writing for the stage. The students will complete working drafts of short plays throughout the semester.
VISUAL ART

Through in depth exploration of a wide array of mediums and materials, Visual Art student artists work to develop a more sophisticated relationship with the tools, methods, concepts and language of art making. Within a rigorous curriculum, they learn to create deeper meaning through expressive content that is impactful both visually and conceptually.

Personalized instruction and the shared studio experience with creative peers enriches the students’ learning. Faculty mentors are practicing artists who bring their expertise to the classroom. This dynamic studio environment values process, celebrates curiosity and experimentation, and acknowledges the important role that fun plays in the creative process. The expectation is that students work in the studios outside of class time to fully engage in the art making process, develop creative independence, and establish a work ethic apart from in class instruction. Portfolio building is embedded in the experience and guided by faculty. Through personal engagement, technical skill building, and conceptual exploration, students discover their voice and unique creative sensibilities. Art making enriches their sense of self, informs and clarifies their relationship to the world around them, empowers each young artist’s journey of self discovery, and imbues their experience after Walnut Hill with confidence and purpose.

DRAWING

Drawing class is fundamentally about learning to see and translating a vision onto paper through a variety of mark-making techniques. This class will consist of in-class drawing assignments, and some homework assignments designed to supplement the classwork. In-class sessions will be utilized as studio time to work on assignments, along with occasional group critiques and short lectures that relate to projects and drawing concepts.

By taking this course, students will develop an understanding of the elements of art and principles of composition that relate to drawing, including: line, shape, form, value, space, positive and negative space, and texture. Students will acquire and practice a visual art vocabulary through one-on-one as well
as group discussion. Students will explore and master basic skills by experimenting with traditional and non-traditional drawing techniques and materials. This class will encourage students to discover creative expression beyond preconceived notions, and hone a sustainable studio work ethic.

FIGURE DRAWING
Working from a live model is a challenging and important experience for any young art student. Using everything from pencils to collage and mixed-media, students in this class learn to work with a variety of materials and expressive techniques. As they continually emphasize observational accuracy and proportions, they are also learning to experiment, quickly edit, and make individualized stylistic decisions as they draw.

PAINTING
In Painting class students are introduced to the basics of the oil painting medium. Skills and concepts like relative value, color mixing, temperature of color, drawing and composition are foundational to the students’ experience. Assignments are uniquely and specifically designed to help each student explore conceptually, refine pictorial sensibilities, and learn the many different formal and stylistic approaches to making a painting. Knowledge of tools and materials is crucial to students gaining a full experience with this medium. Instruction in the use of painting mediums, importance of brush sizes and shapes and when to use each, experimentation with different tools for applying, moving, and removing paint, as well as techniques like underpainting, washes and glazes serve to enrich the evolving student painters engagement with materials, methods and concept. As students mature and develop expertise there is more emphasis on a creative approach that is flexible and responsive to the discoveries made during the process, where each stage is evaluated on how useful it is for setting the stage that comes after it.

PRINTMAKING: INTRO
In Printmaking class students will explore methods of drawing, transferring, and creating original art through relief printmaking techniques. Each assignment encourages students to create dynamic and intriguing imagery within the unique processes of the printmaking medium. Students will be introduced to the power of repeated imagery, as well as master labeling, titling, and signing unique prints and print editions. Students will form an understanding of paper types in relation to printing techniques, mediums, and desired outcomes. They will learn ink application and consistency; and master the operation of a printing press and other printmaking equipment. Students will draw inspiration from the collaborative environment of the printmaking studio, and have the freedom to further their explorations from other classes, art disciples, or studio practice and implement this exploration and discovery to the art of printmaking.

PRINTMAKING: ADVANCED STUDIO
In Printmaking: Advanced Studio, students are invited to build off and expand on skills learned in the prerequisite course, Printmaking. Students are expected to use a variety and combination of printmaking techniques to create a meaningful body of prints that is an extension of their overall studio practice. Students will be asked to pull from subject matter, ideas, and visual language that might be explored in other arts classes or material. Students will learn to hone a sustainable printmaking practice that might be reflective of and aid to an overall creative pursuit. Students are invited to work in, explore and combine relief, monotype, and intaglio techniques.

COMIC BOOK DESIGN AND PRODUCTION
In Comic Book Production class students study the practices, traditions and history of comic books in North America, Europe, and Asia, and actively explore the potential of the medium. The study of storytelling, working for reproduction, lettering and visualized sound effects are emphasized. Students will explore how art styles influence storytelling, and how technical elements like panel structure can be used to guide the readers’ experience of the comics they create. Students create, print, and bind their own comic stories. Comic Book Production explores both image as narrative and the mix of image and text. These core concepts can be applied to a variety of media and practices.

2D MIXED MEDIA
This course in 2 Dimensional Mixed Media will provide students with opportunities for exploration in
combining two or more mediums or materials to create new and unique works of art. Students will be encouraged to experiment with process-based and improvisational approaches rather than working toward a pre-imagined end result. In each class, students will be challenged by a color theory concept and exercise that might be directly applied to their projects. Each assignment will present opportunities for students to investigate artistic approaches in abstraction, conceptualism, realism, and address a wide range of aesthetic issues relating to design concepts through a variety of drawing, collage, transferring, and painting techniques. This course will present students with the creative freedom to explore subject matter and ideas of choice while using innovative problem solving strategies to arrive at new discoveries within their work.

**MURALS AND PUBLIC ART**

This course begins with an historical overview of public art; including but not limited to ancient cave paintings, fresco paintings of the Renaissance era, and public art as political and social propaganda. Students are introduced to public mural initiatives in Philadelphia, Los Angeles and other large cities, as well as the ancient historical roots and contemporary worldwide influence of graffiti art. This overview lays the groundwork for each group’s mural building experience.

Working together in small groups of three to five, students design and create large-scale paintings in an existing public space on campus and are guided through the unique challenges and rewards of creating large scaled art pieces. Through group collaboration, students develop strong communication skills, strengthening their active listening abilities. Group members are expected to share responsibilities, an important developmental aspect of each group’s project.

**MUSEUM TO MAKING**

Museum To Making employs an artist’s view of art history. It is a student-directed hybrid course focusing on research and process. Students take field trips to area museums and places of interest to connect their art practice to a lineage of material and visual thinking. They research pieces in the museum, discover context, reflect on their observations, and create personal work in response. Through exposure to the collections in area museums and other locations, students engage with the art historical record and develop an idea of their place within it. With deep looking and attention, they enrich their understanding of other artists and cultures with self awareness. They research artwork, evaluate the role of the museum in the curating of visual artifacts, consider the role of the viewer, and draw connections to their own art practice. By creating art in response, they internalize their inspiration and broaden their horizons while deepening their artistic knowledge.

**APPAREL DESIGN AND CONSTRUCTION**

In Apparel Design and Construction, students learn how to think three-dimensionally by manipulating materials around the human form. Students will create wearable garments while learning draping, pattern manipulation, garment construction and machine sewing. Apparel design serves both a utilitarian and aesthetic purpose. In the studio, design, self expression and functionality blend with cultural and period references to inspire and influence the students’ process. Sustainability, body positivity and gender acceptance are part of the ethos of this studio. In this class, students learn to frame their experiences that inform their learning through exploring and engaging these values in their projects. At the close of the semester, the students produce a fashion show of original student designs.

**APPAREL: TEXTILE DESIGN STUDIO**

In Textile Design Studio, students explore the intersection of art and functionality. This course introduces students to the principles of printed textiles and incorporates their original print designs into a wearable garment.

Throughout the semester, students will engage with various design concepts, including printing original designs on fabric, learning about repeat patterns, exploring negative space, and testing pattern layouts for viability and balance before production.

At the culmination of the course, students will have the opportunity to showcase their work in a fashion show. This final project allows students to apply everything they have learned throughout the semes-
ter, demonstrating their creativity, technical skill, and understanding of how pattern relates to apparel design.

**CERAMICS**
Clay is a grounding medium. In Ceramics class students discover their own voice in this most elemental material. They learn both functional and sculptural techniques including pinching, coiling, slab work, and wheel throwing while working from prompts which develop their conceptual thinking. They experiment with and learn diverse surface techniques, including glazes, underglazes, slips, oxides and cold finishes, and types of firings, including electric, saggar and smoke firing, to experience clay as a rich medium of personal expression, creating both functional ware and sculptural objects. Over the course of their ceramics education in a professional studio environment, students experience a multitude of ceramics techniques while also developing their own language and vision in clay. They gain knowledge of the depth of clay historically and the breadth of contemporary practice. By engaging with both intellectual and physical skills, they grow technically and conceptually. They deepen the connection between the eye and the hand, using this ancient medium to form contemporary work.

**SCULPTURE**
In Sculpture class students explore the elements of working in three-dimensional space using traditional and found materials. Students in this course will learn multiple techniques, applying them via prompts to create artwork that increases their technical ability, visual perception and conceptual power. Students review contemporary and historical art for inspiration and context. Concepts covered in the class include but are not limited to, the following elements of sculpture: color, form, mass, scale, movement, place, texture, volume, light and memory. Through creation, group critique and self-reflection, students grow in their ability to analyze the elements of sculpture and their ability to form and medium create meaning. They create work that incorporates their growing knowledge of three-dimensional art entwined with their developing personal vision.

**DARK ROOM PHOTOGRAPHY (INTRO)**
In Introduction to Darkroom Photography, students are introduced to the use of light sensitive materials and the basic science and history of devices that capture light. They also build a foundation for using camera-related tools to create expressive imagery by learning to use a 35mm film camera, developing film and practicing the basics of darkroom black and white silver gelatin printing.

**DARK ROOM PHOTOGRAPHY (ADVANCED)**
The advanced photography class includes students across a range of photographic experience and skills. The aim of the course is to guide each of them in exploring photography as a means of expression while continuing to offer them opportunities to increase their understanding and control of the medium. As students work through a photography project or theme for the semester, they will be introduced to a variety of standard and alternative photographic processes. Depending on the theme, students may work with color film developing and printing, scanning negatives, Adobe photoshop and inkjet printing, developing slide transparencies, polaroid transfers and lifts, cyanotypes, lith printing, hand applied silver emulsions, medium format and large format cameras, pinhole photography, plastic cameras or mixed media.

**DIGITAL ILLUSTRATION**
In Digital Illustration students learn methods and approaches commonly used in commercial illustration and pop-culture-referencing fine art. Students primarily utilize Adobe Photoshop, but the focus is on big-picture art-making concepts and strategies, rather than photoshop-specific tips and tricks. Students do in-class skill-building exercises and larger take-home projects. The large projects provide students with a lot of choice for subject matter, but have requirements designed to increase the students’ competencies in specific skills. Because of its flexibility and ability to make quick revisions, Digital Illustration is an excellent context for exploring color theory and composition.

**DIGITAL ANIMATION**
In Animation students study skills and approaches that are key to character animation, as well as some more experimental approaches to creating animated sequences. Students are taught and encouraged
to use the “12 Principles of Animation” codified by Frank Thomas and Ollie Johnston in the Disney Studios. Throughout the course, students will learn to build an emotional response in the intended audience through dynamic animations. Additionally, students will learn to depict convincing movement and action. The class uses Adobe Animate as a primary tool and heavy emphasis is placed on the principles of hand-drawn animation as a core skill set.

UNREAL LANDSCAPES
This class focuses on digitally creating natural environments to introduce students to the fundamentals of the Unreal Game Engine. It will explore techniques ranging from blocking out set designs to final renders. Students will create landscapes using learned lighting, mood, and set dressing skills to convey emotion and story. By the end of the course, students will understand digital 3D environments and how they can serve as storytelling modes. While Unreal Engine is an industry program for the gaming world, this class will help frame Unreal Engine’s application in other fields ranging from film and virtual production to architecture visualization and fashion.

SENIOR STUDIO
Senior studio provides visual art seniors with an advanced, independent, experimental, project-driven art making experience. Students mostly work from given prompts but are also given opportunities to design and create assignments themselves. The purpose of this class is to stimulate independent critical and creative thinking, help seniors to establish a mature work ethic through self-reliance, cultivate the unique and specific descriptive language of the visual artist, and emulate the rigors of the art college studio environment. Assignments are typically due every three to four weeks. The end of each project culminates in a group critique as each senior presents and explains their project to the class and engages in a conversation with their peers about creative process and outcomes.
WRITING, FILM & MEDIA ARTS

CURRICULUM OVERVIEW
Each year, students will be placed in WFMA classes that allow them to experience each discipline the department offers. They are grouped into classes designed for grades 9 and 10, and classes designed for grades 11 and 12. This model supports their development and progression through a curricular sequence.

WFMA students take five subjects per semester. One of these classes is an Open Studio—a time to work independently or in a group on WFMA projects and assignments. The department expectation is that students will use Open Studio time to do programmatic work in the WFMA Building or, by permission, another public space on campus.

EXAMPLES OF CLASSES OFFERED INCLUDE:

INTRODUCTION TO DARKROOM PHOTOGRAPHY
In this class, students learn the basics of analog photography: camera and lens functions, control of exposure, film processing, and darkroom printing. They have the opportunity to use 35mm, medium format, and pinhole cameras, and will make cyanotype and black & white prints. The course is hands-on, with weekly darkroom and shooting time.

ADVANCED DARKROOM PHOTOGRAPHY
This class takes a deeper look into the possibilities of using black and white photography as an expressive, artistic medium. Students will experiment with new methods of film exposure, development, and printing, and will use small, medium, and large camera formats. This is a hands-on, wet-lab class, where students will actively create photographs.

INTRODUCTION TO DIGITAL PHOTOGRAPHY
This class introduces the fundamentals of digital photography, with an emphasis on image quality, creative use of color and black and white, and establishing smart work-flow. Students will use digital SLR cameras and Adobe Photoshop and Lightroom to create thematically based projects. Students will look at the work of master and contemporary photographers, but our focus will be on using our equipment to support one another’s creative vision.

INTRODUCTION TO MODERN MEDIA: FILM AND BEYOND
This class is designed to develop students’ filmmaking skills and challenge them to apply those skills to new forms of media including public and installation art, projection mapping, interactive media, and performance. Students will also explore the interactions between sound, photography, animation, digital film, interactive media, post production and distribution/exhibition.

MODERN MEDIA: AUDIO
This class focuses on how to use audio and sound design to tell a story. It will explore techniques of recording, mixing, sampling, and editing of digital and live audio. Students will build tension, create drama, suspense to bring a story to life in the listener’s mind. While projects will focus on audio without visuals, the techniques students encounter in this class will strengthen their knowledge of sound design for video, film, and installation art.

MODERN MEDIA: GAME DESIGN
This class explores game design and interactive media styles and techniques. Students will walk through the stages of game development and uncover the complexities of the genre through their projects. They will be exposed to branching narrative structures, interactive mechanics and behaviors, new software, play testing methodology, distribution outlets, and more. They will also discover the ways interactive media can be used to enact social change.

MODERN MEDIA: PODCASTING
This class explores the podcasting environment and walks students through the steps for creating a
podcast. Elements covered include genre, format, target audience, and pacing. They also learn the technical aspects of sound recording and how to record and edit clean audio. As a final project, students will generate multi-episode podcasts.

**FILM PRODUCTION: FUNDAMENTALS**
This course consists of screenings, lectures, and workshops to help students establish a fundamental understanding of film production techniques. The class provides an overview of major film topics ranging from pre-production to editing. While not an exhaustive dive into the filmmaking world, students end the class with a deeper understanding of what is required to collaborate and conduct a successful production.

**FILM PRODUCTION: NARRATIVE STORYTELLING**
This class will expose students to a visual story construction that prioritizes a series of events that have cause and effect, and take place over time. Students will discover various film techniques including, shot composition, shot scale, mise-en-scene, eye line matches, the power of the gaze, tracking shots, time, repetition, and much more. This class will give students the ability to recognize, examine and construct a narrative story.

**FILM PRODUCTION: EDITING THROUGH HISTORY**
This class focuses on the history of film editing aesthetics and technologies. Students will discover how editing techniques have shifted as technological advancements, political environments, cultural influences, world wars and more have shaped the film world. This class will work to teach students the technical skills for editing films, while exposing them to the importance of past films and how those past films influence future productions.

**FILM PRACTICUM**
In this class, students create and film stories for their college portfolios. They will research college portfolio requirements and generate stories that use those requirements to their advantage. Students will workshop their stories with their peers and receive structure and feedback throughout the semester. This is a product-centered class and students will be challenged to be thoughtful and intentional with their artistic choices.

**SCREENWRITING: 3 LIVES OF CHARACTER**
This class pinpoints “the public,” “the personal,” and “the private” worlds of each character. In their screenplays, students will learn to build well-rounded characters that establish deeper relationships with the audience. The class will screen Live Action Shorts, including both documentaries and animated shorts. Students will mark out the three-act structure in each piece, noting the development of character while comparing visual storytelling with dialogue-driven narrative momentum.

**SCREENWRITING: SCENE STRUCTURE**
This class explores a variety of genres in the Live Action Short. Students will pinpoint the value change in particular scenes and note the delineation of character. Students will watch the Oscar winning screenplay, Spider-Man: Into the Spider-Verse, while reading the working script to evaluate scene tension and forward motion. The students will work on log lines, outlines and script mechanics as the semester unfolds.

**PLAYWRITING: 6 ESSENTIAL ELEMENTS**
In this class, students will study how a writer can push the basic forward motion of “what’s going to happen next” through a narrative scene. Students will read a variety of contemporary plays and students can expect to act in their peer’s work and to improvise set-ups that will improve their understanding of the performance aspects of writing for the stage. The students will complete a working draft of scenes from a play by the end of the semester.

**PLAYWRITING: DIALOGUE**
In this class, students will pinpoint the arc of conversation in individual scenes, explore the use of language and discuss the elements used to develop fully rounded characters. During the semester students
will work on exercises to improve our understanding of writing for the stage.

**PLAYWRITING: NARRATIVE TENSION**
In this class, students will measure the characters' relationships and dynamics and how they contribute to moving the action through the script. Students will pinpoint the 3 elements in every play: What the character wants? What is stopping the character from getting it? And why now? Students will then explore these questions in their own work and learn how to utilize and thread all these elements to sustain the narrative tension.

**SCRIPT WORKSHOP**
This class will reignite students' passion in your past scripts as they develop them further. Students may begin a new script, outline, pitch or idea in both playwriting or screenwriting as students progress, but the class will concentrate on developing past scripts. This is a student-centric workshop class that depends on the students' commitment to redrafting their work. It is a requirement that students bring at least two previous scripts in development to the first class.

**FICTION: 100 WORD STORIES**
How many words does it take to write a story? What needs to be there to communicate “a world?” In this class students will learn how to say more by writing less and how to include details of a story without writing about them at all. Students will study models and create their own work, focusing specifically on crafting stories that are 100 words or less. The class will also explore how narratives in miniature can be used to build longer pieces.

**PROSE SEMINAR**
The Prose Seminar is an advanced reading and writing class. Students will collectively read long and short format fiction and nonfiction. They will work to identify aspects of these texts to emulate in their own writing. The class requires a daily writing habit where students generate short entries of at least 100 words with an eye towards craft and editing. Every three weeks, students will prepare an excerpt of their writing for workshop and individual feedback.

**WRITING THROUGH EXPERIENCE**
This class focuses on the craft of writing about personal experiences, real or imagined, in artful ways. Modes include confessional, post-confessional, creative nonfiction, and persona. Assignments are not restricted to a particular genre. Students can respond with poems, fiction, monologues, short scripts, etc. They will approach subjects thematically, examining subjectivity and the self through voice, point of view, and psychic or narrative distance.

**POETRY: THE LINE**
As poets develop their voice, they also develop their relationship to language, syntax, and the line. In this class, students will explore word order and line construction, recognizing these powerful tools as expressions of artistic choice. By experimenting with long lines, short lines, end-stopped and enjambed lines, and regular, inverted, metric, truncated syntax, we’ll discover how line construction deeply affects the way a poem is read, heard, and understood.

**POETRY: THE SONNET**
Can a 14-line poem ever not be a sonnet? Some theorize sonnets are inescapable, that within 14 lines there always remains the phantom form. This class is an exploration of that theory. Students will write traditional and nontraditional sonnets, and also spend time working with 14 lines trying not to write them. Students will delve into the psychology of the sonnet, experiment with rebel sonnets, and eventually attempt to break free from the form altogether.

**POETRY: GHOST IN THE MACHINE**
Can a machine write a poem, and can you build that machine? This class will explore poetry that utilizes found, automatic, chance, Surrealist, Oulipo, digital, and other generative techniques. Students will create generative prompts of their own design and consider whether these processes of invention help or hinder a poem’s voice, lyricism, and meaning.
THE SONG LYRIC: FORM
This class will explore song lyric writing with a focus on song form and structure. Along the way, students will study, analyze, and listen to a variety of songs. Students will also discuss why songs take on different forms and how the building blocks of songs - the verse, the chorus, the bridge - have changed over the years. A set of lyrics will be due each week. If time allows, students will end the quarter setting lyrics to music.

THE SONG LYRIC: GENRE
This class will explore the craft of song lyric writing within particular genres. It will also delve into the relationship and distinctions between songwriting and poetry. Students will study a range of genres and use them as models to create lyrics. Genres will likely include Blues; Folk/Ballad; Jazz Standard; Funk & Soul; Pop; and Indie Rock. A song or poem will be due each week. A final project will involve setting song lyrics to music and/or collaborating with a composer.

MUTATIONS: GENRE AND FORM
This class will explore the process of transforming, translating, mutating work from one genre or form into another. How does a poem become a photograph, a photograph become a short story, and a short story become a film? Students will begin by interpreting notable artists’ work, then move on to their own work, and eventually exchange work with peers. This is a multi-disciplinary class that will focus on a variety of forms and genres.

COLLABORATORY
ColLaboratory is a project-based class that focuses on skills and strategies that support students becoming stronger collaborators. Areas of growth include communication, organization, empathy, and reflection. Some projects will result in collaborative outcomes, some will involve a collaborative process that results in individual outcomes. This class often includes excursions off campus and collaborations with guest artists and institutions.

EXPEDITIONS: PROJECT FROM THE FIELD
This class is designed as a hands-on laboratory that explores the intersection of close seasonal observation, creative writing, and book arts. Projects begin with the binding of a simple book to use for prompts, sketches, and prototypes. Skills developed in this class include patience with process, willingness to take technical and conceptual risks without knowing the final outcome, and the ability to balance abstract thought with concrete technique.

PORTFOLIO PRACTICUM
The purpose of this class is for Juniors and Seniors to learn to curate and showcase their work for an external audience. Students begin the semester by curating a portfolio of their creative work accompanied by different kinds of artist’s statements to prepare this work for submission to colleges, awards, and other opportunities. They will also explore and develop individual artistic identities/brands and each student will build an individual platform to showcase their work.

DIRECTED STUDY IN WRITING, FILM & MEDIA (SENIOR STUDIO)
Senior Studio fosters an environment of collaborative and supportive work for mature artists. Seniors propose semester or year-long projects and work with faculty to design and shape projects that are both challenging and realizable. Students are asked to be flexible and open to adjustments to their proposals. As a group, students participate in exercises and discussions about their process.

OPEN STUDIO
In Open Studio, WFMA students work on departmental projects and assignments, independently or in a group, and seek out support from faculty. This is also designated time for them to receive guidance and feedback on pieces they are preparing to present or submit beyond the department. This class reinforces habits of organization, time management, and the ability to synthesize and incorporate feedback.
Script to Screen is a department-wide collaborative project in which WFMA students work in small teams to write, shoot, and edit original films, all within a three-week period. These films are screened at an all-school event. The project is guided by the school’s motto, Non Nobis Solum, and the school’s Core Values: Creativity, Growth, Community, Respect & Excellence.
The academic program at Walnut Hill School for the Arts is designed to leverage and foster the habits of a young artist’s mind—careful observation, critical thinking, and a desire for deep and enduring understanding. Through a process-oriented approach that emphasizes hands-on and project-based learning, our comprehensive curriculum encourages students to recognize and value multiple perspectives and embrace complex challenges while gaining valuable context for their art-making and their growing appreciation of the world around them.

In accordance with the School’s mission, the academic program teaches student-artists to observe closely, engage, persist, solve, create, and find their voices in the world. Core to our mission is building in our graduates:

**HABITS OF ATTENTION AND PERCEPTION**
Critical perception / reading / seeing

**SKILLS OF ANALYSIS AND PROBLEM-SOLVING**
Curiosity, pursuit, analysis, truth-seeking, problem-solving, drive, process

**VOICE AND TOOLS OF EXPRESSION**
Development of a strong and distinctive voice, and the skills of written and spoken expression—analytical, personal, and artistic

**UNDERSTANDING OF THE WORLD**
Natural systems and dynamics, and the history and culture of its people

All students commit to a full-time, college-preparatory curriculum, in addition to studies in their arts major. The academic schedule allows students to focus on fewer courses at a time, resulting in meaningful engagement with subject matter, promoting natural curiosity, and solidifying learning. Students master both the subject matter and the skills necessary for future academic success.

**HUMANITIES**

The mission of the Humanities Department is to teach skills and habits of attention, critical thinking, intellectual persistence, and reflection through careful reading and writing in the study of history and literature. In teaching these skills and habits, the department plays a central role in students’ education as artists, as intellectuals, and as engaged citizens.

**ENGLISH**

**ENGLISH 9—WRITING & THINKING**
We come to Walnut Hill to be meaning-makers. Creating art is one powerful way to make meaning. Just as important, we make meaning when we think critically about literature, art, and history. Doing this allows us to look within ourselves and beyond ourselves. This course aims to guide students in the patient crafting of precise observations on which to build inferences and arguable claims for fresh, persuasive analytical prose.

This course is for all 9th grade students not enrolled in ELL INTERMEDIATE.

**ELL WRITING & THINKING**
This course helps English Language Learners develop their skills as readers, writers, and critical thinkers while they build English language proficiency. Students read and discuss stories, poems, and a play, learn to use OIA (observation, inference, analysis) to think more deeply about texts, and practice writing narratives and analytical essays. By the end of this course, students have a foundation in the skills and practices that will be used in future Humanities classes.

This course is for students enrolled in ELL INTERMEDIATE.
ENGLISH 10—CREATIVITY, COMMUNITY & PLACE
We all come from different places. Whether these places are urban or rural, near Walnut Hill or far away, the places in which we’ve lived influence our identities, our thinking, and our art. In this course, students will strengthen their OIA skills by reading and writing in a variety of genres. As we study literature and develop our writing skills, we’ll pay close attention to the ways in which place influences who we are, and who we will become. Along the way, we’ll ask questions such as: How do the places in which we live shape our lives and our art? What does it mean to be displaced, and how does displacement impact experience? What types of places “delight” us, and how can we help create, sustain, and maintain those kinds of spaces?

This course is for students enrolled in ELL INTERMEDIATE.

ENGLISH 11—WRITING & EXPERIENCE
Stories are a way we present characters—real or imagined—to the world. And they are a way for readers to see the world through someone else’s eyes. Students in this course will explore texts that present a self. We’ll read and write nonfiction essays to explore how we can artfully tell our own stories. We’ll examine poems that present an experience (and create an experience for the reader). And we’ll encounter fiction to puzzle out the ways authors make imagined characters real. In this course, students will also gain more experience in applying the skills that lead to accomplished reading and writing: patient observation, careful drawing of inferences from observations, and thoughtful development of claims. We’ll end the semester by curating and revising collections of student writing. This course is designed for students returning to Walnut Hill in grade 11.

ENGLISH 12—ART & RESPONSE
How do artists respond to works of art? Students in ENGLISH I2 examine poetry, fiction, and drama as well as images and examples from their own lives and artistic practices in order to explore this question. Course texts draw from different artistic disciplines, allowing students to use their arts backgrounds to enrich their engagement with the readings. Writing is central to the course, not only as a means of communicating conclusions about a text, but also as an aid to discovery. Practicing skills they have obtained throughout their high school career, students explore their thinking through assignments that call on them to work both critically and creatively.

ENGLISH ELECTIVES

SENIOR SEMINAR IN LITERATURE (GRADE 12)
Students in Senior Seminar participate in college-level literary discussion and analysis. By fully engaging in a variety of reading and writing assignments, we’ll deepen and refine our understanding of how language makes meaning. We’ll also practice the work of building community; together, we’ll collaborate to create a rigorous, supportive, brave, and inclusive learning environment. The theme for the course is “Makers & Monsters.” We’ll read novels, poetry, and drama to explore topics such as migration and exile; interactions between humans and the environment; the idea of the outsider or “monster”; the power of the creative act; and the ways in which language and art create intersections between what is “true” and what is “imagined.”

The seminar is open to grade I2 students by application to the Humanities Department.

INTRODUCTION TO CREATIVE WRITING (ELECTIVE)
In this course, students will explore techniques for writing poetry, fiction, and dramatic writing. Creative assignments help the students expand their imaginations, discover a process of invention, shape an original voice, and tackle the discipline of revision. Through workshops, students will learn to respond critically to the work of others and apply feedback to their own work in healthy and productive ways. Additional coursework will include assigned readings and short responses. A commitment to active and thoughtful participation is essential for success in this course. No previous creative writing experience is necessary! This seminar is open to non-WFMA seniors. Juniors may be allowed by permission of the Humanities Department. This course is limited to I4 students.
HISTORY

THE EARLY MODERN WORLD: ENCOUNTER & REVOLUTION, 1500–1800
Our contemporary challenges have roots in the encounters and revolutions of the early modern era. This course offers students an understanding of this era, including the origins, nature, and consequences of colonialism, mercantilism, ecological exchange, and political revolution. Writing is central to the work of the course, and students will practice historical writing, traditional historical research, and the skills of close textual observation and analysis.

Required for all grade 9 students

THE MODERN WORLD: INDUSTRIALIZATION & THE RISE OF NATIONS, 1800–2000
We live in a world where governments and powerful corporations shape the lives of billions of people. Everyday items that we’ve come to rely on could be made on the other side of the globe. But how did this world come to be? In this course, students will explore the effects of colonialism, industrialization, globalism, nationalism, and socialism throughout the 19th and 20th centuries in order to better understand the forces that shape the world we live in. Our work includes examining primary sources in context, critiquing secondary sources, and collaborating on group presentations.

Recommended for all grade 10 students and open to grade 11 students by permission.

U.S. HISTORY: THE EVOLUTION OF CULTURE & IDENTITY IN AMERICA
How have American culture and identity been shaped through the years? Is there such a thing as a true American identity? In this course, students will explore these questions and the many dimensions of the American experience. Our studies of American identity will be richly informed by close readings of primary and secondary texts and careful attention to select images and films.

This course is in the standard history sequence and is most often taken in grade II. This course fulfills the graduation requirement for U.S. History.

CREATING AMERICA: U.S. HISTORY FOR ELL STUDENTS
This course is designed for international students who are taking, or who have recently completed, ELL Advanced. Exploring essential questions, students will examine a range of factors that shaped America’s economy, politics, and culture. In addition to providing a rich introduction to America’s past, this course focuses on developing skills of reading comprehension, academic writing, and classroom participation that will support students as they pursue further study in mainstream English-speaking settings.

This course fulfills the graduation requirement for U.S. History.

HISTORY ELECTIVES
The following elective courses are open to all seniors, and to juniors by permission:

POLITICS, ART & ACTIVISM IN A DIVIDED AMERICA
We live in a world that is constantly changing. One where we are both more connected and disconnected than ever before. With that reality, we also are in a time of political upheaval and uncertainty about how the U.S. government is supposed to function on paper vs. how we see it playing out every day. Because of this, it is essential to understand the complex spot American Democracy is in. In addition, a core part of the mission at Walnut Hill is to train artists to make an enduring difference in the world. This course will provide students with an understanding of the blueprint of the American Political System. It will also give students opportunities to engage with stakeholders in politics, activism, and art with the ultimate goal of empowering students to use their art for social change.

POWER, POVERTY & GLOBAL JUSTICE
Why is there so much inequality in our world? What systems create and sustain these inequalities? Disease, migration, climate change, institutional racism, ethnic violence, labor exploitation - we cannot address these issues, even at a local level, without some understanding of the deep patterns of economic,
social, and political development that drive them. In this course, students will choose a global justice issue as a focus and explore its origins, current dynamics, and potential solutions. This is not an economics course, but this course will empower students to view some of our world’s most challenging global issues through an economic lens.

**HISTORY LAB**
How do we know what really happened in the past? And how do we tell stories about it that are important and true? In this course, we explore the art and science of history. Armed with the key theories and tools of the historian, students take a deep dive into a historical topic or period that is important to them. Through this work, students learn to be deliberate about viewing the past from many perspectives, particularly those of people whose voices and stories are often absent from the mainstream record. This course is for students excited to drive their own historical inquiry in a supportive environment.

**GENDER, CULTURE & POWER**
What is gender, and how does it work in our culture? How does gender influence the stories we remember and tell about the past? In this course, we will work backward in time, exploring the histories of feminist and LGBTQ social movements in the United States and some of the gendered and queer histories that lay the groundwork for those 20th-century movements. We will also explore questions around gender in the media and feminist and queer artists and art making. We will conclude the semester by exploring the feminist potential for reinterpreting a culture's foundational mythology.
MATH & SCIENCE

The mission of the Math & Science Department is to provide young artists with the skills and knowledge needed to be informed, numerate citizens, prepared to critically evaluate new ideas in a rapidly changing world. In math and science classes, students learn to effectively solve problems by examining the facts, choosing appropriate methods to find suitable solutions, and working collaboratively. Faculty strive to meet students where they are and help them to grow and improve by providing continual feedback and support.

**MATH**

**MATH 1**
This course covers the foundations for algebra, which include a study of the real number system and its properties as well as the operations on real numbers. Also included in this course are topics on solving equations and inequalities, proportions, percents, working with functions, right triangle geometry and trigonometry, and an introduction to linear functions. This course also includes solving systems of linear equations and inequalities, properties of exponents, and exponential functions. When time permits, the student will be introduced to polynomials, factoring, and quadratic functions.

**Prerequisite:** MATH 1 or equivalent

**MATH 2**
This course is designed to build on algebraic and geometric concepts. It develops advanced algebra skills such as transformations, linear systems, quadratic functions and equations, polynomials, and matrices. It also introduces geometric content such as quadrilaterals, circles, area, volume, and angle relationships. Technology will be used to introduce and expand upon the areas of study listed above. Use of computers and online graphing calculators will be incorporated into each unit of study.

**Prerequisite:** MATH 1 or equivalent

**MATH 3**
This course is designed to build on the understanding of functions, sequences and series, and geometric concepts. It develops advanced algebra skills such as polynomials and polynomial functions, radical functions and rational exponents, exponential and logarithmic functions, rational functions, and sequences & series. This course explores the intricate links between these topics and geometric content such as quadrilaterals, area, volume, and angle relationships. Technology will be used to introduce and expand upon the areas of study listed above. Use of computers and online graphing calculators will be incorporated into each chapter.

**Prerequisite:** Completion of MATH 2 or equivalent with a grade of B or better, and teacher recommendation.

**FUNCTIONS AND TRIGONOMETRY**
This course is designed to help the students improve their technical skills in advanced algebra and trigonometry while deepening their understanding of the major concepts and principles underlying algebraic and trigonometric reasoning. The course covers topics such as domain, range, linear functions, systems of equations, quadratic functions, function transformations, polynomials, rational functions, rotations, areas of polygons, trigonometry, exponential functions, and logarithmic functions. Students will learn to apply mathematical reasoning and problem-solving skills in real-world situations.

**Prerequisite:** Math 2.

**PRECALCULUS**
This course provides foundational skills necessary for success in the Calculus course. It includes the study of basic functions, both algebraic and transcendental. The behavior of these functions is discussed in greater depth than encountered in prior courses. Students also complete a comprehensive study of trigonometry as part of the curriculum. Applications of the mathematics studied are seen throughout the course.
Prerequisite: Completion of MATH 3 or equivalent with a grade of B or better, and teacher recommendation.

**CALCULUS**
This course covers the foundations for calculus, which include studying the rate of change of quantities (which can be interpreted as slopes of curves) and the length, area, and volume of objects. This applied course includes a study of the limit as it pertains to functions, as well as the continuity theorems, and leads to the study of differentiation. The derivative is presented algebraically, geometrically, and numerically so that students can see how the various differentiation formulae are derived. These are then applied to polynomial, rational, implicit, exponential, trigonometric, and logarithmic functions in an effort to more deeply address their behavior. Application topics include using extrema to form accurate graphs, as well as numerous examples from science, business, and economics.

Students learn about integration and the area under a curve, following the Fundamental Theorem of Calculus. Students compute the antiderivatives of functions previously studied in differentiation and apply antidifferentiation to their study of areas of irregular regions, volume of solids of revolution, finding the average value of a function, and observing many applications to real-world phenomena. Riemann's sums and solids of rotations will also be covered.

Prerequisite: Completion of PRECALCULUS or equivalent with a grade of B or better, and teacher recommendation.

**ADVANCED MATH TOPICS: LINEAR ALGEBRA AND DISCRETE MATH**
In this course, students will work with high level math concepts that extend beyond Calculus. Some topics that may be covered are matrices, conic sections, discrete math, numerical analysis, analytical techniques, set theory, advanced integration, and Euclidean Geometry. This class will be a combination of assessments and projects for grading. The class will consist of direct instruction followed by group discussion and group work.

Prerequisites: Completing Calculus with a grade of B or better AND teacher recommendation.

**This class is dependent upon student enrollment and may not be offered every year**

**STATISTICS**
This course is a practical hands-on approach to the study of statistics and probability. The topics include the use of Excel to construct graphs such as histograms, box plots, and scatter plots to display data, using numbers such as median, mean, and standard deviation to describe and evaluate data distributions. Students examine normal, binomial, and other distributions, as well as hypothesis testing and confidence intervals. They learn to estimate with confidence as well as to explore tests of significance, and to evaluate the validity of statistics contained within published reports. They calculate the probability of simple and compound events, and apply probability to real-world situations.

Prerequisite: MATH 2 or equivalent

**MATH APPLICATIONS: FINANCE**
This elective course is designed for juniors and seniors who have completed the math requirements through Math 2 and would like an additional course in math with applications in the real world. The goal is to help students gain mathematical literacy by showing them how mathematics can be applied to their lives in interesting, enjoyable, and meaningful ways. Topics include investing, accounting, and loans.

Prerequisite: MATH 2 or equivalent

**SCIENCE**

**BIOLOGY**
Biology is an introductory laboratory science course exploring life and living systems. Although the
course may be organized into discrete units of study such as cell biology, genetics, evolution, energy, and ecology, the overall goal of the course is to impart upon students an appreciation for the techniques and methods scientists use to observe and describe the natural world. This course is in the standard sequence for students in grade 9.

**BIOLOGY 2: ANATOMY AND PHYSIOLOGY**
This elective course expands students’ knowledge and appreciation of the natural world through focus on the structures and functions of human physiology. Using the scientific method, lab activities, and dissection, we cover the structure and function of major systems of the body. In addition to a college-level approach to traditional topics, students research and discuss current medical topics, disease processes, and disorders.

Prerequisites: Completion of BIOLOGY and CHEMISTRY. It is recommended that students complete the standard sequence in science (BIOLOGY, CHEMISTRY, PHYSICS) before electing this class.

**BIOLOGY 2: ENVIRONMENTAL SCIENCE**
This elective course draws on students’ prior knowledge of biology and chemistry to build a refined understanding of the Earth and its systems, including the geosphere, hydrosphere, atmosphere, and biosphere. Additional topics include ecology, energy, cycles, natural resources, global change, and our environmental future. The course links key social, political, and policy issues to the science that informs them. Students will be expected to perform labs, write papers, present projects, and read articles for this class, as well as journal, collaborate, and discuss environmental issues.

Prerequisites: Completion of BIOLOGY and CHEMISTRY. It is recommended that students complete the standard sequence in science (BIOLOGY, CHEMISTRY, PHYSICS) before electing this class.

**BIOLOGY 2: FOOD SCIENCE**
In this elective course, students explore the entire food cycle from the creation of food to its terminal state, building an understanding of how we perceive and interact with food as well as how it interacts with our bodies. The overall goal of the course is to empower students to be informed food consumers in both senses of the word—as buyers and as eaters.

Prerequisites: Completion of BIOLOGY and CHEMISTRY. It is recommended that students complete the standard sequence in science (BIOLOGY, CHEMISTRY, PHYSICS) before electing this class.

**CHEMISTRY**
This course offers students a basic introduction to the study of matter. Major topics covered include the classification of matter, atomic structure, bonding, and chemical reactions. Students will perform approximately 30 laboratory experiments during the semester. They will also have the opportunity to collect and analyze the data for at least one experiment they design and implement. This course is in the standard science sequence and most often taken in grade 10.

Prerequisites: Completion of MATH 1 or equivalent and completion or concurrent enrollment in MATH 2 are recommended.

**CHEMISTRY 2**
This course offers students the opportunity for further study in chemistry beyond what is typically covered in the first-year course. Students in this class will explore topics from both a mathematical and a theoretical approach. The development and execution of experiments are central to the work of the course, as is the composition of comprehensive laboratory reports.

Prerequisites: Completion of CHEMISTRY and MATH 2 or equivalent. It is recommended that students complete the standard sequence in science (BIOLOGY, CHEMISTRY, PHYSICS) before electing this class.

**PHYSICS**
This course introduces fundamental concepts in physics while developing in students the reasoning skills
required to apply these concepts. Emphasis is placed on “discovering” the laws of physics using a hands-on approach. Physics will also introduce various forms of science writing, and enrolled students should feel comfortable composing a lab report. Course materials may cover the basics of Newtonian mechanics, work, energy, electricity and magnetism, and wave phenomena (including sound and light).

This course is in the standard science sequence and most often taken in grade 11. The concurrent enrollment in or prior completion of MATH 2 or equivalent is recommended.
**WORLD LANGUAGES**

The World Languages Department teaches language and encourages communication and cross-cultural exploration by celebrating language, culture, and personal growth. Through creative and rigorous instruction in a full-immersion environment, we prepare students to be empathetic and curious citizens of an increasingly small global community. The ELL program has the additional goal of providing a strong foundation of English language skills for the students’ successful participation in the academic and arts programs.

**Requirements for incoming grade 9 and 10 students:**
- Complete 3 consecutive courses in the same world language.
- Complete at least FRENCH 3 or SPANISH 3.

**Requirements for incoming grade 11 students:**
- Students with no credits in language must complete 2 consecutive courses in either French or Spanish.
- Students with one credit in either French or Spanish must complete at least one additional course in the same language.
- Students with one credit in another language must complete two consecutive courses in either French or Spanish.
- Students with two or more consecutive credits in any language may take French or Spanish as an elective but are not required to do so.

**Requirements for incoming grade 12 students:**
- Students with no language credits or one credit in a language other than French or Spanish may apply to the Dean of Culturally Responsive Pedagogy for special consideration.
- Students with one credit in French or Spanish must complete one additional course in the same language.
- Students with two or more consecutive credits in any language may take French or Spanish as an elective but are not required to do so.

**REQUIREMENTS IN ENGLISH LANGUAGE LEARNING**
All non-native English speakers are required to take an English Language Learning (ELL) placement test upon arrival at school. The test results, in conjunction with writing samples, interviews, and placement materials, determine placement in or out of the ELL program. ELL courses count toward Walnut Hill’s four-year English graduation requirement.

Students placed in ELL Intermediate cannot have a grade placement higher than grade 11, as they must spend a majority of their academic time studying English in order to prepare for other coursework in the program. Therefore, if an 11th grade student places into ELL Intermediate, they must have enough transfer credits to allow them to complete graduation requirements in grades 11 and 12. Between semesters, a student may be able to advance in their ELL level through a strong performance and with the recommendation of the department, the Dean of Culturally Responsive Pedagogy, and the student’s advisor.

Students who demonstrate the level of English language proficiency to place out of the ELL program will take a regular grade-level English course as offered by the Humanities Department.

**FRENCH AND SPANISH**

**FRENCH 1 / SPANISH 1**
This introductory course is the first step into the world of language immersion classes at Walnut Hill. It is designed for students who have had little or no previous language experience. Upon completion of this course, students can hold basic conversations in the present tense on a wide variety of topics. Targeted readings and grammar exercises cement students’ understanding of basic sentence structures and vocabulary.
FRENCH 2 / SPANISH 2
In this course, students continue to develop the four communication skills of speaking, listening, reading, and writing in the target language as they learn new verb tenses and begin expressing themselves in paragraphs. Students widen their vocabulary and knowledge of basic grammar structures through film and discussions. Students are encouraged to speak in more detail using short narratives in the present and past tenses. Students also begin to explore culture and history in more depth by reading simplified texts that highlight Francophone and Hispanic culture and that simultaneously grow students’ linguistic skills.

FRENCH 3 / SPANISH 3
This course completes the study of the basics of the language and begins to focus on the more advanced study of the target language with particular attention to grammar, vocabulary growth, conversation, and reading comprehension. In this course, students transition from specially designed readings for students of French to authentic material. Students should be able to communicate effectively and creatively about the past, present, and future. Upon completion of this course, students will have fulfilled the Walnut Hill requirement in World Languages.

FRENCH 4 / SPANISH 4
This elective course completes the study of the basics of the language and pushes students to increase their proficiency through the study of authentic literary texts and films. In addition to work that reinforces all of the basic grammatical elements of the language, the course engages students in work on ever more advanced linguistic constructions. The students will add to their foundation in the target language, and improve their ability to understand what they hear, to read fictional and nonfictional texts, and to express themselves in writing.

FRENCH 5 / SPANISH 5
This elective course pushes students to develop close reading and analytical skills through the study of modern literature and films in the target language. Themes studied may include, but are not limited to, societal dynamics and oppression, relationships, and social justice. This course also provides a review of grammar. Grammatical structures and vocabulary acquisition are developed through discussions, writing, and reading about literary works. Students are also required to work on their presentation skills, through the study and discussion of current events.

FRENCH 6 / SPANISH 6
Throughout this elective course, students learn to hone their critical thinking skills and analytical work through reading varied texts and through writing about literature, music, and film in the target language. Students also continue to engage with current events through presentations and debate.

ENGLISH LANGUAGE LEARNING

ELL INTERMEDIATE
This two-semester course focuses on building a strong foundation in grammar in order to improve overall English language skills. Through a series of intensive grammar exercises, vocabulary development, and writing practice, the students will become more proficient at producing a wider variety of language in both their speaking and their writing. Classroom tasks are designed to promote active language use through group work that requires collaboration and participation. Course materials include news articles, short stories, novels, and a variety of listening materials to promote better reading and aural comprehension.

ELL READING AND WRITING
Taken in conjunction with the ELL Intermediate course, this one-semester course is designed to build a strong foundation of English reading and writing skills necessary for future academic classes. Students will expand vocabulary use and progress from writing grammatically correct sentences to crafting structured paragraphs and essays. Additionally, they will read a variety of fiction and nonfiction. The goal of the class is to provide students with opportunities to further develop their reading and writing skills needed to comprehend material in higher-level courses.
ELL ADVANCED A
This one-semester course is designed to expand upon the skills and language proficiency acquired in previous studies and to further develop skills for academic expression in oral and written presentations. A particular emphasis is on academic writing and analysis, utilizing different artistic works, including novels, plays, articles, films, audio recordings, images, and personal interviews. Classroom tasks are designed to promote active use of the English language in small and large groups where students are expected to defend and challenge ideas meaningfully.

ELL ADVANCED B
This one-semester course is designed to continue the development of the reading and writing skills necessary for future mainstream academic classes. Students will learn to read and write in English in a more complete and nuanced way through intensive exercise in both areas. Students will acquire and be required to employ a wider array of grammatical concepts and vocabulary in order to broaden their expressions. Students will read English literature and develop close reading and analytical skills in order to be able to interpret increasingly complex texts and write about them. Students will concurrently take a mainstream English class.

LANGUAGE REQUIREMENTS (GRADE-SPECIFIC)

FOR INCOMING STUDENTS IN GRADES 9 & 10:
• Complete 3 consecutive credits in the same world language through French or Spanish III.
• Students placed in ELL Intermediate do not need any additional language credits.
• Grade 9 students placed in ELL Advanced must complete 1 additional credit of either French or Spanish after completing their ELL Advanced credits.
• Grade 10 students placed in ELL Advanced may take French or Spanish but are not required to do so. These students are encouraged to consult with college counseling to determine the best course of action.

FOR INCOMING STUDENTS IN GRADE 11:
• Students with no credits in French or Spanish must complete 2 consecutive credits in French or Spanish.
• Students with one credit in French or Spanish must complete 1 additional credit in French or Spanish.
• Students with two or more language credits in any language may take French or Spanish as elective but are not required to do so.
• Grade 11 students placed in either ELL Intermediate or ELL Advanced do not need any additional language credits.

FOR INCOMING STUDENTS IN GRADES 12 OR PG:
• Students with one credit in French or Spanish must complete 1 additional credit in French or Spanish.
• Students with two or more language credits in any language may take French or Spanish as elective but are not required to do so.
• Students with no language credits or one credit in a language other than French or Spanish may apply to the Dean of Innovative and Inclusive Pedagogy for special consideration.
GLOBAL ONLINE ACADEMY

Walnut Hill is a member of Global Online Academy (GOA), a consortium of more than 120 independent schools from around the world dedicated to creating and sharing high-quality online courses.

GOA expands academic elective offerings for our students. All GOA courses are taken for credit, which is granted from Walnut Hill. GOA courses are usually taken in place of a regular academic or elective course that Walnut Hill does not currently offer. Each online class is limited to 20 students, and the courses are predominantly taught by the faculty at GOA member schools.

GOA courses emphasize engagement, interaction, and collaboration among students and faculty. These electives create opportunities for students to share their local and personal perspectives on global issues through stimulating discussions, ongoing feedback, and thought-provoking coursework. Throughout each 14-week course, students can expect to commit an average of 5-12 hours of study per week. For a list of GOA course offerings, please review the GOA Course Catalog.

For students seeking to establish a particular area of academic focus, GOA now offers Pathway Certification along eight Learning Pathways, or areas of study:

- Art, Media & Design
- Business, Economics & Finance
- Computer Science & Engineering
- Global Studies
- Health Science
- Justice, Ethic & Human Rights
- Mathematics & Quantitative Reasoning
- Psychology & Neuroscience

To earn a Pathway Certification, a student must complete a minimum of three (3) classes within any one of the eight Learning Pathways. Their Pathway Certificate will not be included on the student’s Walnut Hill transcript, but rather attached to it in the package of supporting materials provided to admissions offices along with college and university applications. The courses taken to achieve certification will be included on the Walnut Hill transcript, as described in the policies below. To learn more about the courses offered within each GOA Learning Pathway, please visit their Learning Pathways page.

Students who take three (3) GOA courses across a variety of Learning Pathways will receive a Global Learning Certificate. As with Pathway Certificates, Global Learning Certificates will not be included on a student’s transcript, but will be attached to it for application purposes.

GOA is accredited by the New England Association of Schools and Colleges (NEASC) and the Western Association of Schools and Colleges (WASC). Please note that additional costs may apply for GOA coursework as outlined in the Student Handbook.

WALNUT HILL OFFICIAL POLICIES FOR GLOBAL ONLINE ACADEMY

Walnut Hill offers GOA courses to extend and enrich the offerings of the academic program. As such, they are available to students as follows:

- GOA courses are open to students in grades 10, 11, 12 and PG.
- Students may take a maximum of five (5) GOA courses in their time at Walnut Hill, and no more than two (2) courses in any one school year (Summer-Spring).
- GOA courses may only be taken in addition to the standard sequences or after a sequence is complete. Students are expected to maintain the standard course sequences through courses at Walnut Hill.
- Students must have demonstrated a consistent record of attendance and work completion to qualify for GOA courses.
- At Walnut Hill, a full course load for a year consists of five academic courses. Students may not take fewer than four academic courses at Walnut Hill each year. Students may request GOA courses in addition to this minimum requirement.
• GOA courses and course grades appear on Walnut Hill’s official transcript identified as GOA courses. However, GOA course grades are not included in calculating student academic GPAs.
• Students should expect to spend between 5-12 hours per week on their GOA course. Because most GOA work is asynchronous, students must schedule this work so as not to conflict with their obligations at Walnut Hill.

Please see the Student Handbook for complete GOA policies.
WALNUT HILL’S JANUARY TERM (J-TERM) & GLOBAL DISCOVERY PROGRAM

During the month of January, Walnut Hill nurtures students and faculty with three weeks of exploration, experimentation, innovation and learning across a variety of arts, academic, interdisciplinary, citizenship, wellness and lifeskill subjects in a relaxed and collaborative environment. January Term, or J-Term, course offerings are developed with immense input from members of the student body, and reflect the curiosity, interests and unique talents of the Walnut Hill community. The term provides the space to develop new course ideas and pilot classes that may later become for-credit electives, ART360 classes or student-led clubs. During J-Term, students may learn from our skilled faculty, multi-talented staff or their peers, a highlight of the J-Term program.

The J-Term schedule consists of three key components, with additional time for academic support (Flex) sessions in Math and World Languages, visits from inspiring guest artists and prominent alumni, field trips to local museums and professional performances, opportunities for global travel through Global Discovery Programs, and other community activities.

- Project courses: Project-driven, cooperative classes.
- Explore classes: Single-subject classes not typically offered in the Fall or Spring semesters.
- Arts classes: Department-based activities that enhance artistic training through collaborative projects, workshops, field trips, visiting artists and more.

The Walnut Hill J-Term program provides the exciting opportunity for passionate 11th-grade, 12th-grade and PG students to propose and lead Project courses or Explore classes in partnership with supporting faculty. These peer-taught classes allow teaching students to utilize the shared or hidden talents they have as members of a diverse school community, grow their leadership skills, expand their understanding of the field of education and teaching methods, and guide their peers.
Some J-Term courses may be offered in partnership with our Global Discovery Program, initiated during the 2023-2024 school year. These courses are memorable, immersive educational experiences that take students on learning journeys to locations abroad, such as Italy and Finland. Students interested in participating in the Global Discovery Program must be accepted into the program following an application process.

Student participation in J-Term is required. All classes throughout J-Term are graded on a Pass and No Pass basis, and are included on students’ transcripts. Student teachers will receive a note on their transcript indicating their leadership and dedication to the class they have led. J-Term course offerings differ from year to year, depending on student and faculty needs and interests. Below are examples of courses that have been offered over the past two J-Terms.

**PROJECT COURSES:**

- Arts & Community Service*
- Collaborative Storytelling Challenge
- Environmental Structures: LEED & Digital Design
- Escape From This Project! Designing an Escape Room
- Furniture Flipping
- Games & Variations
- Mindful Artmaking: Exploring Freedom & Focus
- Movement for Wellness
- (Re)Telling Your Story: Turning Oral History Into Performance
- Science Fiction & Science Fact
- Sneaker Design
- Songwriting
- Song Lyric Analysis*
- Stuff It!: Fascinating Filled Foods From Around the World
- The Art of Drag*
- The Art of Field Notes (Global Discovery Program in Siena, Italy)
- Window & Mirror Writing: Understanding Perspectives
- many SF cliches and tropes as possible.

**EXPLORE CLASSES:**

- Active Bystander Training*
- Adulting 101
- American Red Cross CPR Certification & First Aid Training
- Beginner Crochet & Knitting*
- Chinese Arts*
- Environmental Awareness*
- Film Aesthetics*
- Financial Literacy
- Getting Into the Writing Habit
- Improv Workshop
- Leadership 101
- Mindfulness & Yoga*
- Philosophy & Ethics*
- Strength & Conditioning
- The Basics of Baking

*Student-taught or student-guided.
ART360

ART360 is Walnut Hill's unique cross-departmental program designed to prepare our students to thrive as artists in today’s interdisciplinary and collaborative world. This engaging program provides a weekly pathway for students from each major to experience artistic disciplines from outside their area of focus. The classes are envisioned as a space for students to challenge themselves, have fun, and safely experiment with and explore artistic practices that may be unfamiliar but intriguing, or established interests outside of their major. By learning alongside and collaborating with students from all arts departments, students discover the synergy between their chosen artistic focus and that of their peers, and learn to understand how their practice may fit into an interdisciplinary workplace.

ART360 classes are held weekly on Tuesdays from 1:15–1:55PM, and are offered for 12 weeks during each of the two school year semesters. The Fall semester of ART360 is generally open to 10th and 11th grade students, while the Spring semester is open to 9th and 10th graders, with occasional eligibility granted to other grade levels. Classes are graded on a Pass and No Pass basis. These grades will not be included on students’ transcripts but will be added to each student’s file and will be accessible to all conservatory, college, post-secondary institutions and professional company recruiters.

ART360 course offerings change from year to year. Below is a list of some of the classes that have been offered in recent years.

- 12 Poems in 12 Weeks
- Bookmaking
- Botanical Structures
- Chainmail Jewelry: Knitting with Metal
- Designing & Building Automatas
- Digital Photography
- Explorations in Sound & Listening
- Foundations of Music for Non-Majors
- Garage Band Live
- Improv Acting
- Jazz Dance
- Knot for Ourselves Alone: Knitting Community
- Lighting the Stage
- Mindfulness & Yoga for Artists
- Negro Spirituals, Gospel & Inspirational Songs
- Peking Opera Percussion
- Radio Plays
- Still Life Drawing
- Storytelling Through Movement & Dance
- The Ethics of Artistry
- UnOriginal Musical: Book-to-Musical Adaptations
- Walnut Hill Chorus
- Wellness & Selfcare for Artists
- Worldbuilding & Storycraft
- Yoga & Meditation for Artists
NON-CREDIT-BEARING COURSES

FOUNDATIONS
During the fall semester, all freshmen are enrolled in a weekly workshop designed to support the transition to high school and acclimate first-year students to the Walnut Hill culture and intensive arts experience. The focus is on developing social and emotional skills, promoting personal well-being and responsibility, as well as making connections within the freshman class and the larger Walnut Hill community.

BRIDGE TO THE HILL
This seminar series provides an extended orientation program for all new international students. Students will meet weekly in small groups during their first semester to get to know the School and the local community better and to discuss issues of cultural adjustment. Topics will include practical information such as checking a bank account, setting up and checking voicemail, traveling alone safely, and completing a request to leave campus. Students will also discuss culturally specific information such as classroom and community expectations, approaches to health and wellness, navigating friendships, time management, self-care, and communication.
EDUCATIONAL PROGRAM CONTACTS

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