

ASPIRATIONS



A publication of the New Orleans Center for Creative Arts Institute, the non-profit support organization of the New Orleans Center for Creative Arts

IMAGINE



JULY 2012

Dear Friends of NOCCA,

What generates creative insight and aptitude?

It is a critical question because such capacities are fundamental to success in the new Knowledge Era. If education focuses only on closing the achievement gap, we will have greatly shortchanged our young people.



It is no surprise that creativity and innovation flourish whenever we collide with new ideas, knowledge fields, people and places. The more collisions the better, in fact.

But creativity also requires perseverance. Spending hours every day practicing an art, students at NOCCA learn what it takes to get really good at something. They learn how to take risks, hypothesize and explore, revel in fortunate accidents, and accept and value constant critique. **Art schools excel in providing students with the most essential mental skills for this new era.**

We are extremely excited that the vast majority of Academic Studio students scored excellent or good on the Algebra I End of Course test – this despite the highly diverse range of preparedness with which they entered the program. Though year one assessment is just beginning, we believe that this success will not be due solely to math teaching, but to the constant connections faculty help students make between math and science, humanities and the arts – and to the mental skills students develop in their arts training.

New Orleans and state business leaders are making every effort to transform the region into a hive of economic innovation and a globally competitive marketplace. With the arrival of companies like GE, Gameloft and Blade Dynamics, modernization of legacy companies, and a wide range of new start-ups, the region is off to a great start. But long term, the type of learning underway at NOCCA will be essential to success in the Knowledge Era's creative and global economies.

Sincerely,

Debbie Marx
President

Sally Perry
Executive Director

On the cover: *Intimacy*
by Anna Koefel, Visual
Arts, Level IV
Oil on Canvas
2012 NOCCA Institute
Collection purchase

The mission of The New Orleans Center for Creative Arts Institute, a non-profit organization, is to provide support and advocacy for the New Orleans Center for Creative Arts. The NOCCA Institute provides access to excellence in the arts for students, faculty and the community-at-large. NOCCA is an agency of the State of Louisiana that provides the highest quality arts-training for high school students.

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THE MASTER-APPRENTICE TRADITION



Answering a student's question while visiting NOCCA in the fall, Emmy Award-winning documentary filmmaker Ken Burns simply stated, "If I had not met my photography mentor, you would not be meeting me."

NOCCA students feel strongly about what it means to study in a master-apprentice environment. "Our faculty are teaching us what they are passionate about," explains Drama III student Daisy Rosata. "It is vitally important to them and it becomes vitally important to us. They want us to know how to do our art and how to do it well."

Modeling Professional Expectations

"I love how I was mentored by one of the most important sound engineers in New Orleans," says Media Arts IV student Paul Schoen who won *Downbeat's* High School Best Engineered Live and Studio Recording Awards this year. "My biggest advantage in the professional world is that I've done everything from the ground up at NOCCA." Jazz IV pianist Tommy Crumrine

notes, "One of the most important skills a musician can develop is a good work ethic. In order to be a successful musician, you must constantly practice and stay focused. My teachers really helped cultivate this within me by constantly giving us new material to work on and leading by example." "Our teachers practice more than we do!" says Jazz IV bassist Austin Clements in awe.

Introducing a young apprentice into one's own discipline engenders a level of respect and seriousness that allows faculty to push students to both understand and produce their best work. "Everyone – teachers and peers – wants you to succeed; they push you forward," says Drama III student Devin Williams.

Getting to Know You

NOCCA faculty have a distinct advantage in that they will usually work with students for four years. Moreover, in striving to help students develop their own voices and passions – now in academics as well – teachers develop a deep understanding of students' interests, potential and goals.

"Being with the same faculty for four years, it is less like a classroom here and more like a family," finds Drama IV student Austin Thompson. "You grow comfortable in this setting, so you take more risks."

Not in the Textbook

"What they teach us cannot be found in a textbook," believes Drama IV student Austin Alleman. "Our faculty know exactly what to expect in our respective fields," says Musical Theatre IV student Dylan Troost. "We get to learn from their personal experiences, their successes, and their failures."

Moreover, the large number of mentors teaching NOCCA's young artists gives them a distinct advantage over traditional classroom environments. Take an Academic Studio/Jazz student for instance. Each year at NOCCA, he will have ten scientists, historians, writers, math specialists and a linguist as academic mentors. He will have five music mentors plus a teacher on his particular instrument. He will learn



from twelve to fifteen visiting master artists each year. And he will learn from the work and critique of his peers.

“Being a little bit open-minded brought us to NOCCA,” says Jazz Level IV student Glenn Hall III, “but our approach to life and art opened all the way once we got here.”

Appreciation

NOCCA students quickly develop a deep appreciation for their teachers. “I’ve learned about the selflessness it takes to be a teacher,” finds Jazz III guitarist Dominic Minix. “Our jazz teachers have so much knowledge to share. They could be gigging all year. Instead they choose to teach us. And not just about music but life lessons.”

“Teaching the art of improvisation is an art in itself,” Crumrine gives as an example. “It is really easy to give students a bunch of rules to follow, but when a teacher gives students the

tools to truly express him or herself, that is great jazz instruction.”

Asked how many NOCCA students want to teach, a good majority raise their hands. “We watch how Mr. Pelleria teaches jazz and learn from example,” says Hall. “My teachers helped me in my studies and by letting me play with them on stage. I plan on giving back by doing the same for the next generation,” says Jazz II student Gregory Gabb who wants to be a performer and educator like his teachers.

The Results

Absorbing the art of critique, students learn to self-correct. Explains Minix, because “you can practice with your bandmates a composition you just wrote, you can immediately know what is not working. We learn to discover for ourselves when we are on the right path.”

“It is a friendly approach to teaching

here, but we get a *lot* done,” says Crumrine. “We don’t worry about grades here,” declares Hall. “The pressure is about getting better.” Echoes Alleman, “you have to get grades here, but it is not about the grades. It is about actually understanding.”

The opportunity to develop with a mentor a passion for exploration – in arts *and* academics – changes how students view the world and themselves. “When I look at my future, I can make goals,” says Rosata. “They may or may not happen. But I’m not scared of failing. Without NOCCA I would have been too scared to try.”

“The more I know, the more secure I feel,” declares Thompson. Things are more achievable. That’s what one-on-one mentorship taught me. ■



"Because of NOCCA and The NOCCA Institute, I was able to do and experience things I never would have dreamed possible. The summer study scholarship allowed me to spend a summer in Philadelphia at the University of the Arts Pre-College Summer Institute. This helped prepare me for college and showed me how dedicated and committed I have to be in order to succeed on the next level. The Institute also helped me go to the Chicago Unified Auditions which led to a generous scholarship offer to Ithaca College, where I'll be studying for the next four years. NOCCA has shaped me into not only a better actor, but a better overall person, and I will forever be grateful. Thank you!"

Jelani Pitcher, Drama \$682,956 earned in college scholarships; attending Ithaca College

"NOCCA has never hesitated to support me financially, intellectually or emotionally and the Creative Writing faculty has always been eager to facilitate success. I've learned more than I can relay: about leading authors, the stark beauty of sonnets, the profound nature of the short story. NOCCA has especially taught me the importance of self-confidence and independence as I approach new and mysterious doors in my journey. I've learned how to learn from other people and my time here will stay with me forever."

Shauni Moore, Creative Writing \$241,750 earned in college scholarships; attending University of Chicago



"The summer of 2011, I attended the Walnut Hill Summer Opera program in Boston and Italy. Immersed in my art form for three weeks straight, I became certain that my dream is to become an opera singer. I was more prepared for the college audition process, and was accepted into every music conservatory to which I applied. I was exposed to the real atmosphere and lifestyle of a performer and full-time music student. When I came back to NOCCA, my teachers noticed an incredible difference in my singing technique and acting abilities. I sincerely do not think I would have had as much success in my college auditions and I'm extremely thankful to the Institute for helping me attend this program."

Vivian Buchanan, Vocal \$470,200 earned in college scholarships; attending New England Conservatory of Music

"Financial Aid helped me tremendously while attending NOCCA. During my four years, Financial Aid helped support my private tutors which played a big role in enhancing my music skills. The program also helped provide other opportunities, including attendance at summer jazz camps. I am totally thankful for all of the support."

Glenn Patrick Hall III, Jazz \$80,000 earned in college scholarships; attending University of New Orleans



"With help from the Institute, I was able to attend workshops at the University of North Texas and Berklee College of Music. It really helped me know what college was right for me and to build connections I otherwise would not have had. I feel truly privileged to have had the opportunity to attend NOCCA and am grateful for all of TNI's help. I honestly think there is no place like NOCCA, and though it was difficult at times with long weekdays and much work, I wouldn't trade it for anything else."

Thomas Crumrine, Jazz \$162,600 earned in college scholarships; attending University of North Texas

The NOCCA Institute awarded over \$145,000 in Term-Time, Summer Study Financial Aid and Summer Session Aid in 2011-12. Students receiving aid from the Institute graduated from NOCCA with almost \$8 million in scholarship offers and aid to college. Support from foundations, corporations and individuals for this program made possible exciting futures for many students, and we thank you.

LESSONS LEARNED

ACADEMIC STUDIO, YEAR ONE



In year one of the Academic Studio, 9th graders studied the beginnings of all humanity; dived into scientific thinking and exploration; experienced the joy of finding math in everything; studied languages of many ancient civilizations; and discovered how to learn on their own.

The end-of-year Portfolio Day was a real window into students' capabilities. Projects as diverse as a comparative analysis of who was the greater leader – Alexander the Great or Cyrus the Great, the physics of ice-skating, the probability of correctly selecting a prize, and the persuasive factors of political speeches exemplified a high level of work, connected learning and deep discussion. Portfolio projects for each course of study, however, are just one means by which we are assessing the progress and success of the Academic Studio.

There is no screening for achievement in academics for incoming NOCCA students, so the range of ability and previous educational experiences is extremely wide. In May 2012, students took the End of Course (EOC) test for Algebra I. EOC results were extremely promising, with 73% of NOCCA Academic Studio students taking the test for the first time scoring excellent or good; (76% of the full class did so). This means that NOCCA's 2011-12 scores outpaced the corresponding scores for 90% of Louisiana parishes.

We are achieving our goal: to engage students' passion for academics at the same level they have for their arts, and to give students the tools they need to be successful artists, intellectuals and citizens. I congratulate a remarkable faculty, administration, student body and their parents for all their hard work and dedication to re-imagining all that learning can be.

by Kyle Wedberg, President/CEO

Just as technical grounding is essential to students as they grow in their understanding of the arts and humanities, we have found this concept equally indispensable for the building of our math and science curriculum. So much of a student's future success in the STEM disciplines (science, technology, engineering and math) hinges upon mastering basic math skills, and that's what our first round of EOC results indicates is happening.

However, technical proficiency must also be combined with a sense of wonder and an active curiosity. We do not believe that mastery of a skill set alone is enough to spark and sustain meaningful inquiry, but it's certainly a starting point. Our hope is that we are creating an environment at NOCCA where students are encouraged to take intellectual risks – ambitious and thoughtful stretches of their creative and academic abilities – but where the ultimate motivation for making those leaps comes from the students themselves. It is our job to see that the students have the best preparation and support available to follow the promptings of their imaginations.

by Dr. Dan Webre, Science/Math Faculty

I see the successes we experienced in the Academic Studio this year as by-products of our efforts as an academic community to connect with and build upon many of the principles that have allowed NOCCA to be so successful for so long. Most important among these principles is that we treat our students as young intellectuals in their own right, just as they are treated as young artists in their arts disciplines.

"Artists understand the importance of practice and exploration. Unlike students I see elsewhere, the NOCCA Academic Studio students possess mental persistence – a habit of mind essential to learning complex ideas in science, math, history, and language arts. The students are also unafraid to learn from their mistakes or listen to constructive criticism of their work. These are critically important habits they learn from the arts that serve them extremely well as young scholars."

Dr. Linda Shore, Director, Teacher Institute,
Exploratorium Museum

"What NOCCA excels at is seamless shifting from class to class. With the Academic Studio, you never leave your academic classes or your arts for the other. It's an environment where the arts are utilized in every core subject and where many classes are intertwined to form a relationship between two seemingly unrelated subjects. We learn how everything that we know – and will discover – can be connected. And shouldn't that be the goal of education: learning about the world as an integrated whole?"

Grayton Newman

"Our teachers allow us to learn information in so many ways and as we each learn best. We can learn from class discussions, group activities, individual projects, and especially from each other's own research. After one year in the Academic Studio, I finally feel like I am not obligated to learn, but that how and what I learn is a privilege that many other students do not have."

Prinsey Walker

"Our teachers push the limits of our understanding. For instance, in humanities, we delved deeply into how a people lived, worked, believed, governed and created. Our teachers are passionate about what they teach, which makes us passionate and want to learn even more. We feel connected to our teachers, not separate."

Tori Borja

"Our Academic Studio faculty want us to enjoy learning as much as they do. Beyond enjoying learning, they want us to excel in learning. Beyond excelling in learning, they want us to excel in everything we choose to do. They are as willing to help us with math homework as with a monologue. They help when we are down and celebrate when we are up. They have a personal connection with students which makes school so much easier."

Mary Frances Candies



"I have a whole bigger family in this school. There is so much support. For example, if you don't know the answer or understand the question on a pre-quiz, you write you don't know. The teacher will go over the problem step by step and you don't move on until you get it right. You can also produce creative projects of your own design. I can make videos, write stories. It's exciting!"

Nick Baquet

Clockwise from top left: Tori, Mary Frances, Nick, and Prinsey

Algebra I End of Course Testing 2012	Excellent	Good	Fair	Needs Improvement
NOCCA Academic Studio First Year	39%	34%	20%	7%
RSD New Orleans	12%	30%	24%	35%
Orleans Parish	34%	31%	19%	17%
Jefferson	22%	29%	24%	24%
St Tammany	34%	38%	16%	12%
Statewide	22%	34%	23%	21%

Taking on the role of an intellectual allows students to really dig into questions and ideas that inspire them, while also assuming the responsibility to develop the technical grounding and content knowledge necessary to write and speak with authority on topics they have taken up in their research.

This dual role, characterized by both tremendous freedom and responsibility, takes time to grow into, and mastering the research, writing, vocabulary and presentation skills (among others) that it takes to develop solid intellectual work takes time. In truth, many students spent much of the first months of the school year swinging between sheer excitement and bewilderment as they reached for new concepts and skills with mixed results. But they took on the risks implied and their growth was tremendous.

by Dr. Spree MacDonald, Integrated Humanities Faculty



CHEF AARON SANCHEZ

Simple Food, Big Flavor: Unforgettable Mexican-Inspired Recipes from My Kitchen to Yours

“Cooking is a connection to someone’s soul,” Chef Aaron Sanchez told Culinary Arts students as the very first guest artist for the newly launched discipline. Mentoring reaches deep into Chef Aaron’s core, a role he learned from Chef Paul Prudhomme when he began an apprenticeship at age 16 with Louisiana’s legendary chef. Today, Chef Aaron co-stars on The Food Network’s *Heat Seekers* and *Chopped*. His restaurants Centrico (New York City) and Mestizo (Kansas City) earn rave reviews, and he was nominated by the James Beard Foundation as Rising Star Chef of the Year in 2005.

In New Orleans last October to unveil his new menu for Crossroads at the House of Blues, Chef Aaron came by NOCCA for a cooking demonstration. Students were grilled on seasoning methods, cooking garlic without turning it bitter, the advantages to buying spices whole and grinding yourself, never boiling spices but toasting them to wake them up, and adding fresh herbs last to keep the chlorophyll from oxidating and turning drab. These things are “the difference between good and exceptional,” Chef Aaron urged students. “Culinary Arts centers on structure, discipline and mentoring; and you have all of that right here. You *will* see cooks try to emulate their mentors. But somewhere along the way, you have to develop your own stamp. And when you do find out who you are, share it.”

FRED HERSCH

Alone at the Vanguard

“What was happening there? I felt an energy drop,” renowned jazz pianist, composer and educator Fred Hersch asked a quintet of Level III Jazz students who had just performed. “You might want to continue something you heard in the last person’s solo. The saxophonist left you with something interesting and you didn’t use it.” Hersch’s own trio is nothing short of brilliant in seamlessly transitioning between solos, and they tried to help students improve on this element of jazz. “I heard three pieces today, all in the same tempo. There’s a lot more to jazz. While it’s important to be able to swing, it’s important to try other things. The key to all of this is really concentrated listening. I encourage everyone to take one track and listen to it six to seven times in a row; first for enjoyment, then to notice the details. Go through and get a lot out of one track. That way when you play you’ll listen to yourself better.”



KEN BURNS

The Civil War, Baseball, Lewis & Clark, Jazz, Prohibition

“What would you change in history if you could?” asked a student of documentary filmmaker Ken Burns. “I would stop the assassination of Abraham Lincoln,” he answered. “I am curious as to what Lincoln’s emphasis on our better angels after the Civil War...what might have happened.” Burn’s answer was central to the hour-long master class he led with Media Arts, Jazz and Academic Studio students at NOCCA in October. “‘Who are we?’ is the question that has animated my life’s work. Great men do great things, but they are not the only stories. I’ve found out there’s no such thing as ordinary people.” He offered insights into his pioneering techniques, such as his pan and zoom process. “You start at the bottom of a picture that shows two gun holsters... and slowly pan up...to a child’s face. Tell a good story,” he said simply, “and everything comes in its wake. The key to success is being honest and working hard.”





JEANNE-MICHÈLE CHARBONNET

Alumna, Soprano

“Where in your body do you think your voice is coming from?” soprano and alumna **Jeanne-Michèle Charbonnet** asked a student who had just sung for her. The student looked unsure. “Your voice is not being supported by breath, but by the tension in your throat.” Learning to control exhalation while still breathing is one of the hardest things for a young singer to master. Jeanne-Michèle showed students highly specific techniques to move forward. “When I sing,” the soprano explained, “it is me against 110 people in the orchestra for up to five hours. Singing is hard work, it is an athletic sport. You have to learn to have the right amount of energy and air for each phrase.” And a life-lesson: “In singing, there is no finishing point. It is about the journey. Whenever you figure one thing out, something else changes.”



As soon as Classical Music students heard that **Joshua Bell** would be in New Orleans to perform with the Louisiana Philharmonic Orchestra, they asked if they could sit in on his dress rehearsal. “Even though it was a rehearsal, Bell was very concerned with each part of the orchestra and listened attentively both while he was playing and when he was not,” observed Level III cellist Angelique Montes. “His emotional response to the music made the performance all the more captivating.” During a break, Bell took time to talk to the students who were enthralled by his generosity as well as his love for chamber music, a focus of NOCCA’s Classical department. Bell took up the violin at age four; he made his professional debut with the Philadelphia Orchestra at age 14. “It was inspiring for us,” said Angelique, “to hear how his dream became a reality because of his hard work and passion for music.”



TOM DUFFIELD

Men in Black, Batman Returns, Edward Scissorhands, Beetlejuice, The Kingdom

After filming a scene from *Broken City* at NOCCA, art director and production designer **Tom Duffield** opened his master class for Theatre Design, Media Arts and Visual Arts students with admiration for NOCCA. “You students are really lucky! This is one of the best schools I’ve ever seen. Not to mention New Orleans is the film capital of the world right now.”

While showing extensive examples of his work, Duffield explained how much more goes into movie-making than people realize. “As a production designer, you design not just the building and set, but also the action.” Duffield starts with an idea and after copious amounts of research he creates 2D sketches, then 3D models, and finally a life-size set. “To give a set flavor you have to have depth and detail. It is really good if you can draw — hand drawings have soul. A computer can fill in later, and even then, it can be your best friend and your worst enemy.”

Duffield’s right hand assistant was 2005 NOCCA Creative Writing graduate **Sophia Alonza**. Sophia, who came to speak with Tom, landed her first job with Disney after taking advantage of their summer internship program. Duffield, too, spent a summer in college as a tour guide with Universal Studios. “It was one of the best jobs I ever had.” It exposed him to the movie business and the people in front of and behind the scenes. When Tom’s degree in architecture wasn’t paying the bills, he looked into getting a job with Universal Studios’ Art Department. It launched his career. Sophia had similar advice for students: “Take advantage of the opportunities given to you. Trust me.”

JOSHUA BELL

Grammy Award-Winning Violinist

Among notable successes for alumni:

- *Clybourne Park*, co-produced by Theatre alumnus **Wendell Pierce**, won the 2012 Tony Award for best play.
- 2010 Visual Arts alumna **Kaitlyn Landry** worked as a member of the production and creative team for *The Fantastic Flying Books of Mr. Morris Lessmore* which won the 2012 Academy Award for Best Animated Short Film (created by Bill Joyce and Brandon Odenberg at Moonbot Studios).
- Jazz alum **Lolis Eric Elie** won the NAACP Image Award for Outstanding Writing in a Dramatic Series for *Treme*.
- Theatre Design alum **Gary Solomon Jr.**'s Solomon Group won the international 2012 Live Design Award for the exterior lighting design of the Mercedes-Benz Superdome.
- Jazz alum **Sullivan Fortner** has been awarded the Leonore Annenberg Fellowship – one of 10 given annually - to exceptional young artists as they begin their careers.
- Jazz alum **Troy Andrews** was invited to perform at the Red White and Blues Concert at the White House.



Students won awards this year in the following prestigious national and regional competitions:

- Media Arts student **Sarah Devlin** was named a Presidential Scholar in the Arts Semifinalist and a \$10,000 National Portfolio Gold Medal 2012 Scholastic Art & Writing Winner.
- 2 students were recognized by the National Arts Recognition and Talent Search.
- 2 seniors were recognized by the National Merit Scholarship Qualifying Competition as finalists, and 1 was named a Commended Student.
- 1 senior was recognized by the National Achievement Scholarship Program.
- 14 students in Creative Writing, Visual Arts and Media Arts received national honors and Gold Key recognition in the Scholastic Arts and Writing Competition.
- Creative Writing Student **Shauna Moore** received the prestigious national Quest Scholar Award and will attend the University of Chicago on full scholarship.
- Media Arts Student **Jack Armstrong** was named a Jefferson Scholar and will attend the University of Virginia on full scholarship.



Vocal students competed against 400 others at the National Association of Teachers of Singing Southern Region Auditions. NOCCA **Langston Theard** placed first in the men's high school division. **Millet**, **Vivian Buchanan** and **Haley Whitney** placed first, second and fourth respectively in the women's high school division.



Media Arts student **Jack Armstrong** Engineered Live music video of his band. Awards and placed





Jackson Hill



ssociation
students
n. Gracie
cond and

udent Paul Schoen won DOWNBEAT's Performing Arts High School Best
Recording Award and Best Engineered Studio Recording. Jack Armstrong's
own composition received an Honorable Mention at the Los Angeles Movie
ed in the WaterSprite Festival in Cambridge, England.



2012 SENIOR AWARDS

The Helen A. Mervis Award for artistic and academic achievement and community service was awarded to **Shauna Moore**.

The Lisa Marie Catalanello Memorial Scholarship for visual arts achievement and generosity of spirit was awarded to **Austin Courrege**.

The Daniel Price Memorial Scholarship for Aspiring Young Artists was awarded to **Anna Koefel**.

Ellen H. Golodner M.D. Jelly Roll to Jam Scholarship in Jazz was awarded to **Thomas Crumrine**.

Seth Daniel P. Memorial Award for multi-disciplinary artistic accomplishment was awarded to **Austin Alleman**.

Emeril Lagasse Foundation Scholarship for achievement in Culinary Arts was awarded to **Grace Treffinger**.

ASCAP Foundation Louis Prima Award presented by Mrs. Gia Prima was awarded to **Glenn Patrick Hall III**.

Hurst Recordings Award for Outstanding Accomplishment in Audio Production was awarded to **Paul Schoen**.

Terri A. Bartlett Memorial Scholarships were awarded to Drama students **Daisy Rosato**, **Holly Settoon**, **Kevin Sorina-Pollard** and **Devin Williams**.

New Orleans Rotary Club Scholarship was awarded to **Sarah Devlin** and **Brent Mahaffey**.

Mickey Gil Satyricon Award in Musical Theatre was awarded to **Adam Segrave**.

The Gary Barnett and Charles Jefferson Scholarship for visual arts achievement by an Orleans Parish student was awarded to **Danielle Jackson**.

OUTSTANDING GRADUATES AWARDS

Lee and Kathy Randall Award in Creative Writing – **Shauna Moore**

Madalyn and Robert Schenk Award in Culinary Arts – **Grace Treffinger**

Milly and George Denegre Award in Dance – **Jernal Gatson**

Helen Hill Memorial Award in Media Arts – **Sarah Devlin**

Make It Funky! Award in Jazz – **Gregory Gabb**

Glennadora & James H. Perry Award in Vocal Music – **Langston Theard**

Moses Hogan Award in Classical Instrumental in honor of Willa Slater

– **Eva Frishberg**

Freda M. Lupin Award in Musical Theatre – **Adam Segrave**

Kuumba-Keener Award in Drama – **Dean Wray**

Outstanding Graduate Award in Theatre Design – **Kathryn McDaniel**

The NOCCA Institute Collection Award (Visual Arts Purchase)

– **Majorie Rawle** and **Anna Koefel**



Left: The one-week 2011 Summer
Conservatory

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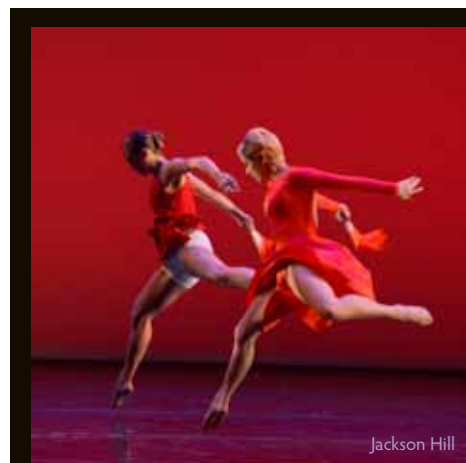
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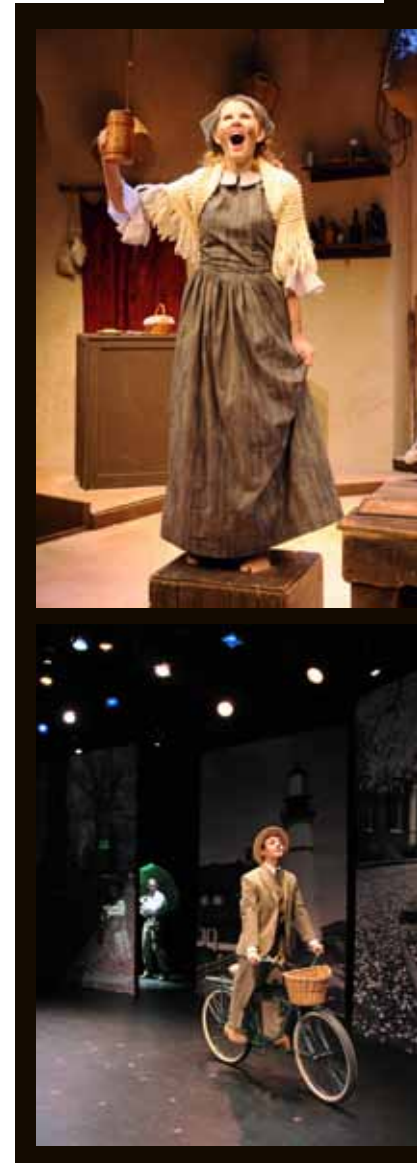
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Jackson Hill



STORIES I TOLD AS A CHILD

Sophia Derbes, Creative Writing, Level II

Once upon a time, there was a young peasant boy who decided to go on a great and daring adventure to win the heart of a princess...

Once upon a time, ~~there was a boy who could turn into an animal...~~

Once upon a time, there was a house made out of sticks but when you touched the house the sticks turned into candy...

Once upon a time, ~~I met a girl I dreamt about...~~

Once upon a time, there was an author who could make his stories come to life...

Once upon a time, there was a great blue rock the size of a house that jugged out from the sea, ~~which I used to climb when I went out on the lake...~~

Once upon a time, there was a boy and a girl who used to jump on the sofa together and make up stories about faraway places with princes and princesses and superheroes and children who could do magic and turn into animals and a secret organization underground who were all color coded and they made a box and they ran through sprinklers and they caught dragonflies in their hands and they had such a fun time except they never saw each other again after he moved and he could never tell that story because it was such a shame and it couldn't start with once upon a time because he still missed her very much and if they never saw each other again it couldn't count as a fairy tale...

Once upon a time, there was a girl and a boy and they went on an adventure to...

Once upon a time, I held my heart in my hand just to see if it would keep its beat.



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