

ASPIRATIONS

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



DEAR WORLD



Dear all,

There is never a day that I am not grateful for everything here. This includes an army of faculty members, classmates and the many, many kind-hearted, generous donors that have supported me and my peers and changed our lives.

NOCCA sparked my imagination and allowed me to explore life as an artist. Even more, it influenced me to want more out of life – culturally, socially, and artistically. School in general prepares you for the next step, from elementary to middle school, high school to college. NOCCA does it differently. NOCCA prepared me for life.

To everyone who supports NOCCA in small and large ways, our life-long thanks. From you, we know what it means to give back to our community.

Sincerely,

A handwritten signature in black ink, appearing to read "James King".

James King, Media Arts & Academic Studio, Level IV

**James King, *Downbeat Magazine's*
Outstanding High School Engineered
Studio Recording Winner**
attending Loyola University on full scholarship

OUR WORLD

by NOCCA'S
STUDENTS

JULY 2016

Dear Friends of NOCCA,

Our purpose is driven by our passion for helping creative young people gain access to opportunities that may have been just out of reach. Day in and day out, we see the simplest of resources help students succeed and grow.



What does this look like? A Financial Aid award of \$650 to attend NOCCA’s annual trip to the Unified Auditions in Chicago becomes a \$240,000 four-year scholarship to Boston University for a Drama student. A residency with a guest master artist becomes a vision for a career. NOCCA and The NOCCA Institute’s programs are roadways for change.

We think there is no better way to explain the impact of NOCCA on young artists and thinkers than through their own voices. So this issue belongs to them. In their hands, the future is very exciting.

Gratefully,

Gary Solomon, Jr.

Gary Solomon, Jr.
President

Sally Perry

Sally Perry
Executive Director



“Class of 2016, we have the sauce. The sauce is a combination of talent, intelligence and a drive to change our surroundings for the better...But we also have to be careful not to get lost. Getting lost would look like a lack of humility, a closed mind, a belief that there is nothing left to learn. While NOCCA has gifted us with an incomparable education and self-awareness, there is still work to be done.”

Taylor Triplett
Creative Writing &
Academic Studio Class of 2016 Speaker

Cover art:
Photograph of James King by Robert Fogarty
for his *Dear World Series*

Abstract painting, acrylic on canvas by
Mignon Mauduit, Visual Arts & Academic Studio IV

This mission of The New Orleans Center for Creative Arts Institute is to support the New Orleans Center for Creative Arts, Louisiana's arts conservatory for high school students. We invest in young artists, their mentors, and the community through programs that encourage educational and cultural innovation.

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Academic Studio

By Paul Gale, Drama & Academic Studio IV; Attending Morehouse College on scholarship
& Emily Sheets, Vocal Music & Academic Studio IV; Attending Rice University on full scholarship

As a member of the second Academic Studio class to graduate, I think that the freshness of the program is one of its best attributes; and we are thriving in this new form of learning. Rather than six or seven classes we take two: Integrated Sciences and Integrated Humanities. Rather than tests on every unit, we have group discussions and analysis. We do not ask “what happened?” but rather “Why did it happen and what does this say about a certain time in history?” We have grade-wide and school-wide projects. Arts are connected throughout. If we cover a topic that I find particularly intriguing, I could write a poem, make a painting, pen a song, create a short film, or perform a dance.

Our curriculum is project-based and hands-on, which opens our minds to try new things and to not be afraid of failure. For example, in Sciences IV, instead of reading about programming and coding, we each programmed our own robots, completing a set of challenges – including an arts performance – to display our understanding. Learning in this way instills in the student a sense of wonder, as well as independent and critical thinking. I no longer interpret things purely as fact, but instead I think of what sort of lens this information is being filtered through.

The nurturing nature of the faculty, however, is one of the most valuable things about the Academic Studio. No student will ever be left behind. If a student is struggling with a topic, they could reach out to *any* faculty member for help and guidance, as well as to other students. We are *all* here for each other, helping each other be on track for success.

“My time in the Academic Studio has been absolutely invaluable to me as an artist, as an intellectual, and as a person. It is a program that grows with you, nurtures you, and challenges your every move. I have never thought deeper or more clearly in my life than I do in classroom discussions. I have never felt as invigorated or as accomplished as I do when my collaborative projects unfold.”
Emily Sheets

“Being in NOCCA's Academic Studio immerses you in a myriad of disciplines. We collaborate on academic and artistic levels. Our teachers find creative ways in which to integrate our arts training into traditional high school courses, making them much more interactive and interesting.”
Paul Gale

GROUNDING & SKILLS

- Integrated Sciences (Math & Science)
- Integrated Humanities (English & World History)
- Cross discipline collaboration
- Integration and application of arts in common courses
- Strong sense of unity
- Teachers who have a connection to art
- Development of artistic voice



% of Academic Studio Students Scoring at the Levels of Excellent + Good on Louisiana End of Course Tests

	NOCCA (2016)	State of LA (2015)
Algebra I	94%	54%
Geometry	82%	59%
English II	100%	72%
Biology	89%	58%
English III	90%	62%
U.S. History	88%	65%
Composite	92%	62%

Culinary Arts

By Maddie Burk, Culinary Arts III & Academy of Sacred Heart

"Being a part of what I see to be a one-of-a-kind program is in every way amazing. NOCCA's culinary program ranges from planting a seed to cooking with the product of your labor. It is going to a restaurant and knowing how they prepared the dish just by tasting it. It is getting to go home and use what we have learned and share it with our loved ones around the dinner table. It is being surrounded by critical thinking, creative, talented artists who never fail to teach each other something new each day. It is laughing so hard in the dish pit that it becomes hard to focus on scrubbing the dirty pan. It is being surrounded by the people that we have come to consider as our family. It is the pride that we feel when we get asked where we go to school, and we get to say that we are culinary students at NOCCA." Maddie Burk

In your first year of Culinary Arts, you learn the basics: knife skills, cooking techniques, mother sauces, measurements and conversions, health, and so much more. You learn the history of food as a whole. The following years, you zoom into specifics, all the while never losing touch with the basics. There is one year learning United States regional cuisine and one year learning international cuisine. But one of the coolest parts of our department is getting to seed the produce that we later cook with. If you have never tasted a carrot fresh out of the ground, I highly suggest you do so. It's mind-blowingly good.

GROUNDING & SKILLS

Cooking techniques
Food preparation
Baking & pastry
Butchery
Gardening & seasonal ingredients
Regional, national & international cuisine
Recipe & menu development
Nutrition
Safety & sanitation
Culinary math
Purchasing, storage & inventory
Management
Hospitality
Catering
Value added product design & development
Marketing & branding
Communications
Community service

Maddie's Recipe

This is a recipe for Nargisi Kofta, one of my personal favorite dishes that we made this year. It is a traditional Indian dish that we cooked while studying Indian cuisine as part of our year-long International Cuisine course.

- 1 1/4 pounds ground lamb
- 1 cup water
- 1 cinnamon stick
- 1/4 teaspoon ground turmeric
- salt to taste
- 1 onion, minced
- 1 egg, beaten
- 3 tablespoons chickpea flour
- 1 tablespoon ginger garlic paste
- 3 green chile peppers, minced
- 1 teaspoon ground coriander
- 1 teaspoon garam masala
- 1/2 teaspoon ground cumin
- 1/2 teaspoon ground red pepper
- 8 eggs
- oil for deep frying
- 1 teaspoon chaat masala
- 1/2 cup chopped fresh cilantro
- 8 wedges lime, as garnish

1. Combine the lamb, water, cinnamon stick, turmeric, and salt in a large skillet over medium heat; cook while breaking the lamb into small pieces until the meat is no longer pink and the liquid has evaporated, about 20 minutes. Set aside until cool enough to handle; remove and discard the cinnamon stick.

2. Mix the cooked lamb, onion, beaten egg, chickpea flour, ginger garlic paste, green chile peppers, coriander, garam masala, cumin, and ground red pepper together in a large bowl until evenly mixed. Refrigerate at least 30 minutes.

3. Place the eggs into a saucepan in a single layer and fill with water to cover the eggs by 1 inch. Cover the saucepan and bring the water to a boil over high heat. Once the water is boiling, remove from the heat and let the eggs stand in the hot water for 15 minutes. Pour out the hot water, then cool the eggs under cold running water in the sink. Peel once cold.

4. Divide the lamb mixture into 8 even portions. Take one portion of meat and flatten the meat in your palm like a cutlet. Put a hard boiled egg in the center and wrap the meat tightly around it. Tie a piece of food-safe string around the wrapped egg. Repeat with the rest of the eggs and meat. Refrigerate the eggs again overnight or 8 hours.

5. Heat oil in a deep-fryer or large saucepan to 350 degrees F (175 degrees C). Fry each kofta in the hot oil until slightly crispy on the outside, 10 to 15 minutes. Cut and remove the string. Halve the koftas lengthwise and sprinkle with chaat masala and cilantro. Serve with lime wedges on the side.



By William Byram, Dance & Academic Studio IV; Attending SUNY Purchase
& Celine Seiber, Dance & Academic Studio IV; Attending Virginia Commonwealth University on scholarship



"As I sat in the audience, watching my classmates dance, sweat, cry and gasp because they were fully immersed in their performance, I knew I was part of a very special place. NOCCA students were at the National High School Dance Festival in Pittsburgh. Out of about 100 pieces staged, ours was one of the few to receive a standing ovation. We stood out because we are trained every day to be effective communicators and to challenge our audience's outlook on the world and our art form. We are artists."

William Byram

Even professional dancers start their day the way we do – at the barre. Our ballet instructor and Chair of the Dance Department, Karl Condon, directed Ballet Memphis before arriving at NOCCA, so he shares his wisdom and experience from the field through anecdotes. We then progress on to do bigger (grandé) movements across the floor.

There are about 50 kids in the high school Dance program, with schedules and classes varying year to year. In addition to ballet, we all take modern, jazz, tap, hip-hop and Dance Studies. You never know what to expect when you walk into the classroom, because the teachers are ready to throw anything and everything at us: excerpts from Alvin Ailey's *Revelations*, time steps from the classic Broadway musical *42nd Street*, or the dance break in Janet Jackson's *All for You* music video.

At NOCCA, we have the opportunity to see great companies when they come to New Orleans, such as the Alvin Ailey American Dance Theatre, Hubbard Street Dance Chicago and the Joffrey Ballet. We also have had some incredible guest

artists come for residencies and create original works on our dancers. Virginia Pilgrim Ramey and Brandon Ramey with Ballet Memphis, New Orleans' "Mama" Ausetua Amor Amenkum Jackson, and NYC-based choreographer Jennifer Archibald have graced our studios for intensive and enduring workshops.

Says Will, "All of these artists have greatly influenced my own work as a performing and choreographic artist. They have pushed my classmates and me to pursue dance in higher education. My peers and I will be attending top dance programs across the country next year, including SUNY Purchase, Fordham University/The Ailey School, Oklahoma City University, Pace University, The Boston Conservatory and the University of the Arts. I truly believe that NOCCA's dance students will change the way people look at dance by making it more accessible, and effectively communicating through a fusion of the many forms of dance introduced to us at NOCCA."



"Besides developing my performance skills and artistic voice, I know that NOCCA has made me into a student who is more than willing to take advantage of my surroundings. I have learned never to settle for less and always to move forward to become my best self and artist."

Celine Seiber



GROUNDING & SKILLS

- | | |
|------------------------------|------------------------------|
| Ballet | Studio management |
| Modern (Horton Technique) | Stage & audience etiquette |
| Jazz (Giordano & West Coast) | Time management |
| Tap (Rhythm & Broadway) | Ensemble |
| Hip Hop | Healthy lifestyle |
| Dance Studies | Cultural awareness & respect |
| Choreography | Self-presentation |
| Improvisation | |
| Dance history | |
| Anatomy | |
| Nutrition | |
| Production | |
| Music | |
| Marketing | |

Media Arts

By Jack Faust and Trad Willmann, Media Arts & Academic Studio IV; Pursuing art careers

What I love about Media Arts is the variety within the discipline. From the very beginning, I was introduced to many different segments of filmmaking. The key is to grasp an understanding of it all so you know what the possibilities are.

Level I is focused on the fundamentals of filmmaking, starting with small projects in order to gain experience for bigger ones. That helps so much starting out because it allows for experimentation. You cannot learn without trying new things and seeing what works for your aesthetic. A highlight of Level II was studying film history and movements such as Japan's Golden Age of Cinema, French New Wave, German Expressionism, Italian Neo-Realism, and of course the Golden Age of Hollywood. These movements have greatly inspired me; almost every one of my films represents a different genre, style or film movement.

The early years shape you for Levels III and IV which focus on your personal interests and goals as a filmmaker. The department has an exceptional array of cameras, lights and lenses that can be checked out at any time to make your films. And the Media Arts teachers are always willing to lend their expertise in order to aid and support whatever you are creating. I highly attribute my time at NOCCA as the launching point for who I have become as a filmmaker.

Trad Willmann, Film Writing and Directing

Our Audio Production classes are a bit of a hidden gem. Just as many students come here for audio production as they do film, or any other form of Media Arts. That being said, we've got a great professional recording studio, access to some of the best musicians in town to record, and an instructor, Steve Reynolds, who often claims he has *forgotten* more about audio than we even know.

I think the performing arts always tend to seem a little bit more urgent and exciting than other art forms. Media is probably the most consistently consumed thing in the modern world. I've always felt that working in media gives me the biggest and most consistent platform to spread awareness on important issues. I can put on a play about the loss of the Louisiana wetlands and get the attention of 200 or so people sitting in the audienc. Or I can live stream that very same play and get the attention of a few million more. Play a pop song about human sustainability on the radio, and people will be humming the tune while planting trees. People are moved by media, and I'd like to think it is an artist's job to swing that in a more positive direction. You can influence them to make positive changes in their communities.

Jack Faust, Audio Engineering

"Media Arts is something of a vague term—what is media, and how is it art? In some sense, I think the term should remain vague, making it more inclusive. You can come to NOCCA and make films or produce music, but you can also do some incredibly interesting things — animation, coding, projection installations. I'd like to think Media Arts truly means using any form of media as a medium for your own creations." Jack Faust

"As students enter the second year of Media Arts, teachers require that we enter film festivals. Such competitions heighten the challenge to improve your skills. But it also helps you break through the barrier of fear by putting your work out there to be critiqued. Without critique there is no growth." Trad Willmann

GROUNDING & SKILLS

Audio recording
Animation
Cinematography
Directing
Editing
Lighting
Motion graphics
Screen writing
History, theory and aesthetics of communication arts

Jack's Recommendation

The number one tip for those who want to be better filmmakers: make films. It seems obvious, but it is the most important piece of advice I ever received. Reading books and watching films are important, but there is simply no better learning experience for a filmmaker than the actual making of a film. So grab whatever recording device you have and shoot away. The more you do it, the better you will become.



By Sabrina Walch, Classical Instrumental II & Haynes Academy for Advanced Studies;
Attending New York University on full scholarship

Here, we are like a family. Our classical teacher, Dr. Jee Yeoun Ko, starts every day asking how we are and if we have joys to share. After attendance, students go to a variety of classes that include theory, musicianship, piano, wind ensembles, or performance class.

For me, NOCCA is different from the traditional high school music program because it focuses on the individual rather than the group, which allows for tremendous personal growth.

NOCCA is an amazingly beautiful and diverse place, filled with culture and personality. In theory class, Mr. Rihner, a true New Orleanian, will stop mid-sentence and say “Alright everyone, turn around and look at the Steamboat Natchez” and then proceed to play dixieland music on the piano. I have also learned a few Bulgarian words and some Korean proverbs along the way from my teachers Hristo Birbochukov and Dr. Ko.

My years at NOCCA were the best and most challenging years of my life. I started playing bassoon halfway through my freshman year of high school, so I was very behind by the time I got to NOCCA. Arriving my junior year, I quickly realized just how behind I was compared to my peers. During my first year at NOCCA, I signed up for the Louisiana Philharmonic Orchestra Concerto Competition. The day before the event, I played my piece in class, and it sounded terrible. Later that day, I walked into Dr. Ko’s office crying my eyes out and telling her that I wanted to drop out of the competition. Instead of taking pity on me, she told me that I should never give up, and that quitting was not an option.

Even though I struggled, my teachers and I never gave up. This year, Dr. Ko told me that I showed more improvement than any student she has ever had. I didn’t think I would be able to catch up enough to pursue music as a career, but thanks to the support I got from my teachers and peers at NOCCA, I have a full tuition scholarship to study bassoon performance at the Steinhardt School of Music at New York University this fall.

GROUNDING & SKILLS

Performance experience
Exploration of standard classical repertoire
Chamber music
Collaboration
Music theory
Musicianship (sight reading and ear training)
Scales
Etudes
Accompaniment
Music appreciation
Master classes

Sabrina’s Recommendation

At NOCCA, we have many guest artists who bring fresh perspectives on both classical and jazz music throughout the year. This year, composer Carl Schimmel visited, and I would like to recommend his piece *Roadshow for Otto*. This composition is interesting because of its unique instrumentation (flute, cello, piano, and both clarinet and bass clarinet), unusual and complex rhythms, and melodic variety. I hope you enjoy it!



Sabrina Walch



Walking into class on the first day is something extraordinary. You see maybe 20 students in your level surrounding you, and all of them are just as talented or more so.

You have class with Mr. Peller and you feel like you belong. He has nothing against anyone and does his best to keep all our spirits up. There's Mr. Rihner who inspires us to try harder. His honesty pushes me forward in areas in which I struggle. Mr. Khari Lee is the most philosophical man to speak success into existence. He is a comrade first (in both music and life), and an educator by nature. He teaches us with every word he speaks. And, like all of my teachers, Mr. Severin is a virtuoso. He tells the stories that make us focus. He makes us know if we need to try harder. He won't let you fall behind.

The Jazz curriculum covers traditional New Orleans jazz. It covers what we know as standards (the common and crucial songs that most musicians know). It covers composition and commonalities in different music genres. We get into exploring blues, bebop, substitutions and all the things that separate the weekend musician from the professional.

When I arrived here, I didn't know much about jazz at all. Guys came in calling off songs that I had only heard recordings of. But in learning all of the things in jazz that are so similar to modern music styles, jazz became more and more natural to me.

This is what makes NOCCA truly great. In the field of music, you won't get along with everyone. That's an honest fact. But sometimes, a place like NOCCA is the key to making life-long connections, in jazz or anything you choose to pursue.

The Jazz Instrumental program at NOCCA is all that I dreamt it would be. Coming from a family with members who have attended NOCCA for over a decade, I wanted to be here since I was a young child. Now that I am here, nothing can stop me from honing the talent I was born with.

GROUNDING & SKILLS

- Jazz & blues performance
- Music Theory including scales & chord vocabulary
- Fundamental stylistic elements of various periods in jazz music
- Emphasis on the oral tradition
- One-to-one mentoring
- Master classes and private lessons with musicians from the New Orleans jazz community
- Master classes with internationally renowned visiting artists
- Weekly performance to develop stage presence and performance skills
- Public performances via partnerships with the New Orleans Jazz & Heritage Festival, Snug Harbor Jazz Bistro, House of Blues and other clubs and festivals

Recommendations from Brian Richburg, Jazz III

Check out Miles Davis' album *Kind of Blue* because it features our first required solos, but also because it presents the concept of soloing in a new light. Also check out Trad songs like Sidney Bechet's version of "Maple Leaf Rag" and "Canal Blues" by King Oliver. Lastly, learning at NOCCA is only part of learning this music. Check out jazz musicians and mentors across the city. Remember to be yourself through it all – no one can beat you being you.

"If someone has a hunger, they can do well. If someone wants to be a great musician, they can be great. There is always going to be debate over whether or not NOCCA has to be a step to greatness. Many musicians are succeeding without the help of an arts school. But for some people, like me, the instruction given at NOCCA is what pronounces us as musicians. We can say anything, but our talent and hard work proves if we are musicians."

Kevin Gullage



Jackson Hill



Jackson Hill



Jackson Hill



Jackson Hill



Kevin Gullage



Jackson Hill

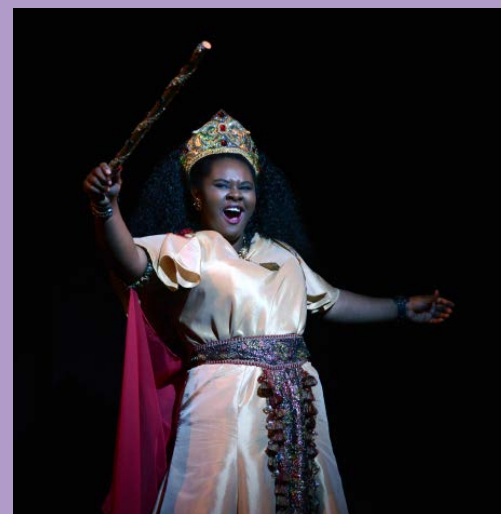
Brian Richburg

By Emily Sheets, Academic Studio & Vocal Level IV;
Attending Rice University on full scholarship



GROUNDING & SKILLS

Vocal technique	Leadership
Diction & foreign language	Communication
Music theory	Storytelling
Chorus	Ensemble
Acting & movement	Stage presence & confidence
Music history	Developing artistic voice
Opera workshop	



Emily Sheets



"I never wanted to be an opera singer. I thought opera was boring, and popular music was what I wanted to do. I did know, however, that if you can sing classical music well, you can sing anything. So I applied to the Classical Vocal department. Little did I know that when I was a senior, I would make finals at The Juilliard School, Curtis Institute of Music, and eventually attend Rice University's Shepherd School of Music. My time in Vocal has been eye-opening. I have been able to discover my passion for classical music, and to follow where that passion leads me." Emily Sheets

Classical singing is difficult to master. Even when you are 40, you may not feel like you have mastered it yet. I found this one of the most intriguing things about opera. With each new piece I was assigned, I became determined to sing it the best that I possibly could, and to sing it better than I sang yesterday. There is something undeniably rewarding about accomplishing something difficult at a young age.

In my sophomore year, I was given my first solo role in Opera Scenes – Susannah in *Le Nozze di Figaro*. I remember the feeling I had when I was on stage. It was like I was invincible. I was free to be whomever I wanted to be. With each role I get and with each song I sing, I get to make a choice. Who

am I in this song? What am I trying to say? Who am I saying it to? That is why I sing: to tell a story. To be able to tell that story, you need to know what you're saying and how to say it. Thus, we have foreign language diction classes in German, Italian, and French where we learn how to pronounce the language, to write each sound phonetically, and translate what the song means. Through singing, you are exposed to so many languages, and at the same time your music is transcending language. Though it can be tough, we learn how to read music at a very high level. And we hone what we've learned in voice and theory classes by singing smaller pieces, large cantatas and choral works for orchestra in choir. We learn to perform by performing, we learn to sing by singing every day.

Emily's Song Recommendation:

"Caro mio ben" by Giordani

This is one of the songs most commonly performed for auditions and beautiful to listen to.

Check out Cecilia Bartoli's version on Youtube.com.

Drama

By Nick Walker, Drama IV & Thomas Jefferson High School;
Attending Boston University on full scholarship

"I'm so proud to be a NOCCA student. There is a distinct vibe here – a vibe that cannot be contained, a vibe that must live on for young artists. The campus embodies an overall love and appreciation for the arts. At NOCCA we are all artists, whether we are teaching or the ones being taught. We all have a vision of what it would be like to change the world with our craft." Nick Walker

When I walked into the movement studio in August 2012, I was greeted with laughter and the smiles of other kids. I almost quit there. It was a culture shock for me and I thought I wasn't good enough to be where these kids were.

But our teachers say all the time that something magical happens when the art form and the ensemble meet. And it's very true. They put great stress on the word ensemble and on knowing its true meaning. It is essential for every actor to know that there is no such thing as achieving greatness alone. We back each other up.

The Drama Department is made up of 50 or so students. The cool thing is that you can audition and be admitted as a ninth grader, but you can also be admitted as a high school senior. Teachers are looking for students who want to mold their craft in the hopes of one day making it their profession. But they are also looking for students who are willing, who don't mind trying exercises even if they seem difficult or wacky.

The curriculum is pretty extensive so all students start in Level I. Four levels of advancement allow for smaller class sizes and the ability to build strong relationships and ensembles. Students are also free to try new things: directing, stage managing, dramaturgy – in sync with the real world.

Our work as an ensemble often tackles heavy topics, diving head first into new and exciting territory, even if failure is an outcome. In fact, Drama Chair Silas Cooper is always telling us, "If you are going to fail – fail big," which is exactly what acting is. It's a risky business, but our theory is that if we attack our work knowing that we have free-range to fail as many times as we want, then we are one step closer to perfecting our craft.

That's our department: a pre-professional program that opens the eyes of young artists to see what working as an actor really is and the many opportunities that come along with just being true to yourself. If you work hard at perfecting your craft, then you will leave the program with not just an understanding of what it means to be a professional actor, but you will also know who you are as an artist and a person. My classmates and I owe it all to Mr. Cooper and Mrs. Amy Holtcamp for having the patience to teach us invaluable lessons to succeed in theatre and in life. Since day one, they have preached the importance of having an open mind, a brave heart, and a willing spirit. Those words kept me here and take me forward.

GROUNDING & SKILLS

- Acting
- Directing
- Voice & Diction
- Text Analysis
- Creation & Collaboration
- Introduction to Theatre
- Tai Chi
- Suzuki
- Yoga
- Dance
- Vocal Music
- Shakespeare
- Improv

Nick's recommendations:

To better understand drama, read the work of leading playwrights, including: Tennessee Williams, Oscar Wilde, Elmer Rice, August Wilson and William Shakespeare.

When standing before any audience, use what you are feeling, including nerves, to fuel what you have to say. No one is asking you to be a carbon copy of another actor. Play with your range and use your own strong voice.



Jackson Hill



T. Garsaud



Jackson Hill

Nick Walker



T. Garsaud



Jackson Hill

By Catherine Sillars, Musical Theatre III & Benjamin Franklin Charter High School

GROUNDING & SKILLS

Musical Theatre: Music
Vocal singing technique
Music theory and sightsinging skills
Musical Theatre song repertoire
Musical Theatre history

Musical Theatre: Dance
Tap dance/Tap improv
Ballet/Classical dance
Jazz/Contemporary
Dance history and choreographers

Musical Theatre: Acting
Viewpoints technique
Speech and diction
Contemporary theatre history and repertoire
Directing and stage management

College preparation and audition technique



Jackson Hill



Jackson Hill



Jackson Hill



Jackson Hill



"NOCCA's Musical Theatre Program is unique in that it focuses on crafting the individual artist rather than conforming to the ideals of the industry. We all learn the same technical foundation, but what we do with that is left up to us. Our faculty is comprised of widely experienced artists who encourage us to find ourselves in our art. We are encouraged to be a blank slate and to take risks with the materials that we choose. We emerge from this department as not only refined performers, but also as capable young adults who are disciplined and ready for any challenge that life hands us."

Catherine Sillars

Nothing beats the feeling of stepping out on stage on opening night of a show.

In NOCCA's Musical Theatre department, however, the main focus is not on that opening night performance, but on the work it takes to get there.

Our musical theatre classes are both rigorous and inspiring. We take classes where we learn various types of vocal music ranging from Italian art songs to contemporary Broadway, pop and rock anthems. We take three different dance classes: ballet, tap, and jazz where we learn basic technique and practice combinations much like we would be given in an audition setting. Lastly, we take acting classes where we practice monologues and scenes, and learn basic directing tools. Seeing what NOCCA faculty, alumni and students have accomplished makes the dream of working as a theatre professional seem within reach.

NOCCA's Musical Theatre department gives young performers the opportunity of a lifetime: to work as professionals while we are still students. Our mainstage shows are high-quality crowd-pleasers. This past year, we produced *Flora the Red Menace* in the Nims Black Box Theatre and *Crazy for You* in Lupin Hall with Susan Stroman's original Broadway choreography. The Musical Theatre Studio Series also gives students the opportunity to direct, costume, and act in short plays – all designed to broaden our scope of interest and awareness.

I originally came to NOCCA with the hopes of pursuing a performance career, and now I'm looking at musical theatre through the creative lens of writing and directing. Another student in my class has found a keen interest in choreography. In our department, everyone is given an opportunity to grow as an artist. Working with such a multitude of talents is one of my favorite parts of Musical Theatre and NOCCA.

Catherine's cast album recommendations:

Hamilton
The Revival of The Color Purple
Waitress
Heathers
Natasha Pierre and the Great Comet of 1812
School of Rock
Caroline or Change
Big Fish
A New Brain

By Jordan Long, Theatre Design & Academic Studio III

"We create a world that others look on, that they sometimes wish they were a part of, and other times are glad that they are not. Theatre Design is not only an art to be viewed, but one that needs to withstand people walking on it and dancing on it during rehearsals and run of show. It is temporary art, but temporary art that needs to be strong." Jordan Long

Theatre is something that we dress up and attend, maybe meet the cast after a two-hour show. Each person who takes a curtain bow is important. They in turn point to others who are not seen with a gesture towards the booth. But those of us behind the scenes are more than operators. We are designers and builders, hard workers and problem solvers. We are the creative minds that form Theatre Design.

I've been a part of the Theatre Design program for five years, and it takes a lot – a lot – of time and energy, focus and determination. We, as a department of three teachers and roughly 18 students, build eight shows a year for a wide variety of arts disciplines: Dance, Drama, Musical Theatre and Classical Vocal, plus provide light and sound for Jazz and Classical Instrumental music performances.

Within the breadth of Theatre Design, we each have our own strengths and weaknesses. Over the years, we learn to help each other to grow – not only as a department but as a family. The family is not perfect, but we stand with each other, we create together and we believe in each other.

And we pull through together. The end result is designed to please the eye, but the process can be hard. Platforms get heavier, props get crazier, costumes become more complicated. But the show must go on and it must look amazing. Our mantra: without us, you would be late, naked and in the dark!

The skills one absorbs in Theatre Design are common sense. Tools range from a needle and thread, to a chop saw, to a sound board. But the most important skill we develop is communication. It is essential to be able to easily communicate with teachers and fellow classmates whether as crew or as student directors and designers. As we graduate, we know we are well-rounded and able to accomplish anything we put our minds to. And we know that we have made lasting bonds and connections that we will take with us always.

The next time you see a show, I'd like to recommend that you not just view the set, the lighting and the costumes, but look deeper. Think critically about what the designer chose to do, for we do not just throw articles of clothing together and say "There's your costume." I feel greatly appreciated when people continue to talk about a set I have designed or built as they walk out of the theatre.

That stays with us, even as we break it down, and start over on another production.

GROUNDING & SKILLS

Stage lighting
Sound design
Costuming
Make-up
Hair
Set design & construction
Stage management
Projection design



Jackson Hill



Jackson Hill



Jackson Hill



Visual Arts

By Gabrielle Cantelli, Visual Arts & Academic Studio IV; Attending Kansas City Art Institute on scholarship

"Before NOCCA, I never understood that art was more than technical ability. I thought to be a successful artist, one must be able to draw photo-realistically. Now I know that art is not defined on a paper or canvas. How well I can draw a portrait does not define how good an artist I am. While technical grounding is important in visual arts, it is outshone by concept. True artists are emotionally involved with their work. They make statements. Without NOCCA to teach me this lesson, I wouldn't be the artist I am today. I would have not developed the passion I have now."

Gabrielle Cantelli

GROUNDING & SKILLS

2D Foundations
Drawing
Painting
3D Foundations
Bronze casting
Wood fabrication
Welding
Computer Graphics
Photoshop
Painter
Ceramics
Wheel Throwing
Handbuilding
Photography
Traditional Darkroom
Digital Darkroom
Printmaking
Etching
Relief
Screenprinting
Photo print techniques

Critique
Brainstorming
Problem Solving
Writing
Portfolio Development

Perhaps the most essential part of the program is Level I, where we lay the foundation for any exploration we will undertake in years to come. We learn technical grounding by working from still lifes and creating self portraits using a wide variety of media. In Level II, we are given more room to explore and we begin to find our own voice. This year allows us to start the process of defining who we are as artists. Level III pushes students to work bigger and faster, to go above and beyond what we thought we were capable of. And finally, as a Level IV student, we are taught to have a strong work ethic. Level IV students all have their own studio space and work with a faculty mentor to plan the year and complete ambitious projects.

From welding to working in the dark room, students engage in new mediums. The Visual Arts program has taught me to appreciate all media and art forms and that one is not superior to another. Each person has a unique voice and passion. As I have developed my own unique voice, I realize that a viewer may not fully understand all aspects of my work. And that's okay. Through critique, I have learned how to get feedback from other students and how to support them in their own artistic development. Putting ourselves out there through our work can make one feel very vulnerable. At NOCCA, we strive to build each other up and create a safe environment for students to express themselves. As I leave to go on to college, I value the things I have learned at NOCCA and will carry them with me through my life and career.

"NOCCA is a school where I wash my hands in sinks filled with color from visions created. Not only are we accepted for who we are, we are inspired to explore. I feel so free to create and express myself as an artist in this environment where the positive energy is impossible to ignore." Eric Blanchard, Visual Arts II



There are things I care about, even obsess over, and the only way to express them is through writing. Thoughts transfer to words, and even if they don't sound elegant, it's a remarkable process. Sometimes it feels miraculous to have power to write in a way that's efficient and enjoyable (even if it's sad), in a way that's more powerful than just speaking.

Every sound affects a reader in a certain way – soft consonants and vowels like s, f, and u can make a reader feel relaxed, even lulled, whereas hard consonants and vowels such as t, k, and the hard a are abrupt, and that feeling transfers to the reader and therefore has a specific effect on them. As students in the Creative Writing department, we are taught to investigate the very core of writing. We're taught to challenge every sentence, every word, every syllable, and make sure they're important and contributing to our larger conception or idea.

The Creative Writing department has helped me realize something that now seems obvious: Every artist is functioning in a larger conversation. Specifically, literature is an art form deeply ingrained in politics, especially in countries other than the United States. Last year, in my Poetry of Witness class, we examined poetry that was integral to different revolutions, and I was struck by the encompassing power that writing

can have. Another way the Creative Writing department has taught me to look beyond myself is with the (always amazing) visiting artists. We have had authors from across the U.S. and from many different countries discuss writing with us and it always reminds us of how unique the experience of American writers is.

We learn something new in the Creative Writing department every single day. I learn as much from my peers and teachers as I do from writers we study. Over the last three years, the people in my class have shown me the power of atmosphere and theme in writing, how humor can be used to discuss hard topics, how emotional situations can be handled with a sophistication and respect that prevents the subject at hand from feeling indulgent or treachery.

Someone asked me if I ever regretted choosing NOCCA's Creative Writing program. I was baffled by the question. I then, of course, answered that the Creative Writing department has been integral to my personal development and growth, both professionally and personally. Being a person who cherishes the written word and intends to pursue the mastery of it for the rest of my life, NOCCA's Creative Writing department was not only the best choice, but the only one.

GROUNDING & SKILLS

Students study:

Novels
Short & long stories
Poems
Drama
Book reviews
Non-fiction
Film

Write & revise daily

Discuss & analyze

Continuously receive feedback from teachers, peers and visiting artists

Develop projects with other arts disciplines, including the student-run publication of the journal *Umbra* and on-line journal Umbrat.com

Kimberly's top writing prompts to try:

1. Pick a random noun & adjective from the dictionary. Write a short story or poem responding to whatever image the combination inspires.
2. Experiment with a poem or story you have already written. Take out all the articles (the, a); what effect does it have?
3. Choose a short passage from a book or magazine. Cut out each individual word and place them in a hat. Select the words at random to create something new.

"The Creative Writing department is constantly intellectually stimulating. We are given access to writers that many people never hear of in typical high school English classes. Most high schools read Poe, Shakespeare, and maybe Plath, but NOCCA goes deeper than that. The faculty (phenomenal, established writers themselves) trusts teenagers, and supply us with a rigor and challenge of learning. The department is always encouraging us to prove that teenagers can be sophisticated, dedicated learners who aren't afraid of being engaged in a large, perhaps intense conversation." Kimberly Pollard



Kimberly Pollard

Reptile Room

by Kimberly Pollard

The room where snakes are hatched is hot like sweat that drips along a neck. The snake will hatch from white, from shell with teeth, will whet his body, drag it from the sack and breathe. At first, the air is hot inside his nose, his fleshy face with fangs: the swords of life, like shell of birth, off-white, will pierce the meat, the food. The snake itself pushes through the fleshy shell of egg with fangs and nose, the liquid inside bubbling around him. The woman who watches as snakes are hatched starts to sweat, the room a pseudo-swamp-- she reaches down her hand to feed him. The bite given to hand that feeds: expected, aches: her job is done.

Published in *Umbra*, 2016

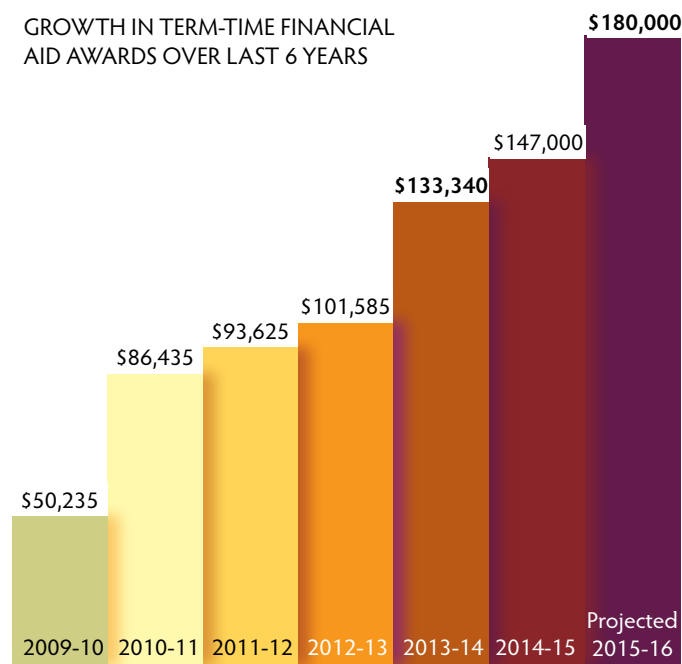
LINDSEY REYNOLDS
Vocal



"NOCCA has laid a foundation for me to grow as an intellectual and as a classically trained vocalist, enabling me to achieve my dreams. The NOCCA Institute also helped me attend summer programs, including Boston University Tanglewood Institute's Young Artist Vocal Program and Chautauqua Vocal Program in New York. At Tanglewood I was selected to be featured on National Public Radio's *From the Top*. Being admitted to the five conservatories and two colleges to which I applied, including Curtis Institute of Music and The Juilliard School, made me feel just magnificent! I would not have my vocal training and knowledge about the arts were it not for the wonderful NOCCA faculty and support of The NOCCA Institute. Thank you for believing in me!"

\$861,600 earned in college scholarships;
Attending Curtis Institute of Music

GROWTH IN TERM-TIME FINANCIAL
AID AWARDS OVER LAST 6 YEARS



The region's creative young people are offered more opportunities than ever at NOCCA. New arts and academic programs, record enrollment, and increased fees due to budget cuts have significantly impacted Financial Aid. Supporting students' costs, such as department fees that are required to enter, helps launch their journey.

VONDERRICK TAYLOR
Drama



"Blessings come in many different forms. Because of NOCCA and my family, I have been blessed in ways that have left me speechless. I have been taught many life lessons at NOCCA, especially from my teachers Silas Cooper and Amy Holtcamp. Because of them, I am ready to take on the world outside of New Orleans. And because of The NOCCA Institute, I was able to demonstrate my acting talent before multiple colleges at the Chicago Unified Auditions. With the help of so many, I can continue on my path to becoming a professional actor and do what I so love to do. I am ready for the next level because, as Mr. Cooper has taught me from day one: I will need a brave heart, an open mind, and a willing spirit."

\$425,680 earned in college scholarships;
Attending Boston University

SIERRA TORRES
Culinary Arts



"Growing up, my mother never failed to come home after working all day and cook dinner for my two brothers and me. I cherished the sense of community eating together brought to my family and the way it united us. Over the past four years, NOCCA has taught me valuable lessons about working in a professional environment. Through Culinary Arts, I have learned that food is not just something we eat but is an agent for change that can rebuild our communities into places where we can thrive and likewise support each other. My teachers, NOCCA and the Institute have given me so many opportunities to expand my craft and further my passion, from the kitchen studio to working on a farm in Italy or interning at Press Street Gardens. Next year I will be studying Sustainable Food and Farming. I can't wait to come back and influence the next generation of creators and farmers!"

\$200,200 earned in college scholarships;
Attending University of Massachusetts Amherst

PLAYING IT FORWARD



As a lawyer, Joyce Schenewerk has had more experience with affidavits than annuities, but don't let that fool you: she's a shrewd investor, especially when it comes to arts education.

Joyce's investment in NOCCA began in the late 1980s after an eye-opening tour of campus, which was then located Uptown. Joyce was trained as a musician herself – in another life, she might have been a professional organist and composer – and she was stunned by what NOCCA was able to achieve with its limited resources. "The first time I saw the school on Perrier Street, I was blown away," she says. "Here was this crumbling, bug-infested elementary school building, but it was full of amazing students." Shortly afterward, she joined the Institute's Riverfront Task Force, which was charged with building a new home for NOCCA in the Faubourg Marigny.

Three decades later, Joyce's investments of time and energy have paid huge dividends. As an Institute board member, she helped raise funds for NOCCA's state-of-the-art campus on Chartres Street. As a part of the Institute's select advisory committee, she's seen NOCCA's footprint expand all the way down historic Press Street, adding more than 50,000 square feet of classrooms, an alumni-centered gallery, a public

restaurant, an urban farm, and an outdoor space that commemorates the work of civil rights pioneers Homer Plessy and the Citizens Committee.

Over the years, though, her approach to investing has evolved. "When I started at NOCCA, I gave my time. As I've gotten older, I've been able to do more." Recently, Joyce made a generous gift of stock that, in addition to funding other programs, allowed the Institute to purchase a new Steinway piano, which will benefit hundreds of NOCCA students in the decades to come. "I had a block of shares that, had I sold it, I would have paid so much in taxes," she says. "This way, the Institute gets every penny, and I take the tax deduction. It's a huge win-win."

It's an especially big win for NOCCA's artists-in-training. "Some of our young musicians go home at the end of the day and rehearse on keyboards or uprights," says Sally Perry, The NOCCA Institute's Executive Director. "Others have no piano at all. But they're all in awe of the new Steinway. This very special instrument puts our students on equal footing because few, if any, have experienced anything like it before. It's a challenge and they rise to it."

Transitioning to retirement in New Orleans after a decade of working in San Francisco, Joyce has happily recommitted herself to the Institute, and we're thrilled that she's working so closely with us again. "You know, I've included NOCCA in my estate planning too. NOCCA is the largest jewel in the city's crown, and I'm privileged to be part of building its future."



KYLE WEDBERG, PRESIDENT & CEO, NOCCA

Every year I talk about the incredible achievement of our students, and this year was again historic, with the largest class in the school's history, 151 seniors, offered over \$22,000,000 in scholarships by colleges and conservatories.

This is an impressive statistic, but it is also an absolutely imperative one for the path of a young artist.

I believe that there is no greater factor in the ability of student to pursue a career in the arts than the amount of debt they take on getting a degree in higher education.

I want to be very clear that I am in no way saying that students should not go to college. But, the ability for a student to finish college with minimal debt is based on two main factors: families' ability to pay and a higher educational institution's scholarships and grants. The ability for the average family to pay for college is more challenging than you may expect.

In 2013, the median net worth for families in the United States (everything a family owns and has saved, minus everything a family owes) was a little over \$100,000. That same year, the estimated average cost of sending a student to a four-year institution in the US was \$24,000 per year. That means that the median family would have to sell everything they own and liquidate their savings to afford sending just one child to college. When the factor of race is included, the median household wealth drops for Hispanic and African American families to under \$15,000. This means that for many NOCCA families, just the costs of sending students for auditions, applying to colleges, travel expenses in college, textbooks and living away from home will be all if not more than an average family can support.

This is where the power of NOCCA comes into play for so many of our graduates. The NOCCA Institute's school-year and summer study financial aid programs, master classes with college faculty, NOCCA's college fair (open to students city-wide), faculty and staff's relationships with universities across the country, and Student Services' focused support of the college application process all maximize the financial options for our graduates. Most importantly, students are able to bend their own history though the power that comes from the world-class training NOCCA provides.

In the same way that debt will be a block to the freedom to pursue a career of choice, an absence of that debt will give students a greater opportunity to shift their own economic realities going forward and shift generational wealth. The future of our State and these incredible young people will be made better and richer (both culturally and economically), if they get to be who they were meant to be debt-free.

"Feel more than just measure. When you cook with a little more feel, it's a little more soulful."



chef chris wilson ▲

Emeril's Sous Chef speaking to Culinary Arts students

"It is hard to have the well accessible every night; there are times when it's hard to shed a character. You have to find ways to let it be a coat you can take off at the end of the night."



seth rudetsky ▲

Actor, writer, radio host

michael cerveris ▲ Tony Award-winning actor, singer, and musician, speaking to Musical Theatre & Drama students

"We sometimes play very quietly. But it has a lot of presence. Sometimes there is value in having the audience listen more."



fred hersch ▲

Jazz pianist speaking to Jazz students prior to a public performance of his trio

"Get the music to breathe, and always be conscious of the reaction of the people you are playing with."



jeff "tain" watts ▲

Jazz drummer speaking to Jazz students

"Having an orchestra behind a young musician, rather than just a piano, is like standing in the sea when a wave lifts you."



carlos riazuelo ▲

Conductor and director of Orchestra Studies at LSU, with 20 members of the Louisiana Philharmonic Orchestra

"You don't know how lucky you are -- to be able to do what you love every day of your life. Stay humble. Be grateful. Give thanks."



janet shea ▲

Actress, director, voice coach and retired long-time Drama department member during a six-week-long residency directing Musical Theatre's production of *Crazy for You*

Daileys Carrazana, co-founder of the Havana-based Malposa Dance Company, conducts a master class with Dance students while at NOCCA for a public performance as part of The NOCCA Institute's & New Orleans Ballet Association's collaborative presentation of exciting new dance companies.



malposa dance company ▲

Ceramicist Claire Burt, along with painters Keith Duncan and James Flynn, sculptor Claire Rau, and printmakers Jessica Peterson and Yuka Petz led weeklong workshops for Visual Arts students.



claire burt ▲

Ceramicist

"You made a statement perfectly, but you didn't believe it. I want you to believe what you are playing."



wendell brunious ▲

Jazz trumpeter speaking to music students during the Trombone Shorty Foundation workshop series



Jackson Hill

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

■ **Caitlyn Harris** (Media Arts, Popular Voice) was among 170 young artists selected nationally as winners of the 2016 National YoungArts Foundation Award. **Emily Sheets** (Vocal), **Marigny DeBlanc** (Visual Arts) and **Taylor Mauldin** (Visual Arts) were Merit winners.

■ **Meghan Bott** (Creative Writing), **Margot Reith** (Creative Writing) and **Olivia Worley** (Musical Theatre) were finalists in the National Merit Scholarship Qualifying Competition.

■ **Haley Alexis Hughes** (Visual Arts) was recognized as a Posse Foundation Program Scholar. **Marigny DeBlanc** was recognized as a finalist.

■ **33** students received national honors and Gold Key recognition in the Scholastic Arts and Writing Competition.

■ **Anthony L. Richard Jr.** (Media Arts) was selected as one of two members of the GRAMMY Foundation GRAMMY in the Schools Media Team.

■ **Lindsey Reynolds** and **Emily Sheets** (Vocal) were recognized as Jack Kent Cooke Young Artist Award winners.

Among many intensive master artist workshops (above), Classical Music students were privileged to work with and perform in front of an orchestra, most for the first time. Meanwhile, lauded emerging choreographer Jennifer Archibald, based in New York City, created a new ballet for students, sublimely merging ballet and hip-hop in a new piece that will become part of the Dance department's permanent repertoire. *Both residencies were funded through the generous support of The Helis Foundation and the New Orleans Theatre Association.*

■ ■ ■

Jazz Level IV bassist **Royal "Judd" Mitchell** (right) was selected as a member of the National Youth Orchestra of the United States of America, traveling and performing in both the U.S. and China. He was also selected to The Thelonius Monk Institute's High School Jazz Band, performing at the White House on National Jazz Day in April. Alumni Terence Blanchard and Troy Andrews also participated.



Jackson Hill



Z. Zeno

Vocal Music student **Ryan Reynolds** (above) placed first in the Men's High School Division of the National Association of Teachers of Singing Southern Region Auditions. Vocal students also swept the Women's High School Division with **Emily Sheets**, **Lindsey Reynolds**, **Caitlin Ecuyer** and **Allison Romaguera** placing 1st - 4th respectively.

■ ■ ■



Among many notable achievements by alumni over the past year:

sullivan fortner

(Jazz, 2003) won the prestigious 2015 Cole Porter Fellowship in Jazz, presented by the American Pianists Association once every four years. He was also named a 2016 Emerging Jazz Artist by Jazz at Lincoln Center.

christopher trapani

(Classical Instrumental, 1998) has been awarded the 2016 -17 Rome Prize by the American Academy in Rome. He is one of two composers selected by jury through a national competition, and one of 28 writers, visual artists, designers, architects, and scholars who will spend a year-long residency at AAR pursuing their art and research.

troy andrews

(Jazz, 2003) added to his list of accomplishments becoming an author and voice-over artist. Troy provided the iconic trombone "wah-wah" when all adults speak in fall 2015's *The Peanuts Movie*. His autobiographic *Trombone Shorty* was also named a Caldecott Honor Book, awarded to the most distinguished American picture books for children.

■ ■ ■



Over the school year, Visual Arts Level II students created Little Libraries, a national program designed to support literacy and connect neighbors. "I saw the Little Free Libraries project as a way for students to create sculptures that were also functional," says Visual Arts faculty member **Marcus Brown** (far left). Filled with books selected by Creative Writing students, the free-standing libraries have been placed around town. To find one nearest you, go to the Friends of the New Orleans Public Library at <http://friendsnola.org/nolfl>. Left: **Gunner Dongieux** with his "Trojan Horse" library. *The project was made possible by Linda Prout, Home Depot Central, The Green Project, Ed Smith Stencilworks, and Pelican Books.*



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The Helen A. Mervis Award for artistic and academic achievement and community service - **VonDerrick Taylor**

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Hurst Recordings Award for Outstanding Accomplishment in Audio Production - **James Lee King**

ASCAP Foundation Louis Prima Award presented by Mrs. Gia Prima - **Madison Lee Kerth**

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Ingram Lee Foundation Scholarship in Culinary Arts - **Sierra Maria Torres**

Joseph M. Simon Award in Jazz - **Royal Judson Mitchell III**

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Blodie Entertainment Scholarship in Classical Music - **Kayla Mariel Mejia**

Blodie Entertainment Scholarship in Jazz - **Alphonse Joseph Waples**

Lee and Kathy Randall Outstanding Graduate Award in Creative Writing - **Genevieve Lovern**

Milly and George Denegre Outstanding Graduate Award in Dance - **William Andrew Byram**

Helen Hill Memorial Outstanding Graduate Award in Media Arts - **Emil Trad Willmann**

Make It Funky! Outstanding Graduate Award in Jazz - **Garland Reese Bergeron**

Glennadora & James H. Perry Outstanding Award in Vocal Music - **Lindsey Nicole Reynolds and Emily Nicole Sheets**

Moses Hogan Outstanding Graduate Award in Classical Instrumental in honor of Willa Slater - **Sabrina Anne Walch**

Freda M. Lupin Outstanding Graduate Award in Musical Theatre - **Madison Lee Kerth**

Kuumba-Keener Outstanding Graduate Award in Drama - **Nicholas Javon Walker**

Madalyn and Robert Schenk Outstanding Graduate Award in Theatre Design - **Jamie Marie Morris**

The NOCCA Institute Collection Award - **Emma Marks Conroy, Rory Kathleen Cummings-Dise, Kane Tai Huynh**

This year's ART&SOUL Gala was co-chaired by NOCCA alumni, Celeste Marshall and Calvin Johnson Jr., and they brought the *ART* and the *SOUL*! Themed **"Home Is Where The Art Is,"** the focus was on what makes NOCCA so special: its students, staff and alumni. The event took place in Press Street Station, 5 Press Gallery and Solomon Family Hall in the Chevron Forum and it was the first time it was hosted on a Saturday night. It was also the first-ever Twilight Party, sponsored by the Patrick Family Foundation which attracted many alumni and younger supporters. Lighting and effects were provided by Solomon Group; invitation artwork was by Terrance Osborne; and entertainment featured alumni, including Calvin Johnson Jr., Roxie le Rouge, Sweet Crude and Big Sam's Funky Nation. NOCCA jazz students performed during the Patron Party, sponsored by the Arlene & Joseph Meraux Charitable Foundation, while Visual Arts students drew improv portraits and Creative Writing students penned poems on the spot. The gala was catered by Press Street Station, NOCCA's Culinary Arts Department, and two dozen revered local restaurants and chefs. It was a truly art-filled night that fed stomachs and hearts alike.



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PRESS STREET STATION



Press Street Station – now open for brunch and dinner! – delights diners’ palates and stimulates their curiosity about food production and preparation, reflecting the restaurant’s ties to NOCCA, its Culinary Arts program, and Press Street Gardens. Come by for our special weekend jazz brunch featuring alumni.

CHECK IT OUT!
*The MARGINY BENEDICT
Corn and green tomato relish, kale
and housemade sourdough topped
with poached eggs and hollandaise*

For more information and the seasonal menu visit:

PressStreetStation.com
Facebook.com/PressStreetStation
Twitter.com/PressStStation
5 Press Street
Open Thursday - Tuesday, 7am - 10 pm
504 249 5622



NOCCA MARKETPLACE

Also shop **NOCCA Marketplace** at Press Street Station for art and student-crafted sweets and savories.

CHECK IT OUT!
*Specialty jams, vinegars, sauces, candied
jalapeno peppers, cookies, Ben Domley
rock glassware and hand-printed
stationery*

Visit NOCCAInstitute.com for special holiday treats!

Next door is **5 Press Gallery**, an art gallery with a special focus on work by NOCCA alumni and faculty. The gallery features original works of art, as well as prints, bowls, vases, and other items that make great, affordable gifts.

CHECK IT OUT!
*Upcoming exhibits include a still life
show, works on paper, & “Wishlist”
offering great gifts for the holidays*

5PressGallery.com Facebook.com/5PressGallery
Twitter.com/5PressGallery
5 Press Street
10am - 2pm, Thursday - Saturday & by appointment
504 249 5624

These venues and other spaces are available to rent for small gatherings to large-scale events. Contact rentals@noccainstitute.com.



PRESS STREET GARDENS



Press Street Gardens is overflowing with herbs, vegetables, and flowers. Come visit!

The gardens are an outdoor learning lab for NOCCA’s academic and arts programs, especially Culinary Arts. We also offer extensive programming and workshops for elementary and middle schools as well as community members.

The gardens are ever-changing by the season, so visit our website or Facebook page for the full schedule of workshops, plant sales, art markets and activities for all ages.

CHECK IT OUT!
*Like to eat local? Get a fall CSA box of vegetables
and herbs, available for order beginning in
September. Hand-picked flower bouquets are also
available for the weekly pick-up or special order!*

For information, hours or to volunteer visit:
PressStreetGardens.com Facebook.com/PressStreetGardens
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Be a builder of educational opportunities for creative young people.

Join our mailing list at NOCCAInstitute.com.

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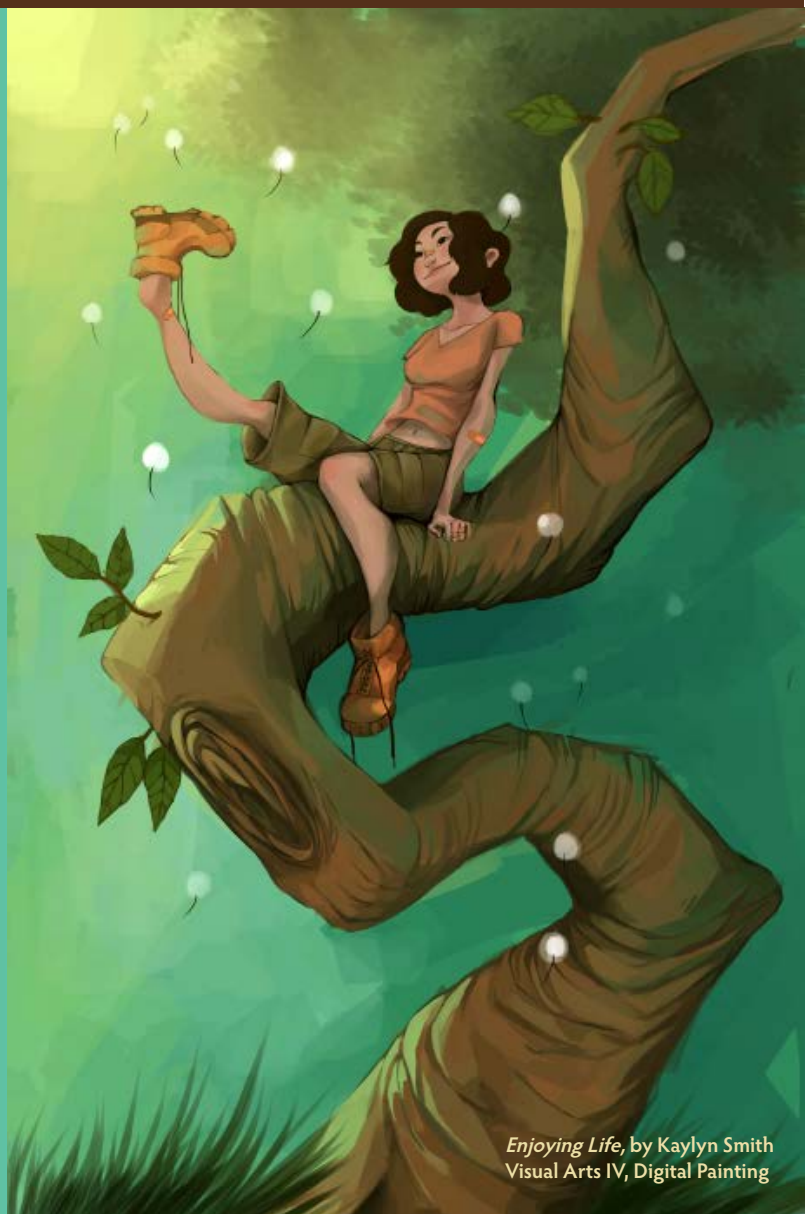
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For more information on auditions and applying to NOCCA, go to
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Enjoying Life, by Kaylyn Smith
Visual Arts IV, Digital Painting