## CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Information</td>
<td>2</td>
</tr>
<tr>
<td>Planning a Program of Study</td>
<td>4</td>
</tr>
<tr>
<td>Art</td>
<td>7</td>
</tr>
<tr>
<td>Classical Studies (see World Languages)</td>
<td>67</td>
</tr>
<tr>
<td>Dance (see Theatre &amp; Dance)</td>
<td>63</td>
</tr>
<tr>
<td>English</td>
<td>14</td>
</tr>
<tr>
<td>History &amp; Social Science</td>
<td>28</td>
</tr>
<tr>
<td>Mathematics, Statistics &amp; Computer Science</td>
<td>36</td>
</tr>
<tr>
<td>Music</td>
<td>44</td>
</tr>
<tr>
<td>Natural Sciences</td>
<td>49</td>
</tr>
<tr>
<td>Biology</td>
<td>49</td>
</tr>
<tr>
<td>Chemistry</td>
<td>52</td>
</tr>
<tr>
<td>Interdisciplinary Science</td>
<td>53</td>
</tr>
<tr>
<td>Physics</td>
<td>55</td>
</tr>
<tr>
<td>Philosophy &amp; Religious Studies</td>
<td>58</td>
</tr>
<tr>
<td>Physical Education</td>
<td>61</td>
</tr>
<tr>
<td>Psychology</td>
<td>62</td>
</tr>
<tr>
<td>Theatre &amp; Dance</td>
<td>63</td>
</tr>
<tr>
<td>World Languages</td>
<td>67</td>
</tr>
<tr>
<td>Arabic</td>
<td>67</td>
</tr>
<tr>
<td>Chinese</td>
<td>67</td>
</tr>
<tr>
<td>Classics</td>
<td>70</td>
</tr>
<tr>
<td>Greek</td>
<td>70</td>
</tr>
<tr>
<td>Latin</td>
<td>72</td>
</tr>
<tr>
<td>French</td>
<td>73</td>
</tr>
<tr>
<td>German</td>
<td>76</td>
</tr>
<tr>
<td>Japanese</td>
<td>78</td>
</tr>
<tr>
<td>Russian</td>
<td>79</td>
</tr>
<tr>
<td>Spanish</td>
<td>81</td>
</tr>
<tr>
<td>Interdisciplinary Studies &amp; Multidisciplinary Courses</td>
<td>85</td>
</tr>
</tbody>
</table>

PLEASE NOTE: The information that follows is accurate as of this 1/24/18 update. Phillips Academy reserves the right to make subsequent changes.
GENERAL INFORMATION

The Educational Program

Phillips Academy's educational program comprises academic, athletic, and community dimensions. The Blue Book describes the opportunities, requirements, responsibilities, and expectations associated with these different elements. The Course of Study describes the required elements of the educational program and includes the course catalog.

Diploma Requirements

The basic diploma requirement is the satisfactory completion of a four-year secondary school program, with the senior year at Andover. The student must be in good standing (not on probation or under suspension) at the time of graduation. A student who has been dismissed is ineligible for a diploma unless readmitted.

To be eligible for a diploma, all students must satisfy the Department of Physical Education's swimming requirement. Certain diploma requirements vary with the class level at which the student enters Phillips Academy. Entering Juniors and Lowers must pass Physical Education 200 and a one-term course offered by the Department of Philosophy and Religious Studies (usually taken in the lower year). Some modifications of the language requirement are made for entering Uppers and Seniors. Entering Seniors with no previous world language experience must pass one year in a world language.

Students are subject to the following diploma requirements in the visual and performing arts:

- Entering Juniors must earn no fewer than four credits (combined) in art, music, and theatre and dance, with at least one credit each in art and music. Students should have completed one credit in art and one credit in music by the end of their junior year.
- Entering Lowers must earn no fewer than three credits (combined) in art, music, and theatre and dance, with at least one credit each in art and music.
- Entering Uppers need to pass one term of either art or music at the Academy.

Additional details about the manner in which these requirements are to be fulfilled can be found in the opening descriptions of the departments.

Term credits required for the diploma (including credits earned prior to enrolling at Andover) are:

- 54 for entering Juniors
- 51 for entering Lowers
- 48 for entering Uppers
- 48 for entering Seniors

During their upper and senior years, students must accumulate a minimum of 27 term credits, with a minimum of 12 graded term credits during senior year. Approved Independent Projects are counted as graded courses.
The following table shows a summary of diploma requirements. Additional details about the manner in which these requirements are to be fulfilled can be found in the opening descriptions of the departments.

<table>
<thead>
<tr>
<th></th>
<th>4-year student</th>
<th>3-year student</th>
<th>2-year student</th>
<th>1-year student</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art, Music,</td>
<td>1 art, 1 music, plus 2 more of art, music, and/or theatre and dance</td>
<td>1 art, 1 music, and 1 more art, music, or theatre and dance</td>
<td>1 art or 1 music</td>
<td>None</td>
</tr>
<tr>
<td>Theatre &amp; Dance</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>English 100, 200, and 300</td>
<td>English 200 and 300</td>
<td>English 301 and 3 terms at 500-level</td>
<td>3 terms***</td>
</tr>
<tr>
<td>World Languages</td>
<td>3 terms of 300-level through the regular or accelerated sequence OR 6 terms of</td>
<td>3 terms of 300-level through the regular or accelerated sequence OR 6 terms of</td>
<td>3 terms of 300-level or 1 term of 400-level or completion of 6 terms of a new</td>
<td>If student does not have three years of language previously a 3-term sequence</td>
</tr>
<tr>
<td></td>
<td>less commonly taught plus 3 terms of other language* OR 3 terms of less</td>
<td>less commonly taught plus 3 terms of other language* OR 3 terms of less</td>
<td>world language (following successful student petition)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>commonly taught plus 6 terms of other language.*</td>
<td>commonly taught plus 6 terms of other language.*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>History &amp;</td>
<td>History 100A and 100B in 9th grade, History 201 and 202 in 10th grade, and</td>
<td>History 201 in 10th grade and History 300</td>
<td>History 300**</td>
<td>If no prior credit for U.S. history, then 1 year: History 300 or 320</td>
</tr>
<tr>
<td>Social Science</td>
<td>History 300</td>
<td></td>
<td></td>
<td>plus an additional term</td>
</tr>
<tr>
<td>Lab Science</td>
<td>Two 3-term lab sciences</td>
<td>Two 3-term lab sciences (including yearlong lab sciences taken at previous</td>
<td>Two 3-term lab sciences (including yearlong lab sciences taken at previous</td>
<td>Two 3-term lab sciences (including yearlong lab sciences taken at previous</td>
</tr>
<tr>
<td></td>
<td></td>
<td>high school)</td>
<td>high school)</td>
<td>high school)</td>
</tr>
<tr>
<td>Math</td>
<td>Completion of Math 280 or 340</td>
<td>Completion of Math 280 or 340</td>
<td>Completion of Math 280 or 340</td>
<td>Placement at 500-level or higher course or Math 400</td>
</tr>
<tr>
<td>Philosophy &amp;</td>
<td>1 term (10th grade unless granted an exception)</td>
<td>1 term</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>Religious Studies</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Physical Education</td>
<td>1 term (10th grade)</td>
<td>1 term (10th grade)</td>
<td>Pass swim test</td>
<td>Pass swim test</td>
</tr>
<tr>
<td>Empathy, Balance</td>
<td>Pilot under way in 2017–2018</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&amp; Inclusion</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Programs</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*The other language may also be less commonly taught. Students must have the division head’s approval to pursue the 2 + 1 option.

**If given credit by the department chair for a U.S. history course taken previously, then three terms must be taken of other courses in the department.

***One-year international students must take English 498 and 499, and most PGs must take one term of English 495**
The following is designed to help Andover students and their parents understand the curriculum and to show the major decisions (and their consequences) that face students at each stage of the four-year academic program.

At various stages of their program, it may be advisable for students to take standardized tests such as the PSAT, SAT, ACT, and Advanced Placement (AP) Exams. Students should consult with their teachers, advisors, and with the College Counseling Office regarding the appropriate time to take these assessments.

Junior Year

When planning a program of study, students are reminded to include all diploma requirement courses.

Each term a Junior must take five or six courses. A Junior’s program typically will include the following courses:

<table>
<thead>
<tr>
<th>Arts</th>
<th>Introductory Art (ART225) and Introductory Music (by placement) (2 terms)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>In addition, many Juniors will take additional courses in the arts (art, music, or theatre and dance) or elective courses in other departments.</td>
</tr>
<tr>
<td>English</td>
<td>ENG100 (3 terms)</td>
</tr>
<tr>
<td>History</td>
<td>HSS100A and HSS100B (2 terms)</td>
</tr>
<tr>
<td>Mathematics</td>
<td>Enter the sequence by placement of the department and take 3 terms</td>
</tr>
<tr>
<td>Science</td>
<td>Most students take BIO100; students placing in MTH280 or higher may wish to consider other sciences. (3 terms)</td>
</tr>
<tr>
<td>World Language</td>
<td>Enter the sequence by placement of the department (often at 100-level), and take 3 terms</td>
</tr>
</tbody>
</table>

Lower Year

Each term a Lower may take five or six courses. (See the The Blue Book for the policy on six-course loads.)

A Lower’s program typically will include the following courses.

New Students

<table>
<thead>
<tr>
<th>Arts</th>
<th>A 300-level art course and an introductory music course (by placement) (2 terms)</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>ENG200 (3 terms)</td>
</tr>
<tr>
<td>History</td>
<td>HSS201 (1 term)</td>
</tr>
<tr>
<td>Mathematics</td>
<td>Enter the sequence by placement of the department (3 terms typically)</td>
</tr>
<tr>
<td>Physical Education</td>
<td>PHD200 (1 term)</td>
</tr>
<tr>
<td>Science</td>
<td>Usually one 3-term lab science</td>
</tr>
<tr>
<td>World Language</td>
<td>Enter the sequence by placement of the department (3 terms)</td>
</tr>
</tbody>
</table>

Returning Students

| English       | ENG200 (3 terms)                                                               |
| History       | HSS201 and HSS202 (2 terms)                                                    |
| Mathematics   | Continue the sequence (3 terms typically)                                     |
| Phil/Rel Studies | A 300-level course in philosophy and religious studies (1 term)               |
| Physical Education | PHD200 (1 term)                                                              |
| Science       | One 3-term lab science                                                         |
| World Language| Continue the sequence (3 terms)                                                |

In addition, some Lowers will take additional courses in the arts (art, music, or theatre and dance) or elective courses in other departments. Lowers seeking alternate programs of study (e.g., two languages, two sciences) should consult with the Dean of Studies Office.
Upper Year

During the Upper and Senior years, a student must accumulate a minimum of 27 credits. Each term an Upper must take five courses. (Occasionally it is appropriate for an Upper to take six courses—see The Blue Book for the policy on six-course loads.)

A student wishing to participate in an approved off-campus program during all or part of the Upper year should discuss these plans with the advisor and seek guidance for the selection of courses.

An Upper’s program will typically include the following courses:

**New Students**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Course</th>
<th>Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>ENG301</td>
<td>3</td>
</tr>
<tr>
<td>History</td>
<td>Usually HSS300. This may be taken senior year.</td>
<td>3</td>
</tr>
<tr>
<td>Mathematics</td>
<td>Enter the sequence by placement of the department</td>
<td>3</td>
</tr>
<tr>
<td>Science or other elective</td>
<td>Art, computer science, history, another mathematics, another language, music, philosophy and religious studies, psychology, or theatre/dance</td>
<td>3</td>
</tr>
<tr>
<td>World Language</td>
<td>Enter the sequence by placement of the department</td>
<td>3</td>
</tr>
</tbody>
</table>

New Uppers may consult with our college counseling office prior to arriving on campus for guidance in planning their program of study.

**Returning Students**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Course</th>
<th>Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>ENG300</td>
<td>3</td>
</tr>
<tr>
<td>History</td>
<td>Usually HSS300. This may be taken senior year.</td>
<td>3</td>
</tr>
<tr>
<td>Mathematics</td>
<td>Continue the sequence</td>
<td>3</td>
</tr>
<tr>
<td>Science or other elective</td>
<td>Art, computer science, history, another mathematics, another language, music, philosophy and religious studies, psychology, or theatre/dance</td>
<td>3</td>
</tr>
<tr>
<td>World Language</td>
<td>Continue the sequence</td>
<td>3</td>
</tr>
</tbody>
</table>

Senior Year

Seniors are expected to take five courses each term. (Occasionally it is appropriate for a Senior to take four or six courses; see The Blue Book for policies on four- and six-course loads.)

During the Upper and Senior years, a student must accumulate a minimum of 27 credits. A credit equals one course taken for one term. A Senior must earn a minimum of 12 graded term credits during the senior year. Seniors must have passing term grades for all courses taken during their spring term in order to graduate. New students, including international students, should pay particular attention to the introductory paragraphs for the English and history sections of this document.

A Senior’s program typically includes the following courses:

**New Students**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Course</th>
<th>Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>As placed by the department</td>
<td></td>
</tr>
<tr>
<td>Mathematics</td>
<td>Enter the sequence by placement of the department</td>
<td>3</td>
</tr>
<tr>
<td>World Language</td>
<td>Enter the sequence by placement of the department if the requirement is not yet satisfied</td>
<td>3</td>
</tr>
<tr>
<td>Other Courses</td>
<td>In addition, new Seniors typically take six terms of courses in art, computer science, another English or history, mathematics, music, philosophy and religious studies, science, classics, or theatre/dance</td>
<td></td>
</tr>
</tbody>
</table>

**Returning Students**

Returning Seniors must be sure to take any remaining courses needed to meet diploma requirements. Careful selection of electives for continued depth in the student’s chosen areas is encouraged. Two-year students must take English electives at the 500 level each term.
**Course Enrollments & Cancellations**

The school sometimes cannot offer certain planned courses or must change the term in which they are offered due to student enrollment or staffing limitations. A course with low enrollment may be canceled at any time up to the third day of classes. Likewise, the school has the right to restrict enrollment in any course when sign-ups exceed the departmentally determined course capacity.

**Course Numbers**

The first digit corresponds to the “level” of the course:

- **Level 1** = 100; for courses that introduce a subject (*SPA100*) or that are typically taken by Juniors (*BIO100, ENG100*)
- **Level 2** = 200; for courses that are the second level in a sequence (*SPA200*) or courses that are typically taken by Lowers or Juniors (*ART225, HSS201*)
- **Level 3** = 300; for courses that are the third level in a sequence (*SPA300*), or for courses that are appropriate for Uppers (*ENG300*) or for Juniors, Lowers, and Uppers (*PHR300, CHM300*)
- **Level 4** = 400; for courses that are the fourth level in a sequence, or for courses that are appropriate for Uppers and Seniors (but do not qualify for the 500 of 600 designations)
- **Level 5** = 500; for courses equivalent to college freshman classes, sometimes, but not always, indicated by explicit preparation for an AP exam
- **Level 6** = 600; for courses that would typically be taken by majors in the subject in college, or for courses typically taken after the first year of college
- **Performance-based credit** = 900; for course credit associated with performance in music or theatre and dance. The second and third digits, and any appended letters, reflect organization schemes at the departmental level.

**Key to Course Designations**

The designations T1, T2, and T3 indicate the term during which the course is offered: T1 = Fall; T2 = Winter; T3 = Spring. Carefully check each course description for any other limitations: prerequisites, permission of the instructor or the department chair required, etc.
The visual arts program emphasizes artistic thinking and the development of creative thinking in relation to the techniques of a medium, history of visual ideas, and expressive potential of one’s own experience and culture. Students have the opportunity to explore particular areas in depth on both the introductory and advanced levels.

Diploma Requirements in Art

- Entering Juniors must earn no fewer than a total of four credits in art, music, and theatre and dance, with at least one credit each in art and music. Those who enter as Juniors should complete one credit in music and one credit in art by the end of their junior year.
- New Lowers must earn no fewer than three credits in art, music, and theatre and dance, with at least one credit each in art and music.
- New Uppers must take at least one term of either art or music.
- New Seniors have no diploma requirement in music, but are encouraged to take at least one term of art, music, or theatre.

Art Placements

- Students who matriculated as Juniors should take ART225 by the end of junior year, which qualifies them for any 300-level art elective. Juniors with a strong background in art may seek permission from the department chair to enroll directly in a 300-level art elective chosen in consultation with the chair. Placement in 300-level courses are granted on the basis of a student's previous coursework and a portfolio of recent art.
- Students who matriculated as Lowers should enroll in a 300-level art elective during their lower year to fulfill the diploma requirement.
- Students who matriculated as Uppers can fulfill their diploma requirement in the visual and performing arts by completing a 300-level art elective. Moving directly into 500-level electives requires the permission of the instructor and the department chair. Permission is granted on the basis of a student's previous coursework and a portfolio of recent art.
- Entering Seniors and PGs have no diploma requirement in art. They may take any 300- or 400-level elective (excluding ART410, Photographic Truths and Fictions or ART506 Film Photography). Moving directly into other 500-level electives requires the permission of the instructor and the department chair. Permission is granted on the basis of a student's previous coursework and a portfolio of recent art.
- Entering students considering ART600 (Advanced Studio Art) should check prerequisites or consult with the department chair and their advisor to plan a program that includes at least two art electives beyond the diploma requirement, for a total of three studio art classes. Students who are not able to complete all three studio prerequisites can request permission from the instructor and the department chair to enroll in the class. Permission will be granted on the basis of a student's previous coursework, a portfolio of recent work, and evidence of ability to work independently.

Visual Studies for Juniors

- Visual Studies
  ART225 (T1, T2, T3)
  For Juniors, Visual Studies focuses on artistic thinking, visual vocabulary, visual literacy, and the relationship of making and thinking. Why do humans create? And how? Projects, discussions, and visits to the Addison Gallery of American Art and Peabody Museum of Archaeology focus students on their own creative work and what they perceive in the world around them. Students use a range of media (such as drawing, collage, photography, video, or clay) to expand their perceptual, conceptual, and technical skills, and develop the visual language needed to communicate their experiences and ideas.

300-Level Electives

Students who have successfully completed a 300-level elective are eligible to take other 300-level electives or the corresponding 500-level elective.

- Architecture I
  ART301 (T1, T3)
  This course will introduce the basic principles of architectural design through a sequence of related projects in drawing, site analysis, and research into precedent, culminating in the design of a space or structure. The design projects will change from Term 1 to Term 3 and will address architectural design in different contexts so that a student wishing to continue with architecture at the 500-level can work with a variety of design issues. With hands-on sketches, drawings, and models, students will explore the issues of a well-planned structure and learn to see the environment in terms of human scale, materials, and the organization of space. Class time will include discussions and demonstrations as well as studio time. There will be a required evening lab. Students often find that this class requires more than the usual amount of homework time. Students who complete ART301 are eligible to take other 300-level electives or ART501. (Mr. Lawson)

Prerequisite: Juniors must have completed ART225.
Clay and the Ancestral Pot
ART302
(T1, T2, T3)
This course explores ceramics from a variety of perspectives, including archaeology, geology, and studio art. As a studio class, students will experiment with a range of hand-building techniques while answering studio assignments. The aesthetics of form and surface will be a principle focus. In addition, this class will investigate clay from the perspective of geology, archaeology, and human evolution. Visits to examine the Peabody Museum of Archaeology’s collection will offer historical context and a rich array of objects to frame class discussions and assignments. In Term 1, a field component will take students out into the environment to source and dig their own clay. Students who complete ART302 are eligible to take other 300-level electives or ART502. (Mr. Zaeder)

Prerequisite: Juniors must have completed ART225.

Drawing I: Methods and Materials
ART304
(T1, T2, T3)
Drawing is fundamentally about learning how to see and how to translate that vision onto paper through a variety of mark-making techniques. Through in-class exercises and formal assignments, students learn the language of drawing and develop skills relating to contour, gesture, and fully rendered compositions. Course concepts include the depiction of three-dimensional form on a two-dimensional plane, use of light and dark contrast, and sighting. Assignments are designed to develop students’ skills in drawing representationally from direct observation and to encourage creative and expressive thinking. Students who complete ART304 are eligible to take other 300-level electives or ART504. (Ms. Trespas)

Prerequisite: Juniors must have completed ART225.

Painting I: Paint, Palette, and Process
ART305
(T1, T3)
Develop skills with the basic elements of painting in acrylics as you explore different approaches to generate ideas for paintings. Learn how dots become complex abstract compositions or how the game of Pictionary prompts surreal spaces. Working from both the imagination and observation, specific projects are assigned to facilitate the study of fundamental paint handling, color mixing, and blending. Issues of form and space relationships, composition, and development of ideas are addressed in balance with the student’s desire for self-expression. Class critiques and visits to the Addison Gallery of American Art complement the actual painting process. Students who complete ART305 are eligible to take other 300-level electives or ART505. (Ms. Trespas)

Prerequisite: Juniors must have completed ART225.

Printmaking: Beyond the Matrix
ART307
(T2)
Students develop personal imagery while learning monoprint and relief printmaking techniques. Images are constructed by drawing, painting, or carving surfaces such as plastic or rubber. These are inked and transferred to paper by hand or printing press. Often several impressions will be “pulled” from one printing plate and combined with another print or form. Book Arts, digital printing, installation, and working serially are integrated. A collaborative project, with individualized contributions, allows students to explore theme and team-based creative methods. Opportunities for use of laser- and vinyl cutters in The Nest (the Academy’s makerspace) are also availed. This class can be taken more than once. (Ms. Trespas)

Prerequisite: Juniors must have completed ART225.

Sculpture: Clay, Plaster, Welded Wire, and Japanese Papermaking
ART308
(T2, T3)
Sculpture is an all-inclusive field, with contemporary sculptors working in a wide range of media and inspired by everything from technology, ecology, and the human psyche to literature, music, and the work of other artists. In this same spirit, students will explore a variety of sources and materials and, in some cases, found objects. Through the process of sculpting in clay and building with wire and delicate paper made from mulberry bark, students will develop technical and conceptual skills for working and thinking three-dimensionally. Projects will involve a creative investigation of the expressive potential of materials, structure, imagery, and context through a process of careful observation, experimentation, making, and reflecting. (Ms. Zemlin)

Prerequisite: Juniors must have completed ART225.
Video I
ART309
(T1, T2, T3)
Students will consider the broad scope of the video medium in daily life as well as its role in art, popular culture, and journalism. Students will shoot and edit their own video works throughout the term. Class time will include viewing and discussing historical film and video work as well as giving feedback on completed student projects. Projects will explore techniques and ideas around basic shooting and editing: montage; found footage; and post-production effects as well as narrative, truth, and fiction. Cameras will be provided by the Polk-Lillard Center. Students who complete ART309 are eligible to take other 300-level electives or ART509. (Mr. Kelman)

Prerequisite: Juniors must have completed ART225.

Digital Photography I: Appreciating Light, Color, and Time
ART310
(T1, T2, T3)
In this introductory digital photography course, students will examine the concept of beauty in the environment and how an audience may appreciate the poetic and contemplative experience of a photograph. Small projects each week enable students to exercise a number of the creative controls in good camerawork using DSLR cameras. Students will be guided through a work flow process in the Polk-Lillard Center to adapt to a regular photographic practice. Non-destructive editing, adjustments, retouching, and composite imagery also will be explored as will introductory studio lighting. Students will have the opportunity to edit from each small project to construct small print and digital portfolios by term’s end. Loaner DSLR cameras are available through the Polk-Lillard Center, or students may use their personal DSLRs. Students who successfully complete ART310 are eligible for ART410, ART310, and ART506. (Ms. Harrigan)

Prerequisite: Juniors must have completed ART225.

Design for Living: Innovate and Fabricate
ART311
(T2)
In this course, students will explore product design by developing a concept and prototypes using 3-D printing, laser-cutting, sewing, and a range of hand modeling techniques. As starting points for projects, students will be looking to nature, a particular need, or a particular product, depending on the assignments. During the term, students will conduct investigations of designs, develop and build prototypes in response to their investigations, conduct more tests, and ultimately produce a final prototype. Class time will include discussions and demonstrations as well as studio time in Benner House (ceramics) and The Nest (the Academy’s makerspace). There will be a required evening lab. Due to the iterative nature of design, students should expect to devote more than the usual amount of homework time to their projects. This class can be taken more than once. (Mr. Lawson)

Prerequisite: Juniors must have completed ART225.

Weaving: When the Paleolithic Meets the Digital Age
ART314
(T3)
This hands-on studio class will provide opportunities for students to investigate the rich technical, conceptual, and visual potential of weaving. Students will learn and experiment with weaving patterns and imagery on frame- looms and on back-strap looms made from decommissioned climbing harnesses and carabiners. Students also will design threading drafts (essentially simple coding) for card weaving projects. Floor looms are available for final projects, and Shibori (Japanese tie-dye) dyeing provides a break between weaving projects.

Weaving is the oldest known technology and yet the earliest looms share many similarities with contemporary computer technology. The punch card system that was developed in the 1800s to control power looms was later adopted for computerized data processing in the 20th century. This historical context, along with issues of gender and culture, will inform our studio projects, and students will be challenged to draw their ideas and imagery from personal interests, contemporary fine art, crafts, and the textile collections at the Peabody Museum of Archaeology and the Addison Gallery of American Art. This class can be taken more than once. (Ms. Zemlin)

Prerequisite: Juniors must have completed ART225.

Special topics in Video: Dance on Camera
ART319
(T2)
Students will explore the possibilities of dance as a subject for video, and the camera as a tool for choreography. All participants will be encouraged to spend time shooting and editing video as well as moving for the camera. We will view a broad span of historical and contemporary experiments with dance, performance, and video, potentially including the documentary “Paris is Burning” about the 1980s New York voguing scene, the filmed works of John Cage and Merce Cunningham, Jacoby Satterwhite’s use of dance and animation, Wim Wenders’ film about Pina Bausch, Jennifer Monson’s traveling ecological dances, early video-performance art, music videos, viral YouTube dance videos, and more. Students will learn a range of techniques for shooting in different indoor and outdoor environments; we will explore a wide range of approaches to editing including close attention to soundtrack, experiments with post-production effects, and various montage strategies. We may engage with lighting and projected video for live performance as well. This class will be open to beginner,
intermediate, and advanced video students. This class will also require some afternoon, evening or weekend time for shooting with appropriate release time from class when needed to accomplish the video projects and culminate in public screening/performance.

**Prerequisite:** ART225 or equivalent.

### The Artist: Media and Meaning

**ART350**  
(NOT OFFERED IN 2017–2018)

This course explores how artists develop images. While learning to think as artists, students will learn to develop ideas using visual language to communicate ideas. Student projects will focus on the expressive possibilities of image making with 2-D and 3-D media, including the synergy between digital technologies and traditional hands-on applications of material such as digital photography, drawing, clay, welded wire, and collage. In class presentations and lectures, examples from art and popular culture will provide context for discussions relevant to personal and cultural topics. (Ms. Zemlin)

**Prerequisite:** Juniors must have completed ART225.

### 400-Level Electives

#### Visual Culture: Discovering the Addison Collection

**ART400**  
(T1)

This course will focus on the study of American art. A significant part of the course will be spent interacting with the Addison Gallery of American Art staff, current exhibitions, and the gallery's vast collection of images and objects. Students will engage in the curatorial process and, as “curators,” will go through the steps of developing and creating a thematic exhibition based on selected artwork from the collection that they will tie in with the history and context of American Art. Students will explore the Addison collection and experience what makes a museum function. Readings, writing assignments, and research projects will help students engage, confront, and discuss a wide range of art forms and raise questions about the nature of art and exhibitions. (Taught by members of the Addison staff)

**Prerequisite:** Juniors must have completed ART225.

#### Photographic Truths and Fictions

**ART410**  
(T2)

ART410 is a term-contained opportunity for students to apply critical thinking and observational skills to the discernment of authenticity in the daily consumption of media imagery and stories. Authenticity will be established based on source, voice, and issues of trust and biases that inform the construction of photographs and their expression as political works of art or as prominent elements in journalistic and commercial media. Class discussions of rhetorical strategies and sessions on the methods of metadata analysis, reverse image search, and cross checking of facts and sources will promote the development of civic online reasoning skills to differentiate fact from fiction and satire from real news. Students will create group and individual multimedia projects that inform citizens’ trust of media and its commercial or political messages. Students who complete ART410 are eligible to take ART510 and ART506. (Ms. Harrigan)

**Prerequisite:** ART310 or permission of the instructor and the department chair.

#### Histories of Art

**ART441**  
**ART442**  
**ART443**  
(T1, T2, T3)

Michelangelo's David. A three-second Snapchat. The Rothko Chapel. Video of a police officer shooting Tamir Rice. O'Keeffe’s flowers. Images constantly and incessantly bombard us, yet how do we process, deconstruct, and understand them? How do we place them in larger cultural, political, and social contexts? How do we wallow in beauty and magnificence? How do we discern a variety of meanings and best ensure we are not victims of ideology?

In this three-term multidisciplinary course, students explore images and objects as primary sources unveiling the values and ideas of the society in which they were produced. Particular attention is paid to the effects of class, economics, gender, national identity, politics, race, religion, sexual orientation, technology, and urbanism on art and visual culture. By focusing on both form and context, students foster a visual literacy that will serve them well for a lifetime. Although the course focuses primarily on the traditional “fine” arts, students develop the skills and dispositions to navigate varied elements of contemporary visual culture, including Snapchats and amateur videos.

Throughout the year, students use local collections and exhibitions for the study of original works. Students enrolled in ART443 also are eligible to join an optional study trip to Europe during Spring Break.

**ART441, Term 1**—Beginning with art as mimesis—as representation of “reality”—in Greece, Term 1 concludes with the further development of art during the Renaissance in Italy. Along the way, students encounter creators such as Giotto and Leonardo and explore many topics, including the development of organized labor, economics of the Medici Bank, evolution of the social status of some creators from
craftsman to artist, devastation caused by the Black Death, gendering of different media (e.g., tapestries versus sculpture), and the power of monarchy and pappacy.

**ART 442, Term 2**—Term 2 stretches from the Reformation through Impressionism. Students examine themes throughout, including the evolving tension over the obscuring of boundaries between the wonders of art and the wonders of nature; the gradual shift of sovereignty from pope and king to individual and from patron to artist; the development of photography; the prevalence of rape imagery; the changes in social regulation, spectacle, and exhibition; and the rise of “globalism” in London and Paris. Students study artists such as Caravaggio, Rembrandt, Bonheur, Courbet, and Monet.

**ART 443, Term 3**—Covering the end of the 19th century to the present day, students in Term 3 encounter a range of artists, including Paul Cézanne, Pablo Picasso, Käthe Kollwitz, Jackson Pollock, Andy Warhol, Cindy Sherman, El Anatsui, and Banksy. Among other topics, students explore the fragmentation and disappearance of mimetic art, the global catastrophes of depression and war, the development of the cinema, the feminist art movement and the challenges of intersectionality, the solidification of art as commodity (i.e., the economics of the contemporary art market and the politics of museum display), and the postmodern dismantling of the Eurocentric tradition that permeates contemporary visual culture. (Mr. Fox)

**Prerequisite:** Open to Lowers, Uppers, and Seniors, who may take one, two, or three terms; completion of ART 225 or a 300-level art elective is recommended but not required.

### What Is America? What Is American Art?

**ART 465**

(T3)

Utilizing the Addison Gallery of American Art’s collection, ART 465 students will have the opportunity to learn how aspects of history and culture are portrayed, expressed, and shaped by art and in art collections. This course will guide students through themes in American art from the 19th century to the present and explore the history of the Addison Gallery’s collecting practices, beginning with the gallery’s founding in 1931. ART 465 will split time between the classroom and the Addison. In the classroom, students will learn about and discuss historical developments in American art. In the galleries, students will hone their skills in visual analysis while applying historical knowledge gained from assigned readings and in-class discussion to deepen their understanding of objects in the Addison’s collection. Students are expected to engage deeply with the Addison collection, complete all readings and assignments on time, and work collaboratively with their peers.

Students will walk away from this class with a foundational understanding of major themes in American art and an overview of the Addison’s collecting practices over time as well as important and transferable visual literacy skills.

Based on their term-long study of the Addison Gallery’s collection and the history of American art, students will be asked to draft an acquisition proposal for their final project in the class. These final projects will be used by the gallery’s curatorial team to guide future acquisition considerations. (Dr. Williams, Visiting Scholar in Art History and Assistant Curator at the Addison Gallery)

**Prerequisite:** Open to Lowers, Uppers, and Seniors; completion of ART 225 or a 300-level art elective is recommended but not required.

### 500-Level Electives

### Architecture II

**ART501**

(T1, T3)

ART 501 is designed as a continuation of ART 301 for students who wish to develop and further expand their ideas. The sequence of projects throughout Term 1 and Term 3 is designed to allow a student to study a range of architectural issues by addressing different contexts—a natural setting (Term 1) and an urban context (Term 3). After taking ART 501 once, and in consultation with the instructor, students can develop a term-long project that includes research and analysis as well as a developed design that they choose independent of the class assignment. This course also offers the possibility of developing a multidisciplinary project in coordination with work in another class. ART 501 meets in conjunction with students from ART 301 and can be taken more than once. (Mr. Lawson)

**Prerequisite:** ART 301

### Ceramics II

**ART502**

(T2, T3)

This course is designed for students who have completed Clay and The Ancestral Pot (ART 302) and wish to continue their study of ceramics. As an advanced course, students will be asked to expand on their existing knowledge of ceramics, strengthen their technical skills, and seek sophisticated solutions to given assignments. In addition to their own work in the studio, students can expect to pursue some research and inquiry into the work of contemporary ceramic artists. Outside reading and visits to the Peabody Museum of Archaeology also will be a part of the course. This class can be taken more than once. (Mr. Zaeder)

**Prerequisite:** ART 302
Drawing II: Further Explorations

**ART504**

(T2)

This advanced course builds on the knowledge and skills developed in *Drawing I* while helping students find and express their personal voice through drawing. *ART504* focuses on thematic subjects and continues to stress the balance between observational and perceptual skills and the development of concepts, compositions, and techniques. Proportion, spatial studies, the understanding of color, and the exploration of mixed media will be some of the areas explored. This class can be taken more than once. (Ms. Trespas)

**Prerequisite:** *ART304*

Painting II: Inside-Outside

**ART505**

(T2)

Paraphrasing Henri Matisse, this class will explore “not how to paint things but how to paint the difference between things.” Painting and drawing from both the imagination and observation, students learn ways of working with water-mixable oils and other media. To broaden the definition of what paintings can be, students may combine traditional methods and materials with collage and mixed media while developing a series of related pieces. Emphasis is placed on cultivating solid technical skills with light, color, and form as well as inventive and challenging approaches to subjects that encourage artistic growth. Critiques and visits to the Addison Gallery are important components of this course. This class can be taken more than once. (Ms. Trespas)

**Prerequisite:** *ART305*

Film Photography: Exploring 19th- and 20th-Century Photographic Praxis

**ART506**

(T3)

This is a traditional black and white photographic darkroom laboratory course. Students will meet in George Washington Hall’s Photography Darkroom area to explore early 19th- and 20th-century techniques of generating photographic images such as the pinhole, cyanotype, and black and white silver gelatin photographic prints. Film cameras will be provided for students to explore the magic of light-sensitive silver materials. Laboratory instruction in printing fine art images with variable contrast filters will be provided. Assignments and discussions of historical landscape, portrait, and the documentary traditions will further enhance each student’s understanding of how a photographer carefully selects and represents their vision of the world. This class can be taken more than once. (Ms. Harrigan, G.W. Photography Darkroom)

**Prerequisite:** No prerequisite for Uppers and Seniors; Juniors and Lowers must have completed *ART310.*

Video II: Special Topics in Video

**ART509**

(T3)

This course gives students a chance to more deeply investigate areas of video introduced in *ART309.* In a given term, the course will focus on a particular mode of video making; this focus will change on a rotating basis from Term 1 to Term 2. Topics of term-long focus will include the video essay, documentary/journalism, and animation/experimental video. Students will have the opportunity to pursue their own interests within the given topic. Class time will include viewing historical work in film and video, technical workshops, and feedback sessions on one another’s projects. This class may be taken more than once. (Mr. Kelman)

**Prerequisite:** *ART309*

Digital Photography II: The Advanced Photographic Portfolio

**ART510**

(T2)

A companion course to *ART310,* this course will exercise students’ working knowledge of DSLR workflow and nondestructive editing. This advanced photography opportunity is designed for students who wish to go deeper in the development and tightly edited execution of a self-motivated thematic photography portfolio. Additionally, there will be demonstrations on creating and printing from digital negatives and some advanced studio lighting work. Editorial guidance in the production of a well-defined project will be provided for print, installation, digital, and/or e-book portfolios. Project work may include case studies; interdisciplinary or small group research topics are encouraged. This class can be taken more than once. (Ms. Harrigan)

**Prerequisite:** *ART310 and/or ART410.*
**600-Level Elective**

*ART600* is open to Uppers and Seniors in all art media who have taken at least three art classes and are interested in self-directed projects.

**Advanced Studio Art: Self-Directed Studio Projects**

*ART600A*

*ART600B* (T1, T3)

Although designed to function as a two-term sequence, *ART600* also can be taken as a term-contained course. Students in all art media are welcome and will be expected to also consult with instructors in their areas of specialization as needed. The course provides students with opportunities for creative, self-directed, and independent work at an advanced level in a class of similarly advanced and self-motivated students.

*ART600A, Term 1*—Students will complete two to three projects in response to broad themes or prompts. Those interested will be guided through the process of assembling portfolios for college and art school applications.

*ART600B, Term 3*—Students will complete an independent project.

Both terms of *ART600* include periodic group and individual critiques, a weekly evening lab, one or two field trips to regional art galleries, and culminating student-designed exhibitions in the Gelb Gallery. (Ms. Zemlin)

**Prerequisite:** Open to Uppers and Seniors who have completed three art courses, or with permission of the department chair and the instructor.
The diploma requirements in English are intended to establish competence in writing and reading. All Juniors take ENGL100, followed by three terms of ENGL200 and then three terms of ENGL300. Juniors may not take ENGL200. For new lowerclassmen, this requirement is fulfilled by successful completion of ENGL200 and ENGL300. New Uppers fulfill their requirement by successful completion of ENGL301 and three terms of English electives. International students who are new Uppers usually begin the sequence with ENGL301. One-year American students and some one-year international students will begin with ENGL495 for one term, followed by electives in Term 2 and Term 3; these international students must be placed by the chair of the department. The remainder of the one-year international students begin with ENGL498 and 499, followed by an elective Term 3. Seniors who are returning international students continue the sequence or select in accordance with placement by the department. Related courses, whose prerequisites vary, are listed elsewhere in this booklet.

### Required Courses

#### An Introduction to English

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG100A</td>
<td></td>
</tr>
<tr>
<td>ENG100B</td>
<td></td>
</tr>
<tr>
<td>ENG100C</td>
<td>(T1, T2, T3) (THREE-TERM COMMITMENT)</td>
</tr>
</tbody>
</table>

**ENG100** provides an introduction to the study of language and literature at Andover. In this junior course, which cultivates the same skills and effects pursued throughout the English curriculum, students begin to understand the rich relationships among reading, thinking, and writing.

**ENG100** assesses Helen Vendler’s notion that “every good writer was a good reader first.” Accordingly, **ENG100** students work to develop their ability to read closely, actively, and imaginatively. They study not only what a text means, but also how it produces meaning. They seek to make connections as they read—perhaps at first only connections between themselves and the text, but eventually connections within the text and between texts as well. All the while, however, **ENG100** students revel in the beauty, humor, and wisdom of the literature. During the three terms, **ENG100** students read literature of various genres and periods. For their syllabi, teachers turn to a great many authors.

**ENG100** students practice several types of writing, primarily in response to what they read. They write at times in narrative, expressive, and creative modes, but their efforts focus more and more on critical analysis. They learn to conceive of writing as a craft to be practiced and as a process to be followed. Through frequent assignments, both formal and informal, **ENG100** students come to value writing as a means of making sense of what they read and think. Attending carefully to their writing at the levels of the sentence, paragraph, and full essay, they learn to appreciate the power of the written critical argument. Although their work is substantially assessed throughout the year, **ENG100** students do not receive grades during the fall term. At the end of the term, their report cards will indicate “Pass” or “Fail.”

Lively, purposeful class discussions reinforce the lessons of reading and writing and often leave students with especially fond memories of their **ENG100** experience. The course prepares our youngest students well for the further challenges of their education at Andover.

#### Writing to Read, Reading to Write

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG200A</td>
<td></td>
</tr>
<tr>
<td>ENG200B</td>
<td></td>
</tr>
<tr>
<td>ENG200C</td>
<td>(T1, T2, T3) (THREE-TERM COMMITMENT)</td>
</tr>
</tbody>
</table>

**ENG200** by focusing on the writing process. Students are exposed to a variety of rhetorical modes, such as narration, description, analysis, comparison/contrast, cause/effect, definition, example/illustration, process, and argument. By the end of the term, students should be able to organize, develop, and write cogent essays in five or six of these modes. Teachers integrate a variety of reading assignments into their lessons on the writing process. During Term 1, classes also work deliberately on vocabulary development, clarity, grammar, mechanics, and punctuation.

**ENG200**, Term 2—The focus shifts to reading and writing about poetry. While the course introduces literary terms and strategies for understanding poetry, the literature serves primarily as an opportunity for the students to work on writing skills, drawing on the lessons of Term 1 and reinforcing argument and persuasion as patterns of thought that can guide the writer logically through a discussion of a poem.

**ENG200**, Term 3—The focus shifts again to reading and writing about fiction, including the novel. Students continue to write in the modes introduced in Terms 1 and 2 and focus on organizing the essay. Term 3 includes a project involving one of the texts and a research paper, class presentation, or performance.

#### The Stories of Literature

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG300A</td>
<td></td>
</tr>
<tr>
<td>ENG300B</td>
<td></td>
</tr>
<tr>
<td>ENG300C</td>
<td>(T1, T2, T3) (THREE-TERM COMMITMENT)</td>
</tr>
</tbody>
</table>

Literature tells the stories of people’s experiences—their dreams, their desires, their acts, their mistakes. **ENG300** students read poems, plays, short stories, and novels representing diverse historical periods, locations, and identities. In their writing, students practice formal literary analysis in order to gain greater appreciation for the artistic construction of a text and its cultural resonance.
The Stories of Literature for New Uppers
ENG301A
ENG301B
ENG301C
(T1, T2, T3) (THREE-TERM COMMITMENT)
Tailored to the particular needs of new Uppers, ENG301 conforms in spirit and essence to ENG300, but with more intensive attention to expository writing.

Strangers in a Strange Land
ENG495
(T1)
This course for one-year students explores how strangers adapt to new places and new modes of being. Does one reinvent oneself, conquer the new, or seamlessly assimilate? Works considered have included: Ken Kesey's *One Flew Over the Cuckoo's Nest*, Joseph Conrad's *Heart of Darkness*, poems by Terrance Hayes and Emily Dickinson, and Tim O'Brien's *The Things They Carried*.

American Studies for International Students
ENG498
ENG499
(T1, T2)
Designed for one-year students from abroad, this course provides intensive training in reading, literary fundamentals, and qualitative writing. The focus of this course is on American culture, values, and traditions as reflected in literature and other media. One or two terms of this course will provide students with the reading and writing skills required for success in senior electives. (Dr. Vidal)

Elective Courses
The course offerings in English culminate in a rich variety of advanced 500-level electives. They are open to students who have successfully completed ENG300, 301, 495, 498, or 499 as well as to select Uppers who, with the permission of the department chair, may enroll in an elective concurrently with Term 2 and/or Term 3 of ENG300 or 301, when space permits.

Writing Courses
Creative Nonfiction
ENG501CN
ENG502CN
(T2, T3)
Contemporary nonfiction author Terry Tempest Williams once said, "I write to discover. I write to uncover." In this course, we will consider the ways that creative nonfiction bridges the gaps between discovering and uncovering—that is, between looking forward and looking back, between imagination and fact, and between invention and memory. This workshop-centered writing course is open to all students interested in improving their craft, recognizing and amplifying their unique writing voice, and pushing creative boundaries.

ENG501CN, Term 2—Students will explore the art of essay writing by working in a number of rhetorical modes. Possibilities include the personal essay, the analytical essay, the lyric essay, the review, the profile, and the feature. Writing assignments will be frequent and will constitute the bulk of the coursework. Short readings will include models selected from an anthology of contemporary work.

ENG502CN, Term 3—In the spring, we will focus on the art of memoir writing. Students will read from several recent memoirs and write short autobiographical pieces culminating in an extended essay about their own experiences. Writing assignments will be frequent and will constitute the bulk of the coursework. Texts may include excerpts from Karr, *The Liars' Club*; Pineda, *Sleep in Me*; Biss, *The Balloonists*; Nguyen, *Stealing Buddha's Dinner*; or other contemporary memoirs. (Ms. McQuade)

The Personal Essay
ENG501PE
(T3)
Where you’re from, where you’ve been, what you’ve seen, what you know, whom you’ve met, what you’ve read, what you wish, who you are—this is the raw material from which students will work to write, edit, and revise a series of personal essays. Readings designed to provide courage for the work and examples of the form are by Brenda Ueland, Roxanne Gay, Alice Walker, Amy Tan, Sherman Alexie, Wang Ping, Junot Díaz, David Rakoff, David Foster Wallace, Malcolm X, Ralph Waldo Emerson, Zora Neal Hurston, Langston Hughes, Jhumpa Lampari, Terrence Des Pres, Ian Frazier, Edwidge Danticat, John McPhee, Annie Dillard, and Grace Suh. (Ms. Scott)
Writing for Change

ENG501WT
(T1, T2, T3)
This is a service-learning course in which students discover and/or develop the writers within themselves and then are trained as Andover Bread Loaf Writing Leaders. (Andover Bread Loaf is a Phillips Academy outreach program.) As such, they acquire the capacity to assist teachers in organizing writing programs and to organize programs of their own. Through in-class workshops, students experiment in many different genres of writing in a supportive, creative learning community. These workshops also provide students with methods they can use in working with other K–12 youth.

Readings include poetry and prose texts as well as books about educational theory and practice, such as Multiplication is for White People by Lisa Delpit and Pedagogy of the Oppressed by Paulo Freire. The service-learning component of the class consists of working in nearby Lawrence, Mass., public school classrooms during the period ENG501WT meets. This course is a collaboration among PA’s English department and Community Service program, Lawrence Public Schools, and Lawrence community organizations. Students are invited to join the Andover Bread Loaf Teacher Network and participate in the conferences, workshops, and events the network offers throughout the year. (Mr. Bernieri)

Creative Writing: Fiction

ENG505CF
(T1, T2, T3)
This course is for students committed to reading and writing short fiction. Students will be asked to write about short fiction in addition to composing their own short fiction. Although students are not expected to submit portfolios or samples of their work to qualify for this class, they must be serious about writing fiction. Previous experience helps, but it is not necessary. (Ms. Lane)

Creative Writing: Poetry

ENG505CP
(T1, T2, T3)
This course is for students committed to reading and writing poetry. Students will be asked to write about poetry in addition to composing their own poetry. Although students are not expected to submit portfolios or samples of their work to qualify for this class, they must be serious about writing poetry. Previous experience helps, but it is not necessary. (Ms. Lane)

Genre Courses

Theories of Children’s Literature

ENG510CL
(T2)
This course considers the role of the imagination in communicating and effecting cultural change. Students will be asked to apply a variety of critical theory for interpretation and discussion of the literature. Themes explored by this course will include alternative realities, the nature of dreams, the function of the subconscious, and the use of allegory. Probable selections include The Adventures of Alice in Wonderland and Through the Looking Glass, by Lewis Carroll; Haroun and the Sea of Stories, by Salman Rushdie; The Wind in the Willows, by Kenneth Grahame; The Jungle Book, by Rudyard Kipling; The Wizard of Oz, by L. Frank Baum; The Pied Piper of Hamelin, by Robert Browning; The Secret Garden, by Frances Hodgson Burnett; A Child’s Garden of Verses, by Robert Louis Stevenson; The Lion, the Witch and the Wardrobe and The Last Battle, by C.S. Lewis; and Grimm’s Fairy Tales, Mother Goose, writings by Carlos Castaneda, and essays by Bettelheim and Zipes. Possible films include The Red Balloon and The Point. (Mr. Tortorella)

Gothic Literature: Living in The Tomb

ENG510GL
(T1)
This course traces trends in Gothic forms, from their origins in the damp and dark castles of Europe to the aridity of the contemporary American landscape. Students will identify gothic conventions and themes such as the haunted house, family dynamics, apparitions, entrapment, secrecy, and the sublime. They also will read novels, short stories, and poetry spanning roughly 200 years in order to explore questions about the supernatural, the psychology of horror and terror, the significance of fantasy and fear, the desire for moral closure, and the roles of gender, race, class, and sexuality. Probable selections include The Castle of Otranto, by Horace Walpole; Faustus, by Christopher Marlowe; Rebecca, by Daphne du Maurier; Dracula, by Bram Stoker; The Turn of the Screw, by Henry James; stories by Poe, Faulkner, Gaskell, Irving, Hawthorne, Gilman, Jackson, Cheever, DeLillo, Carver, and Oates; and poetry by Christina Rossetti, Thomas Gray, William Cowper, Louise Glück, and Sylvia Plath. Possible films include Affliction, The Royal Tenenbaums, A Simple Plan, Psycho, and The Cabinet of Dr. Caligari. (Mr. Tortorella)
Media Studies
ENG511MS
ENG512MS
(T2, T3)
Working from the premise that all messages are constructed, we will examine the forces (explicit and subtle) that inform those constructions as well as the ways in which our daily and multiple interactions with various media determine our sense of self, identity, truth, and desire. Students will read a range of media studies theory and then put those theories into practice by examining the language, images, narratives, and truth we encounter in traditional or alternative news sources, advertising, television, politics, sports, and other cultural institutions. This is a writing-intensive course, and students will be expected to write every week.

ENG511MS, Term 2—We will focus on the production and consumption of commercial media, asking questions about the interests that own, produce, control, and sell the news; the indeterminate line between news and entertainment; the conventions of branding and advertising; and our own identities as consumers and producers of social media.

ENG512MS, Term 3—We will focus on questions of narrative, character, and identity as they shape and are shaped by conventions and transgressions of gender; master narratives of America, heroism, and nostalgia; the archetypes at work in the second golden age of television; and alternative stories being told in marginal spaces like documentary film. (Ms. Tousignant)

This course does not currently meet requirements for NCAA eligibility.

“The World in Pieces”: Poetry and Cinema of the Avant-Garde
ENG511WP
(T3)
We explore the aesthetics and politics of collage and montage in the poetry, manifestos, and cinema of 20th-Century American and European avant-gardes, drawing into conversation experiments in poetic language and consciousness, and early films by Fernand Léger, Man Ray, Luis Buñuel, Joseph Cornell, and others. During the second half of the term, we focus on post-World War II, American avant-garde cinema, in particular, the work of Maya Deren, Kenneth Anger, Marie Menken, and Stan Brakhage. (Mr. Bird)

Twentieth Century Drama
ENG512DR
ENG513DR
(T2, T3)
This course will be devoted to the major dramatists and theatrical movements of the 20th century. Each term students will read plays from specific regions of the world in an attempt to locate the playwriting from that region within the world of dramatic literature, as well as come to grips with the issues with which the playwrights are dealing and the cultures from which their work is erupting. Approaching the plays through historical, cultural and political contexts, students will analyze how the best playwrights pose and dramatize important questions of the time, while revolutionizing conventional dramatic practice through the developments in Naturalism, Realism, and Symbolism (and various combinations of these).

ENG512DR, Term 2—European Drama. Playwrights studied may include Ibsen, Chekhov, Strindberg, Brecht, Pinter, Stoppard, Pirandello, Beckett, and Shaw. (Ms. Chase)

ENG513DR, Term 3—American Drama. Playwrights studied may include O’Neill, Miller, Wilson, Albee, Norman, Wasserstein, Shepard, Kushner, Parks, Hwang, and Mamet. (Ms. Chase)

Journalism
ENG514JO
(T1)
This course on print journalism recognizes the challenges all journalists face in their efforts to be fair and also accurate as they struggle to gather information and churn out lively copy under deadline pressure. The course is designed to teach essential journalistic judgment, skills for gathering and verifying news, and interviewing and writing techniques. Students will receive weekly assignments on deadline for news articles, feature stories, and opinion pieces, and will supplement this skills work with readings on the First Amendment, media ethics, and the law. We also will discuss the current radical transformation of newspapers in the digital age. Texts for the course are Journalism 101, by Nina Scott, and excerpts from The Elements of Journalism, by Bill Kovach and Tom Rosenstiel, as well as daily newspapers. Films will include Absence of Malice, All the President’s Men, The Year of Living Dangerously, and Welcome to Sarajevo. (Ms. Scott)

Journalism
ENG515JO
(T2)
Even in this age of digital communication at the speed of an eye blink, readers still respond to the humanity of long-form story telling. Term 2 of journalism is a course in Feature Writing, with lessons in reporting and writing human interest stories, substantive opinion pieces, news analysis, and criticism. (Ms. Scott)
The Graphic Novel
ENG515GR
(T2)
The graphic novel is an extended comic book with similar subject matter to, and the sophistication of, traditional novels. By its very nature, the graphic novel challenges our assumptions of what a narrative and novel can be. For those tied to words, the comic offers a challenging visual text that forces us to read in new and surprising ways; much of this course will be about reframing our visual and narrative habits and expectations. While the graphic novel is increasingly mainstream, it often has offered voices from the margins about the margins. Its subject has been everything from the coming-of-age novel to historical memoir to cross-cultural conflict to the darker side of the superhero. We will read a variety of texts with the rigor accorded to more traditional texts while also stretching ourselves to understand the aesthetic visual choices the artist makes. By the end of the term, we will even attempt our own small comics. Texts may include Alan Moore's *Watchmen*, Chris Ware's *Jimmy: The Smartest Kid on Earth*, Marjane Satrapi's *The Complete Persepolis*, Art Spiegelman's *The Complete Maus*, Frank Miller's *Batman: The Dark Knight Returns*, and others. (Ms. Curci)

Mid-Twentieth Century American Poetry.
ENG516CP
(T3)
This course will introduce students to poets and movements that have shaped the direction and contours of American poetry since World War II. Students first study the Beat Movement and then explore the so-called “schools” of poetry—Black Mountain, New York, Confessional, et al. The course finishes with an exposure to poetry that is happening right now, which includes bicultural and multicultural poets. Most class time will be spent deriving themes through discussions of poets, poems, poetic movements, criticism, and theory. Poets include Ginsberg, Corso, Kerouac, Dylan, Waldman, Bukowski, Creeley, Olson, Levertov, Ashbury, O’Hara, Lowell, Plath, Berryman, Bishop, Rich, Dove, Hass, KinneI, Hogan, Nye, Springsteen, and Colvin. (Mr. Tortorella)

Last Acts: Remember Me?
ENG517LA
(T1)
“I got shot,” Tupac Shakur declares at the opening of his posthumous film *Resurrection*, and the viewer asks, “How did he know that was going to happen?” This course begins with some basic questions: How will I be remembered? Can I influence that memory? This is a course that looks at literature and other cultural texts (film, photography, music) produced as a response to those questions, works that the instructor calls “automortography”: a genre that centers on acts of self-representation in the face of death and the mode of reading that such a genre produces. Automortography, then, is not only how someone consciously or unconsciously anticipates and scripts one’s death, but also how the audience reads works through the lens of that writer’s death, thus touching on the larger question of how we memorialize others (i.e., in museums and memorials). In the course, we will explore a range of texts, from Keats to Tupac, so as to understand these figures, their predicaments and contexts, and why we need and how we use this mode of reading. In taking several diverse cases together, we might ask, “Are they keeping it real, or is this genre a ploy or performance?” Potentially drawing on examples ranging across disciplines, literary figures to consider may include Sylvia Plath, Reinaldo Arenas, Raymond Carver, Charles Bukowski, Jane Kenyon, May Sarton, William Gaddis, Malcolm X, and Mark Twain. (Dr. Kane)

The Novel After Modernism
ENG521NM
ENG522NM
(T2, T3)
In the middle of the 20th century, writers began to move past both the period and the styles that we still call “modern.” What does it mean for a novel to be past modern? Postmodern? Past postmodern? Can a contemporary novel still be a modern novel? In this course we will study the recent progress of the novel genre. We will read aggressively, studying four or five novels per term.

ENG521NM, Term 2—We will read novels written by U.S. authors.
ENG522NM, Term 3—We will read novels written by international authors. Our novelists may include Russell Banks, Italo Calvino, J.M. Coetzee, Robert Coover, Don DeLillo, Joan Didion, Ralph Ellison, Gabriel García Márquez, Cormac McCarthy, Toni Morrison, Haruki Murakami, Vladimir Nabokov, Joyce Carol Oates, Thomas Pynchon, Philip Roth, José Saramago, and Zadie Smith. (Mr. Domina)

The Internet in Print
ENG549DD
(T3)
Has literature adapted to the Internet? Has the Internet changed literary production? We will seek to address these questions by thinking about how novelists and poets working in traditional print media write about—and sometimes avoid writing about—the Internet as a subject. In addition, considering that the Internet has become the primary space in which many people read, write, and interact, we will examine how professional and nonprofessional writers use the Internet as a venue for literary production. While we will read theory, criticism, and other media, we will ground our discus-sions in literature, reading selections from a variety of contemporary authors. (Mr. Reilly)
Special Topics Courses

**African Identities in American Literature**
ENG521AI  
ENG522AI  
(T1, T2)

The course will engage students in exploring African identities in American literature, and vice versa. Through the study of select texts, students will examine the portrayal of these identities and how they are perceived in the media—both African and American. Classes will be discussion-oriented, based on the Socratic and other models that foreground total student engagement. Weekly blog postings and bi-weekly oral presentations will punctuate regular essay assignments. The texts will include: AMERICAN: Dreams from My Father, by Barack Obama, A Raisin in the Sun, by Lorraine Hansberry, and The House at Sugar Beach, by Helene Cooper; AFRICAN: A Man of the People, by Chinua Achebe, The Day of the Owl, by Sunny Adé, and The Things Heard and Seen, by Chimamanda Ngozi Adichie; FILMS: Coming to America, Blood Diamond, Invictus, Cry Freetown, The Constant Gardener, Hotel Rwanda, and Sarafina. (Mr. Nyamwaya)

**Being, Thinking, Doing**
ENG521BT  
(NOT OFFERED IN 2017–2018)

Through reading and discussing the expression of human values in selected works, students in this interdisciplinary philosophy and literature course explore two broad questions: How do people live their lives, and how should people live their lives? Within this framework, students think reflectively about the beliefs they and their society have developed, and they look at the emergence of different epistemological, ethical, and political ideals and responses to life.

Readings may include Ellison’s Invisible Man, Percy’s The Moviegoer, Turgenev’s Fathers and Sons, Vonnegut’s Slaughterhouse-Five, excerpts from Agee and Evans’ Let Us Now Praise Famous Men, Arendt’s Eichmann in Jerusalem, Bonhoeffer’s Letters and Papers from Prison, and brief selections from Aristotle, Descartes, Epicureus, Kant, Nietzsche, Plato, Schopenhauer, and Spinoza. (Mr. Fox)

**Feasts and Fools: Revelers and Puritans in Literature and Life**
ENG521FF  
ENG522FF  
ENG523FF  
(T1, T2, T3)

This course explores what Jean Toomer called “the good-time spirit” and its opposite, as manifest in major literature, including drama and film. We examine and make use of the literary critical distinction between ingenuousness, innocence, avarice, and richness on the one hand and sophistication, irony, exposure, and disillusionment on the other (in the words of C.S. Lewis, “golden” vs. “drab”). Correlations proliferate from this basic one: cavalier/puritan, rhapsodic/satirical, innocent/experienced, carpe diem/dulce et decorum est, hedonist/stoic, romantic/neo-classical, Dionysian/Apollonian. Along with critical writing on literature, the students occupy themselves with parties and festivities in their own lives, as well as in other cultures, with the impulse to trust one’s appetites, and with the meeting place of that impulse and the cultural practices that define sumptuary limits. Personal essays may lead to anthropological, architectural, performative, and semiological research projects, creative writing, and reports. Texts vary but have included Mrs. Dalloway, Sarafina, The Debt to Pleasure, The Garden of Last Days, Saturday, The Short Stories of John Cheever, Cannery Row, House of Sand and Fog, The Custom of the Country, and Dancing in the Streets. Films have included Babette’s Feast, Sense and Sensibility, and Chocolat. (Dr. Wilkin)

**Law and Literature**
ENG521LL  
ENG522LL  
(T1, T2)

*ENG521*, Term 1—Exploring Narrative. This course explores the role of narration and storytelling in law, politics, and literature. It begins with a study of what narrative is, drawing from readings in literature, philosophy, and psychology. Equipped with a working definition, students will then investigate the narrative form in action across the disciplines of law, politics, and literature. What role does storytelling play in our law and politics? How do the stories of literature impact our understanding of law and politics?

*ENG522L*, Term 2—Exploring Metaphor. This course explores the power and role of metaphor in law and literature. Drawing from interdisciplinary sources, students will study competing theories on the nature of metaphor and its particular importance in the disciplines of law and literature. Along the way, students will grapple with two works of literature where the nature of metaphor is on display: Vladimir Nabokov’s enigmatic novel Pale Fire and the poems of Wallace Stevens in The Palm at the End of the Mind. Some questions we will struggle with include what is the relationship between metaphor, truth, and literal meaning; how do metaphors generate their meanings; and how, if at all, might metaphors expand or contract our understanding and experience of the law, the world, and ourselves? Student work will consist of the analytical essay, discussion board writings, and some introduction to the practice of legal writing and advocacy.

In both terms, readings will draw from a wide range of disciplines and genres, including legal opinion; cultural, political, and philosophical essays; poems; a novel; and/or a play. (Mr. Calleja)
Remembrances: Trauma and Survival in 20th-Century Literature

ENG524TS

(T1)

In her novel *Beloved*, Toni Morrison coins the term “rememory” to describe a type of memory that won’t stay buried—ghosts of experiences that resurface across years, decades, or even centuries, memories of trauma that continue to haunt literature to this day. This course will examine how narratives of trauma and survival have been represented (and re-presented) in 20th- and 21st-century literature. In our investigation of literature about war, terrorism, diaspora, and other cultural traumas, we will encounter authors writing from a variety of historical moments and perspectives. We will look closely at how trauma literature both delineates and breaks down divisions within individual, societal, and generational trauma experience. And we will engage with course texts by writing in a number of modes, both critical and creative. Thematic focuses will include the problematics of truth and testimony; the dismantling of traditional narrative structures and genres; individual vs. collective memory; societal regeneration; and the ways trauma literature engages with issues of race, class, gender, and national identity. (Ms. McQuade)

Dictatorship and the Artist

ENG529DA

(T1)

In his novel, *The Brief Wondrous Life of Oscar Wao*, Junot Díaz cites Salman Rushdie’s claim that “tyrants and scribblers are natural antagonists” while the narrator of the novel posits that dictators and writers are just competition for each other: “Like, after all, recognizes like.” This course explores the overlaps and tensions between dictators and artists. While writers will serve as the focus of the class, we will look at the way other artists in other media have transgressed, adapted to, subverted, or even collaborated with repressive states. While Central America and South America serve as starting points for the course, artists from around the world will be included. (Ms. Curci)

Interdisciplinary Courses

A William Sloane Coffin ’42 Colloquium—King

ENG530KG

(T3)

On April 3, 1968, Dr. Martin Luther King Jr., sick with fever, addressed a crowd of Memphis sanitation workers who were striking for better working conditions. His speech, “I’ve Been to the Mountaintop,” proved to be his last. He was assassinated the next day.

This spring, as we mark the 50th anniversary of the death of Dr. King, we will use varied approaches—art, ethics, history, law, literature, music, and theology, among others—to explore and interrogate the Iconic and Mythical King, connecting his life with his legacy and seeing his continued presence politically and culturally.

Following the model of previous colloquia, this class meets Monday and Wednesday evenings from 8 to 9:30 p.m. with different members of the faculty leading each meeting. (Mr. Fox, coordinating faculty from various departments)

The Storm

ENG530ST

(T2)


Harvey. Irma. José. Maria. Within weeks this fall, these hurricanes plagued North America, costing lives, straining resources, and creating instability. Although understood as “natural disasters”—chaos among the stars—much of the catastrophe wrought by each storm emerged not from cosmic disorder but rather from human choice. In this colloquium, we will explore the phenomenon of the hurricane. Our topics may include: the politics and the science of climate change; the interplay of race, class, and gender on where and how people live and on how they are affected by disaster; the romanticizing of the storm in art and literature; the priorities of media and the role of government; the privileging of some threatened and harmed populations; the ethics and economics of prevention, response, and recovery; the application of mathematical modeling and statistics; or the use of devastation as an opportunity to remake the world via “disaster capitalism” in service of a neoliberal ideology.

Through much of the term, 2005’s Hurricane Katrina, which remains, arguably, the most consequential event on American soil in the 21st century, will serve as a case study. Texts may include Douglas Brinkley’s *The Great Deluge: Hurricane Katrina, New Orleans, and the Mississippi Gulf Coast*; Epictetus’s *The Enchiridion*, David Harvey’s *A Brief History of Neoliberalism*; Naomi Klein’s *The Shock Doctrine: the Rise of Disaster Capitalism*; Elizabeth Kolbert’s *The Sixth Extinction: an Unnatural History*; Spike Lee’s *When the Levees Broke*; Melvin Oliver and Thomas Shapiro’s *Black Wealth/White Wealth: A New Perspective on Racial Inequality*; Gary Rivlin’s *Katrina: After the Flood*; Joseph Romm’s *Climate Change: What Everyone Needs to Know*; William Shakespeare’s *The Tempest*; Peter Singer’s *The Most Good You Can Do: How Effective Altruism Is Changing Ideas About Living Ethically*; Patricia Smith’s *Blood Dazzler*; Kurt Vonnegut’s *Slaughterhouse-Five*; Jesmyn Ward’s *Salvage the Bones*; and Benh Zeitlin’s *Beasts of the Southern Wild* as well as bell hooks’ response, “No Love in the Wild,” among others. Following the model of previous colloquia, we will meet Monday and Wednesday evenings from 8 to 9:30 p.m. as well as perhaps a few other meetings; a different faculty member will lead each meeting. (Mr. Fox, coordinating faculty from art; biology; college counseling; chemistry; English; history and social science; mathematics, statistics, and computer science; and physics)
What Is Critique?

ENG530WC
(T1)
This interdisciplinary course is a survey of questions and ideas about art, literature, and society—their natures, their functions, their meanings, and their values. What about a work makes it look like it looks or read like it reads? What gives a work meaning, and how does it do so? What makes a work good, and how do we justify it as such? What are the consequences of judging some works good and others not, of inclusion and exclusion? Who gets to judge—historically, white men—and how do those judgments establish and reflect the norms and values of societies as a whole? How might we understand and assess “critique” itself as form of empowerment against injustice (as in Michel Foucault’s estimation, an “instrument for those who fight, resist, and who no longer want what is”)?

To address these questions and others, we will read the works of many challenging theorists, including Walter Benjamin, Judith Butler, Jacques Derrida, Sigmund Freud, Henry Louis Gates, bell hooks, Nanette Salomon, and Kathi Weeks, among others—and we will apply their thinking to various art, film, and fiction. (Mr. Fox)

August Wilson’s View of 1900–1940s: His Pittsburgh, Our America

ENG531AW or THD531
(T1)
One credit assigned in either English or Theatre. This course will use August Wilson’s plays to investigate how our society’s view of race changed during the 20th century. Students will move through Wilson’s plays in chronological order, exploring their characters and themes in both a literary and theatrical sense. Nine of the 10 plays in the American Cycle are set in the same Pittsburgh neighborhood. This section will give students an understanding of Wilson’s fictionalized Pittsburgh, insights into a more historically accurate Pittsburgh, and a glimpse of the man as playwright. Students will look for connections between Pittsburgh and other American urban environments, examining how cities changed during the first half of the 20th century and how those changes correlate to our changing concept of race. This course is open to Seniors; it may be taken by Uppers with permission from the department chair. Students wishing to receive English credit should sign up for ENG531AW; students wishing to receive Theatre credit should sign up for THD531. (Mr. Grimm)

Shakespeare: The Play’s the Thing

ENG531SH
(T1)
Jane Austen’s Henry Crawford says that Shakespeare’s “thoughts and beauties are so spread abroad that one touches them everywhere.” Perhaps, but to contemplate such thoughts deeply and to appreciate such beauties truly we must read the work of the great poet-playwright ourselves. In this course, we will study three or four of William Shakespeare’s plays as well as a selection of his sonnets. (Mr. Domina)

August Wilson’s View of the Second Half of the 20th Century

ENG532AW or THD532
(T2)
One credit assigned in either English or Theatre. As in Term 1, this course will use August Wilson's plays to investigate how our society's view of race changed during the 1900s. This term, we will explore the plays that make up the last six decades of the 20th century. Students who took the previous term will build off Wilson's previous work, and new students will be introduced to a great playwright. All students will gain a unique perspective of America and theatre in America. This course is open to Seniors; it may be taken by Uppers with permission from the department chair. Students wishing to receive English credit should sign up for ENG532AW; students wishing to receive Theatre credit should sign up for THD532. (Mr. Grimm)

The History and Literature of the Haitian Revolution

ENG540HR or HSS588
(T3)
One credit assigned in either English or History. Few events have been as transformative and far reaching in effect—yet so untaught and unlearned across the humanities—as the Haitian Revolution, which occurred from 1791 to 1804. This interdisciplinary course will investigate the revolution and its legacy and attempt to address, at least in part, the monumental significance of the only successful large-scale slave rebellion in the Atlantic World. By 1804, the newly independent Haitians, freed by their own hands, had won for themselves a unique inheritance: theirs was a society born of the Age of Revolutions and animated by the Enlightenment-inspired language of liberty, but equally theirs was a society deeply rooted in African and Afro-Caribbean slave culture. In its independence, Haiti became the center of a transnational black diaspora as it defended its existence at a time when the United States and European colonial powers viewed racial slavery as the pillar of their burgeoning capital economies. This elective aims to explore these complicated ideas through a variety of texts, digital archives, fiction and nonfiction, literature, and history. Students wishing to receive English credit should sign up for ENG540HR; students wishing to receive history credit should sign up for HSS588. (Ms. Curci and Dr. Jones)
Asian/American Literature and Film

ENG541AS
ENG543AS
(T1, T2, T3)

What does it mean to be “Asian/American”? This seminar tackles how Asian/American writers and filmmakers have attempted to answer this seemingly simple question over the past two centuries. From the first narrative writings and silent films of 19th-century immigrants to contemporary transnational writers and filmmakers, Asian/American literature and film cover a wide breadth of diverse histories, memories, identities, and experiences. Indeed, is there even a singular experience to being Asian in America, and how do we represent that experience? Does an author or filmmaker need to be Asian (or even American) to create an “Asian/American” work? Or should we think of “Asian/American” writing and film beyond the actual racial identities of their authors?

Through the entire year, we also will trace how race, gender, sexuality, and citizenship have all evolved to impact Asian/American identity, both historically and in the future. (Ms. Martin)

ENG541AS, Term 1 and Term 2—We will read canonical authors such as Maxine Hong Kingston and Jhumpa Lahiri to introduce the broad field of Asian/American literary study. We’ll look primarily to history, sociology, and literary history as a way of exploring how Asian/ American subjects were created and to what ideological end. We’ll consider how Asian immigration plays into “yellow peril” fears, how American foreign policy defines Asians as perpetual foreigners and possible enemy agents, and how our lived experiences have stacked up against the specter of the good, “model minority” Asian/American citizen. And, of course, we’ll see what it’s like to be a “bad Asian,” and how this identity might be useful for us all.

ENG543AS, Term 3—We will focus our investigation to a special topic, highlighting how Asian/American writers and filmmakers have developed a particular genre (e.g., avant-garde poetry, immigration memoir, or science fiction); a particular geographic or cultural region (e.g., Viet Nam or Chinatowns); or theoretical focus (e.g., Asian/American political activism or Postcolonial Asia). The 2018 special topic will be “Asian/American Comix and Graphic Narratives,” and the 2019 special topic will most likely be “Queer Asian/America.” (Ms. Martin)

Shakespeare

ENG531SH
ENG532SH
ENG533SH

Every term the Department of English offers an elective course on the work of William Shakespeare. Recent course titles include The Play’s the Thing, Shakespeare in the Mediterranean, Shakespeare’s Ecocritical Thought(s), and Shakespeare and Revenge. Detailed information about Term 3 will be provided when available.

ENG531SH, Term 1—Jane Austen’s Henry Crawford says that Shakespeare’s “thoughts and beauties are so spread abroad that one touches them everywhere.” Perhaps, but to contemplate such thoughts deeply and to appreciate such beauties truly we must read the work of the great poet-playwright ourselves. In this course, we will study three or four of William Shakespeare’s plays as well as a selection of his sonnets. (Mr. Domina)

ENG532SH, Term 2—“Honey-Tongued Shakespeare”: The Poems and Sonnets. Francis Meres writes in Palladis Tamia (1598), his appraisal of contemporary English poets, that “the sweet witty soul of Ovid lives in mellifluous and honey-tongued Shakespeare, witness his Venus and Adonis, his Lucrece, his sugared Sonnets among his private friends, etc.” Arguably his most popular works during his own lifetime, Shakespeare’s “non-dramatic” poems have since been shunted aside by his achievements as a playwright. Our task in this course is to “recover” Shakespeare the poet—a figure to whom we will not oppose Shakespeare the playwright so much as complement—from his emergence in London’s literary scene in the 1590s to the publication of The Sonnets in 1609. (Mr. Bird)

ENG533SH, Term 3—Shakespeare and the Law. According to Robert Ferguson in his study “The Bard and the Bench,” Shakespeare has been cited more than 800 times in our court system, including citations from all 37 of Shakespeare’s plays. This course explores Shakespeare and the law through the close reading of three of his plays: Merchant of Venice, Othello, and Measure for Measure. In doing so, students will not only engage with the language of the plays, but also the concepts of justice, equity, and law that are found in them. The reading of the plays will be supplemented with an introduction to some basic legal concepts in contract law as well as an examination of justice and jurisprudence within today’s society. (Mr. Calleja)

Christopher Marlowe: Dissident Poetics

ENG539CM
(T1)

“His life he condemned,” Thomas Nashe wrote about his friend Christopher Marlowe, “in comparison to liberty of speech.” Playwright and poet, scholar, spy, and troublemaker, Christopher Marlowe was born the same year and emerged from the same artisan class as William Shakespeare. By the time of his violent death a mere 30 years later, however, Marlowe had revolutionized the English theatre and influenced an entire generation of poets while Shakespeare was still establishing his reputation in London’s theatrical and literary scene. In this course we explore the ways in which Marlowe’s plays and poems embody the ambitions and contradictions of Renaissance Humanism as we follow the trajectory of Marlowe’s meteoric career and his enduring influence as the literary and sexual dissident par excellence. (Mr. Bird)
Writers in Depth

This course will be devoted to one British novelist each term. Each writer is both a representative of a particular time and an innovator who significantly influenced the history of the novel.

**Jane Austen**

ENG537JA  
(T1)
Once taken at her word that her work was very limited, Austen was one of the vital links between the 18th- and 19th-century novelists. As a class, we will read *Northanger Abbey*, *Emma*, and *Persuasion*. Students who have not read *Pride and Prejudice* will do so, while those who have will read *Sense and Sensibility*. We will also watch Ang Lee's *Sense and Sensibility*, as well as selections from adaptations of other Austen novels. (Ms. Fulton)

**Charles Dickens**

ENG537CD  
(T2)
We will read *Bleak House*, which many consider Dickens's masterpiece, an extraordinary blend of comedy, gothic mystery, and social protest, told through an intersecting double narrative. We also will read poetry by Blake and others, as well as study paintings and photographs from the time. (Ms. Fulton)

**Virginia Woolf**

ENG537VW  
(T3)
This term will be devoted to Woolf, who, if she had written no fiction, would still be well known for her brilliant essays. We will read her two greatest novels, *Mrs. Dalloway* and *To the Lighthouse*, several of her short stories and essays; and selections from her autobiographical writings. To put Woolf’s work in context, we will view some of the work of the Post-Impressionist painters; read from the war poets (the First World War is central to her novels); and compare her style with that of her fellow Modernist novelists Joyce and Faulkner. (Ms. Fulton)

Culture Studies

**Gender Theory**

ENG530GT  
(T3)
*Foundational Gender Theory.* This course introduces students to foundational texts in intersectional gender theory, including key concepts from gender theory as they are understood and used in critical interdisciplinary studies of gender. We will explore how these concepts are taken up from different perspectives to address specific social problems, particularly rape culture, and the implications of these critical approaches for thinking about and acting in the world. It is most important, independent of degree of familiarity and expertise with this body of work, that you come willing and eager to read texts closely, ask and ponder questions, and engage others in the classroom community as peers worthy of your respect, especially in moments of disagreement. Possible authors include Gloria Anzaldúa, Cherríe Moraga, Judith Butler, Michel Foucault, Sigmund Freud, Kate Harding, Melissa Harris Perry, Patricia Hill Collins, Fatema Mernissi, Laura Mulvey, E. Anthony Rotundo, Gayle Rubin, Hortense Spillers, Audre Lorde, and Kimberlé Crenshaw. (Dr. Vidal)

**Atomic America: Service Learning**

ENG540AA  
(T3)
Term 3 of Atomic America is a service-learning course. The first half of the term looks at an atomized America since the 1980s: niche marketing, gated communities, personal technologies, etc. During the latter half of the term, the class will confront this social atomization directly by engaging in service-learning opportunities. In small groups, participants will read about and work with populations that reflect an atomized America—recently these groups have worked with people with AIDS, the elderly, immigrants, and prisoners. Students then write a final paper that reflects on the literature and their experiences serving and being served by these people. Not NCAA Approved. (Dr. Kane)

**African Literature**

ENG540AF  
(T3)
This seminar course will challenge students to take a closer look at African literature by tracing its evolution and discussing its diversity in terms of genre and geographical setting. Class discussions, written assignments, blog postings and oral presentations will be based on the texts and films recommended for the course. Students will pay particular attention to how literary works produced on the continent have over the ages represented the African identity and how this has been perceived in other parts of the world. Possible texts: *The Thing Around Your Neck* by Chimamanda Ngozi Adichie (Nigeria, West Africa); *Betrayal in the City* by Francis Imbuga (Kenya, East Africa); *A Walk In the
Night by Alex La Guma (Republic of S.A, South Africa); Miramar by Naguib Mahfouz (Egypt, North Africa); The Penguin Book of Modern African Poetry Edit: Chikane & Moore (continent-wide). A selection of films and articles will be made to complement the study of these texts. (Mr. Nyamwaya)

■ The History and Literature of the Haitian Revolution
ENG540HR or HSS588
(T3)
One credit assigned in either English or History. Few events have been as transformative and far reaching in effect—yet so untaught and unlearned across the humanities—as the Haitian Revolution, which occurred from 1791 to 1804. This interdisciplinary course will investigate the revolution and its legacy and attempt to address, at least in part, the monumental significance of the only successful large-scale slave rebellion in the Atlantic World. By 1804, the newly independent Haitians, freed by their own hands, had won for themselves a unique inheritance: theirs was a society born of the Age of Revolutions and animated by the Enlightenment-inspired language of liberty, but equally theirs was a society deeply rooted in African and Afro-Caribbean slave culture. In its independence, Haiti became the center of a transnational black diaspora as it defended its existence at a time when the United States and European colonial powers viewed racial slavery as the pillar of their burgeoning capital economies. This elective aims to explore these complicated ideas through a variety of texts, digital archives, fiction and nonfiction, literature, and history. **Students wishing to receive English credit should sign up for ENG540HR; students wishing to receive history credit should sign up for HSS588.** (Ms. Curci and Dr. Jones)

■ An Introductory Survey of African American Literature
ENG541AA
ENG542AA
ENG543AA
(T1, T2, T3)
This seminar course offers an overview of African American literature through reading and writing assignments, discussions, student-led seminars, and possible visiting lectures on art, music, and history.

**ENG541AA, Term 1**—The class will focus on the early writings, on the literature of slavery and freedom, and on the literature of Reconstruction.

**ENG542AA, Term 2**—Students read the literature of the Harlem Renaissance and African American expressions of realism, naturalism, and modernism.

**ENG543AA, Term 3**—After an examination of the Black Arts movement, the course will focus on literature, including poetry and drama, since the 1970s. (Dr. Kane)

■ Asian/American Literature and Film
ENG541AS
ENG543AS
(T1, T2, T3)
What does it mean to be “Asian/American”? This seminar tackles how Asian/American writers and filmmakers have attempted to answer this seemingly simple question over the past two centuries. From the first narrative writings and silent films of 19th-century immigrants to contemporary transnational writers and filmmakers, Asian/American literature and film cover a wide breadth of diverse histories, memories, identities, and experiences. Indeed, is there even a singular experience to being Asian in America, and how do we represent that experience? Does an author or filmmaker need to be Asian (or even American) to create an “Asian/American” work? Or should we think of “Asian/American” writing and film beyond the actual racial identities of their authors?

Through the entire year, we also will trace how race, gender, sexuality, and citizenship have all evolved to impact Asian/American identity, both historically and in the future. (Ms. Martin)

**ENG541AS, Term 1 and Term 2**—We will read canonical authors such as Maxine Hong Kingston and Jhumpa Lahiri to introduce the broad field of Asian/American literary study. We’ll look primarily to history, sociology, and literary history as a way of exploring how Asian/American subjects were created and to what ideological end. We’ll consider how Asian immigration plays into “yellow peril” fears, how American foreign policy defines Asians as perpetual foreigners and possible enemy agents, and how our lived experiences have stacked up against the specter of the good, “model minority” Asian/American citizen. And, of course, we’ll see what it’s like to be a “bad Asian,” and how this identity might be useful for us all.

**ENG543AS, Term 3**—We will focus our investigation to a special topic, highlighting how Asian/American writers and filmmakers have developed a particular genre (e.g., avant-garde poetry, immigration memoir, or science fiction); a particular geographic or cultural region (e.g., Viet Nam or Chinatowns); or theoretical focus (e.g., Asian/American political activism or Postcolonial Asia). The 2018 special topic will be “Asian/American Comix and Graphic Narratives,” and the 2019 special topic will most likely be “Queer Asian/America.” (Ms. Martin)
A Room of Their Own: Women’s Studies and Literature
ENG541WW
ENG542WW
ENG543WW
(T1, T2, T3)

ENG541WW, Term 1—Masculinities in Feminist Literature In an interview with The Atlantic magazine, writer Junot Diaz says, “I think [my character’s] tragedy in a number of places in this book is that he keeps choosing his mask.” Many scholars of gender talk about American masculinity as a “mask,” and as Diaz states, this mask can lead to tragedy: suffering, disconnection, even violence. In this literature course, we will read authors who write toward a feminist view of manhood: one that emphasizes equality of the genders, emotional connection, and healthy relationships. Each writer we will explore puts a masculine character at the center of a novel, short story, or poem that exposes the ways in which gender norms can impede a quest for authenticity, connection, love, and truth. The texts in this course look at themes of friendship and mentorship; identity, race, and class; sexuality; and fatherhood. Together we will consider how these authors can help inform a range of feminist possibilities for men and masculine-identifying people. Authors: Sherman Alexie, Ta-Nehisi Coates, Junot Diaz, Louise Erdrich, Barbara Kingsolver, Yusef Komunyakaa, and others.

ENG542WW and ENG543WW, Term 2 and Term 3—In her 1928 lecture, Virginia Woolf argues that “a woman must have money and a room of her own if she is to write fiction.” Women’s Studies and Literature is a course that gives women writers and thinkers a room of their own: a room in which students will explore the themes of gender, race, class, sexuality, and identity from a wide range of perspectives. We will use literature and theory to ask questions such as: What is a woman? Is writing a political act? How have race and class intersected with gender in women’s lives throughout history? In addition to spanning the genres of memoir, fiction, essay, drama, poetry, and film, the course invites students to consider how feminisms, women’s voices, and theories of gender impact their own lives and the world around them. Each term of the course will explore different core texts and will be organized by theme, including: femininity and masculinity, separate spheres ideology, motherhood and family, hysteria and the body, politics and resistance, globalization, sexuality, the American slave plantation, beauty, and more. Authors will include Octavia Butler, Kate Chopin, Maxine Hong Kingston, Audre Lorde, Charlotte Perkins Gilman, Toni Morrison, Louise May Alcott, Alice Walker, Adrienne Rich, Sylvia Plath, Margery Kempe, Toi Derricotte, Jhumpa Lahiri, Ursula K. LeGuin, Virginia Woolf, Marjane Satrapi, Margaret Atwood, bell hooks, Joy Harjo, and Alison Bechdel. (Ms. Staffaroni)

Queer Literature
ENG541QL
ENG542QL
(T2, T3)

If “queer” is often defined against “normal”—within the context of the complicated nexus of sex, gender, identity, and desire—what, then, is queer literature? (What, for that matter, is not?) Is it any work that engages with nonnormative identities, behaviors, and desires? Is it work written by LGBTQIA+ individuals? About them? For them? In this course we will examine a wide range of literature, from classical antiquity to the present, that explores and questions categories of gender and sexuality. Situating each work within its particular social and historical contexts—and drawing on the insights of queer theory—we will ask what these authors were up to in their own time and what their works can teach us today. In each term, students will study a different set of texts organized around a cluster of topics and themes. Topics may include expressions of same-sex love and affinity; the impact of race and class on sexuality (and vice versa); the relationship between feminism and lesbian practice; the significance of place, real and imagined; sexuality and the fields of law, medicine, psychiatry, religion, sociology, and the arts; homophobia, transphobia, and heterosexism; AIDS activism; queer performance; and trans identities and narratives. Authors may include Sappho, Plato, Shakespeare, Lorde, Marlowe, Tennyson, Whitman, Ginsberg, Melville, Wilde, Housman, James, Cavafy, Baldwin, Nugent, O’Hara, Barnes, Williams, Wojnarowicz, Feinberg, Kushner, Hwang, Bechdel, Rich, Auden, Winterson, Kenan, Truong, Womack, and Sondheim. (Dr. Gardner)

Lockdown
ENG544LD
(T2)

Prisons are a growth industry today in the United States. This course, through a blending of literature, film, and social sciences, will examine incarceration. By reading novels, memoirs, and poetry and viewing a few films, we can gain a greater appreciation of the psychological effects of these institutions and the power of art as a means of coping with them (touching then on witnessing and testimonials). We will ask questions about ethics and justice, about self-expression, and about social control. The course will include some experiential learning in the form of a trip to the Essex County Correctional Facility and to a nearby youth court. Some possible titles may include: Orange Is the New Black, Gould’s Book of Fish, The Trial, Brothers and Keepers, A Place to Stand, One Day in the Life of Ivan Denisovich, and Zeitoun. (Dr. Kane)
Period Studies Courses

■ Medieval Literature

ENG546ML
ENG547ML
ENG548ML
(T1, T2, T3)

What are the origins of English literature? What did it sound like and look like? What were its influences, interests, and anxieties? How national was it? How English? This course traces through time, form, language, and place several important developments in medieval literature and, in particular, medieval English literature. Not only will we explore chronological shifts in language and cultures, but we also will begin to understand the separations and overlaps in medieval literary genres by reading romances, saints’ lives, dream visions, sagas, allegories, mystical guides, confession manuals, travelogues, debates, and complaints. Through our readings, writings, and discussions, we may consider the edges of selfhood, the appeals of desire, the powers of sanctity, the scope of the imagination, the growing pains of metamorphosis, the fertility of grief, the pressures of politics, the multiplicities of gender, the hazards of pilgrimage, and the diversity of the Middle Ages.

ENG546ML, Term 1—We will focus on the medieval romance tradition, exploring the beginnings of King Arthur’s story as well as the lasting influence of this network of stories over centuries. Authors will include Chretien de Troyes, Bede, Geoffrey of Monmouth, Marie de France, and the Silence-poet.

ENG547ML, Term 2—We will focus on the medieval (and post-medieval) dream vision genre. Have you ever fallen asleep over your books? If so, you are practically a medieval poet, because they snoozed on their reading material all the time and even composed volumes of poetry about the experience. Readings will include Geoffrey Chaucer’s Book of Duchess & Parliament of Fowls, Christine de Pizan’s The Book of the City of Ladies, and the alliterative poem, Pearl. For context, both medieval and modern, we also will read from Dante’s Divine Comedy, Guillaume de Lorris & Jean de Meun’s Romance of the Rose, and Freud’s Interpretation of Dreams and view several films and television episodes.

ENG548ML, Term 3—This term of Medieval Literature will concentrate on Geoffrey Chaucer’s vibrant, bawdy, unsettling, funny, and fierce poetry. Chaucer has long been imagined the “father of English literature.” Nonetheless, although he is marked as a canonical figure in the history of English letters, we will open ourselves up in Term 3 to the transgressive and unconventional qualities of his works—Chaucer not as icon but iconoclast. Works will include: Canterbury Tales (selections) and Paul Strohm’s Chaucer’s Tale: 1386 and the Road to Canterbury. We will read texts in Middle English without translation, which will prove a surprisingly pleasant and entirely doable venture. Class time will be devoted to learning to read and understand these Middle English narratives. (Dr. Har)

■ Modernisms

ENG546MO
(T1)

In the waning hours of the Belle Époque, under the calamitous shadow of a devastating world war, the advent of the 1900s in Europe and America witnessed a profound change in the established social order. A breach of faith in the ability of traditional literary modes to represent the dissonance of modern life ensued. This course will examine stories of character in crisis: how does the modern hero struggle to find moral order and certainty in a world that no longer makes sense according to conventional structures of meaning? Texts include The Waste Land, by T.S. Eliot; To the Lighthouse, by Virginia Woolf; Cane, by Jean Toomer; and an assortment of poetry. (Ms. Tousignant)

■ The American Renaissance

ENG548AR
(T1)

In his essay “Self-Reliance” (1841), Ralph Waldo Emerson urged his readers to trust themselves, to refuse to conform to societal expectations, and to avoid “a foolish consistency,” which he famously scorned as “the hobgoblin of little minds.” He wasn’t alone. In the mid-19th-century—during what has been called the “American Renaissance”—American philosophers, poets, and fiction writers urged their readers to resist established norms from a variety of political, social, and artistic standpoints. In this course we will survey the concept of nonconformity across a range of literary genres, political persuasions, and philosophical traditions, situating each manifestation of nonconformity within its particular social and historical contexts. Topics include: religious dissent, social rebellion, romantic idealism, political insurgency, formal innovation, subversion of generic conventions, declarations of aesthetic independence, ethical dilemmas, and failed attempts at nonconformity. Authors may include Emerson, Melville, Hawthorne, Whitman, Thoreau, Fuller, Dickinson, Douglass, Jacobs, Walker, Fern, and Poe. Requirements include active participation in class discussion, regular entries to our course blog, a series of short writing assignments, a class presentation, and a final project. Curiosity and the courage to take intellectual risks are also expected and rewarded. (Dr. Gardner)
Elective Courses Recently Taught, but Not Offered in 2017–2018

- Play Writing  
  ENG507PW

- Cinema Symbiosis  
  ENG511CS

- New Media Studies  
  ENG511NM

- This Is America: The Wire  
  ENG511TW

- The Literature of Travel Writing  
  ENG518TW

- Children in Literature: Growing Up in a Changing World  
  ENG520CL

- Gender Roles in Contemporary World Fiction  
  ENG520GR

- Under the Fur: Animals in Literature  
  ENG521AL

- “Passing” in Literature and Film  
  ENG524PA

- Arthurian Clatter  
  ENG526AC

- Troubling Literature: Contesting Authority In and Through Literature  
  ENG528TL

- James Joyce  
  ENG531JJ  
  ENG532JJ

- Edith Wharton  
  ENG538EW

- Don Quixote  
  ENG539DQ

- Evil, be though my good: Paradise Lost  
  ENG539PL

- “Passing” in Literature and Film  
  ENG524PA

- Postcolonial India: Midnight’s Children and India in the 20th/21st Century  
  ENG540IN

- California Dreaming  
  ENG541CA  
  ENG542CA

- Yeats and the Irish Tradition  
  ENG541YT

- Contemporary Caribbean Literature  
  ENG543CC

- Race and Comparative American Literatures  
  ENG543CL

- Steal This Course!  
  ENG544ZZ

- John Donne and 17th-Century English Poetry  
  ENG547JD
The study of history and the social sciences provides certain kinds of knowledge, skills, and understanding fundamental to a liberal education. An understanding of the American past continues to be a prerequisite for a participating citizen in a constitutional republic. Vital though such study is, an understanding of our nation alone is not enough. The examination of other cultures around the globe is crucial for broadening a student’s understanding of an interdependent world. The Department of History and Social Science therefore integrates the study of international cultures throughout its program. Detailed information on the department, faculty, courses, and other aspects of history and social science may be found at www.andover.edu/history.

Diploma Requirements

Entering four-year students must successfully complete seven terms of departmental study. HSS100A, HSS100B, HSS201, and HSS202 are four terms in total. The additional three terms of U.S. history complete the department’s requirement. Students entering as 10th-graders must successfully complete four terms of departmental study: one term of HSS202 taken in 10th grade and three terms of U.S. history. Students entering as 11th-graders must successfully complete three terms of U.S. history as described above or, if given credit by the department chair for a U.S. history course taken previously, three terms of other courses in the department. Students entering as 12th-graders and postgraduates are strongly encouraged to take courses in history and social science but are not required to do so unless 1) the department deems their previous preparation inadequate, in which case they will be required to complete a term of departmental study; or 2) they took U.S. history in ninth or 10th grade, for which the department ordinarily does not grant credit. For one-year international students, the diploma requirement is the completion of three terms of history, starting with HSS320. The Department of History and Social Science grants no credit for summer study, including work completed at Phillips Academy’s Summer Session.

Placement

The department is dedicated to placing students in the appropriate level of history study. Such placement is ordinarily done by departmental review of a student’s previous record. On the basis of their previous academic record in history and social science and other subjects, some students may be advised to wait to begin the U.S. history sequence—a term (begin in December) or a year (begin the following September). It should be noted that there is no requirement that students begin U.S. history during their upper year—those with passionate interests in other areas may find it advantageous to wait until senior year. However, barring strong alternative interests, it is recommended that students take U.S. history in their upper year. In all cases, final individual placement is determined by the department chair. Explicit permission of the department chair is required to start U.S. history in Term 2 of upper year.

Phillips Academy Archives

The Department of History and Social Science encourages the use of the Academy’s extensive archival collection. For students who have completed HSS300 or HSS310 and are interested in pursuing work with the raw materials of history (including oral history), the Academy archivist offers a unique tutorial-research opportunity on some aspect of the history of Phillips Academy or Abbot Academy. Students undertaking archival study for credit should apply for an Independent Project through the Dean of Studies Office.

World History

HSS100A
HSS100B
(TWO-TERM SEQUENCE; HSS100A AND HSS100B CAN BE TAKEN T1 & T2, T2 & T3, OR T1 & T3)

HSS100A, Exploring Global Antiquity, 600 B.C.E.—600 C.E.—For Juniors. Exploring Global Antiquity investigates the creative and disparate ways in which communities across the globe developed, organized themselves, and responded to crucial social, political, and economic obstacles. This course asks students to examine particular stories in detail, whether it be the Persian challenge to Greek city states, the great temple construction of the Mayans, the consolidation of the Han Empire in China, or the striking emergence of Christianity in the Mediterranean basin. Students will practice and improve the skills essential to the study of history and social science: think objectively; read and evaluate primary sources and secondary sources; annotate efficiently and organize notes; write with clarity and concision; integrate evidence effectively in written and oral argument; use library research tools; and utilize a variety of textual, visual, statistical, and physical materials to understand and explain the past.

HSS100B, Consolidating Powers and Expanding Connections, 600 C.E.—1400 C.E.—For Juniors. In Consolidating Powers and Expanding Connections, students examine the continuity and development of the Chinese state, the impact of increased economic productive capacity, and the implications of expanding and intensifying networks of communication and exchange that linked people across continents and seas, enabling incredible journeys and facilitating the exchange of customs, goods, ideas, beliefs, technologies, and germs—with far-reaching consequences. The development and spread of the Islamic faith and the expansion of the Mongol Empire are two lenses through which these increasing connections are examined. Equally important to understanding these stories is the continued development of the skills begun in Term 1 of the sequence.

World History

HSS201
(T1, T2)

Exchange, Resistance, and Adaptation, 1400 C.E.—1800 C.E.—For Lowers. This course will examine how economic, intellectual, and social change developed as a dialogue between peoples of the world from 1400 to 1800. By examining primary and secondary sources from multiple perspectives, students will work to contextualize local experiences within global transformations and will be encouraged to understand historical change as a dynamic process. Areas of study will include economies of silver, the Atlantic slave trade, gunpowder empires, and religious reform and transformation.
World History

HSS202
(T2, T3)

For Lowers. Instructors choose to teach one of the following courses. Each is a different topic with different content, but designed to develop the same skills.

Revolutions—What is a revolution? What is the difference between change and revolution? What motivates people to risk their lives or engage in violence to bring about political and social change? What factors contribute to successful revolutions? This course will explore these questions by studying the histories of three distinct revolutions: the Haitian Revolution in the late 18th century, the Russian Revolution in the early 20th century, and the long battle to end South African Apartheid throughout much of the 20th century. With an emphasis on building analytical and critical writing skills, we will analyze the causes and patterns of change that take place in culture, social structure, politics, and the economy.

Cities—In 1800, only 3 percent of the world's population lived in cities. In 2008, the world's population was evenly split between urban and rural areas. By 2050, almost two-thirds of the world's population will live in cities. Historically, people migrated to cities in search of jobs and opportunity, and cities often proved to be spaces of growth and industry. Although places of cultural and social exchange, cities also fostered stark inequalities. As such, cities are contradictory spaces, enabling innovation and collaboration, but at times limiting, confining, and excluding groups of people. With an emphasis on building analytical and critical writing skills, we will study the rise and growth of cities, asking how space and power has been negotiated and contested, how urbanization has affected the rural, and how we have shaped cities—and they have shaped us.

The United States

HSS300A
HSS300B
HSS300C
(THREE-TERM COMMITMENT)
(T1, T2, T3)

For Uppers and Seniors. This course completes the department's diploma requirements. The sequence emphasizes three goals: knowledge of a narrative of American history; the acquisition of skills by daily exercises in reading, note-taking, and writing; and in-depth study of organizing themes.

Students completing this course who wish to take the College Board Advanced Placement (AP) exam should check with their teachers, since extensive review is required.

Topics in United States History for International Students

HSS320A
HSS320B
(TWO-TERM COMMITMENT)
(T1, T2)

A course for entering Seniors for whom English is a second language. The intention of this course is to recognize the particular needs and strengths of students. The content is focused around key questions and issues in United States history. These include how a “democracy” emerged in America, the enduring dilemma of race and ethnicity, the rise of the American economy, and America's role in the world. The course emphasizes writing and language skills by gradually increasing the complexity of assignments and the amount of reading.

Advanced Courses

Advanced courses, numbered 400 and above, are open to students who have successfully completed at least one term of HSS300 or, in rare cases, with the permission of the department chair. These courses may be taken for a term only, but students may choose to remain in two-term or yearlong elective sequences.

Senior Research and Writing Seminar

HSS495
(T1)

For one-year students. This course emphasizes the skills needed to successfully complete Andover's upper-level history electives. It will share with other humanities classes an interest in how language and evidence are used—and misused—to make arguments. Our primary focus will be learning how to research and write persuasive essays and papers, and we will benefit from frequent visits and access to the campus's Oliver Wendell Holmes Library. This course is organized around a series of contemporary themes: the duties and obligations of citizens in the 21st century, global poverty, human rights, and war and peace. (Mr. Fritz)
Economics I: Microeconomics and the Developing World

HSS501
(T1, T2)
In HSS501 students study microeconomics, theory of the firm, the organization of markets, and the role of governments in all areas of the global economy. Special attention is given to development economics, resource markets, questions concerning racial and gender wage discrimination, and public sector issues such as health care and the economics of the environment. Students also study a range of economic development models and complete an applied research project using such models in relation to a contemporary developing country. Classes consist of discussions, simulations, debates, problem sets, and team research. Students completing this course are eligible to enroll in HSS502 and/or HSS503.

Term 1—Limited to Seniors. Coupled with HSS502 in Term 2, the Term 1 course will prepare students to take both the macroeconomics and microeconomics AP exams.

Term 2—Preference to Seniors. Students enrolling in HSS501 in Term 2 will be prepared to take the macroeconomics AP exam.

Economics II: Macroeconomics and the Global Consumer

HSS502
(T2, T3)
HSS502 introduces students to the basic principles of macro- and microeconomics and their application and relevance to national and international public policy. Students examine the development of the contemporary global economy and use basic theoretical tools to analyze current issues. Classes consist primarily of discussions, although the course also employs role-playing, films, lectures, and student reports on their term projects.

Prerequisite: Successful completion of HSS501.

Economics Research Colloquium

HSS503
(T3)
This research colloquium investigates public policy issues in the field of economics. Topics include the debates over sustainable growth, tax reform, supply-side economics, labor organization, national industrial policy, pollution, population growth and welfare policy, and the ethical responsibilities of business. Classes center around discussion of individual students’ works in progress; a term paper and presentation on an issue of choice are required.

Prerequisite: Successful completion of HSS501.

Comparative Government

HSS505
(T2, T3)
This course introduces students to the world’s diverse political structures and practices. A comparative study of six nations—Britain, Russia, China, Nigeria, Mexico, and Iran—serves as a core for the course. By examining the political implications of different types of social and economic development, students become familiar both with general political concepts and with a broad array of specific issues, and they are able to use their knowledge as a template for examining how other countries respond to global challenges. Students may choose to write an in-depth paper in lieu of a final exam. The course prepares students to take the AP exam in Comparative Government and Politics, though this is not its primary goal. (Mr. Fritz)

Maps & History: An Introduction to the History of Cartography

HSS507
(T3)
This course will introduce students to the important relationship between maps and history. Students will explore history of map-making as well as the impact of particular maps on how we think about the history of the world. The course will expose students to concepts related to geography and cultural anthropology, global history, and the history of cartography. Each week, students will have the opportunity to interact with actual historical maps and atlases from the Knafel Map Collection here on campus. Maps & History will culminate with a digital/online project and presentation using software that has been specifically developed for the Knafel Map Collection in collaboration with the Oliver Wendell Holmes Library and the Tang Institute. (Dr. Blunt)

Women’s, Gender, and Sexuality Studies

HSS509
(T3)
Pink is for boys and blue is for girls. At least it used to be. We will explore the ways that our everyday lives are guided by socially prescribed gender norms. Through the study of the historical production and contemporary interpretation of the categories of “woman” and “man,” “female” and “male,” “heterosexual” and “homosexual,” we will seek to better understand how gender-based inequalities have evolved and are both supported and simultaneously contested in societies across the world. In addition, we will seek to gain a better understanding of the ways that gender, sex, and sexuality inform local, national, and global efforts to improve the lives of individuals and to achieve social
justice for entire communities. We also will explore the intersection of sexuality, gender, sex, race, ethnicity, class, and other forms of identity. Through a variety of sources—written documents, social media, film—this course will introduce students to a wide variety of issues across disciplines, including historical, anthropological, medical, legal, and popular culture. We also will explore contemporary uses of social media as sites of research, activism, and networking. (Dr. Ramos)

Asian History

HSS521
(T3)
This course surveys the history of China, Korea, and Japan from traditional to modern times. The content of class lectures and discussions ranges over a variety of themes, which include the vectors of politics and structures of the state, connections with the outside world, economic and social organization, popular and elite cultures, and the contours of everyday life. In addition to a basic textbook, readings draw heavily on primary materials such as government documents and autobiographies, allowing us to explore Asian representations of their social world. (Ms. Mulligan)

History of the Middle East

HSS531
HSS532
(T2, T3)
HSS531, Term 2—This course offers students a comprehensive introduction to a broad swath of the world in which Islam is the most widely practiced faith and with which the United States is intimately involved. In our study of the emergence of the Modern Middle East from the Ottoman Era to the present, we will begin with an examination of 19th-century institutions and Middle Eastern attempts to encourage or resist change during Ottoman decline. We will examine the age of colonialism in the region, the rise of nationalist, the impact of WWI, the impact of Palestinian and Israeli nationalism, the significance of secular ideologies like Arab nationalism and socialism, the rise and fall of Nasserism, the rise of Islamism, the impact of petroleum, the Iranian revolution, the Gulf War, the War on Terror, and the 2011 uprisings and their outcomes. (Ms. Ballout)

HSS532, Term 3—History of the Middle East will delve into the history of the relationship between Iran and Iraq. Two nations at the heart of contemporary conflict, this course will examine in greater detail their history through periods of stability, strength and regional dominance, and fracturing and disarray. We will examine the local, regional, and global impact of these two nations, whose histories are often inextricably linked. We will examine the development of nationalism, impact of colonialism, the Cold War and the rise of leftist and Islamist political movements and will take a more detailed look at the Iranian revolution and its regional and global impact, the Iran-Iraq war, the post-Cold War period and nuclear weaponry, the American wars in Iraq, the emergence of ISIS, and the nuclear deal-making. Along with our course text, we will utilize a wide array of source material, both primary and secondary, as well as articles, films, music, and online resources. (Ms. Ballout)

Europe: Birth, Revolution, and War

HSS541
HSS542
HSS543
(T1, T2, T3)
Each of these courses can be taken separately. One term does not serve as a prerequisite for another. If taken as a sequence, these courses offer students an overview of the cultural, economic, social, political, and intellectual history of Europe from the late Middle Ages to the formation of the European Union. Readings will include Wiesner-Hanks’s Early Modern Europe and Merriman’s A History of Modern Europe, primary sources, literature, and a variety of secondary readings.

HSS541, Term 1—1450–1789. Topics include: the Age of Discovery, the Renaissance, the Reformation, the rise of absolutism, the arts and culture of the Baroque period, the Scientific Revolution, and the Enlightenment. (Dr. Blunt)

HSS542, Term 2—1789–1914. Topics include: the French Revolution and Napoleon, the revolutions of 1848, nationalism and national unification, liberalism, and European imperialism. (Ms. Mulligan)

HSS543, Term 3—1914–1992. Topics include: the Great War, the Russian Revolution, political turmoil in the 1930s, the Second World War, the rebuilding of Europe, Eastern Europe during the Cold War, and the collapse of Communism. (Ms. Mulligan)

Gender and Power in Tudor England

HSS546
(T2)
Women are at the heart of the Tudor story, either as wives or monarchs in their own right. The story begins with the marriage of Henry Tudor to Elizabeth of York. The story of their son, Henry VIII, and his six wives is well known. The women who became tangled in his desperate search for an heir were well aware of the need to produce male children in an era that believed the sex of a child was determined by the mother. Women such as Anne Boleyn were also adept at playing the marriage game. They knew their own power; they also understood the risks of failure. No monarch better understood the problems that faced a woman in power than Henry and Anne's daughter, Elizabeth. Her mother had been executed on trumped-up charges of adultery, and she had seen the power of her sister, Mary, compromised by marriage to a foreign king. When she finally became queen in 1558, she began to craft an almost mythical image of herself as the Virgin Queen. Elizabeth understood the relationship between power and gender better than anyone.
This is an old-fashioned story of kings and queens, but with a twist. It focuses on the women involved in this drama. What were 16th-century notions of power, and how did those ideas affect women? How did women at court navigate ideas of courtly love? How did they manage to walk the fine line between appearing attractive to male courtiers, but also uphold contemporary ideas of virtue? And what happened when these cultural norms were transgressed? (Ms. Doheny)

**Europe 1914–1945: War and Peace**

**HSS552**

(T1)

Why did Europe become the battleground for two world wars fought within 25 years of each other? This seminar will examine the political, social, and economic conditions in Europe that set the stage for the bloodletting of the first half of the 20th century. The First World War caused the collapse of empires, the death of millions, and a fissure dividing an idealized old Europe and a disconcertingly modern new one. In the 1920s and 1930s, the redrawn map of Europe, socialism, fascism, and Nazism all set the stage for the next great conflagration, while the arts and literature of those years expressed key cultural shifts. The Second World War brought horrors that resonate to this day: Auschwitz, the siege of Leningrad, Stalin's purges, and the firebombing of Dresden to name just a few. When the war finally ended, it would take a remarkable shift in thinking to reconstruct a war-torn continent. Readings will include historical narrative, literature, and memoirs. Independent reading, research, and writing will be the basis for assessment. (Ms. Mulligan)

**Race and Identity in Indian Country: Decolonizing Museums and Healing the Wounds**

**HSS561**

(T1)

After the Civil War, Louis Agassiz asked Secretary of War Edwin Stanton to “Let me have the bodies of some Indians.” A steady supply of Indian skulls and skeletal remains began to travel from the battlefields of the Plains Wars to universities and the new natural history museums in the east. In 1897, six “Eskimo’s” were brought south to the American Museum of Natural History in New York as living specimens of a race that anthropologists and archaeologists believed would soon vanish. Qisuk, one of these living specimens, died of tuberculosis. His young son, Minik, was told that his father had received a proper burial in accordance with tribal practices. Fifteen years later, Minik discovered that his father’s remains were in the museum’s collection of Indian bones. Native people were not in charge of their own human remains and material culture. Others would study them and write the history.

This class will meet at the Peabody Museum. We will examine how the emerging disciplines of anthropology and archaeology after the Civil War reflected and created federal tribal policies, the race theory that supported such policies, and how museums in recent years have tried to address these problems. The Peabody has been at the forefront of the return of artifacts to native tribes under the 1990 Native American Graves Protection and Repatriation Act. Students will be able to delve into current NAGPRA negotiations between the Peabody and tribal representatives. Our final project will be to develop exhibits using the museum’s collections that could demonstrate a better understanding of a difficult history. Can the wounds of the past be healed, or will the difficult relationships persist? (Ms. Doheny)

**The Material Culture of Early America**

**HSS563**

(T2)

This course explores the history of multiple Early American societies (with a special emphasis on New England), from the first European contact through the Era of the New Republic, by examining the cultural artifacts that these societies left behind. By using works of art, architecture, maps, and everyday objects as historical sources, this class not only will investigate the societies from which these objects came, but also will explore the value of using nontextual sources to create a historical narrative.

This course relies heavily on the collections of the Peabody Museum of Archaeology, the Addison Gallery of American Art, and the Academy’s archives. Students will make weekly visits to one of these three sites, where they will have opportunities to learn about and interact with important objects in each collection. By the end of the course, students will have developed a keen understanding of the history of Early America between 1607 and 1812 as well as a sense of the important role of objects as historical sources. The course culminates with a research project wherein students write a “cultural biography” of a particular object within the context of Early American history. During this research experience, students will employ historical, archaeological, and anthropological methodologies in order to develop a multivalent and dynamic vision of material culture as an important form of intellectual inquiry. (Dr. Blunt)

**The American Civil War, 1845–1877**

**HSS565**

(T1)

“Future years will never know the seething hell and the black infernal background of countless minor scenes and interiors of the Secession War,” wrote poet Walt Whitman. This course will investigate all aspects of the American Civil War—its origins, its prosecution, its aftermath, its memory—in a scholarly attempt to comprehend what Whitman suggested was incomprehensible. In the search for the meanings of the war, the class will consider dimensions of American life forever transformed by the conflict: slavery, race, gender roles, citizenship, sectionalism, nationalism, the Constitution, labor, faith, family, and the individual. This is not a course on military history. Readings will be primarily drawn from histories, films, memoirs, poetry, fiction, and various primary sources, and may include such authors as Frederick Douglass, Abraham Lincoln, Mary Chestnut, Walt Whitman, Herman Melville, Sherwood Bonner, William Faulkner, Robert Penn Warren, Albion Tourgee, E.L. Doctorow, and Toni Morrison. Students will be assessed based on analytical essays and a final exam. (Dr. Jones)
■ The Making of America? Industrialization, Immigration, and Identity in the Merrimack Valley, 1830–Present

HSS567
(NOT OFFERED IN 2017–2018)
This course will explore the evolution and interaction of mill cities and towns in the broader Merrimack Valley. It will not only look at local and national history but also make connections to the international influences that led to the development of this place. For example, in regards to immigration, we will analyze the “push” and “pull” factors that spurred immigration to cities such as Lawrence, including the role of U.S. foreign policy. We envision a course that will allow students to experience history firsthand by traveling to local repositories, such as the American Textile History Museum (ATHM) in Lowell, the Lawrence History Center, the Andover Historical Society, and Phillips Academy's Archives & Special Collections. In addition, students will have the opportunity learn about contemporary issues around race, class, and inequality, looking specifically at the dichotomy between Andover and Lawrence. Immersing students in the history, culture, and society of Lawrence and surrounding communities will give them the necessary background for the hands-on, practical application of learning in SPA502 in Term 3. (Mr. Fisher)

Prerequisites: Completion of HSS300A and of SPA401, 402, 403, 411, 412, 413, or 501.

■ A History of 1968: Year in Crisis

HSS572
(T1)
This course will examine the historical forces and societal turbulence that American society faced in 1968. While historically confined to one chronological year, the course will evaluate a subset of historical developments whose trajectory and intersection in ‘68 caused a bitter struggle over the collective identity of the American people. The course will consider the Vietnam War through Tet, the assassinations of MLK and RFK, the presidential leadership of LBJ, the political tumultuousness of the ‘68 presidential campaign, the student protest at Columbia and impact of youth, the experience of black nationalists and the connectedness to events in Europe. More generally, the course will examine the historical pathways of American liberalism and conservatism in ’68 as well. Students will seek to understand the interplay of these historical events in order to consider how the disparate themes of crisis, courage, inspiration, hopelessness, optimism, and resentment meld together in arguably the most significant year in modern American history. Readings include histories, journal articles, primary sources, and other selected readings. Student assessment includes in-class written work, out-of-class paper(s), a moderate-length research paper, and participation in class discussion. (Mr. Hession)

■ Critical Race Theory: The American Dream Deferred

HSS574
(T3)
Historically, American society does not recognize race as the language of class. In this discussion-based seminar, students will examine ways in which race and class intersect. Critical race theory eschews the goal of assimilation into current social structure and instead looks at the experience of the “outsider” as a lighthouse that illuminates structural problems within American Society. Students will use Critical Race Theory to analyze historical legal cases—including the nation’s first successful school desegregation in 1931 where Mexican Americans sued San Diego, CA public schools for access and the famous 1957 court-ordered desegregation of Little Rock, AR High school—in addition to contemporary legal cases of “reverse discrimination” such as Fisher v. The University of Texas in 2012. Students will ultimately explore the question, “Is the American dream a structural fallacy that has explanation for success but none for failure?” Assignments will consist of selected readings, reflection pieces, article reviews, and a research paper. (Ms. Paulson)

■ Schooling in America

HSS577
(T1)
This course provides a forum for students to examine and understand the historical, sociological, and economic underpinnings of American schooling in all its forms. Students will work toward developing a nuanced understanding of the highly politicized and personal nature of schooling, at least in part because it is often seen as both the cause of and solution to many of America's most prominent social challenges. After beginning with an examination of the history of schooling in the United States, much of the course then turns to a discussion of the purpose of schooling in America and an examination of key issues in school access, equity, and quality, with particular attention given to the years since 1980. Though the majority of the focus is on K–12 education, some time will be devoted to post-secondary education. Throughout the course, students are encouraged to examine schooling in America as both an observer and a participant, considering not only the nature of American schooling as an institution, but also their experience as a student and the purpose of their own journey through school. (Mr. Rachlin)

■ A Social History of Latin America

HSS581
(T2)
This class will focus on the lives of people in Latin America as well as Brazil. We will cover the history of Mesoamerica and colonial Latin America from pre-Columbian times through independence and to the present. Specifically, we will focus on the social relationships between Indigenous, African, and European peoples as a way to understand the impact that colonialism has had on the development of national identities. Through a social lens, we will examine the challenges that Latin American peoples have faced in creating stable nations, including issues of sovereignty, social and economic inequality, natural resources, and of course, relations with the United States. We will look at how colonial legacies, neocolonial ties, and globalization have affected Latin America and its people. Questions that we will consider are: How
have race, gender, and class influenced national identity development? Historically, what roles have indigenous, blacks, and mixed-race people played in these nations? What challenges has Latin America faced in developing a viable political and economic system? What role has the United States played in the development of Latin American political and economic systems? What do scholars understand to be the lasting legacies of hundreds of years of colonialism and U.S. involvement? (Ms. Ramos)

**Shamans, Sacrifice, and Ceremony: The Maya Spirit World from Antiquity to the Present**  
HSS583  
(T1, T2)

This course, open to Seniors and Uppers, immerses participants into the complex realm of Maya cosmology and religion through the study of topics such as human sacrifice, “witchcraft,” cave ritual, ancestor worship, archaeo-astronomy, spiritual warfare, and the concept of an animating cosmic life force. Although this intellectual journey focuses on the narrow theme of the Maya belief system, it is broadly used as a vehicle to challenge students to step away from commonly held Western ideas concerning the spiritual and natural world and to build toward an understanding of alternatively perceived, culturally-based realities across space and time. Course units drive students to access the multilayered meaning of these concepts by being presented within the anthropological theoretical frameworks of landscape, agency, personhood, and socio-religious power. In and outside the classroom, and through project-based assessments, students actively engage in the study and analysis of archaeological data, ancient forms of graphic communication, and material culture, as well as ethnohistoric and modern ethnographic accounts. Through these investigations—as well as classroom discussion, lectures, interactive exercises, and field trips—students hone written and oral communication, critical analytical, and visual literacy skills. HSS583 will culminate in an intensive one-week expedition to Yucatan, Mexico, to explore ancient ruins, ritual caves, and modern pueblos studied during the course. (Dr. Slater)

**The History and Literature of the Haitian Revolution**  
HSS588 or ENG540HR  
(T3)

One credit assigned in either History or English. Few events have been as transformative and far reaching in effect—yet so untaught and unlearned across the humanities—as the Haitian Revolution, which occurred from 1791 to 1804. This interdisciplinary course will investigate the revolution and its legacy and attempt to address, at least in part, the monumental significance of the only successful large-scale slave rebellion in the Atlantic World. By 1804, the newly independent Haitians, freed by their own hands, had won for themselves a unique inheritance: theirs was a society born of the Age of Revolutions and animated by the Enlightenment-inspired language of liberty, but equally theirs was a society deeply rooted in African and Afro-Caribbean slave culture. In its independence, Haiti became the center of a transnational black diaspora as it defended its existence at a time when the United States and European colonial powers viewed racial slavery as the pillar of their burgeoning capital economies. This elective aims to explore these complicated ideas through a variety of texts, digital archives, fiction and nonfiction, literature, and history. Students wishing to receive English credit should sign up for HSS588; students wishing to receive history credit should sign up for ENG540HR. (Ms. Curci and Dr. Jones)

---

**Courses Related to the Study of History and Social Science in Other Departments**

**Histories of Art**

- ART441
- ART442
- ART443  
(T1, T2, T3)

Michelangelo’s *David*. A three-second Snapchat. The Rothko Chapel. Video of a police officer shooting Tamir Rice. O’Keeffe’s flowers. Images constantly and incessantly bombard us, yet how do we process, deconstruct, and understand them? How do we place them in larger cultural, political, and social contexts? How do we wallow in beauty and magnificence? How do we discern a variety of meanings and best ensure we are not victims of ideology?

In this three-term multidisciplinary course, students explore images and objects as primary sources unveiling the values and ideas of the society in which they were produced, and they pay particular attention to the effects of class, economics, gender, national identity, politics, race, religion, sexual orientation, technology, and urbanism on art and visual culture. By focusing on both form and context, students foster a visual literacy that serves them well for a lifetime. Although the course focuses primarily on the traditional “fine” arts, students develop the skills and dispositions to navigate varied elements of contemporary visual culture, including Snapchats and amateur videos.

Throughout the year, students use local collections and exhibitions for the study of original works. Students enrolled in ART441, 442, or 443 also are eligible to join an optional study trip to Europe during spring break.  
**ART441, Term 1**—Beginning with art as mimesis—as representation of “reality”—in Greece, the term concludes with its further development during the Renaissance in Italy. Along the way, students encounter creators such as Praxitiles, Giotto, and Leonardo and explore many topics, including the development of organized labor, the economics of the Medici Bank, the evolution of the social status of some creators from craftsman to artist, the devastation of the Black Death, the gendering of different media (e.g., tapestries versus sculpture), and the power of monarchy and papacy.  
**ART442, Term 2**—The term stretches from the Reformation through Impressionism, and students examine themes throughout, including the evolving tension over the obscuring of boundaries between the wonders of art and the wonders of nature; the gradual shift of sovereignty from pope and king to individual and from patron to artist; the development of photography; the prevalence of rape imagery;
the changes in social regulation, spectacle, and exhibition; and the rise of “globalism” in London and Paris. Students study artists such as Caravaggio, Rembrandt, Bonheur, Courbet, and Monet.

**ART443, Term 3**—Covering the end of the 19th century to the present day, students this term encounter a range of artists, including Paul Cézanne, Pablo Picasso, Käthe Kollwitz, Jackson Pollock, Andy Warhol, Cindy Sherman, El Anatsui, and Banksy. Among other topics, students explore the fragmentation and disappearance of mimetic art, the global catastrophes of depression and war, the development of the cinema, the feminist art movement and the challenges of intersectionality, the solidification of art as commodity (i.e., the economics of the contemporary art market and the politics of museum display), and the postmodern dismantling of the Eurocentric tradition that permeates contemporary visual culture. (Mr. Fox)

**Prerequisite:** Open to Lowers, Uppers, and Seniors, who may take one, two, or three terms; completion of ART222, 223, 224 or 350 is recommended but not required.

### What Is America? What Is American Art?

**ART 465**

(T3)

Utilizing the Addison Gallery of American Art's collection, ART465 students will have the opportunity to learn how aspects of history and culture are portrayed, expressed, and shaped by art and in art collections. This course will guide students through themes in American art from the 19th century to the present and explore the history of the Addison Gallery's collecting practices, beginning with the gallery's founding in 1931. **ART465** will split time between the classroom and the Addison. In the classroom, students will learn about and discuss historical developments in American art. In the galleries, students will hone their skills in visual analysis while applying historical knowledge gained from assigned readings and in-class discussion to deepen their understanding of objects in the Addison's collection. Students are expected to engage deeply with the Addison collection, complete all readings and assignments on time, and work collaboratively with their peers.

Students will walk away from this class with a foundational understanding of major themes in American art and an overview of the Addison's collecting practices over time as well as important and transferable visual literacy skills.

Based on their term-long study of the Addison Gallery's collection and the history of American art, students will be asked to draft an acquisition proposal for their final project in the class. These final projects will be used by the gallery's curatorial team to guide future acquisition considerations. (Dr. Williams, Visiting Scholar in Art History and Assistant Curator at the Addison Gallery)

**Prerequisite:** Open to Lowers, Uppers, and Seniors; completion of ART225 or a 300-level art elective is recommended but not required.

---

**Elective Courses Not Offered in 2017–2018**

- **Disease and Medicine in the United States: Pox and Pestilence**
  HSS480 or SCI480

- **Skulls, Angels, and Hour Glasses: Early New England Gravestone Iconography and Field Research**
  HSS562

- **The Long Civil Rights Movement**
  HSS569

- **American Popular Culture**
  HSS578

- **Environmental History**
  HSS579

- **Art and the State**
  HSS591
The mathematics curriculum is built around a core sequence of eight terms: three of elementary algebra, two of geometry, one of intermediate algebra, and two of precalculus topics. The completion of these eight terms will satisfy diploma requirements, but one or two additional terms of precalculus are required as prerequisites for more advanced courses in calculus, computer science, and statistics. Placement of new students in the appropriate first course is made by the department, based on the results of an online survey and placement test that is sent to newly admitted students in the spring.

Typically, new ninth-graders entering with little or no prior study of algebra start with MTH100. For a student who already has studied algebra and perhaps geometry, our sharply focused and adaptive Math Placement Test is designed to pinpoint those topics that the student already knows while at the same time indicating those topics to which the student still needs introduction. With the results of this test, an appropriate initial course is identified so that a student joins our program geared for success.

Similarly, our Math Placement Test is used for students entering as 10th-, 11th-, and 12th-graders and postgraduates. These new students generally join our curriculum at the 300- or 400-level, again based on the results of the adaptive online test.

The precalculus curriculum focuses on the study of functions. Success in these courses is important in preparation for the challenges of the advanced courses. To assure success, a student who earns a final grade of 2 or 3 in MTH320, 330, 340, or 350 may, with department approval, retake the course the following term.

Students who plan to take a College Board Subject Test in mathematics should schedule the exam at the test date as close to the end of the appropriate math course as possible. Students who plan to take the Math Level IIC Subject Test should do so after finishing MTH360; those who plan to take the Level IC exam should do so after finishing MTH340.

The department offers many mathematics electives beyond precalculus, including coursework in advanced placement calculus, multivariable calculus, and linear algebra. We also offer AP Statistics and typically devote one term of the MTH630 seminar series to a more advanced class in statistics. Our computer science offerings include an entry-level class for students completely new to the discipline, AP Computer Science, a combined math-computer science offering, and a course in which students learn programming languages used by professionals in Web page design. The majority of students take courses beyond the required level. MTH350 and MTH360 complete the precalculus sequence. The department offers many electives beyond precalculus, some of which lead up to and beyond College Board Advanced Placement (AP) exams in calculus, statistics, and computer science.

Every student enrolled in a mathematics course must have a TI-84 graphing calculator. No other models will be used or supported by the department. No calculator that has CAS (Computer Algebra System) capabilities, including, but not limited to, the TI-89, TI-92, and TI-Voyager, may be used for departmental exams.

### Courses Leading To Satisfaction of the Diploma Requirement

#### Elementary Algebra

- **MTH100A**
- **MTH100B**
- **MTH100C**
  (T1, T2, T3) (THREE-TERM COMMITMENT)

A yearlong commitment for students who demonstrated, through a placement test, the need for a thorough review of first-year algebra. Stress is placed on the understanding of the elementary structure and language of the real numbers system, on the manipulative skills of simplifying expressions, solving linear and quadratic equations, and graphing of linear and quadratic functions. The course includes work with word problems, inequalities, absolute values, and rational expressions.

#### Elementary Algebra

- **MTH150**
  (T2)

Students will be recommended by their teacher at the conclusion of Term 1 of MTH100 for this accelerated first-year algebra course. Students who successfully complete this one-term course will be prepared for MTH210.

**Prerequisite:** A half to a full year of algebra.

#### Elementary Algebra

- **MTH190**
  (T1)

A course for students who enter with a full year of algebra and who would benefit from a brief review of algebra. Stress is placed on the manipulative skills of simplifying expressions and solving first- and second-degree equations, and on the study and graphing of polynomial functions. Work is done with word problems, inequalities, irrational numbers, and right triangle trigonometry.

**Prerequisite:** A full year of algebra.
Geometry
MTH210 (T1, T2, T3)
A course for students who have had a strong ninth-grade algebra course but little or no geometry. This course is a thorough and systematic presentation of standard synthetic Euclidean geometry. Emphasis is placed on the need for precision and clarity in the writing of formal proofs.

Prerequisites: A complete course in elementary algebra and good algebraic skills.

Geometry
MTH220 (T1, T2, T3)
This course continues the work of MTH210, with increased emphasis on the algebraic and numerical aspects of geometry.

Prerequisite: MTH210.

Geometry and Precalculus
MTH280A
MTH280B
MTH280C (T1, T2, T3) (THREE-TERM COMMITMENT)
A yearlong course for extremely able entering students who have completed with distinction an intermediate algebra course but have not completed a yearlong geometry course. The course covers Euclidean geometry (both synthetic and coordinate) and elementary functions. This course completes the diploma requirement and prepares students to enroll in MTH380.

Prerequisite: Placement by the department.

Algebra Consolidation
MTH300A
MTH300B (T1, T2) (TWO-TERM COMMITMENT)
A two-term course for students who have completed a yearlong geometry course and would benefit from algebra review prior to entering the precalculus sequence. The course begins with a comprehensive review of elementary algebra and concludes with topics in intermediate algebra (as listed in the course description of MTH320). Upon completion of MTH300, the instructor and department chair will determine whether a student takes MTH320 or MTH330 in Term 3.

Prerequisite: Placement by the department.

Precalculus
MTH320 (T1, T2, T3)
For returning students, this course is taken after MTH220 (Geometry). Topics include properties of real numbers; factoring; fractional and negative exponents; radicals; absolute value; solutions of linear, quadratic, and radical equations; systems of equations and inequalities; and word problems. In addition, students are introduced to the more advanced features of the TI-84 Plus graphing calculator.

Prerequisite: MTH220 or its equivalent. Students who earn a grade of 2 or 3 may re-take the course.

Precalculus
MTH330 (T1, T2, T3)
An introduction and exploration of functions with abstraction. Multiple representations of a function—as a table of values, as a graph, and as an algebraic rule—are a central theme. Elementary functions (polynomial functions, in particular) and their transformations, compositions, inverses, and applications are emphasized.

Prerequisite: MTH320 or its equivalent. Students who earn a grade of 2 or 3 may re-take the course.

Precalculus
MTH340 (T1, T2, T3)
This course focuses on rational, exponential, and logarithmic functions. The TI-84 Plus is used for continued study of non-linear data sets with special attention to sets that grow exponentially and logarithmically. Elementary work with arithmetic and geometric sequences is included. Note that entering Seniors whose prior work has not satisfied the diploma requirement must complete MTH340 or MTH400.

Prerequisite: MTH330 or its equivalent.
**Precalculus Trigonometry**

**MTH350**  
(T1, T2, T3)

An exploration of the circular functions: sine, cosine, and tangent. Topics include right triangle trigonometry, simple harmonic motion, applications, and proofs of trigonometric identities.

**Prerequisite:** MTH340 or permission of the department.

**Precalculus Parametric and Polar Curves**

**MTH360**  
(T1, T2, T3)

Students will learn how to represent points, sketch curves, and describe motion in two-dimensional space using parametric equations, polar coordinates, and vectors. In addition, students will study the graphs of the conic sections—parabolas, ellipses, and hyperbolas. **MTH360** is the final course in the precalculus sequence.

**Prerequisite:** MTH350 or in equivalent.

**Off-Cycle Precalculus Sequence**

**MTH330 (T3)**  
**MTH340 (T1)**  
**MTH350 (T2)**  
**MTH360 (T3)**

The off-cycle sequence of our precalculus curriculum covers the same topics as the course sequences that start with **MTH330** in Term 1 and Term 2. However, the topics are covered in less depth and with greater focus on essential skills and concepts. This course sequence is recommended for students who complete **MTH300** during their lower or upper years or who are challenged by the pace and depth of our on-cycle sequence. Students who complete this sequence with a grade of 4 or better are prepared to take **MTH575**. All other students are prepared to take **MTH510** or **MTH530**.

**Accelerated Precalculus**

**MTH380A**  
**MTH380B**  
(TWO-TERM COMMITMENT)  
(T1, T2)

This two-term course begins with a review of polynomial functions and proceeds to cover logarithmic, exponential, and trigonometric functions, inverse functions, parametric equations, polar coordinates, matrices, vectors, complex numbers, and sequences and series. Upon successful completion of **MTH380**, students will be ready to study **MTH580**.

**Prerequisite:** Successful completion of MTH280 with a grade of 4 or higher or placement by the department.

**Elementary Functions II**

**MTH400**  
(T1)

A course primarily for entering Seniors who need to satisfy the diploma requirements in mathematics. The course focuses on functions and their applications, including polynomial, exponential, logarithmic, circular, and trigonometric functions. Strong emphasis is placed on graphing and the use of graphs as an aid in problem solving.

**Prerequisite:** Credit for three years of high school mathematics or permission of the department.

**Elementary Functions I**

**MTH400A** (NOT OFFERED IN 2017–2018)  
**MTH400B**  
(TWO-TERM COMMITMENT)

This course covers the same topics as **MTH400** but does so in two terms instead of one.

**Prerequisite:** Credit for three years of high school mathematics or permission of the department.
Elective Courses

■ Introduction to Calculus I
  MTH500
  (T3)
  This course is a one-term introduction to calculus. Topics include limits, rates of change, optimization, and areas under curves.
  
  **Prerequisite:** MTH400 or an equivalent course in trigonometry and elementary functions.

■ Introduction to Calculus II
  MTH500A
  MTH500B
  (TWO-TERM COMMITMENT)
  (T2, T3)
  Primarily for Seniors. Topics include rates of change, limits, derivatives and antiderivatives.
  
  **Prerequisite:** MTH350, MTH400, or an equivalent course in trigonometry and elementary functions.

■ Calculus
  MTH510
  (T1)
  Primarily for Seniors. Topics include rates of change, limits, derivatives and antiderivatives.
  
  **Prerequisite:** MTH360 or its equivalent or permission of the department chair.

■ Calculus
  MTH520A
  MTH520B
  (TWO-TERM COMMITMENT)
  (T2, T3)
  This is a continuation of MTH510. Topics covered include the definite integral, the Fundamental Theorem of Calculus, further differentiation of functions, techniques and applications of integration. The most successful students will be in a position to do the AB Advanced Placement examination in calculus.
  
  **Prerequisite:** A grade of 3 or higher in MTH510 or permission of the department.

■ AP AB Calculus I
  MTH560
  (T3)
  This is the beginning of the three-term calculus sequence that, together with MTH570, covers the syllabus of the AB Advanced Placement examination. This term focuses primarily on differential calculus: limits, continuity, derivatives, and applications of derivatives. Graphical, numerical, and analytic methods will be used throughout the course.
  
  **Prerequisite:** MTH360 or its equivalent, with no grade lower than a 3 in MTH340, 350 and 360.

■ AP AB Calculus II
  MTH570A
  MTH570B
  (TWO-TERM COMMITMENT)
  (T1, T2)
  This course continues the work of MTH560 finishing the syllabus for the AB Advanced Placement Examination. Topics include optimization, integration, applications of integration, slope fields, and separable differential equations. Graphical, numerical, and analytic methods will be used throughout the course.
  
  **Prerequisite:** MTH560 completed with at least a 3 or MTH580.
**AP Accelerated AB Calculus**
MTH575A
MTH575B
MTH575C
(T1, T2, T3) (THREE-TERM COMMITMENT)
A three-term commitment in calculus that begins only in Term 1. Satisfactory completion of this course prepares students for the College Board AB Advanced Placement exam. This course does not prepare students for MTH650.

**Prerequisite:** MTH360 or its equivalent, with no grade lower than a 4 in MTH340, 350, and 360. Those students who do not meet this requirement should take either MTH510 or MTH550.

**AP AB Calculus III**
MTH578
(T3)
This course is a continuation of the work in MTH570. The topics covered go beyond the AB curriculum including techniques of integration, arc length, improper integrals, parametric equations, and vectors. Graphical, numerical, and analytic methods will be used throughout the course. There will be time devoted to a comprehensive review of the AB Advanced Placement topics before the AP exam in May.

**Prerequisite:** Completion of MTH570.

**AP BC Calculus I**
MTH580
(T3)
This is the beginning of a four-term calculus sequence recommended for students who are well prepared in precalculus. With MTH590 it covers the syllabus of the BC Calculus Advanced Placement examination. Topics covered include primarily differential calculus: limits, continuity, derivatives, the Chain Rule, related rates, and the Mean Value Theorem. Some integral calculus is also covered. Graphical, numerical, and analytic methods are used throughout the course.

**Prerequisite:** MTH360 or its equivalent, with no grade lower than a 4 in MTH340, 350, and 360. Those students who do not meet this requirement should take either MTH510 or MTH560.

**AP BC Calculus II**
MTH590A
(T1)
This course continues the work of MTH580 in preparation for the BC Advanced Placement examination. Topics include integration and applications of integral calculus.

**Prerequisite:** MTH580 completed with a grade of at least a 4 or departmental permission.

**AP BC Calculus III**
MTH590B
MTH590C
(TWO-TERM COMMITMENT)
(T2, T3)
A continuation of MTH590, finishing the syllabus for the BC Advanced Placement examination.

**Prerequisite:** MTH590A completed with a grade of 3 or better, MTH570 or MTH575 completed with a grade of 5 or better, or permission of the department.

**AP Accelerated BC Calculus**
MTH595A
MTH595B
MTH595C
(T1, T2, T3) (THREE-TERM COMMITMENT)
A three-term commitment in calculus that begins only in Term 1. Enrollment is limited to the most able mathematics students. Satisfactory completion of this course prepares students for the College Board BC Advanced Placement exam. In order to qualify for this course, returning students must perform satisfactorily on a special precalculus qualifying examination given in the previous Term 3.

**Prerequisite:** MTH360 or its equivalent, with no grade lower than a 5 in MTH340, 350, and 360, plus permission of the department and demonstrated excellence on the MTH595 qualifying exam.
**Honors Mathematics Seminar**

**MTH630**

(T2, T3)

**Term 2—Financial Mathematics Seminar (Period 1):** Students who sign up for Financial Mathematics Seminar will be empowered to utilize their skills, passion, and creativity in a way that will make an impact on the world. This exciting new course brings curriculum to life across disciplines and encourages service and civic responsibility. Students will engage in discussions on multiple income streams, power of compounding, and Time Value of Money. The course will address the stock market and its intricacies. Students will learn how to scrutinize balance sheets, review income and cash flow statements of publicly traded companies, and identify investment opportunities. They will also learn how to navigate car purchases. In addition, the course will introduce real estate investments, mortgages, banking, and Real Estate Investment Trusts.

Students will learn all the fundamentals of starting a business from scratch. Concepts will include a wide array of topics such as writing business plans, marketing and sales, business entities, taxation, statistical inference, social media marketing, philanthropy, and much more. With the guidance of the instructor as well as mentors, guest speakers, and specialists, students will identify a niche, create a product or service, and follow all key steps to start a real business. When possible, field trips will include company tours, shareholder meetings, and visits to brokerage firms. Guest speakers such as financial planners, business leaders, accountants, insurance company executives, and actuaries will speak to the students to share their expertise. At the end of the term, students will pitch their business plan to venture capitalists who might decide to fund them! Best of all, students will leverage their strengths, knowledge, and passion to create a business that is truly theirs. Skills learned in this course will last a lifetime—and a PA student’s business could be the next Big Thing! (Mr. El Alam)

**Prerequisite:** MTH350

**Term 2—Polynomial Equations and Their Roots (Period 7):** How does one find the roots of a polynomial equation with integer coefficients? In the case of a quadratic polynomial the answer has been known since antiquity, but a complete answer to this simple question was only discovered in the 19th century. The pioneering work of Galois and Abel on this topic has inspired a staggering amount of mathematical research that continues unabated to this day. This course is meant to introduce students to the basic elements of the theory of equations along with the mathematical constructions that appear naturally in its study—namely rings, fields, vector spaces, and groups. The course is not designed to be a comprehensive introduction to Galois Theory, and no knowledge of linear algebra will be assumed. Students will work heavily with concrete examples and will be expected to develop the art of writing proofs and mathematical exposition. To this end, students will be expected to learn how to use LaTeX, a formatting system designed to support mathematical typesetting. (Dr. Odden)

**Prerequisite:** MTH590 or MTH595

**Term 3—Gerrymandering:** Gerrymandering is the practice of manipulating the boundaries of voting districts to achieve particular ends. The word itself was coined in describing a Massachusetts voting district of which Andover was a part. In this course, we will consider redistricting and gerrymandering from a mathematical perspective. What mathematical properties can we use to measure the presence and effect of partisan and racial gerrymandering? Is “compactness” a desirable feature of districting plans, and, if so, how can we define it? Whose votes are “wasted,” and how can the effect be measured? What is the potential—and what are the limitations—of mathematical ideas and arguments in a legal and political context? What light can mathematics shed on related questions of apportionment and voting theory? Throughout, we will seek to put the mathematical ideas in dialog with history and the current state of districting in the United States, from the original “gerrymander” to the Voting Rights Act of 1965 to recent cases and controversy that have arisen in Wisconsin, North Carolina, California, and Arizona.

**Prerequisite:** MTH590 or permission of the department chair.

**Multivariable Calculus and Linear Algebra**

**MTH650A**

(T1)

The first term of this three-term sequence covers functions of many variables, partial differentiation, gradients, vectors, vector-valued functions, and multiple integration and its applications. During Term 2, the study of multivariable calculus will be completed with line integrals, Green’s Theorem, and Stokes’ Theorem. The remainder of the course covers topics from linear algebra, including row reduction, Gaussian elimination, LU decomposition, matrices, vector spaces, and applications.

**Prerequisite:** MTH590 or MTH595 and permission of the department.

**Multivariable Calculus and Linear Algebra**

**MTH650B**

**MTH650C**

(TWO-TERM COMMITMENT)

(T2, T3)

A continuation of MTH650A.

**Prerequisite:** MTH650A with a grade of 3 or better, or permission of the department.
Statistics

- **AP Statistics I**
  MTH530A
  (T1)
  The first term of a three-term sequence that prepares for the Advanced Placement examination in Statistics. This term primarily covers the exploratory analysis of data, making use of graphical and numerical techniques to study patterns, and developing plans for data collection of valid information.
  
  **Prerequisite:** MTH350 or permission of the department.

- **AP Statistics II**
  MTH530B
  MTH530C
  (TWO-TERM COMMITMENT)
  (T2, T3)
  A continuation of MTH530, finishing the syllabus for the Advanced Placement examination in May. Topics include probability as the tool for producing models, random variables, independence, normal distribution, simulation, sampling, statistical inference, confidence intervals, and tests of significance.
  
  **Prerequisite:** A grade of 3 or higher in MTH530A.

Computer Courses

The mathematics department teaches introductory and advanced computer science courses and supports some more advanced independent study.

- **Programming Fundamentals**
  CSC350
  (T1, T2, T3)
  This course begins with an introduction to computational thinking and the value of computer programming. Students will learn about variables, conditional statements (if-else), and iterations (loops) and will design and implement their programming projects in the language Ruby. The course will be project based and taught in a hybrid fashion with instruction in the classroom and online.
  
  **Prerequisite:** None.

- **App Development**
  CSC450
  (T1, T2, T3)
  The proliferation of websites and demand for increasingly complex content have led to an explosion of programming solutions for developing Web pages. This course introduces students to building Web pages in the latest versions of HTML and CSS, and also to programming in Javascript, the most popular option for offering dynamic behavior on the Web. Students explore the tools needed for deploying and managing their own websites and get a preview of other aspects of programming for the Web, such as databases, server-side systems, and Web frameworks. In Term 2, the topic of the course will be mobile app development for iOS with Swift.
  
  **Prerequisite:** Completion of yearlong CSC500 or equivalent.

- **Introduction to Discrete Mathematics and Programming**
  CSC470
  (T2, T3)
  This course blends a study of programming (using the Python programming language) with mathematics relevant to computer science. Students learn how to design simple algorithms and write and test short programs in Python. The course covers Python syntax and style as well as data types, conditional statements, iterations (loops), and recursion. Selected mathematical topics include sets, number systems, Boolean algebra, counting, and probability.
  
  **Prerequisite:** MTH330 or permission of the department.
**AP Computer Science I**  
**CSC500A**  
(T1)  
The first term of a three-term course in algorithms, object-oriented programming, and data structures, guided by the College Board's AP Computer Science course description. The course covers Java language syntax and style, classes and interfaces, conditional and iterative statements, strings and arrays.  

**Prerequisite:** MTH340 or permission of the department.

**AP Computer Science II**  
**CSC500B**  
**CSC500C**  
(T2, T3) (A TWO-TERM COMMITMENT)  
This course is the continuation of CSC500. The emphasis is on Object-Oriented Programming (OOP), searching and sorting algorithms, recursion, data structures, and the design and implementation of larger programs, including the College Board's required case study and team projects. This course completes the preparation for the Advanced Placement exam in computer science.  

**Prerequisite:** CSC500A.

**Honors Computer Science Seminar**  
**CSC630**  
(T1, T2, T3)  
This class offers students with experience and advanced knowledge of computer science the opportunity to explore specific topics beyond the College Board's AP curriculum. Topics will vary from year to year and may include data structures, advanced Web page design, or graphical user interface design.  

**Term 1—Data Visualization:** We live squarely in the information age. The computer scientist of the 21st century is expected to be data literate, someone who can leverage the incredible quantities of information around them to assist in making decisions. Every day, impressive examples of data visualizations have massive impacts on people. In this course, students will learn all the tools needed to create these powerful, interactive visualizations. Tools include the Python programming language to process data as well as HTML, CSS, JavaScript, and the D3 JavaScript visualization library (the industry standard). This class will be heavily project-based and will focus on “storytelling” with data as well as exploring how data can be used to infuse empathy into conversations.  

**Prerequisite:** CSC500 completed with a grade of 4 or better, or permission of the instructor.

**Term 2—The Open Source Movement:** Throughout the entirety of the development of computers and software, a group of like-minded individuals have held firm to the notion that the software they write should be accessible to all. This practice has great benefits to the software development community by allowing users to both learn from and include other's source code in their own and empowering individuals to contribute to projects that otherwise would require them to work for the controlling company. This course will focus on both the history and the practice of open source software development.  

Students will learn Git and the language of their choice and use GitHub extensively to become the creator and maintainer of their own open source software library. They also will work collaboratively to contribute to their classmates' libraries and those in the greater software development community. This class will be focused heavily on projects.  

Students also will explore the past, present, and future of the open source movement including its effects on the software development industry as a whole, from economic impacts to legal concerns.  

**Prerequisite:** CSC500 completed with a grade of 4 or better, or permission of the instructor.

**Term 3—Data Structures and Algorithms in C.** Someone once said, “A C program is like a fast dance on a newly waxed dance floor by people carrying razors.” Originally developed in the early 1970s, C is still one of the most widely used computer languages today and is used both in low-level programming and on a variety of microcontrollers (e.g., implanted medical devices, power tools, and remote controls). In this course, we will begin by learning the basics of the C programming language, including pointers and memory allocation, and then use C as a tool to learn about various data structures. More specifically, we will study stacks, queues, linked lists, recursion, binary trees, heaps, and priority queues and analyze the efficiency of algorithms that work with these data structures. Students will practice implementing their own data structures using C and also look into additional mathematical ideas behind the algorithms we use.  

**Prerequisite:** A grade of at least 5 in CSC500 or permission of the department.
MUSIC

Diploma Requirements in Music

- Entering Juniors must earn no fewer than a total of four credits in art, music, and theatre and dance, with at least one credit each in art and music. Those who enter as Juniors should complete one credit in music and one credit in art by the end of their Lower year.
- New Lowers must earn no fewer than three credits in art, music, and theatre and dance, with at least one credit each in art and music.
- New Uppers must take at least one term in either art or music.
- New Seniors have no diploma requirement in music, but are encouraged to take at least one term of art, music, or theatre.

Music Placements

All entering students must complete the online music placement questionnaire to determine the level at which they will enter the music curriculum.

- Students who matriculated as Juniors and Lowers should take their first music course (MUS225, 235, or 400 as placed) by the end of lower year, which qualifies them for any 300-level Intermediate Elective or for some 400- or 500-level Advanced Electives. Students who matriculated as Juniors or Lowers and placed into MUS225 who have not taken it by the end of lower year will take MUS350 during upper or senior year to fulfill their introductory music diploma requirement. Students who matriculated as Juniors or Lowers and placed into MUS235 who have not taken it by the end of lower year may enroll in a 300-level elective during upper or senior year to fulfill their introductory music diploma requirement.

Note: Entering Juniors who have been placed into MUS400 and who wish to take the entire yearlong Advanced Music Theory sequence during their upper or senior year will need to petition for permission to postpone their first term of music beyond the end of lower year.

- Students who matriculated as Uppers may fulfill their diploma requirement in the visual and performing arts with MUS350, a 300-level elective, or MUS400, according to their placement.
- Entering Seniors have no diploma requirement in music or art, but should complete the music placement questionnaire if they wish to take a music course.

Any students who place into MUS400 may opt instead to take MUS410 or MUS460 as their first music course (with permission of the instructor).

The course into which each student is placed (MUS225, 235, 350, or 400) serves as the prerequisite for all electives. Exceptions are noted in the descriptions below.

Introductory Courses

The following three courses contribute toward satisfying the diploma requirement in music.

■ The Nature of Music A

MUS225
(T1, T2, T3)
Open to Juniors and Lowers only. This course offers a basic introduction to music literature, theory, performance, and composition. Music from various cultures and historical periods is examined in an attempt to increase student awareness of the musical languages and practices. Students compose several original compositions, and they also receive instruction on musical instruments. No previous experience in music is required.

■ The Nature of Music B

MUS235
(T1, T2, T3)
Open to Juniors and Lowers only. This course is designed for students who have had some experience reading music and playing an instrument. As a more advanced version of MUS225, it will include more extensive experiences in composition. Study of some core works of music literature from a variety of cultures will help develop listening skills, and there will be opportunities for live music-making in class.

■ Understanding and Making Music

MUS350
(T1, T2, T3)
MUS350 embraces the belief that we are all musical beings, capable of understanding, interpreting, and even participating in music. In this course, students should expect to develop skills in Western and non-Western music which will be used as vehicles for creative expression. Students will listen to, perform, improvise, and compose music of various genres, eras and regions, and will write about those experiences. No previous experience in music is required.
Intermediate Electives

■ **Jazz History**
  **MUS310**
  (T3)
  This course begins by examining jazz's mixture of African and European traditions and the subsequent pre-jazz styles of spiritual, blues, and ragtime. It then proceeds with a study of 20th-century jazz styles, beginning with New Orleans and culminating with the multifaceted creations of today's artists. Along the way the course pays tribute to the work of some of jazz's most influential innovators, including Louis Armstrong, Duke Ellington, Count Basie, Billie Holiday, Charlie Parker, and Miles Davis. Original recordings, photographs, and videos are used extensively throughout the term. (Mr. Cirelli)

■ **Survey of American Popular Music**
  **MUS320**
  (T3)
  American popular music has appeared in many forms throughout its history, from the early examples in minstrel shows and blues to the vast array of styles we hear today. Students in this class will learn the roots of American popular song, and then explore the emergence of Rock and Roll and its various musical offspring through assignments that include readings, writing, and casual experiments in performance. Aside from discussion of the musical content of each style period, the class will also examine social and political issues that have influenced and inspired these artists. (Mr. Cirelli)

■ **Survey of Music History**
  **MUS330**
  (T1, T2, T3)
  A one-term survey of Western music history. The course progresses chronologically from classical antiquity to the music of today, exploring along the way the religious, social, historical, and human issues surrounding music and its composition. Students who took a previous version of MUS330 are not eligible for this course. (Mr. Lorenço)

■ **Electronic Music**
  **MUS360**
  (T2, T3)
  This composition course is designed to enable students with modest notational skills to use electronic equipment in order to compose music. Equipment used includes mixing board, analog and four-track tape recorders, digital stereo and eight-track recorders, analog and digitally controlled synthesizers, drum machine, Macintosh computer, and sequencing software (Professional Performer). Projects include compositions in the style of musique concrète and other sound collages using synthesizers. Space limitations in the electronic music studio require that the course be limited to nine students per term. Students must reserve three two-hour private work sessions in the studio per week. This course does not focus on popular music. MUS360, if failed, cannot be made up by examination. (Mr. Monaco)

■ **Film Scoring: Influencing Audiences through Sound and Silence**
  **MUS370**
  (T3)
  In this course, students will study film music primarily through compositional exercises, as well as analysis of films from various genres and time periods. The course will begin with an introduction to a wide variety of compositional styles and techniques employed throughout the history of film, including changes resulting from increased technological resources throughout the 20th century. Students will then compose music for film scenes from different genres, such as drama, horror, romance, and action/adventure. Students will be expected to manage an imaginary budget used to hire musicians, studio rentals, etc., and will compete with each other for film scoring "jobs." Though this course will primarily focus on music from the 20th century to the present, students also will learn about how certain composers connected music to visual images in classical concert music prior to 1900. (Ms. Landolt)

■ **Heart & Soul: A Songwriting Workshop**
  **MUS380**
  (T2)
  Popular music plays an important role in our modern culture: it can provide an escape from our daily lives and influence our thoughts and actions. MUS380 will begin by exploring popular songs from artists such as Taylor Swift, Bruno Mars, and Beyonce, as well as those of other artists from Motown to the present day. We will study songs from a variety of genres—including jazz, blues, rock, R&B, folk, and country western—as a way of building a foundational understanding of popular music. In addition to frequent songwriting exercises, students will write four original songs in the genre of their choice with particular focus on the musical attributes needed to support both the genre and the specific topic of each song. (Ms. Barnes)
Musical Theatre
MUS390 or THD390  
(NOT OFFERED IN 2017–2018)

One credit assigned to either Music or Theatre. Open to any student (no prerequisites). Musical Theatre is an interdisciplinary and experiential class that will explore both the history and performance elements of American Musical Theatre. Beginning with the 1920s and culminating with present day, students will explore the historical context of a significant musical in a particular decade each week. Students also will perform a number from that musical each week, challenging themselves in the discipline of performance. Over the course of the term, students will gain knowledge of American history through the lens of the performing arts and gain experience in performing in the three elements of musical theatre (song, dance, and spoken word). Public performances will occur throughout the term, including a final project. Students wishing to receive Music credit should sign up for MUS390; students wishing to receive Theatre credit should sign up for THD390. (Dr. Siegfried)

Advanced Electives

Introduction to Theory and Composition
MUS400  
(T1, T3)

This course is designed to give students a vocabulary to further understand and describe the music they will encounter. After beginning the year learning hand-written musical notation, the study of scales, intervals, tonality, harmony, melodic organization, voice leading in two parts, and harmonic dictation ensues. After this study is complete, students will be in a position to knowledgeably describe every aspect of a typical piece of music that they may come across. Ear-training skills are developed through dictation and sight singing. Those taking this course in the fall are encouraged to combine it with MUS540 and MUS550 to form a three-term Advanced Music Theory sequence. Students will begin composing near the end of the term, but it should be noted that most compositional activity will occur in MUS540 and MUS550.

The Musical Brain
MUS410  
(T2)

What playlists do you create to accompany you through the parts of your day? How does the music we choose shape the personal and communal tapestry of our daily lives? The Musical Brain explores why music matters so much to us as individuals and as a species. Through reading assignments, listening assignments, and classroom activities we’ll explore the rapidly evolving field of inquiry and research in music perception and cognition. Topics will include the science of sound, the biological origins of music, relationships between music and language, and the sources of music’s emotional impact. (Dr. Aureden)

Prerequisite: Successful completion of a music course at the 200 level or above. Students who have placed into MUS400 may opt to take MUS410 instead.

Advanced Electronic Music
MUS460  
(T2, T3)

This course continues to develop the skills and techniques introduced in MUS360. MUS460, if failed, cannot be made up by examination. (Mr. Monaco)

Prerequisite: MUS360 or permission of the instructor.

Chamber Music Performance Seminar
MUS500  
(T3)

This summary course affords students an opportunity to apply their theoretical knowledge to practical music making through the analysis and performance of chamber music. The process of performance and its attending anxieties also will be studied through readings and exercises. Class work consists of sight reading, performing, coaching, and discussing chamber works and performance issues. Homework consists of individual practice, group rehearsal, and readings from books about performance. Students are expected to be advanced instrumentalists and they generally will have taken at least MUS400. Because different literature is studied each term, this course may be taken more than once.

Prerequisite: Permission of the department.

Intermediate Theory and Composition
MUS540  
(T2)

Continuing from where MUS400 leaves off, this course begins the students’ hands-on compositional development. Small pieces are composed almost nightly as students now begin to demonstrate what they previously learned to recognize and describe. Also in this term,
students will compose several larger pieces that will be written for and recorded by classmates. As the term progresses, the chords of Western music are incorporated into their musical vocabulary one by one. Further study in sight singing and ear training help to continue that development. In most years, this term includes a field trip to see the Boston Symphony Orchestra in concert.

**Prerequisite:** MUS400 or permission of the instructor.

### Advanced Theory and Composition

**MUS550**

(T3)

Completing the music theory sequence, the focus for the beginning of this term is on preparation for the AP exam in May. Students study non-dominant seventh chords, applied dominant seventh chords, and musical form before a week of AP prep. After the AP exam, a larger project is decided upon. Past projects have included studying Chopin's piano preludes, examining poetic meaning in Schubert's songs, and composing a 3–5 minute work.

**Prerequisite:** MUS540 or permission of the instructor.

### Applied Music

All students who are interested in joining a vocal or instrumental performance ensemble are encouraged to do so. Participation in a music ensemble is usually extracurricular, with no academic credit granted. Those wishing to receive academic credit for ensemble participation must simultaneously take private lessons or attend a weekly music theory seminar. Whether participating for credit or as an extracurricular activity, students are expected to attend all rehearsals and performances. Students wishing to receive academic credit for their ensemble participation are expected to discuss their wishes with their ensemble director prior to selecting the course. A full list of expectations and responsibilities is available through the music department.

Those who wish to enroll in a 900-level performance-based course (ensemble for credit) may do so at any time and, if they desire, repeatedly. Please note, however, that ensembles for credit (MUS900 through MUS906) cannot be counted toward fulfilling the diploma requirement in the arts.

### Chorus

**MUS900**

(T1, T2, T3)

Open to all qualified students. The chorus is the Academy's major singing group composed of mixed voices, and it performs a variety of choral works, both sacred and secular. Those wishing to take the course on a non-credit basis need no previous choral participation, just a desire to work hard and attend all the rehearsals. If they have not sung in the chorus before, they may take the course for credit only with the permission of the instructor. (Dr. Siegfried)

### Fidelio Society

**MUS901**

(T1, T2, T3)

Open to all classes. This small group of mixed voices is selected from the chorus (MUS900). It performs on numerous occasions throughout the year both on chorus programs and on its own. Its repertoire includes music of all types, early and modern, sacred and secular. Membership is by audition and is conditional upon continued good standing in the chorus. A student may take MUS901 and MUS900 simultaneously, but only one will be for credit. This course, if failed, cannot be made up by examination. (Dr. Siegfried)

### Band

**MUS902**

(T1, T2, T3)

Open to all qualified students. Tryouts are held any time before the beginning of a term to test the student's ability and to arrange for seating. There are some school-owned instruments available for student use. All types of music for wind ensemble are rehearsed, including marches, as well as classical, popular, and show music. Some sight-reading is done, and at least one public concert per term is given. (Mr. Monaco and Mr. Cirelli)

### Jazz Band

**MUS903**

(T1, T2, T3)

Open to all qualified students. Auditions are held at the beginning of the term, as usually only one player per part is accepted. This ensemble is in a typical big band format and performs the repertoire of the groups of Count Basie, Duke Ellington, Thad Jones, and Woody Herman, as well as contemporary Latin jazz and jazz/rock fusion compositions. Membership is conditional on continued good standing in the band. (Mr. Cirelli)
Corelli Chamber Ensemble
MUS904
(NOT OFFERED IN 2017–2018)
Open to all classes, but membership consists primarily of Juniors and Lowers. Students taking Corelli Chamber Ensemble for credit attend Symphony Orchestra and Corelli Chamber Orchestra rehearsals each week. The Corelli Chamber Ensemble performs string orchestral literature and performs once each term. (Ms. Aureden and Ms. Barnes)

Amadeus Chamber Ensemble
MUS905
(T1, T2, T3)
Open to all classes. Students taking Amadeus Chamber Ensemble for credit attend Symphony Orchestra and Amadeus Chamber Orchestra rehearsals each week. The Amadeus Chamber Ensemble performs string orchestral literature and performs once each term. (Dr. Aureden and Ms. Barnes)

Chamber Orchestra
MUS906
(T1, T2, T3)
Open to all classes. Most of the music played is for string orchestra; the best winds in the school are invited to join for larger works. While Chamber Orchestra may be elected as a credit-bearing course, it is also an activity in which all are invited to participate. (Dr. Jacoby and Ms. Landolt)

Private Instrument and Voice Lessons
MUS909
(T1, T2, T3) (NON-CREDIT)
Weekly non-credit lessons are available on all band and orchestral instruments and, in addition, on the piano (classical and jazz), organ, harpsichord, harp, guitar (classical, folk, rock, and jazz), bagpipes, guzheng, and voice. Students can also take private lessons in composition or conducting.

There is an additional fee for private lessons; information regarding this fee is available through the Department of Music. Piano, organ, harp, and percussion players are assessed a fee of $35 per term for use of instruments. The Academy owns many other instruments that may be rented for $35 per term. Financial assistance for lessons and/or instrument rental is available for students who are on scholarship.
NATURAL SCIENCES

To participate fully in society, citizens require knowledge of scientific issues and an understanding of how those issues relate to their lives. People who are broadly educated and who also have special expertise in the sciences are vital to the well-being of our planet and its inhabitants. The science program is focused around four major goals.

In fulfilling the science requirement, Phillips Academy students should demonstrate:

1. **They can do science.** A student should pose testable questions and formulate hypotheses; design and conduct experiments; organize, analyze, and interpret results and information; conceptualize and reason through problems, both qualitatively and quantitatively; and articulate and present clearly and accurately ideas, results, and analysis in an appropriately selected format.

2. **They are scientifically literate.** A student should think clearly and critically about major issues relating to science; gain appreciation of and experience with the natural world; perceive the relevance of science to everyday life, including global environmental issues; and recognize the connections and interdependence among the traditional branches of science and between science and other fields.

3. **They participate comfortably and fully in an inclusive community of learners.** Students and teachers should work effectively with persons of varied backgrounds, interests, and abilities in scientific collaboration, perceive the needs of the individual, team, or community, and work to meet those needs.

4. **They accept responsibility for the process of personal education.** A student should play an active role in discussions, experiments, and decisions; ask questions, question answers, and maintain an independence of thought while engaged in learning; recognize that school is a piece of the continuum of lifelong learning, for science is a rapidly evolving field; and, hence, acquire skills that will allow one to learn beyond the halls of academia.

The diploma requirement in science is two three-term science courses. A strong program will include some experience in biology, chemistry, and physics. Most four-year students take biology in ninth grade, followed by chemistry in tenth grade; however, individual interests, backgrounds, and abilities may indicate other appropriate sequences.

The division of natural sciences offers a variety of introductory and advanced courses, yearlong and term-contained in biology, chemistry, physics, and interdisciplinary fields. Staffing of yearlong courses is the first priority and students who wish to take a full year of science can be so guaranteed only by taking a yearlong course. Enrollment in term-contained courses is limited and determined by seniority.

**Biology**

Most Juniors will take **BIOL100** as their introductory science course. Uppers and Seniors are placed in **BIOS01** or **BIOS81** by the department chair. In general, students who have had three-terms of biology and a 6 in **CHM250** (or equivalent), a 5 or higher in **CHM300** (or equivalent), or a 4 or higher in **CHM500**, **550**, or **580** (or equivalent) will be placed in the **BIO580** sequence.

- **Introduction to Biology**
  
  **BIO100A**  
  **BIO100B**  
  **BIO100C**  
  *(T1, T2, T3)* *(THREE-TERM COMMITMENT)*

  This course is for Juniors. **BIO100** is theme-based and focused on major biological topics. Studying a core text will be supplemented with other readings, writing assignments, and data analysis and interpretation. Students will learn a variety of study skills and will have an introduction to library research tools. Laboratory experiments and fieldwork are designed to acquaint students with fundamental biological principles and to build skills in the methods and techniques used to elucidate those principles.

- **Animal Behavior**
  
  **BIO420**  
  *(T1)*

  Open to Uppers and Seniors who have had one year of laboratory science, the course is designed to familiarize the student with the basic principles of animal behavior. The topics that receive the greatest emphasis are territoriality, aggression, mating strategies, courtship, parental behavior, migration, dominance, and the evolution of behavior patterns. Throughout the course, an effort is made to relate the behavior of animals to the behavior of humans. A project or a research paper will be required.

- **Ornithology**
  
  **BIO421**  
  *(T3)*

  Open to Uppers and Seniors who have completed a yearlong science course.

  No other group of chordates has captured the human imagination like birds. In the United States alone, approximately 30 million homes have installed birdfeeders, and the sale of feeders, seed, binoculars, and bird guides has become a multibillion-dollar business. The goal of this course is to provide an in-depth look into the world of birds by studying the behavior, anatomy, physiology, and natural history of these feathered vertebrates. The Andover area is rich in habitat diversity and corresponding bird species. A portion of the course will be dedicated...
to learning the identity (both visually and acoustically) of a segment of this local population. Labs will include numerous field trips and the study of the natural history of birds; using bird mounts, nesting boxes, feathers, and films.

**Microbiology**

**BIO450**

(T2)

Open to Uppers and Seniors who have had one year of laboratory science. From AIDS, tuberculosis, and malaria to strep throat and the common cold, bacteria, parasites, and viruses affect our quality of life and are major obstacles to world development. This course will examine public health threats posed by selected microorganisms. We will study the biology and epidemiology of these microorganisms, learn how to keep ourselves healthy, and develop an awareness of personal and global public health issues.

**Topics in Advanced Biology I**

**BIO501**

(T1)

Open to Uppers and Seniors. This is the first term of a three-term sequence covering advanced topics in biology. Term 1 focuses primarily on the cell, touching on topics including cell structure and function, energy metabolism, cell reproduction, Mendelian and molecular genetics, DNA technology, and genomics. Laboratory work is an integral part of this course. In addition, time is set aside in Term 1 to learn about Andover ecology. The three-term syllabus for this course provides appropriate preparation for the SAT Subject Test but does not provide specific preparation for the AP exam.

**Prerequisite:** Completion of BIO501 or equivalent.

**Topics in Advanced Biology II**

**BIO502**

(T2)

A continuation of BIO501. This is the second term of the BIO501, 502, and 503 year-long three-term sequence covering advanced topics in biology. Term 2 focuses primarily on animal diversity in form and function and human anatomy and physiology. In addition, time is set aside to study major diseases of the world.

**Prerequisite:** Completion of BIO501 or equivalent.

**Topics in Advanced Biology III**

**BIO503**

(T3)

A continuation of BIO502. This is the third term of the BIO501, 502, and 503 sequence covering advanced topics in biology. Term 3 focuses primarily on evolution, the origins of life, plant biology and ecology. In addition, time is set aside to study important global ecological issues.

**Prerequisite:** Completion of BIO501.

**Cellular Biology**

**BIO581**

(T1)

Open to Uppers and Seniors. Following a brief review of chemical principles, the course examines the major classes of biomolecules and how they are synthesized and degraded in the cell, with emphasis on reactions associated with energy conversion pathways such as respiration and photosynthesis. Enzyme function is considered both in terms of mechanisms of action and with regard to kinetics. The relationship between structure and function at the molecular level is emphasized in studies of molecular genetics and the control of genetic expression. Biotechnology is introduced through the laboratory. Not open to those who have completed BIO501, 502, and 503.

**Prerequisite:** A grade of 6 in CHM250, a 5 or higher in CHM300, or a 4 or higher in CHM500, 550, or 580. The department chair will make final decisions about placement of students in BIO501 or BIO581.

**Human Anatomy and Physiology**

**BIO582**

(T2)

Includes an in-depth consideration of some of the major systems of the human body. Emphasis is placed on the relationship between structure and function at the cellular, tissue, organ, and organ system levels. Not open to those who have completed BIO501, 502, and 503.

**Prerequisite:** BIO581 or permission of the instructor and the department chair.
**Evolution and Ecology**

**BIO583**

(T3)

Includes significant time in the laboratory or in the field. Sustainability and change are the central themes through which we will consider evolution and ecology. Evolution is a major unifying theme in biology, and the mechanism of natural selection serves as a foundation for examining ecosystems and relationships between populations, including humans. A short library research paper will be required. Not open to those who have completed BIO501, 502, and 503.

**Prerequisite:** BIO581 or permission of the instructor and the department chair.

**Molecular and Cellular Biology: Laboratory Research**

**BIO600**

(T1)

Open to Uppers and Seniors. Permission of the instructor is required. BIO600 meets eight class periods (four double periods) a week, requiring extensive work both in and out of the laboratory. As such, students enrolling in BIO600 may take a maximum of four additional courses. Six-course loads will not be awarded to students enrolling in BIO600, unless the sixth course is a 900-level music course.

Students will learn laboratory techniques through work with model organisms and experimental systems such as bacteria, mammalian cell culture, and C. elegans. After learning a core of methodologies that are used in professional labs, students will apply them to focused research projects, oftentimes performed in collaboration with professional scientists at other institutions. As they develop their project proposals, students will spend a significant amount of time reading articles from scientific journals and learning to craft well-designed experiments. Students will be asked to keep a lab journal and to write and present a scientific paper. Preference will be given to students that have completed or will be concurrently enrolled in Physics.

**Prerequisite:** One year of 500-level biology and one year of chemistry with grades of 4 or above. Preference will be given to students that have completed or will be concurrently enrolled in physics.

**Molecular and Cellular Biology: Independent Laboratory Research I**

**BIO610**

(T2)

Open to Uppers and Seniors. Students wishing to continue work from BIO600 may apply directly to the instructor for permission to enroll in BIO610. BIO610 meets eight class periods (four double periods) a week, requiring extensive work both in and out of the laboratory. As such, students enrolling in BIO610 may take a maximum of four additional courses. Six-course loads will not be awarded to students enrolling in BIO610, unless the sixth course is a 900-level music course.

During this second term of research, students will learn to troubleshoot their experiments, to make careful observations, and to collect reliable data sets. Students will expand their original scientific papers to include new data and interpretations and will present a poster at an annual science symposium. Laboratory schedules will be determined on a case-by-case basis; however, a student must be able to be in the lab for a minimum of eight hours per week at times when the instructor is available for supervision. **This course is an advanced course that may require more than the standard nine hours of work per week.**

**Prerequisite:** Completion of BIO600.

**Molecular and Cellular Biology: Independent Laboratory Research II**

**BIO620**

(T3)

Students wishing to continue work from BIO610 may apply directly to the instructor for permission to enroll in BIO620. BIO620 meets eight class periods (four double periods) a week, requiring extensive work both in and out of the laboratory. As such, students enrolling in BIO620 may take a maximum of four additional courses. Six-course loads will not be awarded to students enrolling in BIO620, unless the sixth course is a 900-level music course. Enrollment is limited and at the discretion of the instructor and the chair of the Department of Biology. Students will complete their experimentation and will analyze their data sets in preparation for presentation at an annual science symposium. Select student work will be submitted for peer-review and potential publication in a scientific journal. Laboratory schedules will be determined on a case-by-case basis; however, a student must be able to be in the lab for a minimum of eight hours per week at times when the instructor is available for supervision.

**Prerequisite:** Completion of BIO610.
The chemistry department offers two yearlong introductory courses in chemistry, each of which fulfills part of the diploma requirement for a laboratory science. Placement in CHM250 and CHM300 series is generally based on concurrent mathematics placement. Students who wish to take the Chemistry AP exam may prepare for it by taking CHM500, 550, or 580.

Introduction to Chemistry
CHM250A  CHM250B  CHM250C  
(T1, T2, T3) (THREE-TERM COMMITMENT)
An introduction to the chemical view of the material world, including atomic theory, atomic structure, chemical reactions, the nature of solids, liquids, gases, and solutions, general equilibria, acid-base theories, electrochemistry, and aspects of nuclear chemistry. Emphasis is placed on developing problem-solving skills as well as on making connections between chemical principles and everyday life. A college-level text is used, but the pace of this course is adjusted to ensure that students have ample opportunity to ask questions. Laboratory work is an integral part of the course. The syllabus is appropriate preparation for the College Board Subject Test. High honors work each term adequately prepares a student for CHM580 series.

Corequisite: Registration in MTH210 or above.

NOTE: This course is NOT open to Juniors.

College Chemistry
CHM300A  CHM300B  CHM300C  
(T1, T2, T3) (THREE-TERM COMMITMENT)
This course is an introduction to the theoretical framework of modern chemistry, including atomic structure, chemical bonding, phase changes, solutions, chemical reactions, thermodynamics, kinetics, general equilibria, acid-base equilibria, electrochemistry, and aspects of inorganic and nuclear chemistry. Emphasis is placed on developing problem-solving skills and understanding the experimental basis of theories. A college-level text is used. Laboratory work is an integral part of the course. The syllabus of this course is appropriate preparation for the College Board Subject Test.

Corequisite: Registration in at least MTH320 or above, with the exception of those students enrolled in MTH280.

Prerequisite: Grade of 4 or above in previous term of mathematics and previous algebra course. Students not registered for MTH320 or above or MTH280 but who have a 6 in their previous math class may enroll in CHM300A.

NOTE: Juniors who do not maintain an 85% average on the first two tests in CHM300A will be switched to BIO100A immediately.

Advanced Placement Chemistry
CHM500A  CHM500B  CHM500C  
(T1, T2, T3) (THREE-TERM COMMITMENT)
CHM500 adheres to the revised AP Chemistry syllabus adopted in the 2013–2014 school year. This course will focus on six “Big Ideas” in chemistry: the atomic model; property/structure correlations; changes that happen in chemical reactions; rates of reactions; the laws of thermodynamics; and the breaking and making of chemical bonds. Students who qualify for CHM550 or 580 must sign up for those classes. Students not eligible for CHM550 or CHM580 who wish to take a second year of chemistry should sign up for this course after taking physics.

Prerequisites: One year of chemistry (either CHM250 or CHM300) and one term of PHY400A.

Accelerated Advanced Chemistry
CHM550A  CHM550B  CHM550C  
(T1, T2, T3) (THREE-TERM COMMITMENT)
This course is not open to students who have taken CHM300 or its equivalent, or to Juniors, with the exception of those Juniors enrolled in MTH650. This is a rigorous course that treats the topics addressed in College Chemistry in greater depth and prepares students for the AP
exam in chemistry. Laboratory work is an integral part of the course. The syllabus of this course is appropriate preparation for the College Board Subject Test.

**Prerequisite:** Grade of 5 or above in each term of CHM250. Students with no previous chemistry who are in MTH380 or above may enroll in this course. Students with no previous chemistry who are in MTH360 or below may enroll in this course only with permission from the department chair.

**Prerequisite:** Grade of 5 or above in the previous mathematics course.

### Advanced College Chemistry

**CHM580A**
**CHM580B**
**CHM580C**
(T1, T2, T3) (THREE-TERM COMMITMENT)

*CHM580* is a rigorous advanced second-year general chemistry course that thoroughly prepares students for the Advanced Placement examination, but also includes college-level topics beyond the AP syllabus. Students are expected to arrive in class having thoroughly reviewed and mastered all the basic introductory material from *CHM300*. This allows more time and emphasis to be devoted to advanced topics, patterns of chemical reactivity, and laboratory investigations. The instructor provides detailed readings to help students with the *CHM300* review process. A highlight of *CHM580* is the investigative laboratory program. Each week, students are presented with a problem to solve in the lab. Given only a list of available equipment and a few guidelines, students must design an experiment and record all necessary observations and measurements to solve the problem.

**Prerequisite:** Grade of 6 in each term of CHM250 or a 5 or above in each term of CHM300.

### Organic Chemistry

**CHM610**
**CHM620**
(T1, T2)

This course introduces many of the basic reactions and concepts students will encounter in their future studies of chemistry, biology, or medicine. Rather than covering a large number of reactions, as might happen in a second-year (full year) college organic chemistry course, this course emphasizes an understanding of general principles of reactivity and mechanism. The classroom work is supplemented by demonstrations through which students learn some of the fundamental tools of this highly empirical science. In addition, each student gains detailed knowledge of an area of active research related to organic chemistry. After selecting a topic of interest, each student prepares a paper and a class seminar, using current scientific literature.

**Prerequisite:** Completion of either CHM500 with a 6 or above each term, CHM550 with a 5 or above each term, or completion of CHM580 with a 5 or above each term, or with permission from the department chair. CHM610 is a prerequisite for CHM620.

### Interdisciplinary Science

### Environmental Science: Global Climate Change

**SCI410**
(T2)

Open to Seniors and to Uppers who have completed three-terms of laboratory science. This course may be taken in addition to or independently of *SCI420* and/or *SCI430*. This course prepares students to grasp the science behind the politics. The course begins with an overview of climate science, including atmospheric composition, major biogeochemical cycles, principles of energy conservation and flow, the greenhouse effect, atmospheric and oceanic circulation, and natural climate variability. We then investigate recent anthropogenic climate change, examining both causes and consequences. We will primarily consider impacts on ecological systems, but also assess impacts on public health, economics, and global justice. The second half of the course will address the response to global climate change by investigating mitigation strategies. Students will analyze current and potential future sources of energy, both nonrenewable and renewable. Readings will include original scientific literature, nonfiction books and essays, text excerpts, and news coverage. (Mr. MacKinson)

### Environmental Science: Food, Agriculture, and the Future

**SCI420**
(T3)

Open to Seniors and to Uppers who have completed one year of laboratory science. This course may be taken in addition to or independently of *SCI410* and/or *SCI430*. This course examines agriculture as a major driver of global environmental change and public health trends. We will explore the demands placed on food production by population growth and a dietary transition, the chemical origins and ecological impacts of fertilizer, and the implications of limited resources of water, land, and oil. The course will integrate fundamental environmental principles of nutrient cycling and energy flow, provide an introduction to environmental economics and policy, and examine how agriculture affects land use, climate change, and biodiversity. We will explore public health impacts of agriculture including food safety, antibiotic resistance, and the rise of obesity and diabetes. Finally, we will consider the future of agriculture and food. Readings will include original scientific literature, nonfiction books and essays, text excerpts, and news coverage. Students should be prepared to undertake a term project. (Mr. MacKinson)
**Water and Humanity**  
SCI430  
(T1)  
Open to Seniors and to Uppers who have completed one year of laboratory science.

*Water and Humanity* examines the dynamic and tenuous relationship between water resources and human development. Exploring water from a multidisciplinary, project-driven perspective, students will think critically about the central role water has played and must continue to play in the viability and vitality of all civilizations, as well as the many challenges that people face in sustaining, protecting, and gaining access to usable fresh water. Students will encounter diverse materials, use holistic approaches, and engage in innovative project planning to consider, understand, and propose solutions to complex water issues. Using blended methodology involving online videoconferencing and learning, face-to-face conversations and lessons, research and project development, this course will focus on the value of water and on the issues that water scarcity presents within the contexts of such elements as religious belief and practice, the human-water relationship in fine art and architecture, national and imperial infrastructure, and industrial development. Students also will think about the role of water in their own local, regional, and global communities, while researching and proposing their own solutions to complex multidisciplinary water issues. (Mr. MacKinson)

**Love That Dirty Water: The Global Sanitation Challenge**  
SCI435  
(T2)  
Open to Uppers and Seniors. How often do you give thanks for your toilet? While many of us take this basic convenience for granted, around the world 2.6 billion people lack access to any form of improved sanitation. The public and environmental health impacts would be hard to overstate: water-related diseases kill three million people every year and surface waters around the world have been reduced to sewage drains.

The first part of the course will focus on a basic understanding of epidemiology, sanitation's vital link to human health, and the biology of waterborne diseases. We will then investigate the root causes of current global sanitation challenges incorporating key demographic, financial, social, and political drivers. Students also will examine case studies to see how effective sanitation practices generate economic benefits, protect the environment, and contribute to dignity and social development. Students will read articles, analyze documents, and write weekly short essays—as well as a term research paper—to understand different approaches to improving access to and quality of sanitation. (Mr. Mundra)

**Neurobiology of Learning, Memory, and Sleep**  
SCI465  
(T3)  
Open to Uppers and Seniors. Students will investigate the biological systems of learning, memory, and sleep in the human brain, first through a cognitive neuropsychological lens and later with greater focus on the cellular neuroplasticity underlying memory consolidation. Questions guiding the course include: How have we, as a species, evolved to learn? What are the biological purposes for the various memories we carry forth, and how can we hack our own neural networks to become better learners? We're vulnerable when we fall asleep, so why do we do it at all? Specifically, why do we need sleep for our brains to function properly, and what are the actual biological costs of our sleepless nights?

Students will complete a series of papers and projects, through which they will demonstrate both their understanding of, and ability to share, practical learning strategies within the Andover community. A central goal for the course is the development of SCIENTIFIC LEARNERS, informed regarding the neuroscience of learning, nimble in their experimentation with new learning approaches, and willing to engage in the periodic personal reflection necessary to assess their ever-changing habits of mind. (Dr. Marshall-Walker)

**Human Origins**  
SCI470  
(T1)  
Open to Uppers and Seniors. Take a look around. Regardless of where you are, the consequence of three million years of human evolution is evident. This interdisciplinary science course uses insights drawn from history, art, archaeology, and other disciplines to chart the human journey from hominid to the first civilizations that forecast the modern world. Human Origins includes weekly field or laboratory work outside of the classroom; hands-on laboratory exercises emphasize use of Peabody Museum of Archaeology collections and challenge students to apply ancient techniques to solve daily problems of survival. (Dr. Wheeler)
Physics

Introduction to Physics
PHY300A
PHY300B
PHY300C
(T1, T2, T3) (A THREE-TERM COMMITMENT)
This course is open to Lowers, Uppers, and Seniors. Its main purpose is to understand how scientists view the world by becoming scientists ourselves. We will observe physical phenomena in the world around us and study them as scientific events. The course explores basic topics in mechanics, electricity, and magnetism. Using these topics, students will learn about the scientific process and quantitative problem-solving. After completing this course, students are allowed to take PHY400 or PHY550 if they meet the math prerequisite. This course does not provide an appropriate preparation for the College Board Subject Test in physics.

Corequisite: Registration in MTH210 or higher.

College Physics I
PHY400A
(T1)
This is the first term of non-calculus physics course, covering classical mechanics in Term 1. Laboratory work is an integral part of the course. The yearlong syllabus for this course provides appropriate preparation for the College Board Subject Test in physics. Completion of a chemistry sequence is not a prerequisite for enrolling in PHY400A. However, for students who have completed a Chemistry sequence prior to enrolling in Physics, those who have earned a 4 or better in CHM250, or have completed CHM300 or CHM550 should enroll in PHY400A. Those who have completed CHM250 with less than a 3 should enroll in PHY300. Students who have previously completed PHY300 can enroll in PHY400A.

Corequisite: Registration in at least MTH280 or MTH330 (or permission of the department chair if in MTH320 in Term 1).

College Physics II
PHY400B
PHY400C
(T2, T3) (A TWO-TERM COMMITMENT)
A continuation of PHY400A. The last two terms cover electricity, magnetism, wave motion, light, relativity, and atomic and nuclear physics. Laboratory work is an integral part of the course. The year-long syllabus for this course provides appropriate preparation for the College Board Subject Test in physics.

Prerequisite: Completion of Term 1 PHY400A.

Robotics
PHY420
(T1, T2)
This course is open only to Postgraduates, and they can elect to take it again in the winter. Students will create an independent robot capable of complex behavior by the end of the term while exploring all the different aspects of robot design and how they come together in the creation of a robot, including ethical and cultural elements surrounding the use of artificial intelligence. A hands-on, project-based course, students will use the engineering process to engage in science-driven decision making, and review physical concepts involved in the design and construction of a robot.

Astronomy
PHY440
(T1, T2, T3)
Astronomy is the scientific study of the origin, structure, and evolution of the universe and the objects in it. Topics may include patterns and motions in the sky, gravity and orbits, telescopes and light, planetary systems, the birth and death of stars, galaxies, the Big Bang, the search for extraterrestrial life, and the fate of the universe. This course uses 45-minute periods on Mondays, Tuesdays, and Fridays, and a 45-minute evening lab in the observatory on Tuesday nights during study hours.

Prerequisite: Completion of or concurrent enrollment in one chemistry or physics course, and registration in at least MTH340.

Physical Geology
PHY450
(T3)
A general introduction to physical geology, to include minerals, rocks, measurement of geologic time by radioactivity and fossils, volcanoes, seismology and earth structure, deformation of strata, faults, and plate tectonics. Some of the periods will be used for laboratory work.

Prerequisite: Previous completion of one year of physics or chemistry, and registration in at least MTH340.
Electronics
PHY520
(T2)
A course in modern solid state electronics that considers passive circuit elements and their combinations, diodes, transistors, and integrated circuits. There will be considerable laboratory work.

Prerequisite: Previous completion of or concurrent enrollment in PHY400 and completion of MTH360.

Astronomy Research
PHY530
(T1, T2, T3)
In this course students will spend extensive time in the Phillips Academy Observatory, where they will learn to operate the telescope, dome, and CCD camera. Students will learn techniques for visual observing, astrophotography, and photometry. Students will engage in research projects designed to provide an introduction to research techniques in astronomy. When appropriate, results will be submitted for publication. In addition to conducting ongoing research projects, the class will take time out to observe interesting current events (observing the pass of a near-Earth asteroid, a recent supernova flare-up, a transit of the ISS across the moon, etc.). For the most motivated students, this course will serve as training for an IP in astronomy. The class will meet four class periods a week. In addition, students will be expected to spend several hours a week in the observatory. Given weather constraints in New England, observing nights will vary.

Prerequisite: PHY440
Corequisite: Completion or concurrent enrollment in MTH510 or MTH570 or higher. Students may enroll in PHY530 for multiple terms; scheduling preference will be given to students who are currently enrolled in PHY530. Students not meeting the prerequisite or corequisite may take the course with the permission of the instructor.

Advanced Courses

Calculus-Based Physics
PHY550A
PHY550B
PHY550C
(T1, T2, T3) (THREE-TERM COMMITMENT)
PHY550 prepares students for both Mechanics and Electricity and Magnetism of the C level Advanced Placement examination, and entrance to honors-level programs in physics at the university level. Calculus will be used as required. Open to students who (a) will be enrolled in at least MTH590 or who have completed MTH575, (b) do not qualify for PHY580, and (c) have earned a 4 or higher in their two most recent terms of math. PHY400 is also an option for these students.

Foundations of Modern Physics
PHY600
(T3)
Relativity and quantum mechanics are two theories that completely revolutionized our thinking about the universe. The course is a survey of the basic ideas underlying these theories. Special mathematical techniques needed for a better understanding of the material are developed in the course.

Prerequisites: Concurrent enrollment in PHY550 or completion of PHY580, and enrollment in at least MTH590.

Fluid Mechanics
PHY630
(T1)
Students taking this course will learn about fluid statics and dynamics. Dimensional analysis and derivation of Bernoulli and Navier-Stokes equations will provide the methods necessary for solving problems.

Prerequisite: Completion of MTH590 or -595, and PHY550 or -580.

Physics Seminar
PHY650
(T2)
The focus of this course is intermediate mechanics. Topics will vary according to the interests of the instructor and the students.

Prerequisite: Completion of MTH590 and Term 1 of PHY550 or PHY580.
Elective Courses Recently Taught, but Not Offered in 2017–2018

- **The Root of It All: Plants in the Modern World**  
  BIO430

- **Sense of Place**  
  SCI405

- **Bioethics: Humanity in the Post-Genomic Era**  
  SCI445

- **Field Experiments: Putting Good Intentions to the Test**  
  SCI465

- **Darwin’s (R)Evolution**  
  SCI475

- **Disease and Medicine in the United States: Pox and Pestilence**  
  SCI480  
  HSS480

- **The Brain and You—A User’s Guide**  
  SCI490
PHILOSOPHY & RELIGIOUS STUDIES

The department seeks to initiate students into three distinctive human quests: the search for meaning, the search for justice, and the search for the foundations of knowledge. The process of initiation is intended not only to provide an introduction to outstanding literature in the field but also to assist the student in effecting a personal appropriation of the search and in developing the necessary skills for its pursuit. Active class participation is an essential part of this process.

The department diploma requirement is successful completion of any one-term course; this requirement applies only to those who attend Phillips Academy for three or four years. Four-year students fulfill their requirement in the lower year. Courses are offered at a variety of levels. Most courses involve four class periods. Seniors require department chair permission to enroll in a 300-level course.

- **Asian Religions: An Introduction**
  **PHR300**
  (T2)
  Not open to Juniors. An introduction to religious studies through examining some of the traditions that originated and flourished in Asia and are practiced by people throughout the world today. Using an approach that is both critical and empathetic, students will explore the fundamental structures of belief, meaning, and practice that constitute the traditions of Hinduism, Buddhism, and Chinese religion, the diversity within each of these traditions, and their multiple manifestations throughout the world. In doing so, students will also explore their own essential questions of meaning in dialogue with these traditions. Texts may include *The Bhagavad Gita*, *The Dhammapada*, and the *Tao Te Ching*. 300-level courses are intended for Lowers, but are also open to Uppers.

- **Religions of the Book: Judaism, Christianity, and Islam**
  **PHR310**
  (T1, T2)
  Not open to Juniors. This course introduces students to the religious traditions that originated in the Middle East, flourished in and formed the West, and are practiced by people throughout the world today. Using an approach that is both critical and empathetic, students will be introduced to the origins and history of each tradition. They will become acquainted with the fundamental structures of belief and meaning that shaped adherents' lives, the rituals that formed and renewed them, and the social teachings that moved them to action. In doing so, students will learn something about the character of each religious path and about the questions to which we all seek answers. 300-level courses are intended for Lowers, but are also open to Uppers.

- **The Bible and Its Contexts**
  **PHR330**
  (T3)
  Not open to Juniors. While no text has been more influential in the shaping of Western culture than that of the Bible, the origins of this text are surprisingly enigmatic. Due to the fact that the Bible is a composite text, it reflects a wide range of perspectives spanning thousands of years. As such, the primary aim of this course will be to orient students toward the various religious, political, social, and cultural contexts that shaped the formation of the biblical text. Who were the biblical authors? How did their biases shape what was (and wasn’t) included in the Bible’s narrative? Is there only one God? Did God have a wife? Who was Mary Magdalene, and what was her role in early Christianity? How does the biblical narrative continue to shape the manner in which we think today? This course assumes no prior understanding of or engagement with the biblical text.

- **Introduction to Ethics**
  **PHR340**
  (T1, T2, T3)
  Not open to Juniors. Students in this discussion course will be introduced to a variety of approaches to ethical reflection. Through the use of classical texts and personal and literary stories, students will develop a common vocabulary with which to understand and critically evaluate their moral experience. 300-level courses are intended for Lowers, but are also open to Uppers.

- **Proof and Persuasion**
  **PHR360**
  (T1, T2, T3)
  Not open to Juniors. A practical introduction to informal logic and to the philosophical study of language. Some of the questions raised are the following: What is the difference between a good argument and a poor one? What are the common fallacies of thought? What are the limitations of logic? What is the meaning of “meaning” and the truth about “truth?” The course stresses the development of individual skill in argument and includes a critical examination of the patterns of thought one encounters every day in magazines, in newspapers, and on television. 300-level courses are intended for Lowers, but are also open to Uppers.
**Views of Human Nature**

PHR370  
(T1, T3)

Not open to Juniors. A critical examination of selected traditional and contemporary views of human nature with the following questions in mind: Do we have a characteristic nature? What are our basic needs, purposes, rights, obligations, and values? To what extent are our actions determined by heredity and instinct? Are we free? Are we responsible for our actions? Do the answers to any of these questions differ for males and females? Given an understanding of human nature, how should we structure society to satisfy our needs and take advantage of our potential? Class discussions and written exercises are designed to encourage participants to develop views of their own against a background of a basic understanding of the readings. 300-level courses are intended for Lowers, but are also open to Uppers.

**Applied Logic**

PHR405  
(TENTATIVELY NOT OFFERED IN T3)

Open to Uppers and Seniors and to Lowers with permission of the instructor. This course is designed to promote critical thinking and rational discourse through real life applications of the concepts and skills of logical analysis. Patterns of sound and unsound reasoning in the various branches of knowledge (science, social science, history, literature) will be explored. Texts may include *Truth* by Harry Frankfurt, *How Doctors Think* by Jerome Groopman, *The Signal and the Noise* by Nate Silver, and *Thinking, Fast and Slow* by Daniel Kahneman.

**Religion in America: One Nation, Under God(s)?**

PHR410  
(T1, T3)

Four class periods. Open to Uppers and Seniors. In contemporary American public life, religion is everywhere, and the United States is considered one of the most religious countries in the world. This course will examine the role of religion in American history and politics, from colonial times to the present day. Questions to be addressed include: Is America a Christian country? What role did religion play in the founding of America? Did the founding documents seek to create a separation of church and state? How were religious arguments used to justify or challenge slavery? What are the causes of the rise of fundamentalism in the 20th century? What, looking forward, is America’s religious identity in an increasingly diverse and pluralistic society?

Texts will include Eck, *A New Religious America*; Lambert, *Religion in American Politics*; and a variety of primary source documents and other readings.

**Responses to the Holocaust**

PHR420  
(T1)

Open to Uppers and Seniors, and to Lowers with permission of the instructor. An exploration of the Holocaust through diaries, memoirs, films, works of fiction, and later nonfiction reflections on the phenomenon. Questions to be engaged will include the following: What was it like for the victims? What was it like for the perpetrators? Who were the bystanders? How could it have happened? What elements from Jewish, Christian, and secular tradition contributed to its possibility? What inspired and motivated resistance, and how were resistance efforts sustained? How have various Jewish, Christian, and secular thinkers responded to the challenge of this event? What have been some of its effects on our own feelings about life and human beings? Texts may include *Night, Between Dignity and Despair*, *The Sunflower*, *Tales of the Master Race*, *Ordinary Men*, and *The White Rose*. Films may include *Night and Fog*, *One Survivor Remembers*, *Weapons of the Spirit*, and *America and the Holocaust*.

**Law and Morality**

PHR430  
(T1, T3)

Open to Uppers and Seniors, and to Lowers with permission of the instructor. A critical examination of issues that arise out of the relationship between law and morality. Questions of concern include the following: For what reasons, if any, should an individual obey or disobey the laws of society? Which kinds of governments (monarchy, aristocracy, democracy, etc.), if any, are legitimate? To what degree should society restrict the freedom of individuals through laws on matters like abortion, pornography, race, and sexual relations? Class discussions and written exercises are designed to encourage participants to develop views of their own against a background of basic understanding of the readings.

**Ethics: Medicine**

PHR460  
(T1, T2, T3)

Open to Uppers and Seniors. Modern medical research and practice present society with new opportunities and significant challenges. Students in this course will look at various case studies at the intersection of medicine, scientific research, health care, and ethics. Possible case studies may include debates about abortion, euthanasia, animal rights, and broader environmental implications of scientific and material progress in the 21st century. Classical and contemporary philosophers will be read as part of our investigation into these topics.
Existentialism

PHR500
(T1, T3)
Open to Uppers and Seniors. The term “existentialism” covers a broad range of attitudes and values joined together by an emphasis on human existence. The authors brought together in its name share a characteristic concern for the problems of meaning, identity, freedom, and choice that confront humans in everyday life. Class discussions and readings are designed to help us locate and express these problems as they confront each of us in our own lives. This includes topics such as self-knowledge, self-deception, bad faith, subjectivity, rationality, and value. Readings incorporate both literary and philosophical texts—classical and contemporary—that span across a range of thinkers who share a concern for these problems. These may include works by Fyodor Dostoevsky, Sören Kierkegaard, Friedrich Nietzsche, Jean-Paul Sartre, Simone de Beauvoir, and others.

Great Philosophers: Philosophy and Technology

PHR520
(T2)
Open to Uppers and Seniors. From the use of fire to written natural and computational languages to advances in agriculture, weaponry, industry, science, medicine, communication, and artificial intelligence, human technologies have transformed our world. They also have added new complexities to the challenge of answering fundamental philosophical questions such as: What can we know? How should we act? For what can we hope? What is a human being? Seminar participants will explore a variety of answers offered by thinkers, past and present, who can help us reflect well on the nature and worth of efforts to extend our understanding and our power through technology.

Advanced Topics in the Study of Religion

PHR530
(T2, T3)
Term 2 and 3—Global Buddhism: Past, Present, and Future. Prince Siddharta’s awakening gave rise to wide-ranging and diverse religious traditions that spread throughout Asia and, in time, across the world. This course will explore some of the internal diversity of Buddhism by focusing on specific historical moments and case studies. We will begin by looking at female nuns in ancient India, meditator-hermits in medieval Tibet, and anti-Colonial activists in 19th- and 20th-century Southeast Asia. We will then turn our attention to the present day, where possible case studies could include anti-Muslim Buddhist fundamentalism in Myanmar, the global popularity of the Dalai Lama, and the rise of mindfulness meditation in America.

Elective Courses Recently Taught, but Not Offered in 2017–2018

Pilgrimage: Sacred and Secular

PHR415

Nonviolence and Social Change

PHR440

Religion, Literature, and the Arts: The Inferno

PHR450

Ethics: The Environment

PHR470

Philosophy of Sport

PHR490

Justice and Globalization

PHR510
All three- and four-year students are required to complete PHD200 by the end of the lower year.

**Physical Education**

**PHD200**  
(T1, T2, T3)

For Lowers—PHD200 is designed to teach lifetime wellness. Emphasis is placed on self-improvement and personal challenges, and an indoor ropes course provides students with an opportunity for challenge-based learning. Because PHD200 is a Pass/Fail course, effort is the critical factor in determining a student’s performance. Each student is expected to participate fully in discussions, in the fitness center, in the pool, and on the ropes course. In addition, the Department of Physical Education partners with the wellness team from the Sykes Wellness Center to cover topics such as hygiene, healthy relationships, and drugs and alcohol; safe decision making and personal responsibility are stressed.
Psychology informs our daily lives in innumerable ways. We make decisions based on what we believe to be true about ourselves and about the world. But how do we arrive at these beliefs? How much are we influenced by the genes we’ve inherited, the ways we were raised, the stories we’ve been told, the sociopolitical forces that surround us? For centuries great thinkers have researched and explained what makes us who we are. In PSY420, we will explore some of the most compelling theories of human behavior, from unconscious mental conflicts to mirror neurons. This one-term seminar course introduces areas of study within the broad field of psychology. Through reading, writing, and class discussions, we will examine psychological research, developmental psychology, clinical psychology, psychological assessment, and topics in neuroscience. In addition, students will research peer-reviewed journal articles and write a paper in American Psychological Association (APA) format.
The Department of Theatre and Dance offers students diverse opportunities to develop skills in all aspects of performance and production. Although the department houses two distinct disciplines, theatre and dance, they share a mutual goal: to guide students toward an understanding of performance as a form of communication and expression.

The theatre program is designed to educate students in the theory, design, and practice of dramatic expression. Our curriculum is grounded in the study of drama through experiential learning. We produce four faculty-directed productions a year (one per term) through our THD901 and THD920 courses. In addition to our academic courses, the theatre program boasts dynamic cocurricular opportunities through DramaLabs, a series of student-directed one-act plays produced every Friday night in our theatre classroom.

Our dance program is comprised of academic, athletic, and extracurricular offerings. Three levels of ballet and modern technique are offered through the athletic program, while choreography and performance opportunities are both curricular and cocurricular. The Andover Dance Group is our primary performing ensemble, consisting of the most dedicated and gifted dancers. Other student-run groups include jazz, hip-hop, and tap groups. To broaden the students' exposure to the dance world, the department hires guest artists each year ranging from local choreographers to residencies with internationally known choreographers and dancers.

Students are subject to the following visual and performing arts graduation requirement:

- Entering Juniors must earn no fewer than four credits in art, music, and theatre and dance. Students may fulfill two of these four credits by completing any two academic theatre and dance courses.
- Entering Lowers must earn no fewer than three credits in art, music, and theatre and dance. Students may fulfill one of these three credits by completing any academic theatre and dance course.

### Acting I

**THD210**  
(T1, T2, T3)
Open to all classes, this course is designed for students with little or no acting experience. By doing exercises in movement and voice production, reading, improvisation, and scenes, a student who is curious about the theatre may determine whether he or she has ability or interest in acting while learning something of the process of characterization, the major responsibility of the actor. The emphasis is on the variety of acting experiences rather than on a polished final product.

### Lighting

**THD320**  
(T1, T2, T3)
The course will introduce the student to the art of lighting design while also providing an opportunity to observe light in nature, art, stage, screen, and created environments. The course will allow the individual to gain applied practical understanding regarding the color theory of light, the psychology of color and light, and controllable qualities of light. The design process will be utilized as a method of dramatic interpretation. Artistic expression will be achieved through practical use of lighting instruments, laboratory projects, experiments, and school productions when applicable. (Mr. Murray)

### Costuming

**THD321**  
(T1, T2, T3)
An introductory exploration into the areas of costume design and costume construction, this course will highlight primary design elements utilized in costume design for the stage and screen (i.e., line, color, tone, texture, movement, mood composition, balance, and focus). The course will examine historical period silhouette and the art and craft of the stage costume. Practical experience will be given in areas including construction, flat patterning, draping, and fabric manipulation. (Mr. Murray)

### Scene Design

**THD325**  
(T2)
This course will introduce the student to the elements that inform the scenic designer's choices (the theme and mood of a script, lines of action, focus, constraints, whimsy) and discuss methods of formulating cohesive, functional, and effective design for a show. The student will be introduced to many materials and techniques available to a designer for realizing his or her ideas as a physical product. Special attention will be paid to the process of the design concept: collaboration, formulation, presentation, discussion, evaluation, and reworking. Students will be graded on both design projects and classroom participation. This is a seminar class that relies upon the open and frank exchange of ideas to stimulate creativity. (Mr. Josef)
Theory and History
THD330 (T3)

Immigration and Theatre—This THD330 course will explore how U.S. immigration has evolved over time. Students will investigate the intersection of American Theatre and immigration, grappling with questions such as: What does citizenship mean? What are the benefits of citizenship? Students will also examine how the answers to the previous questions change over time and are expressed on stage. (Mr. Grimm)

Directing
THD360 (T3) (NOT OPEN TO JUNIORS)

Since directing plays is the most complex of theatrical tasks, this course will focus on methods to unlock the life of a script in the realization of production. Studies will include historic styles and productions, emphasizing their staging. Students will learn the dynamics of floor plans and their effect on blocking, the potentials for lighting and its effect on mood, the importance of rhythm and spectacle, and strategies to harness them. While no class on directing can function without including discussion of the actor's craft, this class will only touch on this area. (Mr. Grimm)

Choreographic Elements
THD365 (T3)

This course examines the aesthetic elements of movement through various dance styles. Students will be led through explorations and formal exercises to learn how to generate and manipulate movement in clear and innovative fashions. Coursework will culminate in a final presentation of original compositions. This class will provide an in-depth study of dance elements and choreographic tools, drawing upon models set forth by Laban, Balanchine, Doris Humphrey, Judson Church, Mark Morris, and Rennie Harris, among others. Ultimately, students will deepen their understanding of movement as a form of communication and expression. This course will require students to rehearse on their own outside of class, as part of the standard four to five hours of homework per week. (Ms. Strong)

Prerequisite: Previous dance experience or permission of the instructor.

Stage Craft
THD380 (T3)

This is a practicum course in which students work on the technical elements for faculty-directed dance and theatre productions being produced by the department in that term. Skills learned will depend on the requirements of the particular show. Some lab hours to be arranged outside of class time. (Mr. Josef)

Musical Theatre
THD390 or MUS390 (NOT OFFERED IN 2017–2018)

One credit assigned to either Theatre or Music. Open to any student (no prerequisites). Musical Theatre is an interdisciplinary and experiential class that will explore both the history and performance elements of American Musical Theatre. Beginning with the 1920s and culminating with present day, students will explore the historical context of a significant musical in a particular decade each week. Students also will perform a number from that musical each week, challenging themselves in the discipline of performance. Over the course of the term, students will gain knowledge of American history through the lens of the performing arts and gain experience in performing in the three elements of musical theatre (song, dance, and spoken word). Public performances will occur throughout the term, including a final project. Students wishing to receive Theatre credit should sign up for THD390; students wishing to receive Music credit should sign up for MUS390. (Dr. Siegfried)

Public Speaking
THD420 (T1, T2, T3)

Not open to Juniors. The course has a dual objective: to learn how to speak easily in front of others, and to learn how to construct a speech and perform the speech in English. Students give prepared speeches on a variety of topics. (Mr. Heelan)

Acting II
THD510 (T1, T2)

By audition only. This course is designed for students with acting experience and a serious commitment to the art form. Students will build on their existing skills through in-depth character work and scene study, pushing their understanding of themselves and acting by exploring
challenging scenes and exercises. Special emphasis will be placed on the performance of subtext, compositional texture, and character analysis through verbal and nonverbal communication in a rigorous rehearsal setting.

**Prerequisite:** Previous completion of THD210 or completion of THD900-level course.

■ **August Wilson's View of 1900–1940s: His Pittsburgh, Our America**

THD531 or ENG531AW

(T1)

One credit assigned in either Theatre or English. This course will use August Wilson's plays to investigate how our society's view of race changed during the 20th century. Students will move through Wilson's plays in chronological order, exploring their characters and themes in both a literary and theatrical sense. Nine of the 10 plays in the American Cycle are set in the same Pittsburgh neighborhood. This section will give students an understanding of Wilson's fictionalized Pittsburgh, insights into a more historically accurate Pittsburgh, and a glimpse of the man as playwright. Students will look for connections between Pittsburgh and other American urban environments, examining how cities changed during the first half of the 20th century and how those changes correlate to our changing concept of race. This course is open to Seniors; it may be taken by Uppers with permission from the department chair. **Students wishing to receive Theatre credit should sign up for THD531; students wishing to receive English credit should sign up for ENG531AW.** (Mr. Grimm)

■ **August Wilson's View of the Second Half of the 20th Century**

THD532 or ENG532AW

(T2)

One credit assigned in either Theatre or English. As in Term 1, this course will use August Wilson's plays to investigate how our society's view of race changed during the 1900s. This term, we will explore the plays that make up the last six decades of the 20th century. Students who took the previous term will build off Wilson's previous work, and new students will be introduced to a great playwright. All students will gain a unique perspective of America and theatre in America. This course is open to Seniors; it may be taken by Uppers with permission from the department chair. **Students wishing to receive Theatre credit should sign up for THD532; students wishing to receive English credit should sign up for ENG532AW.** (Mr. Grimm)

■ **Andover Dance Group for Credit**

THD900

(T3)

Not open to Juniors. The Andover Dance Group (ADG) is an auditioned performance group consisting of the most highly trained and dedicated dancers at Phillips Academy. Students in ADG make a commitment to dance for at least two terms a year, rehearsing for faculty-directed shows as an extracurricular. Students dance five to six days a week. Serious dancers may be in the ADG each of their years at the Academy. After one year of performing with the ADG, students may choose to take a year for credit. In addition to rehearsals, students taking ADG for credit will be required to take a weekly dance history seminar that relates the current ADG project to a specific time period, movement, choreographer, or style in dance history. This seminar is a one-term commitment. Students may only take this option once, and it will serve to fulfill a term of their arts requirement. **The total time commitment for this group (classes, rehearsals, and seminar) may exceed the standard nine hours per week.** (Ms. Wombwell)

**Corequisite:** Students in Andover Dance Group are required to take dance as a sport.

■ **Studio Production**

THD910

(T3)

By audition only. This course is composed of the students’ performance of a faculty-directed play or musical in a workshop setting. This show will be a part of the department’s season and can vary from contemporary to classical plays (including Shakespeare), and small-scale musicals. Plays will be chosen with the intent to expand our ability as a department to present a wider array of the human experience. Consideration will be given to World Language and bilingual works.

■ **Play Production**

THD920

(T1, T2, T3)

By audition only. This course is composed of the performance of a faculty-directed play or musical. Recent choices include Little Shop of Horrors, Twelfth Night, Brighton Beach Memoirs, and One Flew Over the Cuckoo's Nest. The department’s season will likely include a classical work, a contemporary work, and a musical.

---

**900-Level Project-Based Courses**

Enrollment is limited and by approval of the department. Students will apply methodologies learned in previous theatre courses to a term-contained project. The focus of this project will be developed by the student(s) with faculty input, and approved by the theatre and dance departments as part of our performance season. **The total time required for this course may exceed the standard nine hours per week.**
Advanced Practical Theatre Application
THD901
Each member of the class will assume a specific role: lead actor, director, stage manager, and playwright. All students are expected to work collaboratively through the creative process. Rehearsal schedules will be determined on a case-by-case basis. This course will culminate in a performance scheduled in conjunction with the department. See introductory notes to 900-level performance-based courses. Only students who have taken Directing (THD360) will be eligible to direct a THD901 project.

Prerequisite: Permission from the department.

Advanced Studies in Dance Performance
THD902
Students will assume a specific role as choreographer or dancer. Rehearsal schedules will be determined on a case-by-case basis. Students will actively engage in the creative process through identifying a creative problem, researching supportive material, and assessing and revising their work. Students will collaborate with lighting designers as well as other designers/performers as determined. The course will culminate in a performance scheduled in conjunction with the department. See introductory notes to 900-level performance-based courses.

Prerequisites: THD365 or THD370, and project approval from the department.

Advanced Studies in Technical Theatre Production
THD903
The exact focus of the project will be developed by the student with faculty input, and approved by the theatre department. Examples include designing and creating a set of costumes for a dance show or creating a sound design for a THD920 production. Students will be expected to work collaboratively with the director and other designers of the show. The course will culminate in execution of their design in a performance scheduled by the department. See introductory notes to 900-level performance-based courses.

Prerequisites: THD320, 321, or 326, and project approval from the department.

Elective Courses Recently Taught, but Not Offered in 2017–2018

Sound in the Theatre
THD326

Performance Art: The Creative Self
THD370

Play Writing
ENG507PW

Choreography II
THD565
WORLD LANGUAGES

Andover’s requirement of at least three high school years of an ancient or modern language rests on the firm belief that direct acquaintance, through language, with the culture and people of other lands is a psychological and intellectual resource of inestimable value for each individual, for every country, and for our common world.

The diploma requirement is usually satisfied by successful completion, in one language, of three terms at the 300 level. To encourage students to consider studying a language that may not have been available to them prior to coming to Andover, the Division of World Languages also will allow students, by petition, to fulfill the requirement by successfully completing a total of three levels in two different languages, as long as at least one is a “less commonly taught” language. This alternative, the 2+1 path, must be done by successfully completing at least one full year in each language.

Placement of new students in all languages will be based on a provisional placement test, on the questionnaires sent to them and their current language teachers in the spring, and, when appropriate, on a personal interview with the head of the Division of World Languages. Credit for language proficiency from previous experience must be validated through at least one course at Phillips Academy. Details regarding various options and the diploma requirement as applicable to incoming Uppers and Seniors who begin a new language at Andover are available through the Registrar’s Office.

Level changes for students enrolled in any given language may be considered during the academic year, but provisional placement tests are given only before the start of each school year. For that reason, students who want to keep open the possibility of switching during the year into a previously-studied language should take the placement test for that language when it is offered. For more information about any language’s placement testing, contact the chair of that language.

Each of our languages, ancient and modern, may be started appropriately by students of any grade. Most Andover students continue their language study beyond the third year, and some add a second or even a third language to their program.

In the case of modern languages, the world language is the language of the classroom. In conversation, in reading, and in writing, the goal is direct communication in the world language rather than communication through translation. At all levels of instruction, attention is focused both on language skills and on the literature, history, and various art forms of the people whose languages are being studied.

### Arabic

- **Beginning Arabic**
  - ARA121
  - ARA122
  - ARA123
  - (T1, T2, T3)

Beginning Arabic is a yearlong team-taught online class that integrates synchronous and asynchronous Web tools in teaching and learning. There will be one synchronous required meeting each week, and the instructors will offer optional conference times in addition. Students work with a variety of online media to master the Arabic alphabet and sounds, build vocabulary, develop speaking and listening skills, and acquire grammar concepts at the basic level. Students learn how to speak about themselves, their families, and their environment; to initiate and sustain conversations; and to compose several paragraphs related to their daily routine. Students also read authentic short texts on familiar topics and discuss their main ideas. This course focuses on Modern Standard Arabic with an exposure to Levantine colloquial through music, songs, and short videos. By the end of the course, students gain a solid command of linguistic structures and skills in Modern Standard Arabic at the basic level as well as a deeper understanding and appreciation of Arab culture and art. Students’ progress is assessed through performance on weekly assignments and projects. This course is offered by the Eight Schools Association and is taught by Georges Chahwan at Choate Rosemary Hall and Samar Moushabeck at Deerfield Academy.

**Prerequisites:** Completion of language requirement and permission of the World Languages Division Head.

### Chinese

Standard Chinese (a.k.a. Mandarin) boasts the largest number of native speakers of any language in the world and is learned in school by all Chinese people regardless of local dialect. In addition to its burgeoning economy, China is also known for its rich history and culture, and the knowledge of Chinese can open doors to a wide variety of opportunities. Because Chinese words are tonal (varied in pitch) and uninflected (unmodified due to person, tense, number, gender, etc.), and because the script consists of characters rather than an alphabet, the study of Chinese offers a unique learning experience.

All Chinese courses develop listening, speaking, reading, and writing skills (using the simplified script). Intermediate and advanced levels introduce and develop the reading and writing of Chinese using computers. Opportunities are available for students to participate in the five-week study/travel program in China and an academic year program, both run by School Year Abroad (SYA) in Beijing, China.
First-Level Chinese
CHI100A
CHI100B
CHI100C
(T1)
This course is designed for those students who have had little or no previous world language experience. It provides an introduction to spoken and written Chinese, with an emphasis on pronunciation, the Pinyin Romanization system, and the building blocks (radicals) of Chinese characters.

First-Level Chinese
CHI110
(NOT OFFERED IN 2017–2018)
This course is designed for those students who have had previous experience in Chinese, but who are not sufficiently prepared for the second-level course. It provides a review of the Pinyin Romanization system and the building blocks (radicals) of Chinese characters, and emphasizes tonal accuracy.

First-Level Chinese
CHI110A
CHI110B
(TWO-TERM COMMITMENT)
(NOT OFFERED IN 2017–2018)
This course, a continuation of CHI100 and CHI110 First-Level Chinese, prepares students for CHI200 the following year.

Accelerated Chinese Sequence
CHI120A
CHI120B
(TWO-TERM COMMITMENT)
(T2, T3)
Students will be recommended by the teacher for this accelerated course at the end of the first term of CHI100 or CHI110. This course moves at a fast pace, and students are expected to do much independent learning outside of class. Successful completion of CHI120 allows students to advance to CHI220. The CHI100, 110, 220, 320 sequence covers three years of Chinese in two years.

Second-Level Chinese
CHI200A
CHI200B
CHI200C
(T1, T2, T3) (THREE-TERM COMMITMENT)
This course continues to emphasize proficiency in everyday situations. Students enlarge their inventory of words and phrases while also developing a deeper understanding of the essential features of Chinese grammar.

Prerequisite: Successful completion of CHI110 or equivalent.

Accelerated Chinese Sequence
CHI220
(T1)
CHI220 follows CHI120 and precedes CHI320 as part of an accelerated sequence. Because of the fast pace, each student’s progress will be closely monitored during Term 1 to see whether it is in his or her best interest to rejoin CHI200 for the remainder of the year or to continue the accelerated sequence in CHI320 in Term 2 and Term 3. The course focuses on building oral and written proficiency on daily topics with student-centered activities. Texts, supplementary readings, and audio and video materials are used to provide a rich and complete learning experience.

Prerequisite: Successful completion of CHI120.

Third-Level Chinese
CHI300A
CHI300B
CHI300C
(T1, T2, T3) (THREE-TERM COMMITMENT)
This course provides more emphasis on reading and writing. Students are introduced to longer texts, covering such topics as family life, social issues, and aspects of Chinese culture.
Accelerated Chinese Sequence
CHI320A
CHI320B
(T2, T3)
This third-level course follows CHI220 and continues the accelerated sequence of “three years in two” started in CHI120. The course moves at a fast pace and expects students to do thorough preparation and review independently outside of class. Much of the class time is devoted to oral proficiency development on concrete topics that are related to high school student lives and their perspectives. All students are expected to participate actively in class at the individual, small group, and whole class levels. Written proficiency is equally important for this course. Students are expected to practice and improve writing through various tasks, including essay and other types of written assignments.

Prerequisite: Permission of the department chair.

Fourth-Level Chinese
CHI400A
CHI400B
CHI400C
(NOT OFFERED IN 2017–2018)
Increased use of authentic materials is employed as more sophisticated aspects of language and culture are explored. In particular, students are exposed to the more formal written style of Chinese, which is prevalent in newspapers, on street signs, etc.

Prerequisite: Successful completion of CHI300 or equivalent.

Accelerated Chinese Sequence
CHI420A
CHI420B
CHI420C
(T1, T2, T3) (THREE-TERM COMMITMENT)
The course is designed for intermediate learners who have acquired basic Chinese cultural knowledge and feel comfortable engaging in further exploration of this topic. In addition to continued language acquisition through listening, speaking, reading, and writing, students also will become familiar with Chinese literature, history, and current events.

Prerequisite: Successful completion of CHI320 or equivalent.

Advanced Chinese Sequence
CHI520A
CHI520B
CHI520C
(T1, T2, T3) (THREE-TERM COMMITMENT)
This intensive course is designed in accordance with the College Board guidelines to prepare students for the AP exam in Chinese. Students refine their communicative abilities in the interpersonal, interpretive, and presentational modes while deepening their understanding of Chinese history and contemporary society.

Prerequisite: Successful completion of CHI420 or permission of the department chair.

Advanced Topics in Chinese
CHI621
CHI622
CHI623
(T1, T2, T3)
This advanced yearlong course will have three term-based focuses. Throughout the year, students will be consistently immersed in authentic materials in order to gain an understanding of the constantly developing, changing landscape of modern Chinese society, including that of its overseas communities. Language acquisition is the main goal of this course, yet the integration of a variety of arts forms aims to develop critical thinking and empathy.

Prerequisite: Successful completion of CHI500 or CHI520, or permission of the department chair.

CHI621, Term 1—Screening Contemporary China: Chinese Language, Culture, and Society through Films. The goal of this course is to immerse students in authentic language and culture through Chinese films as a way to understand aspects of Chinese national and cultural identity. It is hoped that the course not only will help students cultivate a greater command of language over analysis and theorization of Chinese cinema, but also will help facilitate students’ understanding of Chinese cinema and culture in the context of globalization.

CHI622, Term 2—Modern Chinese Theater. During this course, students will read, study, and perform an original Chinese play, Thunderstorm (Lei Yu), by iconic 20th-century Chinese playwright Cao Yu.
CHI623, Term 3—Chinatowns and the Asian American Immigrant Experience. (Interdisciplinary Chinese/English). The goal for the course is for students, regardless of whether or not they are of Chinese descent, to gain a deepened understanding of the experience and the effects of Asian immigration into Northern California and beyond, through bilingual literature, archives, and film clips. As part of the coursework, students will self-reflect on the meaning of racial and cultural identity, especially against the histories of the Asian American experience. Students can take the course for one credit in either Chinese or English. This term-based course is also experiential and will culminate in a class trip to the Bay Area or New York City.

Courses for Advanced Heritage Learners

■ Introductory Chinese Reading
CHI440A
CHI440B
CHI440C
(T1, T2, T3)
This is an introductory Chinese literacy course designed for ninth- and 10th-graders with near-native fluency in spoken Chinese and fair amount of familiarity with Chinese culture. Term 1 and Term 2 offer an overview of major timeline and themes of Chinese literature history and a brief introduction to the most representative literary works, including classical poetry, prose, fiction, and drama; the most notable scholars and writers, ranging from Confucius to Tang and Song; famous poets such as LiBai and DuFu; and eight great prose masters, from the well-known authors of the four great classical novels in Ming and Qing dynasties to modern and contemporary writers such as LuXun and MoYan (the latter as the winner of 2012 Nobel Prize in Literature). After studying the fundamentals in Chinese literature history, students will read excerpts from specific period of time in Term 3. Through complete linguistic and cultural immersion in literary reading, students will increase their vocabulary and syntax complexity, and improve both their spoken and written communication skills in Chinese. By analyzing and discussing readings in their historical context, students also will learn to be critical, independent and mindful readers.

Prerequisite: Permission of the department chair.

■ Intermediate Reading in Modern Chinese
CHI541
CHI542
CHI543
(T1, T2, T3)
In this reading discussion-based course, students have the opportunity to read, analyze, and discuss three original Chinese books. They will understand the literal meaning of the readings and taste the authentic flavor of the language by learning words and expressions in context. They will interpret the embedded messages by discussing content, historical setting, and writing techniques. Most of all, students will appreciate the power of language to externalize our thoughts, capture human nature, novelize historical events, and preserve and diversify profound cultures. The main books include To Live (Term 1), San Ti (Term 2), and Fortress Besieged (Term 3).

Prerequisite: Completion of CHI440 or permission of the department chair.

■ Modern China and Chinese Literature for Advanced Heritage Learners
CHI641
CHI642
CHI643
(NOT OFFERED IN 2017–2018)

CLASSICS

Greek
Through the study of Greek, the Department of Classics offers students a direct entry into Greek literature. The Greek alphabet is easily mastered in the first few class meetings, and students quickly discover that the poetic and expressive qualities of Greek language and literature stimulate the imagination and illuminate the early political and intellectual development of the Mediterranean basin.

■ ESA Beginning Attic Greek
CLA150A
CLA150B
(T1, T2)
Beginning Attic Greek is a collaborative online class that employs both synchronous and asynchronous Web tools in teaching and learning. This course will not only introduce the vocabulary, forms, and syntax of Attic Greek, but also the thoughts, feelings, and actions that characterized Greek culture. When we say "Attic Greek," we mean the Greek of Periclean Athens when the civilization was at its apex. We will use a mixture of online modules to provide grammatical and syntactical lessons along with textbook work to supply grammatical
practice and readings in authentic Greek. Additionally, we will be using a suite of Web-enhanced tools and applications to connect students at different ESA peer institutions in their endeavor to learn Attic Greek together. The course will feature project-based and collaborative assessments, using both translation and composition. Students will submit weekly work for assessment and self-evaluation to chart their own progress. There also will be some self-directed research projects, which will allow students to explore individual interests. This course is offered by the Eight Schools Association and is taught by an instructor from Phillips Academy. ESA students may take the course for the first term or for the full year.

### ESA Beginning Attic Greek

**CLA250**

(T3)

A continuation of CLA150. Successful completion prepares students for CLA400.

### Accelerated Greek Sequence

- **CLA400A**
- **CLA400B**
- **CLA400C**

(T1, T2, T3) (THREE-TERM COMMITMENT)

This course introduces students directly to the classical Greek of Periclean Athens through a series of readings that present not only the vocabulary, forms, and syntax of the language, but also the thoughts, feelings, and actions that characterized Greek culture. Though preliminary selections are necessarily simplified, within the first year students are reading excerpts in their original form from the Greek masterpieces, always with the purpose of understanding the spirit of the people who produced them.

**Prerequisite:** CLA250 or corequisite: LAT300.

### Etymology

**CLA410**

(T2, T3)

Open to Uppers and Seniors or by permission of the department chair. English has an immense vocabulary (far larger than that of any other language), over half of which is based on Latin and Greek roots. The words of this Greco-Roman inheritance are best understood not simply as stones in the vast wall of English, but rather as living organisms with a head, body, and feet (prefix, main root, and suffix), creatures with grandparents, siblings, cousins, foreign relatives, life histories, and personalities of their own; some work for doctors and lawyers, others for columnists, crusaders, and captains of commerce. Systematic study of a few hundred roots opens the door to understanding the meanings and connotations of tens of thousands of words in English, the language now rapidly emerging as the most adaptable for international and intercultural communication.

### The Art of Persuasion

**CLA420**

(T1)

This course is open only to Seniors. Since well before the rise of rhetoric as a discipline, the art of persuasion has been a powerful tool for those who are skilled in its use. In this writing-based course, students will examine the use of language (and images) by people whose goals, livelihoods, or even lives depended upon persuading others. From logographers in the courtrooms of fifth century BCE Athens to present-day politicians, lawyers, advertisers, and confidence players, people who can wield language have immense power over those unaware of its subliminal influence. This course is at the same time traditionally academic (we will begin with the study of Aristotle) and also immediately practicable (we will end by critiquing modern media strategies).

### Greek: Homer and Classical Authors

- **CLA500A**
- **CLA500B**
- **CLA500C**

(T1, T2, T3) (THREE-TERM COMMITMENT)

Students will read, in the original Greek, selected works of Homer, and Lysias, Euripides, Herodotus, or Plato.

**Prerequisite:** CLA400

### The Epic Tradition

**CLA551**

(T1)

Every Epic needs its hero. But what else does it require? A journey, an antagonist, a purpose? In this course, we will examine the tradition of Epic poetry and literature, looking at the conventions and traditions it has instilled into our modern consciousness. This project-based course will draw from texts, ancient and modern, oral and written, literary and cinematic. Although not required, students with experience in Latin or Greek may continue working with ancient texts in the original language. This course is open to all seniors or with permission from the Classics Department chair.
Women in Antiquity
CLA552
(T2)

The literary woman in antiquity and the actual woman in antiquity are rather different concepts. In classical literature, we can find numerous examples of powerful, erudite, and accomplished women; however, in classical history, these examples are few. In this course, we will look at this variance and try to determine how it came to be, especially in societies whose own deities were often female. We will pay close attention to literary figures such as Helen, Andromache, Medea, Lysistrata, Lucretia, Lesbia, and Dido, and we will examine the life of the actual woman in the classical world in order to see how her experience compares with her literary counterpart. Although not required, students with experience in Latin or Greek may continue working with ancient texts in the original language. This course is open to all Seniors or with permission from the Classics Department chair.

Ancient Theatre
CLA553
(T3)

Ancient theatre produced two enduring genres, tragedy and comedy, which remain with us today. We will explore the cultural history surrounding these two genres, from Greek festivals to Roman novels, and how they have filtered down to us in modernity. Looking at modern corollaries and adaptations will be an important component of this course as we try to identify the threads that connect these ancient dramatic arts to our modern experience. Although not required, students with experience in Latin or Greek may continue working with ancient texts in the original language. This class is open to all Seniors or with permission from the Classics Department chair.

Latin

The Department of Classics offers students a direct entry into the traditional Latin literary curriculum while at the same time providing students with an opportunity to develop a more sophisticated historical and international perspective. Whenever possible, traditional language study is supplemented with readings in English that address both ancient and modern cultural concerns.

First-Level Latin

LTN100A  LTN100B  LTN100C
(T1, T2, T3) (THREE-TERM COMMITMENT)

The purpose of the course is to teach students the basic features of the Latin language and of Roman culture in relation to other cultures, e.g., family life and societal relationships, slavery, travel, sports, life in the big city, entertainment, and education. Students learn the traditional forms and syntax. All six tenses, indicative and passive, are covered, as well as all five declensions of nouns, three declensions of adjectives, and the standard pronouns. There is extensive practice in recognizing endings of nouns, adjectives, pronouns, and verbs, as well as case uses and normal Latin sentence structures, with the goal of mastering basic techniques of accurate translation and comprehension of Latin sentences and stories.

First- and Second-Level Latin, Intensive

LTN150A  LTN150B  LTN150C
(T1, T2, T3) (THREE-TERM COMMITMENT)

This course covers in one year the essential elements of LTN100 and LTN200.

Second-Level Latin

LTN200A  LTN200B  LTN200C
(T1, T2, T3) (THREE-TERM COMMITMENT)

During Term 1, the linguistic and cultural approach of LTN100 is continued as the class reviews and completes the basic grammar (including participles, subjunctives, and indirect statements) and reads about other aspects of Roman life. In Term 2 and Term 3, students read selections from Caesar, Livy, and Ovid.
Third-Level Latin: Livy, Catullus, Cicero, Vergil

**LTN300A**  
**LTN300B**  
**LTN300C**  
*(T1, T2, T3) (THREE-TERM COMMITMENT)*

Students begin Term 1 with a thorough review of the Latin language in conjunction with correlated reading passages. In the latter half of Term 1, students read selections from Livy or Cicero. In Term 2, students read the lyric love poetry of Catullus and selections from Cicero's speech, Pro Caelio, defending one of Catullus's former friends against charges brought by the woman to whom Catullus wrote his most famous poems. In Term 3, students read selections from Book II of Vergil's Aeneid, the story of the Trojan Horse and the destruction of Troy, a heroic backdrop for very human struggles of duty and loyalty among women and men, parents and children, leaders and followers, humans and their gods.

---

Advanced Courses

Vergil/Caesar

**LTN520A**  
**LTN520B**  
**LTN520C**  
*(T1, T2, T3) (THREE-TERM COMMITMENT)*

Students read the entire Aeneid in English and substantial selections of Books I, II, IV, and VI in Latin, examining Vergil's literary form and technique, as well as the philosophical and political dimensions of his age. Students then turn to Latin prose, reading selections from Caesar's Commentaries on the Gallic War. Cicero himself called Caesar the most eloquent of all Romans. His Latin, pure and unadorned, provides an excellent balance to Vergil's tragic style.

**Prerequisite:** A grade of 5 or higher in LTN300 or permission of the department.

Advanced Latin Authors

**LTN601**  
**LTN602**  
**LTN603**  
*(T1, T2, T3)*

This is primarily a literature course that explores works in the original Latin.

**LTN601, Term 1**—Students read Lyric Poetry, beginning with Catullus and continuing with Horace after the midterm. Although their lifetimes overlapped, Catullus flourished during the time of Julius Caesar and the crumbling Roman Republic, whereas Horace wrote his Odes after civil war had established the reign of Augustus, the first emperor of Rome. Beyond appreciating the magnificent and still resonant art of these two famous poets, students will compare the differences in their styles, personae, and philosophies, and discuss how these reflect not just each artist's poetic voice, but the contemporary political regime as well.

**LTN602, Term 2**—Students focus on Ancient Rhetoric, beginning with an examination of Platonic vs. Aristotelian ideals of rhetoric, and continuing with a more detailed study of Ciceronian precepts of oratory. While translation and discussion of selections from Cicero's speeches, essays, and letters are the focus of this term's scholarship, students also make connections with modern examples of persuasive technique in the form of advertisements, popular songs, and political speeches.

**LTN603, Term 3**—While students in LTN601 have some choice about the authors and readings for Term 3, they will begin with several selections from Ovid's Metamorphoses.

**Prerequisite:** The prerequisite for any term of LTN601 is a 5 or above in LTN520. An additional prerequisite for LTN603 is a 5 or above in LTN601 or LTN602.

---

French

French is a world language spoken on five continents and in many international organizations, such as the United Nations, UNESCO, and NATO. It is an official language of more than 30 countries, including Belgium, Canada, Côte d'Ivoire, the Democratic Republic of the Congo, Guinea, Haiti, Senegal, and Switzerland. L'Organisation Internationale de la Francophonie has 56 member states. While France is the most visited country in the world and famous for many reasons—including its cultural heritage, beauty, food, and art of living—the importance of French extends far beyond France.

The French Department offers courses at six different levels, from beginning through Advanced Placement and beyond to courses for fluent speakers. At all levels, classes are conducted entirely in French, and in all courses French is taught in cultural contexts. The first two years emphasize basic language structures; the third serves as a transition to advanced courses that offer in-depth study of the literature and civilization of France and other French-speaking areas, especially those in Africa and North America. Each year, the Academy enrolls French-speaking students from abroad who provide important firsthand contact with Francophone cultures. Students may spend a full academic year or a summer in Rennes through the School Year Abroad program. Information on this and other off-campus opportunities can be obtained from the Department of World Languages.
First-Level French
FRE100A
FRE100B
FRE100C
(T1, T2, T3) (THREE-TERM COMMITMENT)
This course is designed for those students who have had little or no previous world language experience and those who are not sufficiently prepared for the second level course. The course emphasizes the skills of listening, speaking, reading, and writing in the cultural context of the Francophone world. Assignments are regularly required in the Language Learning Center.

Second-Level French
FRE200A
FRE200B
FRE200C
(T1, T2, T3) (THREE-TERM COMMITMENT)
For students who have completed FRE100, or for new students who qualify through a placement test. Students practice the idiomatic expressions that are most useful in everyday situations. While continuing to develop aural-oral skills, this course involves reading nontechnical French prose and writing simple compositions.

Third-Level French
FRE300A
FRE300B
FRE300C
(T1, T2, T3) (THREE-TERM COMMITMENT)
This yearlong course develops listening, speaking, reading, and writing skills through a review of grammar and the study of French films and francophone texts. Articles from magazines and newspapers, online resources, and poems and recitations complement this core program. (Text: *Le Petit Nicolas*, Sempé and Goscinny; *Séquences*, Bissière)

Advanced Courses

Inquiry-Based Approaches to the Francophone World
FRE401
FRE402
FRE403
(T1, T2, T3)
This course is intended for students who understand, read, and write French well and already speak at a competent level, but would like to develop further conversational skills and acquire the vocabulary and idiomatic expression necessary to be able to discuss major cultural and social issues. Students will use literary texts, film, TV programming, and journalism to provide a basis on which to discuss and understand issues in the francophone world. An inquiry-based learning approach will guide this course each term as students plan and complete a variety of individual and group projects designed to inform themselves, their classmates, and the broader community about the francophone world.

Prerequisite: Completion of FRE300 or equivalent.

Crossing Cultures and Blurring Boundaries
FRE411
FRE412
FRE413
(T1, T2, T3)
In this contemporary literature-based course, students will consider the idea of difference and belonging, in both cultural and social contexts. During the year students will read novels, short stories, and articles from the media, and watch films, documentaries, and short clips pertaining to our theme. The class will discuss what it is like to be an immigrant as well as the question of inclusivity and the search for identity in the face of perceived difference of any kind. There also will be an ongoing review of French grammar, and students will write regular papers, creative texts, and journal entries. Texts include *L’Etranger* (Albert Camus), *La Petite Fille de Monseur Linh* (Philippe Claudel), *La Réveuse d’Ostende* (Eric-Emmanuel Schmitt), and *L’Élégance du Hérisson* (Muriel Barbéry). Films include *La Bataille d’Alger* (Gilio Pontecorvo), *Inch’Allah Dimanche* (Yamina Benguigui), *La Graine et le Mulet* (Abellatif Kechiche), *Welcome* (Philippe Lioret), *Samba* (Olivier Nakache et Eric Toledano), and *Le Hérisson* (Mona Achache).

Prerequisite: Completion of FRE300 or equivalent.
French Civilization, Literature, and Cinema
FRE520A
FRE520B
FRE520C
(T1, T2, T3) (THREE-TERM COMMITMENT)
Open to students who have completed three terms of fourth-level French and to qualified new students. Students explore works of literature, films, and current events to develop their critical-thinking skills and understand the cultural and social contexts of the French-speaking world. The course also includes instruction in language skills and in the methodology of expository writing in French. Students usually take the Advanced Placement French Language exam.

The works studied include texts such as Cyrano de Bergerac, Rostand; Candide, Voltaire; Béni ou le Paradis Privé, Bégaq; Paul et Virginie, Bernardin de Saint Pierre; and Mercure, Nothomb; and films such as Le Grand Bleu, Besson; Les 400 Coups, Truffaut; Le Goût des Autres, Jaoui; Moi, Tituba, Sorcière, Maryse Conde; and Métisse Blanche, Kim Lefèvre.

Advanced Topics in French
FRE621
FRE622
FRE623
(T1, T2, T3)
FRE621, Term 1—“On the road(s) of francophone culture and expression in North America.” With the new, previously unpublished collection of works in French by famous American author Jack Kerouac (La Vie d’Hommage, published by Les Editions du Boréal) as a “jumping off” point, this course will explore ideas of culture, identity, and linguistic expression and appropriation, both in literary output and in quotidian communication, in various North American francophone communities. We will give special attention to the long and rich history of local francophone communities, including Kerouac’s hometown of Lowell, Massachusetts. Given that the critical study of Kerouac’s francophone writings is in its infancy, students in this course will have a chance to be on the cutting edge of groundbreaking literary and cultural research. We will finish the term with a comparative study of Kerouac’s francophone work and selected writings of Haitian-Quebecois author Dany Laferrière.

Prerequisite: Completion of FRE520 or equivalent.

FRE622, Term 2—Popular Culture of the French Antilles. This course is designed for a wide range of students of French, including native speakers, near-native speakers, and those who are very proficient in the language and wish to widen their scope of knowledge of the Francophone World. It explores the rich popular cultures of the Antilles, focusing primarily on the Francophone Caribbean peoples of Martinique, Guadeloupe, Haiti, and Guiana as well as their diaspora in Europe and North America. The course is a combination of language, literature excerpts, music, and cinema. Students will explore the diversity and rich multicultural history of these peoples, their linguistic heritage and language, their travails and resilience, their humor, their music (zouk, kompa, calypso, cadence-lypso, kadsan, bouyon, mereng, etc.), their religious values, their cinema, and their culinary traditions, among other components of cultural identity. The central goal of the course is to present a complete picture of the Caribbean by underlining its rich biodiversity, the multiculturalism of its peoples, its geopolitical importance, and various aspects of life in the Antilles, beyond the limited assumption of being solely vacation destinations. In this course, the peoples of the Caribbean tell us their own stories in different ways with different tools. Authors whose excerpts will be studied include Maryse Condé (Guadeloupe), Dany Laferrière (Haiti), Patrick Chamoiseau (Martinique), and Léon-Gontran Dama (Guiana). Films and documentaries: Nèg Maron, Le Gang des Antillais, Rue Casse Nègres, Bégaq; Case Départ, L’avenir est ailleurs, and Café au Lait.

Prerequisite: FRE520 or equivalent.

FRE623, Term 3—Popular Culture of Francophone Africa: Migration, Perceptions, Realities, and Prospects. We will endeavor to present Africa in unbiased and complete pictures through various lenses, means, and media. We will judiciously explore the works of selected visual artists and performing artists from different francophone countries in West Africa, East Africa, North Africa, and Central Africa. We shall examine how these artists engage in the political conversations and discourses of their respective countries or the continent. Why is Africa perceived the way it is perceived? What can the world do to improve the perceptions about Africa and the standard of living of peoples in the continent? What can Africans do to uplift their continent? What are the responsibilities of the locals? What role does religion play in the status quo of Africa? How are visual arts used to portray Africa? What are the roles of music and dance in African cultures? How is music used to engage in difficult as well as ordinary conversations? What is the place of oral traditions in Africa? What are the hard truths? In a few decades, Africa will become the most populous continent on the planet. What is the impact of that reality on humankind and on the future generation that our students represent? How do they relate to Africa? What do they know about Africa? What do they know about the music and the peoples of Africa? What is the contribution of Africa to the world? How relevant is Africa to them?

Prerequisite: FRE520 or equivalent.
The German Department offers courses at six different levels, from beginning through Advanced Placement and beyond. At all levels, current events, film, songs, poetry, and theatre enhance the study of grammar, reading, writing, listening, and speaking. During the school year, there is a weekly “language table” in the dining hall where students can practice listening and speaking skills. Beginners through native speakers are welcome to pull up a chair! No prior world language experience is necessary to begin the study of German; many students discover that learning German enhances their comprehension of English grammar.

Study abroad opportunities facilitated by the German Department include a three-week homestay program offered by the American Association of Teachers of German and the Tang Institute’s Berlin Week (a Learning in the World program) in June, as well as the Congress Bundestag Gap Year program.

**First-Level German**

GER100A  
GER100B  
GER100C  
(T1, T2, T3) (THREE-TERM COMMITMENT)

A yearlong elementary course in speaking, reading, writing, listening comprehension, and culture. No previous experience in German or any other world language is needed to enroll in this course. GER100 offers significant daily structure and support in order to facilitate successful language learning. Current text: *Deutsch Aktuell 1*, 7th edition, digital version supplemented by digital exercises, contemporary films, songs, and adapted short stories.

**Accelerated First-Level German**

GER150A  
GER150B  
(T2, T3) (TWO-TERM COMMITMENT)

Open to students who have completed Term 1 of GER100 with distinction and who have been recommended by their instructor. Superior work in this course enables students to enter GER250 the following fall, followed by GER300A in Term 2 and INT300 in Term 3, thereby completing three years of the study of German in two years. An accelerated course in grammar, speaking, listening comprehension, reading, and culture. Current texts: *Deutsch Aktuell 1*, 7th edition, digital version; supplemented by video, digital exercises, contemporary films, poems, songs, and adapted short stories.

**Second-Level German**

GER200A  
GER200B  
GER200C  
(T1, T2, T3) (THREE-TERM COMMITMENT)

Open to students who have successfully completed GER100 or its equivalent. The study of basic grammar, conversation, and reading skills is continued along with the introduction of theme writing. Current text: *Deutsch Aktuell 1*, 7th edition, digital version; supplemented by digital exercises, contemporary films, songs, and adapted short stories.

**Accelerated Second-Level German**

GER250  
(T1)

Open to students with strong language-learning skills who have completed GER150 or its equivalent with distinction. This accelerated course develops the language skills in speaking, listening comprehension, reading, and writing. Greater emphasis on classroom discussion as well as short essay writing is introduced. Current texts: *Vater und Sohn*, by E.O. Plauen. Successful completion of this course qualifies students to enter GER300B in Term 2.

**Third-Level German**

GER300A  
GER300B  
INT300  
(T1, T2, T3) (THREE-TERM COMMITMENT)

**GER300A**, Term 1—Open to students who have successfully completed GER200 or its equivalent. This course continues to develop language skills in speaking, listening comprehension, reading, and writing. Greater emphasis on classroom discussion as well as short essay writing is introduced. Current text: *Vater und Sohn*, by E.O. Plauen. This is the first course in the yearlong sequence of GER300A, GER300B, INT300.

**GER300B**, Term 2—Open to students who have successfully completed GER300A or GER250 or its equivalent. The emphasis this term is on vocabulary building, reading, and more advanced grammar (introduction of relative clauses, the subjunctive and the passive). Current text: The novel *Emil und die Detektive*, by Kästner.
INT300, Term 3—Berlin: From Imperial Capital to Weltstadt is open to students who have successfully completed GER300B. Term 3 is designed to combine the study of the German language with the study of German culture and history. The language classes will focus on the integration of immigrant youth in today’s Berlin. The course materials, a 2010 documentary titled Neukölln-Unlimited, related newspaper articles, and music selections will provide students with the grammar and vocabulary that will enrich their understanding of the city’s transformation from an imperial capital to a multicultural world city.

The history classes will be taught in English and use Berlin as a lens through which to study some of the most transformative moments in German history: the unification in 1871, the First World War, the Weimar Republic, the rise of fascism and the Second World War, the post-war division of Germany, and finally the reunification of a divided Germany from 1989 to 1990. Readings will combine historical narrative with cultural studies of the art and architecture that form the Berlin landscape in order to understand how the city on the Spree was shaped by shifts in the nature of German national identity. Successful completion of this course satisfies the diploma requirement in German.

Fourth-Level German
GER401
GER402
GER403
(T1, T2, T3)
Open to students who have successfully completed GER300 or its equivalent. This course is ideal for students who are looking to review the first three years of grammar as well as broaden vocabulary and improve conversational skills.

GER401, Term 1—Grammar; Biedermann und die Brandstifter by Frisch
GER402, Term 2—Grammar, short stories, concrete poetry, film
GER403, Term 3—Film, current events, Goethe’s poem Erlkönig

Prerequisite: GER300 or permission of the department chair.

Advanced Fourth-Level German
GER520
(T1)
The first term of a yearlong sequence, this course is open to students who have successfully completed GER300 or its equivalent and whose grammar skills are solid. A guideline is that students should have received an honors grade of 5 or 6 in GER300. Vocabulary expansion, increased oral fluency through daily classroom discussion, and written accuracy through paragraph writing and rewriting are central to this course. Selective review of advanced grammar topics is incorporated as needed.

Texts: Biedermann und die Brandstifter by Frisch

Prerequisite: GER300 or permission of the department chair.

Advanced Fourth-Level German
GER520A
GER520B
(T2, T3) (TWO-TERM COMMITMENT)
This course is a continuation of GER520 with increased emphasis on oral proficiency through both informal classroom discussions as well as formal oral assessments. Students continue to review advanced grammar as needed, while being exposed to a wider variety of German works in the original.

GER520A, Term 2—Grammar, short stories, concrete poetry, film
GER520B, Term 3—Film, current events, AP preparation, and Goethe’s poem Erlkönig

Prerequisite: GER520 or permission of the department chair.

Advanced Topics in German
GER601
GER602
GER603
(T1, T2, T3)
Open to students who have successfully completed three terms of fourth-level German or GER520, or their equivalent, this course varies with the needs of the class. It is usually a seminar in the reading and discussion of German novels and plays. The syllabus is on a two-year rotation. This allows students to take the course two years in a row.

Materials for 2017–2018: Die Physiker (Dürrenmatt), Das Versprechen (Dürrenmatt), short stories (Kafka), current events, and film. Offered only if there is sufficient enrollment.
Japanese

**First-Level Japanese**
- **JPN100A**
- **JPN100B**
- **JPN100C**
  (T1, T2, T3) (THREE-TERM COMMITMENT)
Open to all students. Seniors may take the course, but in situations of high enrollment, priority will be given to younger students to fulfill language requirement. Students will learn to express themselves in a variety of conversational situations and to read and write **hiragana**, **katakana**, and about 15 **kanji**, or Chinese characters. Classroom instruction will be based on *Adventures in Japanese, Book 1*, and its corresponding workbook. Students will learn not only the basic grammatical structures but also important elements of Japanese culture.

**Second-Level Japanese**
- **JPN200A**
- **JPN200B**
- **JPN200C**
  (T1, T2, T3) (THREE-TERM COMMITMENT)
Open to students who have successfully completed first-level Japanese or its equivalent. A continuation of *JPN100*, the instruction will be based on *Adventures in Japanese, Book 2*, and its workbook. In this course there is an increased emphasis on grammar and an additional 150 **kanji**.

**Third-Level Japanese**
- **JPN300A**
- **JPN300B**
- **JPN300C**
  (T1, T2, T3) (THREE-TERM COMMITMENT)
Open to students who have successfully completed second-level Japanese or its equivalent. Instruction is given based on *Adventures in Japanese, Book 3*, and its workbook. Emphasis is placed on more conversational practice using the previously learned grammar and more advanced new grammar. Additional emphasis is placed on a significant increase in **kanji** characters. Students are expected to learn an additional 150 **kanji** by the end of the course.

**Fourth-Level Japanese**
- **JPN400A**
- **JPN400B**
- **JPN400C**
  (T1, T2, T3) (THREE-TERM COMMITMENT)
Open to students who have successfully completed third-level Japanese or its equivalent. Using the advanced textbook of *Adventures in Japanese, Book 4*, and its workbook, students will learn to express themselves more creatively and to communicate with status-appropriate word usage. Students will learn an additional 150 **kanji** by the end of the course. Emphasis is placed on more advanced Japanese culture and understanding Japanese history and values. Projects include interviews, research, and the final papers.

**Japanese Language and Culture**
- **JPN520A**
- **JPN520B**
- **JPN520C**
  (T1, T2, T3) (THREE-TERM COMMITMENT)
This course is designed to be comparable to college/university Japanese courses where students complete approximately 300 hours of college-level classroom instruction. Like corresponding college courses, this course supports students as they develop the productive, receptive, and cultural skills necessary to communicate with native speakers of Japanese. Students’ proficiency levels at the end of the course are expected to reach the intermediate-low to intermediate-mid range, as described in the American Council on the Teaching of Foreign Languages (ACTFL) Proficiency Guidelines. Offered only if there is sufficient enrollment.
Advanced Japanese

JPN601
JPN602
JPN603
(T1, T2, T3)

Advanced Japanese is offered upon approval of the department chair.

Latin—see Classics

Russian

With the demise of the Soviet Union and resulting rapid expansion in East-West activity, the ability to communicate in Russian and knowledge of Russian culture have lost none of their importance. At the beginning of the 21st century, there are more contacts now with Russia and countries of the former Soviet Union than ever before. Not only are American business, science, and technology clamoring for Russian speakers to work in and with the new Russia, but Russian remains the lingua franca in all the former Soviet republics, making it extremely important now for national security reasons as well.

No prior world language experience is necessary to begin the study of Russian and students begin Russian coming from all sorts of backgrounds—some having studied another world language, others not. Before studying Russian, many consider it strange and difficult, but its alphabet and vocabulary have the same sources as English, and it follows many of the same principles of grammar. Continuous oral, visual, and instructional use quickly make Russian familiar and enjoyable.

The Russian department offers a five-year course of study. This well-established program ensures confident progress in speaking, aural comprehension, reading, and writing. Elementary courses use a unique digital textbook to strengthen grammar skills and improve vocabulary learning. At the upper levels, students continue to use iPads for reading in Russian with built-in dictionaries. Video is used throughout to improve understanding of culture as well as language. Students who have had success in another world language or who have some prior experience with Russian are encouraged to consider taking RUS150 after the first term of RUS100A. It is the policy of the Division of World Languages to use the target language exclusively in the classroom. Students enrolled in all Russian courses are required to have an iPad in lieu of textbooks or workbooks throughout their Andover Russian career.

First-Level Contemporary Russian

RUS100A
RUS100B
RUS100C
(T1, T2, T3) (THREE-TERM COMMITMENT)

A yearlong elementary course in speaking, listening, reading, and writing. Texts: all-digital textbook (for the iPad—see note in introduction) developed by the department for exclusive use at PA; reference materials.

A Short Course in Beginning Russian

RUS130
(T3)

A term-contained introduction to speaking, reading, and writing Russian, using conversational text materials, this course enables students to feel comfortable with the somewhat different features of a Slavic language. It also gives a sound foundation for continuing courses in Russian language, history, and literature, whether at Andover or in college.

Accelerated First-Level Russian

RUS150A
RUS150B
(T2, T3) (TWO-TERM COMMITMENT)

Open to students who have completed RUS100A with distinction and who have been recommended by their instructor. Superior work in this course enables students to enter RUS250 to begin the second year, followed by RUS300B and RUS300C subsequent, thereby completing three years of Russian language in two years. An accelerated course in grammar, speaking, listening comprehension, reading, and culture. Texts: the same as those of RUS100 and RUS200.
Second-Level Contemporary Russian
RUS200A
RUS200B
RUS200C
(T1, T2, T3) (THREE-TERM COMMITMENT)
Completion of the elementary course with continued emphasis on active use. Texts: all-digital textbook developed by the department for exclusive use at Phillips Academy; reference materials.

Prerequisite: Successful completion of RUS100.

Accelerated Second-Level Russian
RUS250
(T1)
Open to students with strong learning skills who have completed RUS150 or its equivalent with distinction. This accelerated course completes the work of RUS200 with the addition of intensive grammar review and writing. Successful completion of this course qualifies students to enter RUS300B. Texts: the same as those of RUS200 and RUS300A.

Third-Level Russian
RUS300A
RUS300B
RUS300C
(T1, T2, T3) (THREE-TERM COMMITMENT)
Students will improve conversation and composition skills through work with selected 19th- and 20th-century short stories and with video materials. A review of problematic areas of grammar is integrated into the course. Work with video and audio materials constitutes an important component of the course.

Prerequisite: Successful completion of RUS200 or RUS250.

Fourth-Level Russian
RUS401
RUS402
RUS403
(T1, T2, T3)
Expanded work in conversation, listening comprehension, and composition. Extensive use of videos as a source of culture and for conversation and understanding daily speech. Texts will become less modified as the year progresses.

Prerequisite: Successful completion of RUS300.

Advanced Fourth-Level Russian
RUS520A
RUS520B
RUS520C
(T1, T2, T3) (THREE-TERM COMMITMENT)
The core materials of the course are similar to those used in Fourth-Level Russian. The work will be more in depth than the 400 course.

Prerequisite: Honors grades in RUS300 or permission of the department chair.

Advanced Topics in Russian
RUS601
RUS602
RUS603
(T1, T2, T3)
A central goal of this course is to provide students with an overview of the major themes and developments in the last two centuries of Russian literature and history. Students will be expected to integrate this knowledge into the base they have acquired in their previous Russian study. The third term works with a historical docudrama of the Stalinist period in the Soviet State.

Prerequisite: Successful completion of RUS403 or RUS520.
The Department of Spanish offers a six-year course of study. Students learn to understand, speak, read, and write the language, and also are given a comprehensive introduction to the literature and culture of Spain and Latin America. To enhance a student’s language experience, the opportunity to study in Madrid, Spain, is offered through the INESLE program; the opportunity to study in Zaragoza, Spain, is offered through the School Year Abroad (SYA) program. Information is available through the Tang Institute, learning in the world programs.

**First-Level Spanish**

SPA100A  
SPA100B  
SPA100C  
(T1, T2, T3) (THREE-TERM COMMITMENT)

This course is designed for those students who have had little or no previous knowledge of Spanish and those who are not sufficiently prepared for the second-level course. The course emphasizes listening comprehension and the use of basic conversational patterns of Spanish speech. Elementary grammatical and idiomatic structures are introduced, as well as appropriate reading material. All class work is conducted in Spanish. (Text: Panorama)

**Second-Level Spanish**

SPA200A  
SPA200B  
SPA200C  
(T1, T2, T3) (THREE-TERM COMMITMENT)

Using the Imagina text, this course completes the introduction of grammar begun in the first year. Topics covered are imperfect, imperfect/preterite contrast, subjunctive, perfect tenses, future, and conditional. Extensive thematic vocabulary is integrated into each lesson. There are integrated video and audio programs by which the grammar and vocabulary are reinforced. Significant emphasis is placed on oral practice. Writing and reading skills are further developed. Various Latin American countries are studied.

**Accelerated Spanish Sequence**

SPA220  
(T1)

SPA220 is open only to students who have obtained departmental permission, in most cases after completing SPA120. Being part of the accelerated sequence, this course moves at a faster pace than a regular course and the workload is also heavier than usual. Only those students who demonstrate the ability to make progress at a rapid pace will be recommended for the SPA320 sequence during Term 2 and Term 3. Students not recommended for SPA320 will rejoin SPA200 in order to move at a regular pace more in tune with their abilities.

SPA220 aims at promoting the student’s ability to communicate in the target language. Intermediate-level grammar is thoroughly reviewed, and there is great emphasis on vocabulary building by means of a variety of readings, including short stories and newspaper articles about current social issues. Students should be ready to engage in conversation on a daily basis, either through group exercises and activities or speaking up on their own. Passive acquisition without oral participation is not encouraged; the student is required to engage in all four skills on a daily basis: listening, reading, speaking, and writing.

**Third-Level Spanish**

SPA300A  
SPA300B  
SPA300C  
(T1, T2, T3) (THREE-TERM COMMITMENT)

During Term 1, students read short stories, testimonies, and poems of diverse Hispanic traditions that explore notions of family, individual and collective identities, and personal and social relationships. These texts also serve as structural and thematic models to various written exercises and other class activities.

During Term 2, students read articles and debate current controversial subjects. These readings provide students with pertinent vocabulary, as well as with ideas on which they can base their class discussions. Whereas grammar and vocabulary continue to be significant, the main focus is on oral and written expression. In Term 3, students read Crónica de una muerte anunciada (Chronicle of a Death Foretold), a novel written by Gabriel García Márquez.

During Term 3, the object is to have students build their communicative competence and reading comprehension through a series of grammar, vocabulary, and comprehension exercises.
### Accelerated Spanish Sequence

**SPA320A**

**SPA320B**  
(T2, T3) (TWO-TERM COMMITMENT)

SPA320 is open to students who have obtained permission of the department chair, usually after completing SPA220 in Term 1. At the end of this course, most students will be able to enroll in courses at the 400 level, which require considerable knowledge of grammar and vocabulary and the ability to discuss subjects of higher conceptual complexity.

Consequently, there is noticeable change in the length, complexity and range of genres presented, including a play, *Death and the Maiden*, in Term 3. Throughout the two terms, students continue to work on their vocabulary and grammar, but the focus is still on communication, so students are expected to be active participants at all times.

**Prerequisite:** Permission of the department chair.

---

### Current Events and Multimedia: Approaches to the Hispanic World

**SPA401**

**SPA402**

**SPA403**  
(T1, T2, T3)

**SPA401, Term 1**—Spain. Students will refine speaking, writing, and listening skills in Spanish as well as their ability to express current issues through a cultural context. This course will use literary texts, film, TV program series, and journalism to provide a basis on which to discuss and understand issues of modern Spain from the post-Franco era to the present. The course will begin a comprehensive review of basic to advanced grammar structures for students thinking about taking the various national Spanish exams. Class requirements include essays, tests, oral class presentations, and recordings. Daily class participation is essential.

**SPA402, Term 2**—Mexico. Students will refine their speaking, writing, and listening skills in Spanish as well as their ability to express current issues through a cultural context. This course will use literary texts, film, and art to provide a basis on which to discuss and understand the historical facts that shaped Mexico from the Mexican Revolution to the present. The study of grammar will concentrate on the more challenging structures for English speakers, continuing the grammar review started in Term 1 SPA401. Daily class participation is essential.

**SPA403, Term 3**—Hispanic Caribbean. Students will refine their speaking and writing skills through the analysis of poetry and short stories of select Caribbean authors. This course will use Caribbean poetry, short stories, film, music, and journalism to provide a basis on which to discuss and analyze current and historical issues of Puerto Rico, Cuba, and the Dominican Republic. In addition, the course will complete the review of basic to advanced grammar structures started in Term 1 and Term 2. Class requirements include essays and oral class presentations. Daily class participation is essential.

---

### Introduction to Hispanic Literature

**SPA411**

**SPA412**

**SPA413**  
(T1, T2, T3)

Each term the class aims to develop language skills through reading, discussion, oral presentations, and regular writing assignments centered around major writers and texts of the contemporary Hispanic world. This course also emphasizes some of the finer Spanish grammar points and idiomatic expressions.

**SPA411, Term 1**—Students will be exposed to short stories by contemporary Latin American and Spanish authors as varied as Carlos Fuentes, J.L. Borges, Gabriel García Márquez, among others.

**SPA412, Term 2**—In this term, the focus is on Spanish and Spanish American drama and contemporary Hispanic poetry.

**SPA413, Term 3**—A Hispanic novel will be read in its entirety. Recent texts include *Cien Años de Soledad* (García Márquez), *La Casa de los Espíritus* (Allende), *Don Quijote, Part I* (Cervantes), and *Arráncame la Vida* (Mastretta).

---

### Advanced Spanish Language Colloquium

**SPA501**  
(T1)

This advanced, intensive language course is designed for students of Spanish who have completed their language requirement and seek an immersion experience. Students will continue to sharpen their linguistic competencies in speaking, listening, writing, and reading, and will explore an assortment of authentic media in doing so. These sources will reflect the diversity of registers heard throughout the Spanish-speaking world and will expose students to a wide range of cultural, social, and historical phenomena. Students will have many opportunities to synthesize and analyze these topics through various communicative modes (interpersonal, interpretive, and presentational) in class discussions and written work, in oral/aural exercises, and in presentations delivered to their peers and broader audiences. Students will
complete a research project and participate in a colloquium with the greater Spanish-speaking community. Students who take this course will be prepared to take the AP Spanish Language Exam in May. Materials will include a variety of media from the Spanish-speaking world.

**Prerequisites:** Completion of SPA401, 411, or 521. Students with fewer than three terms of prerequisite courses should seek approval from department chair.

### Immersion in Lawrence, The Immigrant City

**SPA502**  
(T2)  
(Tuesday, periods 3 and 4; Thursday, periods 3, 3e, 4, 4e). Lawrence, Massachusetts, has a long history of immigration, beginning during the Industrial Revolution with the Irish and Italians and continuing into the present with an influx of world cultures, predominantly from Caribbean and other Spanish-speaking American nations. For all intents and purposes, modern Lawrence is a Hispanic city, and our involvement there amounts to nothing less than an immersion in the language and culture of an entire hemisphere. This course exposes students to the culturally rich and vibrant “Immigrant City” and helps them understand, through firsthand accounts from members of the Lawrence community, the realities of living in a bicultural, bilingual world. Texts will include popular fiction, prose, journalism, and other media in Spanish. Students write a weekly journal and collaborate with a Spanish class from Lawrence High School on community partnerships and projects.

**Prerequisites:** Either completion of SPA401, 402, 403, 411, 412, 413, or 501 or native/heritage Spanish-speaking background, with instructor’s permission.

### Community Engagement in the City of Lawrence: We, the People

**SPA503**  
(T3)  
(Tuesday, periods 3 and 4; Thursday, periods 3 and 3e). Students will continue to immerse themselves in the Immigrant City, moving from the theoretical in Term 2’s SPA502 (Immersion in Lawrence, The Immigrant City) to the practical in this Term 3 course. In conjunction with Lawrence High School, Lawrence Community Works, and Lawrence History Center, students engage in documenting firsthand accounts of life in Lawrence through an ambitious oral history project. Availing themselves of sophisticated digital tools—thanks to a grant from the Abbot Academy Association—students broaden their own perspectives of Hispanic life in the United States, while also leaving a “legacy” of cooperation and mutual respect to tie together the Lawrence and Andover communities.

**Prerequisite:** Limited enrollment: Preference is given to students who take SPA502 in Term 2, though students with considerable experience in Lawrence (i.e., on the level of Community Engagement coordinators) may seek departmental approval. Readings and a weekly journal are required in addition to the final project.

### Understanding Latin America

**SPA521**  
**SPA522**  
**SPA523**  
(T1, T2, T3)  
This course is an introduction to the reality of present-day Latin America through the study of its popular culture. The subject is approached from a diachronic perspective starting in the 20th century, which entails reviewing some of the major historical events, but the spotlight is on those aspects of everyday life that play a role in shaping the values of a community or contribute to creating a sense of identity: language, religious beliefs, traditions, social movements, sports, and cultural production (music, cinema, and television; literature and visual arts).

From a linguistic point of view, students will continue to work on the four skills: reading (texts of various genres), writing (expository writing), speaking (oral presentations and daily conversation practice), and listening (in class and at home—they need to watch a popular telenovela or soap opera).

**Prerequisites:** Completion of SPA401, 402, 403, 411, 412, 413, or 501. Students with fewer than three terms of prerequisite courses should seek approval from department chair.

### “Our Americas”: Crossing Borders

**SPA621**  
**SPA622**  
**SPA623**  
(T1, T2, T3)  
In this post-Advanced course, students will investigate how Latin America as a region is negotiating the challenges of globalization and border crossing by concentrating on three main areas: the United States’ relationship with Latin America, the transatlantic correlation between Latin America and Spain, and the transnational cultural experience of Latinos in the U.S. Students will acquire a basic knowledge of key periods, perspectives, and concepts particular to different disciplines (history, literature, economics, anthropology, art, and political science, among others) and go on to examine a series of issues central not only to Latin Americans, but to “people from the Americas.” The class will have a hands-on multidisciplinary experience by having guest lecturers, by utilizing the resources of the Addison Gallery of American Art and the Peabody Museum, and by organizing possible trips to local museums and/or theatres.
**SPA621, Term 1**—Students will study the increasingly strong relationship between Latin America and the United States through trade, immigration, cultural influences, and economic, political, and historical movements. Students will answer the question: What presence and influence has the United States had in Latin America in both the 20th and 21st centuries?

**SPA622, Term 2**—In the last series of the Americas, we will concentrate on the current cultural and demographic transformation that the United States is experiencing due to the increasing numbers of immigrants from Latin America (thus the name “Latino”) coming to this country. We will study how Latin American peoples, wherever their point of departure or destination, have had to negotiate from within this transnational cultural experience in the United States. We will learn the different U.S. legal processes that migrants go through in order to enter the country, and we will analyze concepts of identity, bilingualism, migration, diaspora, crossing borders, sense of home and belonging, and otherness. This course is open only to students who have completed a year of Spanish at the SPA501, 521, or 522 level, or by permission of the department chair.

**SPA623, Term 3**—We will concentrate on the transatlantic relationship between Spain and Latin America through economic and migratory movements both ways. During the 19th, 20th, and 21st centuries, both regions have experienced an exchange of migratory movements that have shaped the national culture of the recipient countries. Through a variety of cultural products (literary texts, essays, newspapers, blog entries, music, art, films, etc.), we will study the different aspects of the migratory experience—as a celebratory manner, but also as a source of abuse and alienation.
INTERDISCIPLINARY STUDIES & MULTIDISCIPLINARY COURSES

- **What Is America? What Is American Art?**  
  **ART 465**  
  (T3)  
  Utilizing the Addison Gallery of American Art’s collection, **ART465** students will have the opportunity to learn how aspects of history and culture are portrayed, expressed, and shaped by art and in art collections. This course will guide students through themes in American art from the 19th century to the present and explore the history of the Addison Gallery’s collecting practices, beginning with the gallery’s founding in 1931. **ART465** will split time between the classroom and the Addison. In the classroom, students will hone their skills in visual analysis while applying historical knowledge gained from assigned readings and in-class discussion to deepen their understanding of objects in the Addison's collection. Students are expected to engage deeply with the Addison collection, complete all readings and assignments on time, and work collaboratively with their peers.  
  Students will walk away from this class with a foundational understanding of major themes in American art and an overview of the Addison's collecting practices over time as well as important and transferable visual literacy skills.  
  Based on their term-long study of the Addison Gallery's collection and the history of American art, students will be asked to draft an acquisition proposal for their final project in the class. These final projects will be used by the gallery's curatorial team to guide future acquisition considerations. (Dr. Williams, Visiting Scholar in Art History and Assistant Curator at the Addison Gallery)  
  **Prerequisite:** Open to Lowers, Uppers, and Seniors; completion of ART225 or a 300-level art elective is recommended but not required.

- **Chinatowns and the Asian American Immigrant Experience (interdisciplinary Chinese/English)**  
  **CHI623**  
  (T3)  
  The goal for the course is for students, regardless of whether or not they are of Chinese descent, to have a deepened understanding of the experience and the effects of Asian immigration into Northern California and beyond, through bilingual literature, archives, and film clips. As part of the coursework, students will self-reflect on the meaning of racial and cultural identity, especially against the histories of the Asian American experience. Students can take the course for either Chinese or English credit. This term-based course is also experiential, and will culminate in a class trip to the Bay area or New York City. Students wishing to receive English credit should sign up for ENG???; students wishing to receive Chinese credit should sign up for CHI623.

- **The Art of Persuasion**  
  **CLA420**  
  (T1)  
  This course is open only to Postgraduates. Since well before the rise of rhetoric as a discipline, the art of persuasion has been a powerful tool for those who are skilled in its use. In this writing-based course, students will examine the use of language (and images) by people whose goals, livelihoods, or even lives depended upon persuading others. From logographers in the courtrooms of fifth century BCE Athens to present-day politicians, lawyers, advertisers, and confidence players, people who can wield language have immense power over those unaware of its subliminal influence. This course is at the same time traditionally academic (we will begin with the study of Aristotle) and also immediately practicable (we will end by critiquing modern media strategies).

- **The Epic Tradition**  
  **CLA551**  
  (T1)  
  Every Epic needs its hero. But what else does it require? A journey, an antagonist, a purpose? In this course, we will examine the tradition of Epic poetry and literature, looking at the conventions and traditions it has instilled into our modern consciousness. This project-based course will draw from texts, ancient and modern, oral and written, literary and cinematic. Although not required, students with experience in Latin or Greek may continue working with ancient texts in the original language. This course is open to all seniors or with permission from the Classics Department chair.

- **Women in Antiquity**  
  **CLA552**  
  (T2)  
  The literary woman in antiquity and the actual woman in antiquity are rather different concepts. In classical literature, we can find numerous examples of powerful, erudite, and accomplished women; however, in classical history, these examples are few. In this course, we will look at this variance and try to determine how it came to be, especially in societies whose own deities were often female. We will pay close attention to literary figures such as Helen, Andromache, Medea, Lysistrata, Lucretia, Lesbia, and Dido, and we will examine the life of the actual woman in the classical world in order to see how her experience compares with her literary counterpart. Although not required, students with experience in Latin or Greek may continue working with ancient texts in the original language. This course is open to all Seniors or with permission from the Classics Department chair.
- **Ancient Theatre**
  **CLA553**  
  **(T3)**  
  Ancient theatre produced two enduring genres, tragedy and comedy, which remain with us today. We will explore the cultural history surrounding these two genres, from Greek festivals to Roman novels, and how they have filtered down to us in modernity. Looking at modern corollaries and adaptations will be an important component of this course as we try to identify the threads that connect these ancient dramatic arts to our modern experience. Although not required, students with experience in Latin or Greek may continue working with ancient texts in the original language. This class is open to all Seniors or with permission from the Classics Department chair.

- **A William Sloane Coffin ’42 Colloquium—King**
  **ENG530KG**  
  **(T3)**  
  On April 3, 1968, Dr. Martin Luther King Jr., sick with fever, addressed a crowd of Memphis sanitation workers who were striking for better working conditions. His speech, “I’ve Been to the Mountaintop,” proved to be his last. He was assassinated the next day.

  This spring, as we mark the 50th anniversary of the death of Dr. King, we will use varied approaches—art, ethics, history, law, literature, music, and theology, among others—to explore and interrogate the Iconic and Mythical King, connecting his life with his legacy and seeing his continued presence politically and culturally.

  Following the model of previous colloquia, this class meets Monday and Wednesday evenings from 8 to 9:30 p.m. with different members of the faculty leading each meeting. (Mr. Fox, coordinating faculty from various departments)

- **The Storm**
  **ENG530ST**  
  **(T2)**  

  Harvey. Irma. José. Maria. Within weeks this fall, these hurricanes plagued North America, costing lives, straining resources, and creating instability. Although understood as “natural disasters”—chaos among the stars—much of the catastrophe wrought by each storm emerged not from cosmic disorder but rather from human choice. In this colloquium, we will explore the phenomenon of the hurricane. Our topics may include: the politics and the science of climate change; the interplay of race, class, and gender on where and how people live and on how they are affected by disaster; the romanticizing of the storm in art and literature; the priorities of media and the role of government; the privileging of some threatened and harmed populations; the ethics and economics of prevention, response, and recovery; the application of mathematical modeling and statistics; or the use of devastation as an opportunity to remake the world via “disaster capitalism” in service of a neoliberal ideology.

  Through much of the term, 2005’s Hurricane Katrina, which remains, arguably, the most consequential event on American soil in the 21st century, will serve as a case study. Texts may include Douglas Brinkley’s The Great Deluge: Hurricane Katrina, New Orleans, and the Mississippi Gulf Coast; Epictetus's The Enchiridion, David Harvey's A Brief History of Neoliberalism; Naomi Klein's This Changes Everything; and Thomas Shapiro’s Black Wealth/White Wealth: A New Perspective on Racial Inequality. Gary Rivlin's Katrina: After the Flood; Joseph Romm's Climate Change: What Everyone Needs to Know; William Shakespeare’s The Tempest; Peter Singer's The Most Good You Can Do: How Effective Altruism Is Changing Ideas About Living Ethically; Patricia Smith's Blood Dazzler; Kurt Vonnegut’s Slaughterhouse-Five; Jesmyn Ward's Salvage the Bones; and Benh Zeitlin's Beasts of the Southern Wild as well as bell hooks' response, “No Love in the Wild,” among others.

  Following the model of previous colloquia, we will meet Monday and Wednesday evenings from 8 to 9:30 p.m. as well as perhaps a few other meetings; a different faculty member will lead each meeting. (Mr. Fox, coordinating faculty from various departments)

- **August Wilson’s View of 1900–1940s: His Pittsburgh, Our America**
  **(interdisciplinary English/Theatre)**
  **ENG531AW or THD531**  
  **(T1)**  
  One credit assigned in either English or Theatre. This course will use August Wilson’s plays to investigate how our society’s view of race changed during the 20th century. Students will move through Wilson’s plays in chronological order, exploring their characters and themes in both a literary and theatrical sense. Nine of the 10 plays in the American Cycle are set in the same Pittsburgh neighborhood. This section will give students an understanding of Wilson’s fictionalized Pittsburgh, insights into a more historically accurate Pittsburgh, and a glimpse of the man as playwright. Students will look for connections between Pittsburgh and other American urban environments, examining how cities changed during the first half of the 20th century and how those changes correlate to our changing concept of race. This course is open to Seniors; it may be taken by Uppers with permission from the department chair. Students wishing to receive English credit should sign up for ENG531AW; students wishing to receive Theatre credit should sign up for THD531. (Mr. Grimm)

- **August Wilson’s View of the Second Half of the 20th Century**
  **(interdisciplinary English/Theatre)**
  **ENG532AW or THD532**  
  **(T2)**  
  One credit assigned in either English or Theatre. As in Term 1, this course will use August Wilson’s plays to investigate how our society’s view of race changed during the 1900s. This term, we will explore the plays that make up the last six decades of the 20th century. Students
who took the previous term will build off Wilson's previous work, and new students will be introduced to a great playwright. All students will gain a unique perspective of America and theatre in America. This course is open to Seniors; it may be taken by Uppers with permission from the department chair. Students wishing to receive English credit should sign up for ENG532AW; students wishing to receive Theatre credit should sign up for THD532. (Mr. Grimm)

■ The History and Literature of the Haitian Revolution (interdisciplinary English/History)

ENG540HR or HSS588

(T3)

One credit assigned in either English or History. Few events have been as transformative and far reaching in effect—yet so untaught and unlearned across the humanities—as the Haitian Revolution, which occurred from 1791 to 1804. This interdisciplinary course will investigate the revolution and its legacy and attempt to address, at least in part, the monumental significance of the only successful large-scale slave rebellion in the Atlantic World. By 1804, the newly independent Haitians, freed by their own hands, had won for themselves a unique inheritance: theirs was a society born of the Age of Revolutions and animated by the Enlightenment-inspired language of liberty, but equally theirs was a society deeply rooted in African and Afro-Caribbean slave culture. In its independence, Haiti became the center of a transnational black diaspora as it defended its existence at a time when the United States and European colonial powers viewed racial slavery as the pillar of their burgeoning capital economies. This elective aims to explore these complicated ideas through a variety of texts, digital archives, fiction and nonfiction, literature, and history. Students wishing to receive English credit should sign up for ENG540HR; students wishing to receive history credit should sign up for HSS588. (Ms. Curci and Dr. Jones)

■ Asian/American Literature and Film

ENG541AS
ENG543AS

(T1, T3)

What does it mean to be “Asian/American”? This seminar tackles how Asian/American writers and filmmakers have attempted to answer this seemingly simple question over the past two centuries. From the first narrative writings and silent films of 19th-century immigrants to contemporary transnational writers and filmmakers, Asian/American literature and film cover a wide breadth of diverse histories, memories, identities, and experiences. Indeed, is there even a singular experience to being Asian in America, and how do we represent that experience? Does an author or filmmaker need to be Asian (or even American) to create an “Asian/American” work? Or should we think of “Asian/ American” writing and film beyond the actual racial identities of their authors?

Through the entire year, we also will trace how race, gender, sexuality, and citizenship have all evolved to impact Asian/American identity, both historically and in the future. (Mr. Khactu)

ENG541AS, Term 1—We will read canonical authors such as Maxine Hong Kingston and Jhumpa Lahiri to introduce the broad field of Asian/American literary study. We’ll look primarily to history, sociology, and literary history as a way of exploring how Asian/American subjects were created and to what ideological end. We’ll consider how Asian immigration plays into “yellow peril” fears, how American foreign policy defines Asians as perpetual foreigners and possible enemy agents, and how our lived experiences have stacked up against the specter of the good, “model minority” Asian/American citizen. And, of course, we’ll see what it’s like to be a “bad Asian,” and how this identity might be useful for us all.

ENG543AS, Term 3—We will focus our investigation to a special topic, highlighting how Asian/American writers and filmmakers have developed a particular genre (e.g., avant-garde poetry, immigration memoir, or science fiction); a particular geographic or cultural region (e.g., Viet Nam or Chintowns); or theoretical focus (e.g., Asian/American political activism or Postcolonial Asia). The 2018 special topic will be “Asian/American Comix and Graphic Narratives,” and the 2019 special topic will most likely be “Queer Asian/America.” (Mr. Khactu)

■ A Room of Their Own: Women’s Studies and Literature

ENG541WW
ENG542WW
ENG543WW

(T1, T2, T3)

ENG541WW, Term 1—Masculinities in Feminist Literature In an interview with The Atlantic magazine, writer Junot Diaz says, “I think [my character’s] tragedy in a number of places in this book is that he keeps choosing his mask.” Many scholars of gender talk about American masculinity as a “mask,” and as Diaz states, this mask can lead to tragedy: suffering, disconnection, even violence. In this literature course, we will read authors who write toward a feminist view of manhood: one that emphasizes equality of the genders, emotional connection, and healthy relationships. Each writer we will explore puts a masculine character at the center of a novel, short story, or poem that exposes the ways in which gender norms can impede a quest for authenticity, connection, love, and truth. The texts in this course look at themes of friendship and mentorship; identity, race, and class; and gender and fatherhood. Together we will consider how these authors can help inform a range of feminist possibilities for men and masculine-identifying people. Authors: Sherman Alexie, Ta-Nehisi Coates, Junot Diaz, Louise Erdrich, Barbara Kingsolver, Yusef Komunyakaa, and others.

ENG542WW and ENG543WW, Term 2 and Term 3—In her 1928 lecture, Virginia Woolf argues that “a woman must have money and a room of her own if she is to write fiction.” Women’s Studies and Literature is a course that gives women writers and thinkers a room of their own: a room in which students will explore the themes of gender, race, class, sexuality, and identity from a wide range of perspectives. We will use literature and theory to ask questions such as, What is a woman? Is writing a political act? How have race and class intersected with gender in women’s lives throughout history? In addition to spanning the genres of memoir, fiction, essay, drama, poetry, and film, the course invites students to consider how feminisms, women’s voices, and theories of gender impact their own lives and the world around...
them. Each term of the course will explore different core texts and will be organized by theme, including: femininity and masculinity, separate spheres ideology, motherhood and family, hysteria and the body, politics and resistance, globalization, sexuality, the American slave plantation, beauty, and more. Authors will include Octavia Butler, Kate Chopin, Maxine Hong Kingston, Audre Lorde, Charlotte Perkins Gilman, Toni Morrison, Louise May Alcott, Alice Walker, Adrienne Rich, Sylvia Plath, Margery Kempe, Toi Derricotte, Jhumpa Lahiri, Ursula K. LeGuin, Virginia Woolf, Marjane Satrapi, Margaret Atwood, bell hooks, Joy Harjo, and Alison Bechdel. (Ms. Staffaroni)

■ **The Making of America? Industrialization, Immigration, and Identity in the Merrimack Valley, 1830–Present**  
**HSS567**  
(NOT OFFERED IN 2017–2018)  
This course will explore the evolution and interaction of mill cities and towns in the broader Merrimack Valley. It will not only look at local and national history but also make connections to the international influences that led to the development of this place. For example, in regards to immigration, we will analyze the “push” and “pull” factors that spurred immigration to cities such as Lawrence, including the role of U.S. foreign policy. We envision a course that will allow students to experience history firsthand by traveling to local repositories, such as the American Textile History Museum (ATHM) in Lowell, the Lawrence History Center, the Andover Historical Society, and Phillips Academy’s Archives & Special Collections. In addition, students will have the opportunity learn about contemporary issues around race, class, and inequality, looking specifically at the dichotomy between Andover and Lawrence. Immersing students in the history, culture, and society of Lawrence and surrounding communities will give them the necessary background for the hands-on, practical application of learning in SPA402 in Term 3. (Mr. Fisher)

**Prerequisites:** Completion of HSS300A and of SPA401, 402, 403, 411, 412, 413, or 501.

■ **Third-Level German**  
**INT300**  
(T3)

**Berlin: From Imperial Capital to Weltstadt** is open to students who have successfully completed **GER300B**. Term 3 is designed to combine the study of the German language with the study of German culture and history. The language classes will focus on the integration of immigrant youth in today’s Berlin. The course materials, a 2010 documentary titled Neukölln-Unlimited, related newspaper articles, and music selections will provide students with the grammar and vocabulary that will enrich their understanding of the city’s transformation from an imperial capital to a multicultural world city.

The history classes will be taught in English and use Berlin as a lens through which to study some of the most transformative moments in German history: the unification in 1871, the First World War, the Weimar Republic, the rise of fascism and the Second World War, the post-war division of Germany, and finally the reunification of a divided Germany from 1989 to 1990. Readings will combine historical narrative with cultural studies of the art and architecture that form the Berlin landscape in order to understand how the city on the Spree was shaped by shifts in the nature of German national identity. **Successful completion of this course satisfies the diploma requirement in German.**

■ **Musical Theatre (interdisciplinary Music/Theatre)**  
**MUS390 or THD390**  
(TBD)

One credit assigned to either **Music** or **Theatre**. Open to any student (no prerequisites). **Musical Theatre** is an interdisciplinary and experiential class that will explore both the history and performance elements of American Musical Theatre. Beginning with the 1920s and culminating with present day, students will explore the historical context of a significant musical in a particular decade each week. Students also will perform a number from that musical each week, challenging themselves in the discipline of performance. Over the course of the term, students will gain knowledge of American history through the lens of the performing arts and gain experience in performing in the three elements of musical theatre (song, dance, and spoken word). Public performances will occur throughout the term, including a final project. **Students wishing to receive Music credit should sign up for MUS390; students wishing to receive Theatre credit should sign up for THD390.** (Dr. Siegfried)

■ **Robotics**  
**PHY420**  
(T1, T2)

This course is open only to Postgraduates, and they can elect to take it again in the winter. Students will create an independent robot capable of complex behavior by the end of the term while exploring all the different aspects of robot design and how they come together in the creation of a robot, including ethical and cultural elements surrounding the use of artificial intelligence. A hands-on, project-based course, students will use the engineering process to engage in science-driven decision making, and review physical concepts involved in the design and construction of a robot.

■ **Water and Humanity**  
**SCI430**  
(T1)

Open to Seniors and to Uppers who have completed one year of laboratory science.

**Water and Humanity** examines the dynamic and tenuous relationship between water resources and human development. Exploring water from a multidisciplinary, project-driven perspective, students will think critically about the central role water has played and must continue
to play in the viability and vitality of all civilizations, as well as the many challenges that people face in sustaining, protecting, and gaining access to usable fresh water. Students will encounter diverse materials, use holistic approaches, and engage in innovative project planning to consider, understand, and propose solutions to complex water issues. Using blended methodology involving online videoconferencing and learning, face-to-face conversations and lessons, research and project development, this course will focus on the value of water and on the issues that water scarcity presents within the contexts of such elements as religious belief and practice, the human-water relationship in fine art and architecture, national and imperial infrastructure, and industrial development. Students also will think about the role of water in their own local, regional, and global communities, while researching and proposing their own solutions to complex multidisciplinary water issues. (Mr. MacKinson)

**Immersion in Lawrence, The Immigrant City**

SPA502

(T2)

(Tuesday, periods 3 and 4; Thursday, periods 3, 3e, 4, 4e). Lawrence, Massachusetts, has a long history of immigration, beginning during the Industrial Revolution with the Irish and Italians and continuing into the present with an influx of world cultures, predominantly from Caribbean and other Spanish-speaking American nations. For all intents and purposes, modern Lawrence is a Hispanic city, and our involvement there amounts to nothing less than an immersion in the language and culture of an entire hemisphere. This course exposes students to the culturally rich and vibrant “Immigrant City” and helps them understand, through firsthand accounts from members of the Lawrence community, the realities of living in a bicultural, bilingual world. Texts will include popular fiction, prose, journalism, and other media in Spanish. Students write a weekly journal and collaborate with a Spanish class from Lawrence High School on community partnerships and projects.

**Prerequisites:** Either completion of SPA401, 402, 403, 411, 412, 413, or 501 or native/heritage Spanish-speaking background, with instructor’s permission.