

OFFICE OF THE DEAN OF STUDIES

# Course of Study

2021–2022



Phillips Academy  
**ANDOVER**

180 Main Street  
Andover, Massachusetts 01810  
978-749-4050  
[www.andover.edu](http://www.andover.edu)

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*PLEASE NOTE: The information that follows is accurate as of this 4/27/21 update.  
Phillips Academy reserves the right to make subsequent changes.*

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## 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. Most students complete 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.

	<b>4-year student</b>	<b>3-year student</b>	<b>2-year student</b>	<b>1-year student</b>
Art, Music, Theatre & Dance	1 art, 1 music, plus 2 more of art, music, and/or theatre and dance	1 art, 1 music, and 1 more art, music, or theatre and dance	1 art or 1 music	None
English	<i>English 100, 200, and 300</i>	<i>English 200 and 300</i>	<i>English 301</i> and 3 terms at 500-level	3 terms***
World Languages	Completion at Phillips Academy of 3 terms of 300-level, OR 1 term of 400-level or above, OR completion of 200-level of one language and 100-level of another language, as long as at least one of the two is designated a less commonly taught language.*	Completion at Phillips Academy of 3 terms of 300-level, OR 1 term of 400-level or above, OR completion of 200-level of one language and 100-level of another language, as long as at least one of the two is designated a less commonly taught language.*	Completion at Phillips Academy of 3 terms of 300-level, OR 1 term of 400-level or above, OR 6 terms any world language.	If student does not have 3 years of previous high school language study, a 3-term sequence of any language†
History & Social Science	<i>History 100A and 100B</i> in 9th grade, <i>History 201</i> and <i>202</i> in 10th grade. and <i>History 300</i>	<i>History 201</i> in 10th grade and <i>History 300</i>	<i>History 300*</i>	If no prior credit for U.S. history, then 1 year: <i>History 300</i> or <i>320</i> plus an additional term
Lab Science	Two 3-term lab sciences	Two 3-term lab sciences (including yearlong lab sciences taken at previous high school)	Two 3-term lab sciences (including yearlong lab sciences taken at previous high school)	Two 3-term lab sciences (including yearlong lab sciences taken at previous high school)
Math	Completion of <i>Math 280</i> or <i>340</i>	Completion of <i>Math 280</i> or <i>340</i>	Completion of <i>Math 280</i> or <i>340</i>	Placement at 500-level or higher course or <i>Math 400</i>
Philosophy & Religious Studies	1 term (10th grade unless granted an exception)	1 term	None	None
Physical Education	1 term (10th grade)	1 term (10th grade)		
25-Yard Swim Assessment††	Completed during term of PHD200	Completed during term of PHD200	Completed during new student orientation	Completed during new student orientation

\* Less commonly taught languages are: Chinese, German, Ancient Greek, Japanese, and Russian. Students must have the division head's approval to pursue this "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.

† Repeat Uppers who have three years of previous high school language study on their transcript may be exempt from the language requirement. Students who place above the 300 level are not automatically excused from our language requirement; they must validate their proficiency through at least one term of study at Phillips Academy at the 400 level or above. Please consult the Dean of Studies Office for details.

†† Students who are unable to pass the 25-yard swim test must work with the PE department to determine a path to completing this diploma requirement.

## PLANNING A PROGRAM OF STUDY AT ANDOVER

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, advisor point person, and 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:

Arts	<i>Introductory Art (ART225)</i> and <i>Introductory Music</i> (by placement) (2 terms) In addition, many Juniors will take one or two additional courses in the arts (art, music, or theatre and dance) or elective courses in other departments.
English	<i>ENG100</i> (3 terms)
History	<i>HSS100A</i> and <i>HSS100B</i> (2 terms)
Mathematics	Enter the sequence by placement of the department and take 3 terms
Science	Most Juniors take biology or physics; other routes are possible depending on math placement (3 terms)
World Language	Enter the sequence by placement of the department (often at 100-level), and take 3 terms

Most Juniors take six courses two of their three terms, often completing three courses in the arts.

### Lower Year

Each term a Lower may take five or six courses. (See the *The Blue Book* for the policy on six-course loads.) Most Loweres take six courses during the term they take Physical Education.

A Lower's program typically will include the following courses:

#### New Students

Arts	A 300-level art course or a theatre and dance course (1 term) Introductory music, by placement (1 term)
English	<i>ENG200</i> (3 terms)
History	<i>HSS201</i> (1 term)
Mathematics	Enter the sequence by placement of the department (3 terms typically)
Physical Education	<i>PHD200</i> (1 term)
Science	One 3-term lab science (Chemistry or Physics)
World Language	Enter the sequence by placement of the department (3 terms)

#### Returning Students

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

In addition, some Loweres will take additional courses in the arts (art, music, or theatre and dance) or elective courses in other departments. Loweres 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 their advisor point person and consult the Dean of Studies Office for guidance with their course plan.

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

### New Students

English	<i>ENG301</i> (3 terms)
History	Usually <i>HSS300</i> . This may be taken senior year. (3 terms)
Mathematics	Enter the sequence by placement of the department (3 terms, typically)
Science or other elective	Art, computer science, history, another mathematics, another language, music, philosophy and religious studies, theatre/dance, or interdisciplinary (3 terms, typically)
World Language	Enter the sequence by placement of the department (3 terms)

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

### Returning Students

English	<i>ENG300</i> (3 terms)
History	Usually <i>HSS300</i> . This may be taken senior year. (3 terms)
Mathematics	Continue the sequence (3 terms, typically)
Science or other elective	Art, computer science, history, another mathematics, another language, music, philosophy and religious studies, theatre/dance, or interdisciplinary (3 terms, typically)
World Language	Continue the sequence (3 terms, typically)

## 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

English	As placed by the department (3 terms)
Mathematics	Enter the sequence by placement of the department (3 terms)
World Language	Enter the sequence by placement of the department if the requirement is not yet satisfied (3 terms)
Other Courses	In addition, new Seniors typically take courses in art, computer science, another English or history, mathematics, music, philosophy and religious studies, science, classics, or theatre/dance

### 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. The second and third digits, and any appended letters, reflect organization schemes at the departmental level.

- **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 Lower 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, Lower, and Uppers (*PHR300, CHM300*), or for courses with assumed prior experience (*ART3XX*)
- **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 or 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

## 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.

## ART

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. 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 students considering *ART600 (Advanced Studio Art: Self-Directed Studio Practice)* should check prerequisites or consult with the department chair and their advisor point person 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 Institute 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. Juniors who complete *ART225* are eligible to take any of the 300-level art electives.

## 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, T2, 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 art 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 Institute of Archaeology's collection will offer historical context and a rich array of objects to frame class discussions and assignments. Students who complete *ART302* are eligible to take other 300-level art 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 successfully complete *ART304* are eligible to take other 300-level art electives or *ART505*. (Ms. Gray)

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

## ■ **Painting I: Paint, Palette, and Process**

### **ART305**

(T1, T2, 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 successfully complete *ART305* are eligible to take other 300-level art electives or *ART505*. (Ms. Obelleiro)

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

## ■ **Graphic Design**

### **ART308**

(T1, T2, T3)

Design shapes how we see and experience information. Those who visually communicate through design have the opportunity to shape the meaning of the images we consume. This course not only addresses the formal, sensory, conceptual, and technical aspects of design, it also encourages students to consider the ethics and design history that have shaped our contemporary visual experiences. Students will use design thinking principles and real world scenarios to create pieces that will be shared with their communities. Students who complete *ART308* are eligible to take other 300-level art electives or *ART508*. (Ms. Obelleiro)

**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 successfully complete *ART309* are eligible to take other 300-level art 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 *ART510*, *ART506*, and other 300-level art electives. (Mr. Membreno-Canales)

**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. Students who complete *ART311* can enroll in any other 300-level elective or *ART511*. (Mr. Lawson)

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

### ■ **Art and Activism**

#### **ART314**

(T3)

This introductory course examines the artist-activist's practice as a framework for art making. Artist-activists make art that serves as a vehicle for social and cultural change. As artist-activist Tania Bruguera put it, "I don't want art that points to a thing. I want art that is the thing." Throughout the term, students will engage with artist-activists, learn about the history of activist art, and create their own artworks in response. We will examine the role of printmaking in social movements, the creation and destruction of public murals and monuments, and how actions like protests and public performances can be experienced as both calls for social change and works of art. No experience with any artistic medium is required. (Ms. Obelleiro)

**Prerequisite:** *ART225* preferred, but not required.

## 400-Level Electives

### ■ **Histories of Art**

#### **ART444 (may be taken as an Art or Interdisciplinary course)**

#### **ART445 (may be taken as an Art or Interdisciplinary course)**

(T1, T2)

Michelangelo's David. A three-second Snapchat. The Rothko Chapel. Video of the Confederate flag being carried in the Capitol. 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 two-term interdisciplinary course, we explore images and objects as primary sources unveiling the values and ideas of the society in which they were produced, and we pay particular attention to the effects of class, economics, gender, national identity, optics, politics, race, religion, sexual orientation, technology, and urbanism on art and visual culture. By focusing on both form and context, we foster a visual literacy that will serve us well for a lifetime. Although the course focuses primarily on the traditional "fine" arts, we develop the skills and dispositions to navigate the complexities of contemporary visual culture.

**ART444, Term 1**—The term begins with the origins of Early Modern Europe at the start of the Italian Renaissance and concludes with the Dutch "Golden Age" of the 17th century. Throughout the term, we will explore many topics, including philosophies of art and aesthetics; the economics of the Medici Bank; the evolution of the social status of some creators from craftsman to artists; the gendering of different media (tapestries versus sculpture, for example); the Reformation and the Council of Trent; the rise of the independent artist; the prevalence of rape imagery in court culture; and the origins of modern colonialism, imperialism, and capitalism.

The term will include our looking at art objects created by Sofonisba Anguissola, Giotto di Bondone, Michelangelo Buonarroti, Albrecht Dürer, Artemesia Gentileschi, Rembrandt van Rijn, Diego Velázquez, and others. In addition, we will explore readings by Svetlana Alpers, Michael Baxandall, Clive Bell, Elizabeth Cohen, Michel Foucault, Linda Nochlin, and Leo Steinberg, among others. (Mr. Fox)

**ART445, Term 2**—The term begins with the French Revolution and ends with the postmodern dismantling of the Eurocentric tradition that permeates contemporary visual culture. Throughout the term, we will explore many topics, including: the evolving tension over the obscuring of boundaries between the wonders of art and the wonders of nature; the development of photography and cinema; the changes in social regulation, spectacle, and exhibition; the global catastrophes of depression and war; the feminist art movement and the challenges of intersectionality; the solidification of art as commodity—the economics of the contemporary art market and the politics of museum display; and the rise of "globalism" and the ramifications of colonialism and imperialism.

The term will include our looking at art objects created by El Anatsui, Judy Baca, Rosa Bonheur, Jacques Louis-David, Francisco Goya, Käthe Kollwitz, Edmonia Lewis, Claude Monet, Pablo Picasso, Cindy Sherman, Frank Stella, Alma Thomas, Andy Warhol, and others. In addition, we will explore readings by Walter Benjamin, Norma Broude, Jonathan Crary, Douglas Crimp, Clement Greenberg, Immanuel Kant, Rosalind Krauss, Erica Rand, and Aruna D'Souza, among others. (Mr. Fox)

**Prerequisite:** *Open to Lower, Uppers, and Seniors, who may take one or two terms; completion of ART225 or a 300-level course is recommended but not required. Students who have already completed ART441, 442, or 443 should talk with Mr. Fox about the overlap among these courses.*

## 500-Level Electives

### ■ Architecture II

#### ART501

(T1)

ART501 is designed as a continuation of *ART301* 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 *ART501* 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 will offer the possibility of developing a multidisciplinary project in coordination with work in another class. *ART501* meets in conjunction with students from *ART301* and can be taken more than once. (Mr. Lawson)

**Prerequisite:** *ART301; Juniors may enroll only with permission of the instructor.*

### ■ Ceramics II

#### ART502

(T3)

This course is designed for students who have completed *Clay and The Ancestral Pot (ART302)* 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 Institute of Archaeology also will be a part of the course. This class can be taken more than once. (Mr. Zaeder)

**Prerequisite:** *ART302; Juniors may enroll only with permission of the instructor.*

### ■ Advanced Drawing, Painting, and Mixed Media

#### ART505

(T3)

This course builds on the knowledge and skills developed in *Drawing I* and/or *Painting I*, while helping students find and express their artistic voice through one medium or a combination of 2D media. *ART505* focuses on thematic subjects and continues to stress the development of concepts and skills. Using painting or drawing, students can create artworks from both the imagination and observation to broaden their definition of what painting or drawing can be. For those students interested in mixed media, they can combine traditional or experimental drawing or painting methods with collage and other techniques. During this course, students are encouraged to design their own projects and to build a portfolio of their artworks. Critiques and virtual visits to the Addison Gallery of American Art are important components of this course. This class can be taken more than once. (Ms. Gray, Ms. Obelleiro)

**Prerequisite:** *ART304 or ART305; Juniors may enroll only with permission of the instructor.*

### ■ Film Photography: Exploring 18th- and 19th-Century Photographic Praxis

#### ART506

(T2)

This introductory course in black-and-white analog photography concentrates on the use of 35mm cameras and chemical processing. Students are instructed in proper camera use, basic film exposure, and darkroom familiarity. Weekly meetings are divided into lab and classroom sessions. In the lab, students learn the fundamental tools and techniques of a traditional darkroom; in the classroom, students present their work to gain a fuller understanding of photography as a medium of expression and storytelling. Students can expect to examine the invention of photography and the “flaneur” tradition of 35mm photography as exemplified in the work of artists such as Henri Cartier-Bresson, Helen Levitt, Robert Frank, and many more. Film cameras will be provided for students to explore light-sensitive silver materials. Laboratory instruction in printing fine art images with variable contrast filters will be provided. (Mr. Membreno-Canales)

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

## ■ Graphic Design II

### ART508

(T3)

This course is divided into two parts: practical design application and personal projects. We will begin the course by examining the practices of designers working in today's market. This includes engaging with visiting designers and illustrators and creating work for a real client. Part two of this class is dedicated to exploring one's emerging design aesthetic using a breadth of digital media. Students pitch and create their personal projects, which can range from branding to book illustrations. (Ms. Obelleiro)

**Prerequisite:** ART308. Juniors may enroll only with permission of the instructor.

## ■ 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. In certain academic years this course may meet during the same period as ART309. (Mr. Kelman)

**Prerequisite:** ART309; Juniors may enroll only with permission of the instructor.

## ■ Photography II: The Advanced Photographic Portfolio

### ART510

(T2, T3)

A companion course to ART310, this course will exercise students' working knowledge of DSLR work flow 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. (Mr. Membreno-Canales)

**Prerequisite:** ART310; Juniors may enroll only with permission of the instructor.

## ■ Design for Living II

### ART511

(T2)

ART511 is designed as a continuation of ART311 for students who wish to develop and further expand their ideas. The sequence of projects throughout the term is designed to allow a student to study a range of design issues by addressing different contexts and functions.

Students have the opportunity to 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 will offer the possibility of developing a multidisciplinary component in coordination with work in another class. ART511 meets in conjunction with students from ART311 and can be taken more than once. (Mr. Lawson)

**Prerequisite:** ART311; Juniors may enroll only with permission of the instructor.

## 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 Practice

### ART600A

### ART600B

### ART600C

(A YEARLONG COMMITMENT)

ART600 is designed for Uppers and Seniors. The course provides students with the opportunity to broaden their art experience at an advanced level and also study in-depth in areas of their choosing. 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.

**Term 1**—Students will complete two to three projects in response to broad themes or prompts, and will participate in two, day-long field-trips to regional art museums or art events. Interested students will be guided through the process of assembling portfolios for college, art school, and/or precollege summer program applications.

**Term 2**—Students audit a 300-level or 500-level studio elective to focus on a specific medium, while also meeting biweekly with the ART600 class for readings, discussions, Addison Gallery events, and one or two field trips to art museums. Students will also develop proposals for their Term 3 projects.

**Term 3**—Students will complete an independent project that will be part of the *ART600* exhibition in the Gelb Gallery.

All three terms of *ART600* include periodic group and individual critiques, a weekly evening lab, and one or two field trips to regional art galleries. (Mr. Kelman)

**Prerequisite:** *Open to Uppers and Seniors who have completed three art courses, or with permission of the department chair and the instructor.*

### Elective Courses Recently Taught, but Not Offered in 2021–2022

■ ***Printmaking: Beyond the Matrix***

ART307

■ ***Visual Culture: Curating the Addison Collection***

ART400

■ ***What Is America? What Is American Art?***

ART465

## ENGLISH

The diploma requirements in English are intended to establish competence in writing and reading. All Juniors take *ENG100*, followed by three terms of *ENG200* and then three terms of *ENG300*. Juniors may not take *ENG200*. For new Lowers, this requirement is fulfilled by successful completion of *ENG200* and *ENG300*. New Uppers fulfill their requirement by successful completion of *ENG301* and three terms of English electives. International students who are new Uppers usually begin the sequence with *ENG301*. One-year American students and some one-year international students will begin with *ENG495* 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 *ENG498* 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*

**ENG100A**

**ENG100B**

**ENG100C**

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

*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* assents to 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 Term 1. 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*

**ENG200A**

**ENG200B**

**ENG200C**

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

*ENG200A, Term 1*—We begin 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.

*ENG200B, 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.

*ENG200C, 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*

**ENG300A**

**ENG300B**

**ENG300C**

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

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. (Ms. Staffaroni)

## ■ **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*. (Mrs. Chase)

## ■ **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. (Mr. Nyamwaya)

## 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. (Ms. McQuade)

*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)

### ■ **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. (Mr. Linmark)

## ■ 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. (Mr. Linmark)

## 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)

## ■ Orphic Lyricism in American Poetry and Experimental Film

### ENG511OL

(T3)

"The world being thus put under the mind for verb and noun, the poet is he who can articulate it," wrote Ralph Waldo Emerson. The poet, for Emerson, is "the sayer, the namer," and the "Language-maker" through whose work we rightly perceive our world. Critic Gerald L. Bruns describes this poetic idealism as "Orphic," taking its name from the primordial poet Orpheus: "It is by means of poetry that the world finds itself present before man," such that, "it is only upon the ground of the poetic word that the world can take on meaning and reality." In this course, we consider what is distinctively Orphic in the poetry of Emily Dickinson, Wallace Stevens, and William Carlos Williams, and in the visual art and cinema of Joseph Cornell, Maya Deren, and Stan Brakhage, and the ways in which each makes the world anew before our eyes. We devote particular attention to the materiality of creation in works like Dickinson's hand-written fascicles, Williams's poetic manifesto *Spring and All*, Cornell's oneiric shadow boxes and film collages, Brakhage's hand-painted and hand-scratched montages, and in class projects in which the students themselves have the opportunity to work with 16mm film footage. (Mr. Bird)

## ■ English Romantic Poetry

### ENG511RO

(T1)

In the preface to the second edition of *Lyrical Ballads*, William Wordsworth claims, "...all good Poetry is the spontaneous overflow of powerful feelings" produced by authors who "had also thought long and deeply." For Wordsworth and other poets retrospectively labeled "Romantic," the tension between spontaneity and deliberation led to an exploration and interrogation of what constitutes "good Poetry" in late 18th- and early 19th-century England. In this course, we will examine how the Romantics—especially Wordsworth, Samuel Taylor



Coleridge, Percy Bysshe Shelley, and John Keats—defined and contextualized their art. In doing so, we will consider how and why these writers are grouped together as Romantic poets. Other authors may include William Blake, Robert Burns, Lord Byron, Thomas Chatterton, John Clare, Mary Robinson, Walter Scott, Robert Southey, and Dorothy Wordsworth. (Mr. Rielly)

### ■ **Contemporary Drama**

**ENG512DR (may be taken as a Theatre THD512DR, English, or Interdisciplinary course; official course number is ENG512DR)**

(T1, T3)

This course will be devoted to major dramatists from the late 20th- and early 21st-century. Each term, students will read plays through the lenses of race, class, faith, gender, sexual orientation, and other socially constructed markers. We will attempt to locate the playwrights within and counter to social movements and approach their plays through historical, cultural, and political contexts. Students will analyze how the best playwrights pose and dramatize important questions of the time through both writing and staging. (Mr. Grimm)

*ENG512DR, Term 1—American Drama.* Playwrights studied may include August Wilson, Susan-Lori Parks, David Henry Hwang, Anna Deavere Smith, Nilo Cruz, Quiarra Alegria Hudes, Tony Kushner, Paula Vogel, Jose Rivera, and Lynn Nottage.

*ENG513DR, Term 3—World Drama.* Playwrights studied may include Yazmina Reza, Lara Foote, Sara Kane, Maria Irene Fornes, Athol Fugard, Danai Guerri, and Wajdi Mouawad.

### ■ **Black Oratorical Power**

**ENG513OR (may be taken as an English or Interdisciplinary course; official course number is ENG513OR)**

(T1, T2)

For centuries, countries and institutions have relied on the orator as means of disseminating information, challenging authority, and building community. The United States progressed during the 19th- and 20th-centuries because of Black orators exercising their power and brilliance as means of galvanizing, inspiring, and radicalizing populations to recognize and reject injustice. In this course, students will critique, read, discuss, and listen to speeches delivered by powerful Black orators throughout U.S. history. These speakers considered the issues of racism, sexism, and patriarchy as they fought to systemically deliver justice for all people. Authors studied will include Frederick Douglass, W.E.B. DuBois, Booker T. Washington, Kathleen Cleaver, Angela Davis, Ralph Ellison, and others.

### ■ **Blood Roots: Horror Literature and Its History**

**ENG514HL**

(T1)

Author Carmen Maria Machado writes that, “Horror is an intimate, eerie, terrifying thing, and when it’s done well it can unmake you.” From historical hauntings to modern-day slashers, horror literature as a genre has existed for centuries. Beginning with Walpole’s 1765 medieval terror *The Castle of Otranto*, we will study the field’s evolution from gothic horror to contemporary scary stories, exploring the distinctions between gothic, psychological, and supernatural horrors, among others. Machado goes on to say that horror “tells us a lot about who we are, what we are, and what we, individually and culturally, are afraid of,” a claim which will guide us as we dive into ghastly and macabre tales that captivate a culture and hold a mirror up to our truest selves. (Dr. Erdmann)

### ■ **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, Kinnell, 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)

## ■ **Strange Worlds: Building Realities in Speculative Fiction**

ENG518SF or INT547SW (may be taken as an English or Interdisciplinary course)

(T2, T3)

The speculative fiction genre collects fantastical elements, imagined histories, and impossible futures. In its name is the idea that to write and read a story in this genre is to speculate, to theorize about changing just a few things about the world and see what happens. It may not completely create a new world like many fantasy or sci-fi stories, but it does world-build, expanding beyond the limitations of our current reality. In this course, we will focus primarily on writers of color who are best at reimagining a world that re-centers marginalized narratives. From Nnedi Okorafor's Africanfuturism to Ted Chiang's alien encounters, we will reimagine what is possible in terms of gender, race, ethnicity, history, climate, and, above all, power structures. Along with studying this genre, we will create our own narratives that theorize a world in which our current limitations vanish and let our characters find their own forms of liberation. Books and short story selections for this course might include: *The Paper Menagerie and Other Stories* by Ken Liu; *How Long 'Til Black Future Month?* by N.K. Jemisin; *Her Body and Other Parties* by Carmen Maria Machado; *A People's Future of the United States: Speculative Fiction from 25 Extraordinary Writers*, edited by Justina Ireland, Malk Ann Older, et al.; *The Book of Phoenix* by Nnedi Okorafor; and *Stories of Your Life and Others* by Ted Chiang. (Ms. Leschorn)

## ■ **Humor**

ENG519HU

(T2)

Robert Frost called humor “the most engaging cowardice” and Percy Bysshe Shelley characterized laughter as a “heartless fiend,” but maybe they weren't in on the joke. In this course, we'll read literary humor writing—including comedy, satire, irony, and wit—in a variety of forms and genres in an effort to face a paradoxical (and not entirely unfunny) question: should we take humor seriously? Students should expect to contend with critical theory, read across genres and media, and attempt to write humor of their own. (Mr. Rielly)

## Special Topics Courses

## ■ **American Identities in African 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 Dilemma of a Ghost*, by Ama Ata Aidoo, and *The Thing Around Your Neck*, by Chimamanda Ngozi Adichie; FILMS: *Coming to America*, *Blood Diamond*, *Invictus*, *Cry Freetown*, *The Constant Gardener*, *Hotel Rwanda*, and *Sarafina*. (Mr. Nyamwaya)

## ■ **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, aureation, 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*, *Sir Gawain and the Green Knight*, *Love in the Time of Cholera*, *A Year in Provence*, *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 (may be taken as an English or Interdisciplinary course)

ENG522LL (may be taken as an English or Interdisciplinary course)

(T1, T2)

*ENG521LL, 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?

*ENG522LL, 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 opinions; cultural, political, and philosophical essays; poems; a novel; and/or a play. (Mr. Calleja)

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and who have the permission of the department.*

### ■ **Rememories: 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, 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)

### ■ **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 discussions in literature, reading selections from a variety of contemporary authors. (Mr. Rielly)

## Single Author Courses

### ■ **August Wilson’s View of the 20th Century: His Pittsburgh, Our America**

ENG531AW or THD531 (may be taken as an English, Theatre, or Interdisciplinary course; official course number is ENG531AW)

(T2)

**One credit assigned in English, Theatre, or Interdisciplinary.** This course will use a selection of 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, focusing on the Aunt Ester plays in the Century Cycle in both a literary and theatrical way. This section will give students a glimpse into Wilson’s fictionalized Pittsburgh and insights into a more historically accurate Pittsburgh and America, as well as the man as a playwright. Students will look for connections between Pittsburgh and other American urban environments, examining how cities changed during the 20th century. (Mr. Grimm)

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and who have the permission of the department.*

## ■ James Joyce

ENG531JJ

ENG532JJ

(T2, T3)

The first term is devoted to *Dubliners* and *A Portrait of the Artist*, the second term to *Ulysses*. The purposes of the course are to develop the skill to read important and difficult works without the aid of study guides or other secondary material, and to follow the development of Joyce as an artist. Although the course may be taken in either term, the student gains a better sense of Joyce's genius by enrolling for two terms. (Mr. O'Connor)

## ■ Shakespeare

ENG531SH

ENG532SH

ENG533SH

(T2, T3)

Every term the Department of English offers an elective course on the work of William Shakespeare.

*ENG532SH, Term 2*—“What a Change Is Here!” This term we will examine a selection of Shakespeare's plays alongside modern adaptations, asking what these reimaginings have to teach us about Shakespeare and what Shakespeare has to teach us about our modern world. Possible pairings include: *Romeo and Juliet* with *West Side Story*; *Taming of the Shrew* with *Kiss Me, Kate*; *King Lear* with *Ran*; *Macbeth* with *Throne of Blood*; and *Henry IV* with *My Own Private Idaho*. (Dr. Gardner)

*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)

## ■ John Milton: Poetry and Revolution

ENG532JM

(T2)

Before grasping the forbidden fruit of the Tree of the Knowledge of Good and Evil, Eve wonders aloud, “what forbids he but to know/ Forbids us good, forbids us to be wise?” and resolves, “Such prohibitions bind not.” Freedom—political and religious, individual and civil—is at the very heart of John Milton's thought and work. Over the course of his varied career as poet, polemicist, and statesman, Milton championed an increasingly expansive definition of freedom, served the short-lived English Republic, defended in print the execution of Charles I by Parliament, argued for the liberalization of divorce laws, the inviolability of religious conscience, and the freedom of the press from government licensing and interference, and eventually rejected entirely the Calvinist doctrine of predestination in favor of individual free will. In this course, we will read selections of Milton's short poetry and political prose, and then concentrate on *Paradise Lost*, as we explore the growth and evolution of John Milton's revolutionary poetics. (Mr. Bird)

## ■ Invisible Man and Black Lives Matter

ENG533RE

(TBD)

In Ralph Ellison's 1953 novel *Invisible Man*, the narrator's grandfather offers advice from his deathbed: “Son, after I'm gone I want you to keep up the good fight. I never told you, but our life is a war and I have been a traitor all my born days, a spy in the enemy's country ever since I give up my gun in the Reconstruction. Live with your head in the lion's mouth. I want you to overcome 'em with yeses, undermine 'em with grins, agree 'em to death and destruction, let 'em swoller you till they vomit or bust wide open.” This term, we will read Ellison's novel, whose narrator exists in cycles of ignorance and revelation, assimilation and Blackness, precarity and empowerment, and we will consider how this nearly 70-year-old text anticipates and elucidates the Black Lives Matter movement. (Mr. Fox)

## ■ Who Do You Think You Are?: An Alice Munro Retrospective

ENG534AM

(T3)

In 2013, Alice Munro became only the 13th woman to win the Nobel Prize in Literature in more than 100 years. Now called the “best fiction writer working in North America,” Munro is considered a master of the contemporary short story. Under Munro's care, the short story has been elevated from “practice for novel writing” to a literary form of significant weight and merit. Munro is iconic for fiction that plays with time, for stories of quiet betrayal, private hurt, and commonplace catastrophe. Her work focuses in on psychological realism, with precise attention to detail and the illumination of painful everyday truths. In this course, we will examine Munro's work across the decades, from 1968's “Dance of the Happy Shades” to the semiautobiographical pieces that open 2012's “Dear Life”. Over the course of the term, in addition to reading upwards of 20 of Munro's stories, we will examine Munro's swift acceptance by Canadian critics as well as her more recent ascent to recognition among the best writers of the modern era. (Dr. Erdmann)

## ■ **Yeats and the Irish Tradition**

ENG541YT

(T1)

Since the establishment of Ireland's independence in 1921, the unique contribution of this nation's literature and culture has gained increasing international recognition. W.B. Yeats, the first of four Irish Nobel laureates and one of the dominant poets of the 20th century, played a key role in the revival of Irish culture. The course will focus not only on Yeats's poetry and drama, but also on the great artists who preceded and followed him. Poetry, fiction, and drama—as well as art, music, and film—will be considered as part of this course, and some of the following may be included.

Poetry: *Selected Poems*, W.B. Yeats; *Opened Ground*, Seamus Heaney; *The Water Horse*, Nuala Ni Dhomhnaill. Fiction: *The Year of the French*, Thomas Flanagan; *Reading in the Dark*, Seamus Deane; *Castle Rackrent*, Maria Edgeworth. Drama: *Selected Plays*, W.B. Yeats; *The Playboy of the Western World* and *Riders to the Sea*, J.M. Synge; *Waiting for Godot*, Samuel Beckett; *Translations*, Brian Friel. Film: *Michael Collins* (Neil Jordan, director), *The Field* (Jim Sheridan, director), *Cal* (Pat O'Connor, director). (Mr. O'Connor)

## Culture Studies

## ■ **The Sky Is Falling: Magical Realism in Latin American Literature and Beyond**

ENG519MR

(T2)

What if you entered a library with infinite titles, endless corridors, and duplicate copies? What if a speck in the sky turned out to be a ceiling, one that got lower and lower with each passing day? What if your new next-door neighbor seemed remarkably—even eerily—like a future version of yourself? In this course, we will explore the broad umbrella of magical realism, a literary genre in which primarily realistic stories contain some element of magic, as well as varying alternative fictions. Each of our texts will take the recognizable world and add unsolved mysteries, the supernatural, or unexplained phenomena to complicate our understanding of reality, as well as our characters' experiences and emotional states. We will explore how and why authors choose to manipulate reality and examine the effects on our understanding of a character's motive and identity. Using a broad scope of writers and traditions, we will address Sigmund Freud's "uncanny," as well as Dan Chaon's "spooky" and Margaret Atwood's "speculative fiction." In keeping with magical realism's roots, we will begin the term with mid-century Latin American writers such as Jorge Luis Borges and Gabriel Garcia Marquez, and then expand our scope to include Kelly Link, Shirley Jackson, and Jean Rhys, among many others. (Dr. Erdmann)

## ■ **¡El Cuco! Ghosts, Spirits, and the Supernatural in Latin America**

ENG521LA

ENG522LA

(T1, T2)

This course will focus on how Latin American writers in the 20th-century weave paranormal presences into their stories—a literary tool that has become reflective of trauma or historical strife. Selected works may include Jorge Luis Borges, Gabriel García Márquez, Isabel Allende, Ana Castillo, Andrea Saenz, and Junot Díaz. (Ms. Tapia)

## ■ **Time, Space, and Labyrinths in Latin American Literature**

ENG523LA

(T3)

This course will focus on Latin American writers' structural breakdown of the binaries of space and time, often through their use of labyrinths or cyclical plotlines. Selected works may include Julio Cortázar, Alejo Carpentier, Loida Maritza Pérez, Alicia Rodríguez, Jorge Luis Borges, and Gabriel García Márquez. (Ms. Tapia)

## ■ **Youth from Every Quarter**

ENG530YQ (may be taken as an English or Interdisciplinary course)

(T3)

**One credit assigned in English or Interdisciplinary.** Decades before the public education reforms of Horace Mann, Phillips Academy was founded as a school that "shall be ever equally open to Youth, of requisite qualifications, from every quarter." In this colloquium, we will interrogate the three words often omitted from this statement of egalitarian ideal: "of requisite qualifications." By developing historical and contemporary understandings of Phillips Academy itself, we will explore issues of effort, merit, and privilege. When the Academy was founded, what constituted qualification? Who determined it, for what purposes, and with what consequences? How have answers to these questions evolved during the last 238 years, and why?

Using multiple methodologies and sources, we will generate our own research and observations about Phillips Academy and focus on varied topics, including: the experiences of various historically marginalized groups at the school; privilege; the school's role in the abolitionist movement and slave trade; the history of Abbot Academy and its merger with/ acquisition by Phillips Academy; Asian and Asian-Americans and the mythology of the "model minority"; the role of science and technology in fostering inclusion and exclusion, among other topics. (Mr. Fox)

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and who have the permission of the department.*



## ■ **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*, edited by Chikane & Moore (continent-wide). A selection of films and articles will complement the study of these texts. (Mr. Nyamwaya)

## ■ **The History and Literature of the Haitian Revolution**

**ENG540HR or HSS588 (may be taken as an English, History, or Interdisciplinary course; official course number is ENG540HR)**

(T2)

**One credit assigned in English, History, or Interdisciplinary.** 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. (Ms. Curci and Dr. Jones)

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and of HSS300 and who have the permission of the departments*

## ■ **An Introductory Survey of African American Literature**

**ENG541AA (may be taken as an English or Interdisciplinary course)**

**ENG542AA (may be taken as an English or Interdisciplinary course)**

**ENG543AA (may be taken as an English or Interdisciplinary course)**

(T1, T2, T3)

**One credit assigned each term in English or Interdisciplinary.** 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—Origins, Icons, and Abominations.** The class will focus on the literature from slavery and freedom, including captivity narratives and oral tradition, as well as Reconstruction and Post-Reconstruction literature.

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

**ENG543AA, Term 3—Centralizing and De-centralizing Black Life and Culture.** Following an examination of the Black Arts movement, the course will focus on literature, including poetry and drama, since the 1970s. (Dr. Tsemo)

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and who have the permission of the department.*

## ■ **Asian/American Literature and Film**

**ENG541AS (may be taken as an English or Interdisciplinary course)**

**ENG543AS (may be taken as an English or Interdisciplinary course)**

(T1, T2, T3)

**One credit assigned each term in English or Interdisciplinary.** This seminar explores the literary, historical, and broader sociocultural development of the complex and ever-expanding body of work that collectively (and not always neatly) contributes to what may be called “Asian/American” literature and film. We will engage with a wide range of written and visual texts, including poetry, fiction, memoir, cinema, and television, as well as with scholarly and other artistic forms of production, in order to fashion an analytical framework, informed perspective, and interpretive approach through which to reread and rethink the culture, politics, and history of the United

States itself. A related goal is to understand the role of literature and other cultural forms in our nation's struggles over identity, power, and resources. Focusing on the development and representation of Asian/America, we will unpack the social formation of race and the complexity of racial dynamics in the United States historically and today.

**ENG541AS, Term 1 and Term 2**—The syllabus includes works by canonical and popular authors, filmmakers, and content creators. To develop and flex our critical tools and skills of reading, viewing, analyzing, and interpreting these written and visual texts, we will learn about and practice applying fundamental concepts, themes, and critical methodologies of the field of Asian/American literary and cultural studies. Our goal in this seminar is to gain wide exposure to the exciting diversity of Asian/American literature, film, and cultural production.

**ENG543AS, Term 3**—**Placing Asian America: Ethnic Enclaves in Literature and Film.** This special topics seminar is organized around a broad theme such as Asian/American activism, Asian in the U.S. Literary Imagination, or a specific genre, historical period, or geographic or cultural region (e.g., Viet Nam or Chinatowns). (M. Martin)

## ■ **The Boom Generation**

### **ENG541BG**

(T3)

The Boom Generation represented one of the most significant and influential eras of Latin American literature—and yet is largely underrepresented in discourse concerning the 1960s. In this course, students will explore *el boom latinoamericano* as one of the most exciting moments in Latin American history, a time during which an exuberant, immensely talented body of writers made their mark on Latin American fiction—and on writers around the world to come. Possible authors to be studied: Elena Poniatowska, Alejandra Pizarnik, Carlos Fuentes, Mario Vargas Llosa, and Gabriel García Márquez as well as the Spanish literary agent who made it all possible, Carmen Balcells. (Ms. Driscoll)

## ■ **“Crossing the Line”: U.S.-Mexico Border Literature and Contemporary Politics**

### **ENG541BL**

(T1)

What does it mean to live on or near a border, and more importantly, what does it mean to read and write literature about border experiences? In this course, students will explore the U.S.-Mexico border and literature produced “on the line,” what Gloria Anzaldúa describes as “La Frontera.” Students will read works that identify as “border literature” and will be introduced to border studies, discussing themes such as immigration, hybridity, border militarization, and in general, issues concerning U.S.-Mexico border politics. Possible authors to be studied: Yuri Herrera, Cormac McCarthy, Nicholas Mainieri, Cristina Henríquez, Luís Albero Urrea, Emma Pérez, Lucretia Guerrero, Sandra Cisneros, Reyna Grande, and Ana Castillo. (Ms. Driscoll)

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and who have the permission of the department.*

## ■ **Contemporary Native American Literature**

### **ENG541NA**

(T2)

What does it mean to be a Native American writer in the 21st century? In this Senior elective course, students will explore life on and off the Native American reservation in works produced by writers from a wide variety of indigenous communities in the United States. The course will involve navigating issues/topics a propos to Native American studies, such as colonialism and genocide, cultural survival, and political and environmental activism. Possible writers to be studied: Luci Tapahonso, Evelina Zuni Lucero, Sherman Alexie, Paula Gunn Allen, Leslie Marmon Silko, Ramon Lomatewama, Simon Ortiz, N. Scott Momaday, Joy Harjo, Gerald Vizenor, Louise Erdrich, Diane Glancy, Winona LaDuke, Anton Treur, Wendy Rose, and Linda Hogan. (Ms. Driscoll)

## ■ **“I See Your True Colors”: Queer Literature**

### **ENG541QL (may be taken as an English or Interdisciplinary course)**

(T3)

**One credit assigned in English or Interdisciplinary.** This course examines poems, plays, and stories that raise key questions about sexuality, gender, identity, and desire. Alongside our core literary texts, we will also consider art, music, and film as well as classic texts in the history and theory of sexuality. Topics may include: gay liberation; AIDS activism; the closet, passing, and coming out; the relationship between feminism and lesbian practice; trans identities and narratives; bisexual erasure; queer communities, spaces, and performance; non-normative love and affinity; law, medicine, psychoanalysis, and religion; homophobia, transphobia, and heterosexism; mental health; debates around same-sex marriage and assimilation; and the intersections of sexuality with race, class, age, nationality, and ability. (Dr. Gardner)

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and who have the permission of the department.*

## ■ **A Room of Their Own: Women's Studies and Literature**

### **ENG541WW (may be taken as an English or Interdisciplinary course)**

### **ENG542WW (may be taken as an English or Interdisciplinary course)**

### **ENG543WW (may be taken as an English or Interdisciplinary course)**

(T1, T2, T3)

**One credit assigned each term in English or Interdisciplinary.**

**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**—“To be a feminist can feel like being in a different world even when you are seated at the same table,” writes philosopher Sara Ahmed in *Living a Feminist Life*. In this course, our seminar table will center the voices of woman-identified authors working in all genres of literature. These authors could be called “feminist” writers, for their work somehow calls for, or envisions, a world resistant to sexism. Our writers may all identify as women, but they write from vastly different positions in history, society, identity, and politics. So what is “feminist literature,” and what kind of work does it do in the world? Students should prepare to write critically, personally, and creatively both in and out of class. Authors include: Roxane Gay, Marilyn Chin, Toni Morrison, Marge Piercy, Sylvia Plath, Alison Bechdel, Virginia Woolf, Marjane Satrapi, Kate Bornstein, Margery Kempe, Ursula K. LeGuin, Louise Erdrich, and others. (Ms. Staffaroni)

**Prerequisites:** Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and who have the permission of the department.

## ■ Lockdown

### ENG544LD (may be taken as an English or Interdisciplinary course)

(T2)

**One credit assigned in English or Interdisciplinary.** 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)

**Prerequisites:** Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and who have the permission of the department.

## 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 and 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, edgy, 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)



## ■ ***“I Am Not I”*: Sixteenth-Century English Poetry**

ENG547PO

(T1)

“I love an other, and thus hate myself;/I feed me in sorrow, and laugh in all my pain,” Sir Thomas Wyatt writes, translating Francis Petrarch’s description of the paradoxes of love: “my delight is causer of this strife.” In this course, we explore the tensions at play in English Renaissance love poetry, the ways in which the desired *other* of love poetry enables the poets of the 16th Century to claim a unique poetic self even as the other imperils and destabilizes the integrity of this self. We consider the development of English meter and accentual-syllabic verse, the models for English poetry provided by Antiquity and the Continent, by Petrarchism (and its discontents), the appeal of genres like the sonnet sequence and epyllion, or “miniature epic,” genres which critic Georgia E. Brown describes as “marginal,” “exploring metamorphosis, threshold states and points of coming into being,” and the emergence by the end of the century of an autonomous literary culture in London. (Mr. Bird)

## ■ ***Outsiders and Underdogs in American Literature***

ENG548AR

(T1)

This course examines the greatest American literature of the 19th century, with an eye to its massive cast of rascals, loners, misfits, fugitives, dreamers, renegades, and wanderers. We might think of the defiance of Hester Prynne and the roving spirit of Huck Finn; the tenacity of Harriet Jacobs and the resourcefulness of Ruth Hall; the swagger of Whitman and the watchful solitude of Dickinson; the inscrutability of *Bartleby* and the perversity of Poe’s oddballs; the determination of Douglass and the calculated disobedience of Thoreau; and the curiosity of Ishmael and the obsession of Captain Ahab. What is particularly “American” about these outsiders and underdogs? Why did these characters figure so large in the 19th-century literary imagination, and what draws us to them still? What captivates us about Whitman’s proclamation, “From this hour I ordain myself loos’d of limits and imaginary lines”?

Through analytical writing, creative projects, and discussion with their peers, students will have the opportunity not only to delight in extraordinary uses of language, but also to delve deeply into the big questions: what it means to belong, the allure of escape and exploration, the relationship between the individual and society, the realities of oppression and inequality, the ethical duties of citizenship, the uses and gratifications of art, the journey to self-discovery, and the contours of a good life. (Dr. Gardner)

## ■ ***Class on Great Migration***

ENG549GM (may be taken as an English, or Interdisciplinary course)

(T3)

“They traveled deep into far-flung regions of their own country and in some cases clear across the continent. Thus the Great Migration had more in common with the vast movements of refugees from famine, war, and genocide in other parts of the world, where oppressed people, whether fleeing twenty-first-century Darfur or nineteenth-century Ireland, go great distances, journey across rivers, deserts, and oceans or as far as it takes to reach safety with the hope that life will be better wherever they land.” Isabel Wilkerson, *The Warmth of Other Suns: The Epic Story of America’s Great Migration*. Students will engage with art, film, literature, and music about the African American exodus from Southern regions of the United States into the northern cities of Chicago, Cleveland, New York City, and others. A few writers that students can expect to read are James Baldwin, Lorraine Hansberry, Toni Morrison, August Wilson, Richard Wright, among others. (Mr. Bynum)

## ■ ***9/11s***

ENG590CO (may be taken as an English or Interdisciplinary course)

(T1)

During the morning commute on September 11, 2001, the day was ripped from the mundane and became a mythology. Three planes were flown into the World Trade Center and the Pentagon. A fourth, headed toward the Capitol building, crashed in a field in Shanksville, Pennsylvania. Nearly 3,000 people perished. In what was touted as the most widely recorded event in history, the spectacle was undeniable and its effects irrefutable. Twenty years on, this interdisciplinary seminar will engage students born after the event who have only known its echoes as a naturalized reality. With each class meeting taking up a distinct topic, often with a distinct disciplinary approach, the pedagogy of the seminar seems uniquely well-suited to the prismatic nature of September 11th and how it has become 9/11s—a plurality of things. So, whether we look at religion, technology, trauma, philosophy, citizenship, media, or architecture, we can theorize and glean a new glimpse of complex material, the political and historical forces that led up to and out of 9/11. In doing so, we can gain a greater appreciation for the sources and forces that shape our world today. 9/11s is the 2021 William Sloane Coffin ’42 Colloquium. Following the model of previous colloquia, a different member of the faculty will lead each class meeting. (Dr. Kane, coordinating with instructors from various departments)

## Elective Courses Recently Taught, but Not Offered in 2021–2022

- ***This Is America***  
ENG511TW
- ***Media Studies***  
ENG511MS  
ENG512MS  
ENG513MS
- ***Journalism***  
ENG514JO
- ***The Graphic Novel***  
ENG515GR
- ***Being, Thinking, Doing***  
ENG521BT
- ***The Novel After Modernism***  
ENG522NM
- ***Rebels, Gods, and Villains in Central American Literature***  
ENG525CA
- ***Arthurian Clatter***  
ENG526AC
- ***Foundational Gender Theory***  
ENG530GT
- ***Justice, Law, and Tyranny***  
ENG530JL
- ***What Is Critique?***  
ENG530WC
- ***Christopher Marlowe: Dissident Poetics***  
ENG539CM
- ***Don Quixote***  
ENG539DQ
- ***August Wilson’s View of the Second Half of the 20th Century***  
ENG532AW or THD532
- ***Post-Colonial India: History and Literature through Salman Rushdie’s Midnight’s Children***  
ENG540IN
- ***Steal This Course!***  
ENG544ZZ
- ***Modernisms***  
ENG546MO
- ***John Donne and 17th-Century English Poetry***  
ENG547JD
- ***Class on Great Migration***  
ENG549GM

## HISTORY AND SOCIAL SCIENCE

The study of history and the social sciences provides certain kinds of knowledge, skills, and understanding fundamental to a liberal arts education. An understanding of the American past continues to be a prerequisite for a participating citizen in a constitutional republic. Equally vital is the examination of other cultures around the globe to broaden 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.

### 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 (*HSS300A*, *HSS300B*, and *HSS300C*) complete the department's requirement. Students entering as 10th-graders must successfully complete four terms of departmental study: one term of *HSS201* 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. It should be noted that there is no requirement that students begin U.S. history during their upper year, but the department does strongly recommend it for 11th-graders.

### Phillips Academy Galleries, Libraries, Archives, Museums (GLAM)

The Department of History and Social Science encourages the use of the Academy's extensive on-campus resources.

In addition to working closely with our librarians, students have the opportunity to work with faculty and staff in the Academy's Archives and Special Collections, Addison Gallery of American Art, and Robert S. Peabody Institute of Archaeology.

For students who have completed *HSS300* and are interested in pursuing work with the raw materials of history (including oral history), the Academy's 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.

### Notes for Students and Advisors

The Department of History and Social Science places great value on teacher continuity and works with the scheduling office to ensure that, as often as possible, students in the 100 and 300 sequence retain the same instructor. The *HSS201* and *HSS202* courses, however, are not a continuous sequence. They are term-contained courses. *Returning Lowers who will take HSS201 and HSS202 should not expect to have the same instructor in both classes.*

In the past, students have applied for independent projects (IPs) when they have desired to do advanced work in history or social science not covered by our elective program. *We now ask that students interested in advanced work in this department enroll in HSS600 in Term 3 instead of applying for an IP.*

## ■ 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 Maya, 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: Thematic Approaches**

### **HSS201**

(T1, T2)

**Exchange, Resistance, and Adaptation, 1400 C.E.–1800 C.E.—For Lower.** 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: Thematic Approaches**

### **HSS202**

(T2, T3)

For Lower. Instructors teach one of several thematic courses. Each is a different topic with different content but designed to develop the same skills.

As students of history, we aim to examine, understand, contextualize, and explain human societies and the individuals within them. Intended to provide a “lens” for studying the past, this world history course will delve into one of several themes for the term. This thematic approach will provide a unique opportunity to study the development of human societies. With an emphasis on building analytical and critical writing skills, students will also continue to work on mastering reading, critical thinking, collaboration, and research.

## **Required Sequence in United States History**

## ■ **The United States**

### **HSS300A**

### **HSS300B**

### **HSS300C**

(THREE-TERM COMMITMENT)

(T1, T2, T3)

For Uppers and Seniors. To understand the present, one must study the past. In this three-term course, students will examine the history of the United States from the 15th and 16th centuries to the early 21st century. Within this temporal span, students will engage with a diverse range of historical voices and experiences in order to unpack the longstanding tensions, debates, and inequities informing this country’s history, society, and institutions, as well as to understand how different people and groups have challenged those inequities. Through this course, students will focus on improving those skills essential to the discipline of history: critical thinking and writing, research, and informed and engaged discussion.

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*.

## ■ 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 (runs concurrently with HSS504)

(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*.

## ■ Environmental Economics

### HSS504 (may be taken as a History and Social Science, Science, or Interdisciplinary course; official course number is HSS504)

(T3)

May be taken for Interdisciplinary, History and Social Science, or Science credit. \*This course is a case-based introduction to using economics to look at some of the major environmental problems in the 21st century. In this topic-driven course, students will learn about the role of market failure in environmental issues, the challenges of pricing environmental goods, and ways in which economic theory can be used to help solve these problems. Topics such as overfishing, global warming, water pollution, and others will be covered from the angles of science and economics. Special consideration of the unique role that social justice plays in many of the topics will be considered as well. Students will be assessed on problem sets, essays, in class discussions, and an individual research project. (Mr. Parker and Mr. Robinson)

**Prerequisite:** Open to students who have completed one term of *HSS300*.

## ■ Comparative Government

### HSS505

(NOT OFFERED IN 2021-2022)

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. (Mr. Fritz)

**Prerequisite:** Open to students who have completed one term of *HSS300*.

## ■ **Women’s, Gender, and Sexuality Studies**

### **HSS509 (may be taken as a History or Interdisciplinary course)**

(T3)

One credit assigned in History or Interdisciplinary. 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)

**Prerequisite:** Open to students who have completed one term of HSS300.

## ■ **Silences and Gaps: The Record of Chinese Students in the Phillips Academy Archives**

### **HSS511**

(T1)

The official published history of Phillips Academy, *Youth From Every Quarter* (1978), includes a brief mention of Chinese students during the 1870s and Headmaster Alfred Stearns’s interest in supporting Chinese students during the 1910s and 1920s (page 287). An Abbot Academy Fund grant in 1991 enabled completion of a research project about Chinese students at Andover, but it received little attention on campus. Yet, the collection of material about Chinese students at Andover is unusually rich. There is no comparable material at other archival repositories documenting the education of Chinese students—sponsored both privately and governmentally—studying abroad at a secondary school in the early 20th-century United States. Why has such a rich archive been so sparsely tapped?

This course examines the “silences and gaps” in the record of Chinese students at Phillips Academy from the late 19th century into the 20th century in order to examine the importance of how primary documents were produced, recorded, cataloged, and left in the annals of history. Interpretation of sources occurs on a continuum from the creation of the source to its use by the current user/researcher, and includes mediation by archivists. As part of the analysis of available resources in the archives, students will identify, interrogate, and consider the reasons for silences and gaps or evidence of power relationships in the documentary record and how they impact the research process, historical memory, and community remembrance. Collections in cultural heritage institutions, particularly archives, reflect and reinforce social power structures; thus, archives are not neutral. The power of the archive may be witness to inclusion but also includes distortions, omissions, erasures, and silences. Silence is an important exercise of control and power.

Historically, East Asia—including China, Korea, and Japan—sent education missions to the U.S. and Europe in the late 19th century in the aftermath of Western encroachment and loss of sovereignty. It comes as no surprise as Asia’s centuries-old dynastic system was on the brink of demise, and missions abroad were supported by modernists’ attempt to reconstruct and rebuild. At the same time that some 100 Chinese students matriculated to Phillips Academy between 1878 and the 1930s, the U.S. established its first blockade of immigration with the Chinese Exclusion Act of 1882 and Asian Exclusion Act of 1924. Furthermore, the thousands of documents—including letters, pictures, invoices, student accounts, travel diaries, and card catalogs—from the respective eras open up the vault to think about history from the micro level of personal and family histories to the macro level of state and society. By rediscovering the archive and addressing the reasons for silences and gaps, yet other stories may reveal themselves about the history of Chinese/Asian students at Phillips Academy. (Dr. Hijoo Son, Dr. Paige Roberts, and Dr. Zufelt)

**Prerequisite:** Open to students who have completed one term of HSS300.

## ■ **History Through Film**

### **HSS515**

(T3)

Since its invention in the late 19th century, cinema has been a medium through which both audiences and creators can interrogate or validate their beliefs, values, and anxieties. This interdisciplinary course will explore the ways in which films have critically engaged with the various cultural, social, and economic issues that have defined the periods in history during which they were made. Students will learn to closely analyze a film within the context of the historical and cultural landscapes surrounding its production and ensuing reception. Through readings, screenings, and assignments, participants will not only learn how to evaluate films as primary sources and further their media and visual literacy skills, but also deepen their understanding of history.

Each term, this course will examine a particular genre, era, or issue. Representative films will be used as a lens to analyze, explain, and provide different views on the contemporary history.

*The Global Scourge of Zombies:* Horror is one of the most enduring genres in the history of film. While most horror centers on one of the following conceptions of terror—fear of the other, fear of one’s self, or fear of the unforeseen and unknowable—it is the specificity with which certain films portray those anxieties that make them indelible in the cultural landscape and, often, the human psyche. Since 1896, when the Lumière brothers allegedly sent an audience screaming to the back of the theatre with their film of a train arriving at La Ciotat station, horror films have both repelled and attracted viewers by reflecting and exploiting modern-day anxieties and cultural tensions.

Zombies are one of the most durable archetypes in horror cinema, not least because their presence prompts one of the most fundamental philosophical questions: Who counts as alive? Since their big screen debut in 1932 with *White Zombie*, zombies have served as mutable symbols for structural forces such as colonialism, racism, gentrification, and mass production as well as uncontrollable consequences of



human folly and hubris. Internationally, zombies have acted as stand-ins for epidemics, the increasing scarcity of natural resources, and capitalism. These films continue to resonate with viewers, eliciting emotions of disgust, terror, paranoia, and shock with the modern world's excesses and extremisms. This course will explore the key issues and events that provoked anxieties in three time periods—the 1970s, 1990s, and 2010s—to reveal how horror cinema has challenged and reflected interdependent fears across the globe in our modern era. (Dr. Villanueva)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

## ■ **Storied Environments: African Environmental History Since 1800**

**HSS516**

(T1)

Outside of Africa, many people's limited exposure to African environments comes from intermittent coverage of climate change in the *New York Times*, movies like *The Lion King*, or television shows such as *The Grand Tour*. As a result, fictitious and facile depictions of Africa shroud many people's understanding of African environments and how people's interactions with them have changed over time amid colonialism, racial capitalism, decolonization, and climate change. *Storied Environments* deconstructs simple, pervasive, and racist narratives of, for example, deforestation and public health crises in sub-Saharan Africa, to more critically explore the ways in which people's interactions with Africa's environments and natural resources have influenced the course of history there since 1800.

Students will explore Africa's peopled environments and their histories through a variety of case studies across four core units that examine the controversial politics of land conservation and eco-tourism, the extraction of raw materials during the early colonial period, the environmental dimensions of national governments' nation-building efforts after independence, and grassroots responses to a 21st-century epidemic. At the term's end, students will be tasked with selecting, investigating, and historicizing a final environmental issue facing Africa and Africans. Throughout the term, students will continuously scrutinize the power dynamics that have determined who has written—and who continues to be empowered to write—Africa's narrative(s). (Dr. Lambert)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

## ■ **Asian History—Asian History Survey: China, Japan, and Korea**

**HSS521 (may be taken as a History or Interdisciplinary course)**

(T3)

This interdisciplinary course is a comparison of history texts from Asia and the United States to read “with and against the grain” of national interest. The topical foci will include the Western encroachment into Asia in the late 19th century, the end of the dynastic system in the early 20th century, the First World War, the Pacific War or Fifteen Year War, the Chinese Communist Revolution, and the Cold War. By comparing and contrasting how history textbooks narrate the same moments in history from a nation-centered perspective—in textbooks that are designated by the government for public high school teaching—students will read various contesting and contentious narratives that bring light to this ongoing debate of history writing into the 21st century.

Why do history textbooks continue to be written and rewritten? To what extent can comparative reading of textbooks from the United States, China, Japan, and Korea in translation as primary sources be helpful in cultivating global Andover students? How can such readings help us envisage a multiply situated Asia, one that brings particular challenges in today's geopolitical world as China reclaims its hegemony and Japan reignites debates about militarization, all within a region where the only still-divided (post) Cold War nation of Korea becomes a battleground again? Simply, what are the high schools students in Asia learning vis-à-vis our students in the United States? (Dr. Son)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

## ■ **History of the Middle East**

**HSS531**

(T1)

**HSS531, Term 1**—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 nationalism, the impact of WWI, the impact of Palestinian and Israeli nationalism, the significance of secular ideologies such as 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. Monroe)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

## ■ **Topics in the History of the Middle East**

**HSS532**

(T3)

This course is an in-depth exploration of a rotating topic in the history of the modern Middle East. Students will have the opportunity to undertake a comprehensive investigation of themes and issues that have direct bearing on our understanding of the Middle East today and will produce an independent research project building upon their studies. Past and potential topics include Israel/Palestine, Iran/Iraq, “Arab Spring,” Gender and Identity, Oil and Power, Arab Nationalism, and The Kurds—A Nation Without a State. (Ms. Monroe)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

## ■ **Europe: Birth, Revolution, and War**

### HSS541

(T1)

### HSS542

(NOT OFFERED IN 2021-2022)

### HSS543

(NOT OFFERED IN 2021-2022)

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. (Ms. Doheny)

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

**HSS543—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. Doheny)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

## ■ **Vikings**

### HSS544

(T2)

This course explores the history of Scandinavian peoples from the eighth through the 13th centuries using archaeological and narrative material. The Vikings, or Norse, of Scandinavia had a distinct culture and worldview that, beginning in the eighth century, spread to various parts of the world. They were a people who were flexible in their thinking, and they were open to exploring new ways of understanding the universe and their place in it through travel and expansion east, west, and south. This course will cover the exploration and colonization in Greenland and North America, the establishment of Norman kingdoms in Western Europe, and the movement of the Kievan Rus in Eastern Europe and the Steppe. Students will examine how interactions with different peoples—such as indigenous groups in Greenland and Canada, the Muslim Empire, and the Mongols' Golden Horde—determined ideas around power, boundaries, ownership, and even time. (Ms. Booth)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

## ■ **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)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

## ■ **Skulls, Angels, and Hour Glasses: Early New England Gravestone Iconography and Field Research**

### HSS562

(T1)

This course investigates 17th-, 18th-, and early 19th-century gravestones in the towns of Andover and North Andover. Through readings, lecture, discussion, and most importantly, fieldwork in local colonial burial grounds, this course strives to answer several questions: How do gravestone styles change over time? How can these changes in style allow us to understand evolving religious thought in early Andover? Can we use this data to understand broader theoretical patterns of the change of material culture? What is the meaning of the graphic imagery and poetic epitaphs on colonial gravestones? What can we do to preserve these cultural resources for the future while making them more accessible to the public? Serving as the launch for a long-term project, this practicum course will lay the groundwork for photographic and three-dimensional documentation of stones, as well the development of a database of all artistic, poetic, and biographic information



recorded on stones. This work will be conducted in conjunction with The Nest (PA's makerspace), the North Andover Historical Society, and Andover's South Church. (Dr. Slater)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

## ■ **North American Borders**

### **HSS564**

(T1)

This course provides a space for engaging discussion and analysis on the conceptualization of borders, specifically the construction of imaginary and physical North American borders that unite as much as divide the people of the United States, Mexico, and Canada. Students will study the historiography of the social and political interactions among varied peoples along the native, imperial, and national borders of the continent throughout the mid-1800s to the present day. The class will explore themes concerning differential power relations; immigration, citizenship, human rights, and sovereignty; nationalism, transnationalism, and internationalism; border openings and closings; and the ethnic groups that cooperate or engage in conflict along these shifting and evolving boundaries. These complicated ideas will reflect the leading discourse from not only borderlands specialists but also the polemic rhetoric emerging from (non)state actors across the continent to understand the diversity of thought on shaping borders. (Dr. Villanueva)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

## ■ **U.S. Immigration History: Inclusion and Exclusion in the Making of Law, Policy, and Nation**

### **HSS570**

(NOT OFFERED IN 2021–2022)

Is the United States a nation of immigrants? The famous poem “Give me your tired, your poor, your huddled masses yearning to breathe free...” inscribed on the Statue of Liberty has become a staple of American rhetoric. Many still have the romanticized view of the immigrant who comes to this country with nothing, but through sheer hard work and dedication lives the American Dream. In reality, the history of U.S. immigration stands in contrast to that national ethos. Immigration history has been one of inclusion and exclusion and is a reflection of the confluence of complex factors that have come to define this nation.

This course intends to provide historical context for understanding today's immigration and refugee debates. We will explore the forces that have encouraged migration to and within the United States. We will also explore the role of immigrants and immigration law and policy in shaping and defining what it means to be “American.” We will begin with European immigration in the 17th and 18th centuries and explore the development of this nation through its immigration laws toward Asian immigration and Mexicans in the 19th century, and Latin American, African, Asian, and Middle Eastern immigrants in the 20th and 21st centuries. (Dr. Ramos)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

## ■ **A History of 1968: Year in Crisis**

### **HSS572**

(T3)

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)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

## ■ **House Divided: Political Polarization, Nixon to Obama**

### **HSS573**

(T1)

With ever-deepening divisions along partisan, ideology, and identity lines, this history course examines political polarization from Nixon to Obama. To explore whether the country has indeed entered a Second Civil War, the course draws from multiple historical developments associated with this era of political polarization. The course first examines how electoral politics and campaign strategies since 1972 and thereafter significantly transformed American conservatism and liberalism, impacting the political fortunes of the Republican and Democratic parties. The course will evaluate how the politics of race, identity, and economic inequality contributed to Republican and Democratic Party orthodoxy and what factors, if any, disrupted tribal affiliation in the era.

Additionally, coursework will consider the grassroots nature of political polarization and how historical developments such as the rights revolution, family politics, tax revolts, the war on drugs, and suburban politics influenced the country's bitter partisan and cultural divide in the past quarter century. Finally, the course will assess how cable news, talk radio, and the internet both exacerbated partisan divides and

stoked backlash, paranoia, and conspiratorial thinking. Student assessment includes in-class written work, out-of-class paper(s), a moderate-length research paper, and participation in class discussion. (Mr. Hession)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

### ■ **Critical Race Theory: The American Dream Deferred**

#### **HSS574 (may be taken as a History or Interdisciplinary course)**

(T3)

**One credit assigned in History or Interdisciplinary.** 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)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

### ■ **Reclaiming the Black Body: A Cultural History on the Representation of Black Bodies in the African Diaspora**

#### **HSS575**

(T3)

This course examines the connective tissue in the representations of Black bodies throughout the African Diaspora. By focusing on bodily space, the course will be able to study the concentrated effect of social containment and subordination as well as tools of freedom and self-determination on an intimate and small scale. The course will center the ways that Black people have “taken” back and reclaimed bodily space in stunning and sometimes covert ways across a multitude of geographic locations and time periods. Students will engage a variety of texts from the 16th century to the contemporary moment. These texts are, but not limited to, European travel narratives, Mexican casta paintings, American antebellum daguerreotypes, depictions of servants and slaves in 19th century Egyptian harems, American racist memorabilia, excerpts from novels by South African and Zimbabwean authors, reggaeton and hip hop music videos, and the art of Afro-Futurism. This vast array of texts will encourage students to not only trace a complicated genealogy of the Black image, but also recognize the commonalities and differences in historical repression and resistance around the globe. Students will learn to recognize the continuation of visual violence and establish a foundation to create their own ways to disrupt and subvert stereotypes/typologies and “othering” of the Black body. (Ms. Brickhouse)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

### ■ **Urban Crisis**

#### **HSS576**

(T2)

“All politics,” Tip O’Neill concluded, “is local.” In this seminar, students will put this oft-cited sentiment to the test by examining the dynamic relationship between local, state, and federal politics. American cities—the key sites of contestation for many policy debates in the decades following WWII—will serve as the lens through which students access the lived experience and ramifications of broader national political trends, events, crises, and movements. Students will deploy the methodological tools of urban history to contemplate the cultural, spatial, and social reality of urban environments, and examine the contingent historical development—and impact—of urban policies on social and economic inequality in modern American cities. Some of the issues covered include suburbanization in Detroit, the War on Poverty in Las Vegas, the War on Crime in New York, and the War on Drugs in Los Angeles. (Dr. Dahm)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

### ■ **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. (Dr. Sanchez)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

## ■ **Shamans, Sacrifice, and Ceremony: The Maya Spirit World from Antiquity to the Present**

**HSS583**

(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 as well as 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)

**Prerequisite:** Open to students who have completed one term of *HSS300*.

## ■ **The History and Literature of the Haitian Revolution**

**HSS588 or ENG540HR (may be taken as a History, English, or Interdisciplinary course; official course number is ENG540HR)**

(T2)

**One credit assigned in History, English, or Interdisciplinary.** 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. (Dr. Jones and Ms. Curci)

**Prerequisites:** Open to Seniors. Open to Uppers who have completed at least one term of *ENG300* and of *HSS300* and who have permission of the departments.

## ■ **Sport and Society**

**HSS591**

(T2)

This course explores and examines how sport at all levels both reflects and resists societal structures and pressures. We will explore the intersection of sport with race, gender, class, and national identity and examine the role of politics, economics, and media in shaping sport. We will be considering the experiences of both those who play sport and those who consume it. While the focus of the course will be on the role of sport in the United States from the late 19th century to the present, we will spend some time considering the impact of sport globally as well. (Ms. Monroe)

**Prerequisite:** Open to students who have completed one term of *HSS300*.

## ■ **The Olympics**

**HSS592**

(T3)

This course will examine the origins and evolution of the modern Olympic games via the following topics: impact on politics and society, equity and ethics, controversies and scandals, inspirational stories and the role of athletes as national icons, and lessons of sportsmanship. Students will engage with a variety of sources across disciplines. Independent research and analytical writing skills will be emphasized. (Mr. Fritz)

**Prerequisite:** Open to students who have completed one term of *HSS300*.

## ■ **Natural Causes: How Climate Change Wrote History**

**HSS593 or SCI476 (may be taken as a History, Science, or Interdisciplinary course; official course number is HSS593)**

(T2)

**One credit assigned in History, Science, or Interdisciplinary.** The impact of human activity on the behavior of the earth’s climate has become one of the overriding concerns of the modern world, making climate change the central environmental problem of our time. Anticipating the impact of climate change on modern civilization, however, is not an easy exercise. Past climate change can help us to understand it as a catalyst for change that humans were not aware of, and can then help us to decide the role humans have played in the current environmental situation.

Through a series of case studies, we will investigate how civilizations have been influenced by weather and climate change. Starting with a historical overview of broad changes in climate, students will investigate specific instances when weather has influenced the course of

history. How, for example, did winter weather protect Russia from invasion by first Sweden, then Napoleonic France and Nazi Germany? We will then expand our scope to examine the larger and longer-term influence of climate shifts on the course of regional civilizations such as the Maya in Central America, the Tang Dynasty in China, and the Harappan/Indus Valley civilization. The third group of case studies will examine the impact of global climate shifts on the interaction between civilizations on a continental scale. Examples could include the rise and spread of the Mongol civilization from central Asia to Eastern Europe and eastern Asia. We will end the term by examining the possible consequences of climate change on the future course of modern civilization. (Ms. Doheny)

**Prerequisite:** *Open to Uppers and Seniors.*

## ■ **Fashion in History**

### **HSS595**

(T3)

“There is something about fashion that can make people very nervous,” remarks Anna Wintour in the 2009 film *The September Issue*.

Fashion studies is an interdisciplinary field, but one that retains a study of the past as central. It asks the question, “Does what people wear matter?” More than any other facet of material culture, an interest in fashion is often dismissed as trivial or seen as an emblem of superficiality. However, clothing represents far more than narcissism or the physiological need to cover oneself for warmth and safety. From headwear to footwear, fashion can communicate what we do, who we think we are or would like to be, where we are from, and what we care about. Fashion can be used as a lens to consider change.

Using iconic fashion items from history, this course will explore what they communicate about global cultures, historical moments, social and political status, economic clout, gender, and identity. (Ms. Frey)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

## ■ **History Research Seminar**

### **HSS600**

(T3)

Building upon research skills developed in the Department of History and Social Science’s 100, 200, and 300 sequences as well as our 500-level elective offerings, HSS600 challenges students to tackle more in-depth and independent (though still instructor-guided) research. Class periods will variously include lecture and discussion to build students’ critical research skills and will provide work time devoted to library and internet research, writing, editing, teacher conferences, and peer review. Throughout the term, students will build toward the production of an academically rigorous research paper as they complete checkpoints, including a topic proposal, thesis statement, annotated bibliography, outline, and a paper draft. To encourage students to take full ownership of their research and to pursue individual passions in history and social science, each student will be given the autonomy to select a research topic of their choosing. Class size may be limited, and this course will take the place of most history Independent Projects. (Dr. Dahm)

**Prerequisite:** *Completion of the HSS300 sequence.*

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

## ■ **Histories of Art**

**ART444 (may be taken as an Art or Interdisciplinary course)**

**ART445 (may be taken as an Art or Interdisciplinary course)**

(T1, T2)

Michelangelo’s David. A three-second Snapchat. The Rothko Chapel. Video of the Confederate flag being carried in the Capitol. 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 two-term interdisciplinary course, we explore images and objects as primary sources unveiling the values and ideas of the society in which they were produced, and we pay particular attention to the effects of class, economics, gender, national identity, optics, politics, race, religion, sexual orientation, technology, and urbanism on art and visual culture. By focusing on both form and context, we foster a visual literacy that will serve us well for a lifetime. Although the course focuses primarily on the traditional “fine” arts, we develop the skills and dispositions to navigate the complexities of contemporary visual culture.

**ART444, Term 1**—The term begins with the origins of Early Modern Europe at the start of the Italian Renaissance and concludes with the Dutch “Golden Age” of the 17th century. Throughout the term, we will explore many topics, including philosophies of art and aesthetics; the economics of the Medici Bank; the evolution of the social status of some creators from craftsperson to artists; the gendering of different media (tapestries versus sculpture, for example); the Reformation and the Council of Trent; the rise of the independent artist; the prevalence of rape imagery in court culture; and the origins of modern colonialism, imperialism, and capitalism.

The term will include our looking at art objects created by Sofonisba Anguissola, Giotto di Bondone, Michelangelo Buonarroti, Albrecht Dürer, Artemesia Gentileschi, Rembrandt van Rijn, Diego Velázquez, and others. In addition, we will explore readings by Svetlana Alpers, Michael Baxandall, Clive Bell, Elizabeth Cohen, Michel Foucault, Linda Nochlin, and Leo Steinberg, among others. (Mr. Fox)

*ART445, Term 2*—The term begins with the French Revolution and ends with the postmodern dismantling of the Eurocentric tradition that permeates contemporary visual culture. Throughout the term, we will explore many topics, including: the evolving tension over the obscuring of boundaries between the wonders of art and the wonders of nature; the development of photography and cinema; the changes in social regulation, spectacle, and exhibition; the global catastrophes of depression and war; the feminist art movement and the challenges of intersectionality; the solidification of art as commodity—the economics of the contemporary art market and the politics of museum display; and the rise of “globalism” and the ramifications of colonialism and imperialism.

The term will include our looking at art objects created by El Anatsui, Judy Baca, Rosa Bonheur, Jacques Louis-David, Francisco Goya, Käthe Kollwitz, Edmonia Lewis, Claude Monet, Pablo Picasso, Cindy Sherman, Frank Stella, Alma Thomas, Andy Warhol, and others. In addition, we will explore readings by Walter Benjamin, Norma Broude, Jonathan Crary, Douglas Crimp, Clement Greenberg, Immanuel Kant, Rosalind Krauss, Erica Rand, and Aruna D’Souza, among others. Students who have already completed *ART441*, *ART442*, or *ART443* should talk with Mr. Fox about the overlap among these courses. (Mr. Fox)

**Prerequisite:** *Open to Lower, Uppers, and Seniors, who may take one or two terms; completion of ART225 or a 300-level art elective is recommended but not required.*

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## Elective Courses Not Offered in 2021–2022

■ ***Disease and Medicine in the United States: Pox and Pestilence***

HSS480 or SCI480

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

HSS561

■ ***The American Civil War, 1845–1877***

HSS565

■ ***American Popular Culture***

HSS578

■ ***Environmental History***

HSS579

■ ***A Social History of Latin America***

HSS581

■ ***Art and the State***

HSS591

## INTERDISCIPLINARY STUDIES

A liberal education seeks, in part, to produce citizens who are synthesizers of information, interrogators of knowledge, and discerners of meaning—citizens equipped to question and enact justice. While a school fosters such critical thinking in myriad ways, integrative approaches to learning provide students with skills and dispositions fundamental to this aim: identifying preconceptions and bias, recognizing the validity of another’s point of view, appreciating ambiguity, understanding ethical considerations, sparking creative problem-solving, and ultimately employing these skills in the pursuit of bettering our world.

At Phillips Academy, interdisciplinary approaches to learning can be structured in varied ways, yet the core component of any interdisciplinary experience has the student—the epistemological site of learning—place two or more disciplines in an active, sustained conversation that stresses connections.

The Department of Interdisciplinary Studies creates, houses, and supports individual courses devoted to interdisciplinary learning as well as courses devoted to the study of race-class-gender-sexuality, and it collaborates with other departments to embed such study across the curriculum. Throughout its work, the department is guided by its stated philosophy outlined in “Interdisciplinary Work at Andover: Purpose and Scope” (2016).

Each of the following courses may be taken for credit in Interdisciplinary Studies (INT). In addition, most courses may instead be taken for credit in one or more other academic departments, as indicated.

Courses that significantly embed intersectional studies of varied axes of identity, including race-class-gender-sexuality, are highlighted with an (\*).

### Interdisciplinary Courses 2021–2022

COURSE #		INT COURSE #
	<i>Offered Throughout the Year</i>	
MTH539A/B/C	Project-Based Statistics (must take all three terms)	INT509PS
	<i>Term 1</i>	
ART444	Histories of Art	INT503HA1
ENG512DR/THD512DR	Contemporary Drama	INT547DR
ENG513OR	Black Oratorical Power	INT548OR
ENG521LL	Law and Literature	INT504LL1
ENG541AA	African American Literature: Origins, Icons, and Abominations*	INT532AA1*
ENG541AS	Asian/American Literature and Film*	INT514AS1*
ENG541WW	A Room of Their Own: Women’s Studies and Literature*	INT517WW1*
ENG590CO	9/11s	INT590CO
MUS390/THD390	Musical Theatre—Dancing Through History	
SCI420	Environmental Science: Food, Agriculture, and the Future	INT501FA
SCI470	Human Origins	INT510HO
SPA501	Latino Nation	INT527LN1
	<i>Term 2</i>	
ART445	Histories of Art	INT503HA2
CHI622	LGBTQ+ Literature and Media in China	INT516CH*
CLA552	Women in Antiquity*	INT524WA*
ENG513OR	Black Oratorical Power	INT548OR
ENG518SF	Strange Worlds: Building Realities in Speculative Fiction	INT547SW
ENG522LL	Law and Literature	INT504LL2
ENG531AW/THD531	August Wilson’s View of the 20th Century: His Pittsburgh, Our America	INT511AW1
ENG540HR/HSS588	The History & Literature of Haitian Revolution*	INT505HR*
ENG541AS	Asian/American Literature and Film*	INT514AS1*
ENG542AA	African American Literature: Considering the American Dream*	INT532AA2*
ENG542WW	A Room of Their Own: Women’s Studies and Literature*	INT517WW2*
ENG544LD	Lockdown*	INT518LD*
HSS588/ENG540HR	The History and Literature of the Haitian Revolution	
HSS593/SCI476	Natural Causes: How Climate Change Wrote History	INT507NC
MTH440	Financial Literacy Seminar	INT543FL
PHR522	Feminist Philosophies*	INT534FP*



<b>Interdisciplinary Courses 2021–2022 continued</b>		
<b>COURSE #</b>		<b>INT COURSE #</b>
PHR530	Ethics: Medicine	INT538ME
PHR540	Bruce Lee: An Exploration of Race, Identity, and Philosophy	INT546BL
SCI420	Environmental Science: Food, Agriculture, and the Future	INT501FA
SCI430	Water and Humanity	INT502WH
SCI445	Inheritance	INT539BE
SCI476/HSS593	Natural Causes: How Climate Change Wrote History	INT507NC
SPA502	The Making of a Latino City	INT527LN2
	<i>Term 3</i>	
ENG512DR/THD512DR	Contemporary Drama	INT547DR
ENG518SF	Strange Worlds: Building Realities in Speculative Fiction	INT547SW
ENG525CA	Rebels, Gods, and Villains in Central American Literature	INT547CA
ENG530YQ	Youth from Every Quarter*	INT533YQ*
ENG541QL	"I See Your True Colors": Queer Literature*	INT519QL*
ENG543AA	African American Literature: Centralizing and Decentralizing Black Life & Culture*	INT532AA3*
ENG543AS	Asian/American Literature and Film*	INT514AS3*
ENG543WW	A Room of Their Own: Women's Studies and Literature*	INT517WW3*
ENG549GM	Class on Great Migration	INT548GM
GER300	Third-Level German: Berlin	INT300BE
HSS509	Women's, Gender, and Sexuality Studies	INT521WG
HSS521	Asian History—Asian History Survey: China, Japan, and Korea	INT541AH
HSS574	Critical Race Theory: The American Dream Deferred*	INT520CR*
PHR531	Ethics and the Environment	INT544EE
PHR532	Ethics and Technology	INT535ET
PHR540	Bruce Lee: An Exploration of Race, Identity, and Philosophy	INT546BL
PHY445	Astrobiology	INT506AB
SCI410	Environmental Science: Global Climate Change	INT501GC
SCI460/HSS504	Environmental Economics	INT545EE
SPA503	Engagement in the Immigrant City	INT527LN3

\* Courses that significantly embed intersectional studies of varied axes of identity, including race-class-gender-sexuality, are highlighted with an (\*).

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

**INT501FA (may be taken as a Science or Interdisciplinary course; official course number is SCI420)**

(T1)

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)

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

### ■ **Environmental Science: Global Climate Change**

**INT501GC (may be taken as a Science or Interdisciplinary course; official course number is SCI410)**

(T3)

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)

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

## ■ **Water and Humanity**

**INT502WH (may be taken as a Science or Interdisciplinary course; official course number is SCI430)**

(T2)

*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. 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)

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

## ■ **Histories of Art**

**INT503HA1 (may be taken as an Art or Interdisciplinary course; official course number is ART444)**

**INT503HA2 (may be taken as an Art or Interdisciplinary course; official course number is ART445)**

(T1, T2)

Michelangelo's David. A three-second Snapchat. The Rothko Chapel. Video of the Confederate flag being carried in the Capitol. 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 two-term interdisciplinary course, we explore images and objects as primary sources unveiling the values and ideas of the society in which they were produced, and we pay particular attention to the effects of class, economics, gender, national identity, optics, politics, race, religion, sexual orientation, technology, and urbanism on art and visual culture. By focusing on both form and context, we foster a visual literacy that will serve us well for a lifetime. Although the course focuses primarily on the traditional "fine" arts, we develop the skills and dispositions to navigate the complexities of contemporary visual culture.

**ART444, Term 1**—The term begins with the origins of Early Modern Europe at the start of the Italian Renaissance and concludes with the Dutch "Golden Age" of the 17th century. Throughout the term, we will explore many topics, including philosophies of art and aesthetics; the economics of the Medici Bank; the evolution of the social status of some creators from craftsperson to artists; the gendering of different media (tapestries versus sculpture, for example); the Reformation and the Council of Trent; the rise of the independent artist; the prevalence of rape imagery in court culture; and the origins of modern colonialism, imperialism, and capitalism.

The term will include our looking at art objects created by Sofonisba Anguissola, Giotto di Bondone, Michelangelo Buonarroti, Albrecht Dürer, Artemesia Gentileschi, Rembrandt van Rijn, Diego Velázquez, and others. In addition, we will explore readings by Svetlana Alpers, Michael Baxandall, Clive Bell, Elizabeth Cohen, Michel Foucault, Linda Nochlin, and Leo Steinberg, among others. (Mr. Fox)

**ART445, Term 2**—The term begins with the French Revolution and ends with the postmodern dismantling of the Eurocentric tradition that permeates contemporary visual culture. Throughout the term, we will explore many topics, including: the evolving tension over the obscuring of boundaries between the wonders of art and the wonders of nature; the development of photography and cinema; the changes in social regulation, spectacle, and exhibition; the global catastrophes of depression and war; the feminist art movement and the challenges of intersectionality; the solidification of art as commodity—the economics of the contemporary art market and the politics of museum display; and the rise of "globalism" and the ramifications of colonialism and imperialism.

The term will include our looking at art objects created by El Anatsui, Judy Baca, Rosa Bonheur, Jacques Louis-David, Francisco Goya, Käthe Kollwitz, Edmonia Lewis, Claude Monet, Pablo Picasso, Cindy Sherman, Frank Stella, Alma Thomas, Andy Warhol, and others. In addition, we will explore readings by Walter Benjamin, Norma Broude, Jonathan Crary, Douglas Crimp, Clement Greenberg, Immanuel Kant, Rosalind Krauss, Erica Rand, and Aruna D'Souza, among others. (Mr. Fox)

**Prerequisite:** *Open to Lower, Uppers, and Seniors, who may take one or two terms; completion of ART225 or a 300-level art elective is recommended but not required.*

## ■ **Law and Literature**

**INT504LL1 (may be taken as an English or Interdisciplinary course; official course number is ENG521LL)**

**INT504LL2 (may be taken as an English or Interdisciplinary course; official course number is ENG522LL)**

(T1, T2)

**ENG521LL, 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?

**ENG522LL, 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 opinions; cultural, political, and philosophical essays; poems; a novel; and/or a play. (Mr. Calleja)

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and who have the permission of the department.*

## ■ **The History and Literature of the Haitian Revolution**

**INT505HR (may be taken as an English ENG540HR, History HSS588, or Interdisciplinary course; official course number is ENG540HR)\***

(T2)

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. (Ms. Curci and Dr. Jones)

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and of HSS300 and who have the permission of the departments.*

## ■ **Astrobiology: Life Among the Stars**

**INT506AB (may be taken as a Physics or Interdisciplinary course; official course number is PHY445)**

(T3)

We invite you to embark on a journey to explore the field of astrobiology, the study of the origin, evolution, and distribution of life in the universe, on and beyond planet Earth. We will begin our exploration by studying the fundamentals of relevant sciences—physics, astronomy, chemistry, and biology—and will then apply these sciences to understand the potential requirements and limitations of life on Earth as well as on other planets and moons in our solar system. As we learn about historical and current efforts to detect life on these bodies, we will consider objects resident in our own solar system, including Mars, the moons of Jupiter, the moons of Saturn, and other solar system bodies such as Ceres and Pluto. Next, we will expand our view to include other possible abodes of life outside of our solar system as discovered by modern astronomers and modern instrumentation (i.e., the Hubble and Kepler space telescopes). Finally, we will examine the role of fictional alien biology on the human imagination through literature, film, and music.

## ■ **Natural Causes: How Climate Change Wrote History**

**INT507NC (may be taken as a History HSS593, Science SCI476, or Interdisciplinary course; official course number is HSS593)**

(T2)

The impact of human activity on the behavior of the earth's climate has become one of the overriding concerns of the modern world, making climate change the central environmental problem of our time. Anticipating the impact of climate change on modern civilization, however, is not an easy exercise. Past climate change can help us to understand it as a catalyst for change that humans were not aware of, and can then help us to decide the role humans have played in the current environmental situation.

Through a series of case studies, we will investigate how civilizations have been influenced by weather and climate change. Starting with a historical overview of broad changes in climate, students will investigate specific instances when weather has influenced the course of history. How, for example, did winter weather protect Russia from invasion by first Sweden, then Napoleonic France and Nazi Germany? We will then expand our scope to examine the larger and longer-term influence of climate shifts on the course of regional civilizations such as the Maya in Central America, the Tang Dynasty in China, and the Harappan/Indus Valley civilization. The third group of case studies will examine the impact of global climate shifts on the interaction between civilizations on a continental scale. Examples could include the rise and spread of the Mongol civilization from central Asia to Eastern Europe and eastern Asia. We will end the term by examining the possible consequences of climate change on the future course of modern civilization.

**Prerequisite:** *Open to Uppers and Seniors.*

## ■ **Project-Based Statistics**

**INT509PSA (may be taken as a Math or Interdisciplinary course; official course number is MTH539A)**

**INT509PSB (may be taken as a Math or Interdisciplinary course; official course number is MTH539B)**

**INT509PSC (may be taken as a Math or Interdisciplinary course; official course number is MTH539C)**

(THREE-TERM COMMITMENT)

This is a community-based learning statistics course that will enable students to implement learned knowledge to work with communities. This curriculum-driven project contains a civic responsibility component, which ties in with the school's major core values. Students will apply their knowledge immediately and beneficially as they “bring numbers to life” in collaboration with the PA community and local nonprofit organizations. For instance, students potentially would be able to collect, organize, interpret, analyze, and project data to help the Admissions Office, Summer Programs Office, Dining Services, Brace Center for Gender Studies, College Counseling Office, Archives and Special Collections, and other departments of interest at PA. Similarly, students can assist worthy causes in the wider community, working with those entities to tell stories with numbers. Please note the three-term commitment. Students should expect that petitions to drop *INT509* after one or two terms will be denied.

**Prerequisite:** *Open to students who have completed MTH350 or with permission of the department.*

## ■ **Human Origins**

**INT510HO (may be taken as a Science or Interdisciplinary course; official course number is SCI470)**

(T1)

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)

**Prerequisite:** *Open to Uppers and Seniors.*

## ■ **August Wilson’s View of the 20th Century: His Pittsburgh, Our America**

**INT511AW1 (may be taken as an English ENG531AW, Theatre THD531, or Interdisciplinary course; official course number is ENG531AW)**

(T2)

This course will use a selection of 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, focusing on the Aunt Ester plays in the Century Cycle in both a literary and theatrical way. This section will give students a glimpse into Wilson’s fictionalized Pittsburgh and insights into a more historically accurate Pittsburgh and America, as well as the man as a playwright. Students will look for connections between Pittsburgh and other American urban environments, examining how cities changed during the 20th century. This course is open to Seniors; it may be taken by Uppers with permission from the department chair. (Mr. Grimm)

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and who have the permission of the department.*

## ■ **Asian/American Literature and Film**

**INT514AS1 (may be taken as an English or Interdisciplinary course; official course number is ENG541AS)\***

**INT514AS3 (may be taken as an English or Interdisciplinary course; official course number is ENG543AS)\***

(T1, T2, T3)

This seminar explores the literary, historical, and broader sociocultural development of the complex and ever-expanding body of work that collectively (and not always neatly) contributes to what may be called “Asian/American” literature and film. We will engage with a wide range of written and visual texts, including poetry, fiction, memoir, cinema, and television, as well as with scholarly and other artistic forms of production, in order to fashion an analytical framework, informed perspective, and interpretive approach through which to reread and rethink the culture, politics, and history of the United States itself. A related goal is to understand the role of literature and other cultural forms in our nation’s struggles over identity, power, and resources. Focusing on the development and representation of Asian/America, we will unpack the social formation of race and the complexity of racial dynamics in the United States historically and today.

**ENG541AS1, Term 1 and Term 2**—The syllabus includes works by canonical and popular authors, filmmakers, and content creators. To develop and flex our critical tools and skills of reading, viewing, analyzing, and interpreting these written and visual texts, we will learn about and practice applying fundamental concepts, themes, and critical methodologies of the field of Asian/American literary and cultural studies. Our goal in this seminar is to gain wide exposure to the exciting diversity of Asian/American literature, film, and cultural production.

**ENG543AS3, Term 3**—**Placing Asian America: Ethnic Enclaves in Literature and Film.** This special topics seminar is organized around a broad theme such as Asian/American activism; Asian in the U.S. Literary Imagination; or a specific genre, historical period, or geographic or cultural region (e.g., Viet Nam or Chinatowns). (M. Martin)

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and who have the permission of the department.*

## ■ **Advanced Topics in Chinese**

**INT516CH (may be taken as a Chinese or Interdisciplinary course; official course number is CHI622)\***

(T2)

*CHI622, Term 2—LGBTQ+ Literature and Media in China.* It might be surprising to many that there has been a literary and social media movement towards LGBTQ+ advocacy in China and other parts of Asia at the grassroots level. Working within a unique system of political censorship in China grounded in Confucianistic beliefs, LGBTQ+ literature is thriving through a variety of forms of literacy including online books, manga, anime, audio drama, television shows and social media. This literary movement is entirely consistent with the traditional Chinese culture and a history of the oppressed people fighting for freedom of expression and justice in creative ways. In this course, students will read works from the “Pure Love” genre – the literary genre that advocates for the idea of “love is love, regardless of gender,” with a focus on works about Chinese high school students’ lives. Students will also explore various forms of popular media that feature transgender and gender non-conforming people in order to better understand the concept of gender expressions within the Chinese context. Students will reflect on how this movement is both a manifestation of deeply ingrained Chinese values such as staying true to oneself and showing resilience in the face of obstacles, and a continuation of the tradition of using literature for collective healing and empowerment.

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

**INT517WW1 (may be taken as an English or Interdisciplinary course; official course number is ENG541WW)\***

**INT517WW2 (may be taken as an English or Interdisciplinary course; official course number is ENG542WW)\***

**INT517WW3 (may be taken as an English or Interdisciplinary course; official course number is 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 & ENG543WW, Term 2 and Term 3—*“To be a feminist can feel like being in a different world even when you are seated at the same table,” writes philosopher Sara Ahmed in *Living a Feminist Life*. In this course, our seminar table will center the voices of woman-identified authors working in all genres of literature. These authors could be called “feminist” writers, for their work somehow calls for, or envisions, a world resistant to sexism. Our writers may all identify as women, but they write from vastly different positions in history, society, identity, and politics. So what is “feminist literature,” and what kind of work does it do in the world? Students should prepare to write critically, personally, and creatively both in and out of class. Authors include: Roxane Gay, Marilyn Chin, Toni Morrison, Marge Piercy, Sylvia Plath, Alison Bechdel, Virginia Woolf, Marjane Satrapi, Kate Bornstein, Margery Kempe, Ursula K. LeGuin, Louise Erdrich, and others. (Ms. Staffaroni)

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and who have the permission of the department.*

## ■ **Lockdown**

**INT518LD (may be taken as an English or Interdisciplinary course; official course number is 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)

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and who have the permission of the department.*

## ■ **“I See Your True Colors”: Queer Literature**

**INT519QL (may be taken as an English or Interdisciplinary course; official course number is ENG541QL)\***

(T3)

This course examines poems, plays, and stories that raise key questions about sexuality, gender, identity, and desire. Alongside our core literary texts, we will also consider art, music, and film as well as classic texts in the history and theory of sexuality. Topics may include: gay liberation; AIDS activism; the closet, passing, and coming out; the relationship between feminism and lesbian practice; trans identities and narratives; bisexual erasure; queer communities, spaces, and performance; non-normative love and affinity; law, medicine, psychoanalysis, and religion; homophobia, transphobia, and heterosexism; mental health; debates around same-sex marriage and assimilation; and the intersections of sexuality with race, class, age, nationality, and ability. (Dr. Gardner)

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and who have the permission of the department.*

### ■ **Critical Race Theory: The American Dream Deferred**

**INT520CR (may be taken as a History or Interdisciplinary course; official course number is 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)

**Prerequisites:** *Open students who have completed one term of HSS300.*

### ■ **Women’s, Gender, and Sexuality Studies**

**INT521WG (may be taken as a History or Interdisciplinary course; official course number is HSS509)**

(T3)

**One credit assigned in History or Interdisciplinary.** 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)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

### ■ **Women in Antiquity**

**INT524WA (may be taken as a Classics or Interdisciplinary course; official course number is 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.

**Prerequisites:** *Open to Seniors or with permission of the department.*

### ■ **Latino Nation**

**INT527LN1 (may be taken as a Spanish or Interdisciplinary course ; official course number is SPA501)**

(T1)

Take a critical look at the history of immigration, race, and ethnicity in the United States and our nation’s responses to the projected shift toward a minority-majority population—one that is predominantly Latino. In this course, we examine the real and perceived impacts of the “browning” of America on our national identity now and in the future, as well as the roles we each play in shaping a just society for all. Students continue to develop their linguistic competencies while engaging with a variety of texts and other resources that present diverse perspectives on U.S. society, as well as reacting to weekly prompts in discussions, debates, essays, and presentations. Students complete a research project culminating in a colloquium with members of the local Spanish-speaking community. This course is open to students who have attained ACTFL’s Advanced-Low standard, or higher.

**Prerequisites:** *Open to students who have completed three terms of fourth-level Spanish.*

### ■ **The Making of a Latino City**

**INT527LN2 (may be taken as a Spanish or Interdisciplinary course; official course number is SPA502)**

(T2)

Due mostly to immigration from Latin America, modern Lawrence, Mass., has become the first minority-majority city in New England—a Latino City—though a historical inspection of human migration into and around Lawrence and the greater Merrimack Valley reflects a rich tapestry of cultures that have made this area what we know it to be today. Go through time to peel back the layers of humanity in the region in order to understand better the forces that have shaped our local community, which in many respects is a microcosm of the United States. This community-based, interdisciplinary course incorporates weekly opportunities to experience the curriculum beyond the classroom, including engagements with local experts in anthropology, history, culture, politics, social justice, etc. Students capture their learning in field journals, write weekly reflections, and design and execute a collaborative project to promote a deeper appreciation of Lawrence,

not only for ourselves but also for other scholars asking the question Why Lawrence? Students are encouraged to participate in a weekly Community Engagement project to gain complementary perspectives on issues that we see in the course.

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

### ■ **Engagement in the Immigrant City**

**INT527LN3 (may be taken as a Spanish or Interdisciplinary course; official course number is SPA503)\***

(T3)

*Nosotros, el pueblo*—Students continue to immerse themselves in Lawrence, moving from more theoretical themes in *SPA502: The Making of a Latino City* to practical engagement in this culminating elective. In conjunction with community partners in Lawrence, students document firsthand accounts of life in the Immigrant City through an ambitious video oral history project, *Nosotros, el pueblo: Voces de la Ciudad de Inmigrantes*. Availing themselves of sophisticated digital tools—thanks to a grant from the Abbot Academy Fund—students broaden their understanding of who we are as an immigrant nation, while also leaving a legacy of cooperation, mutual respect, and solidarity between 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.*

### ■ **An Introductory Survey of African American Literature**

**INT532AA1 (may be taken as an English or Interdisciplinary course; official course number is ENG541AA)\***

**INT532AA2 (may be taken as an English or Interdisciplinary course; official course number is ENG542AA)\***

**INT532AA3 (may be taken as an English or Interdisciplinary course; official course number is 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—Origins, Icons, and Abominations.** The class will focus on the literature from slavery and freedom, including captivity narratives and oral tradition, as well as Reconstruction and Post-Reconstruction literature.

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

**ENG543AA Term 3—Centralizing and De-centralizing Black Life and Culture.** Following an examination of the Black Arts movement, the course will focus on literature, including poetry and drama, since the 1970s. (Dr. Tsemo)

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and who have the permission of the department.*

### ■ **Youth from Every Quarter**

**INT533YQ (may be taken as an English or Interdisciplinary course; official course number is ENG530YQ)\***

(T3)

Decades before the public education reforms of Horace Mann, Phillips Academy was founded as a school that “shall be ever equally open to Youth, of requisite qualifications, from every quarter.” In this colloquium, we will interrogate the three words often omitted from this statement of egalitarian ideal: “of requisite qualifications.” By developing historical and contemporary understandings of Phillips Academy itself, we will explore issues of effort, merit, and privilege. When the Academy was founded, what constituted qualification? Who determined it, for what purposes, and with what consequences? How have answers to these questions evolved during the last 238 years, and why?

Using multiple methodologies and sources, we will generate our own research and observations about Phillips Academy and focus on varied topics, including: the experiences of various historically marginalized groups at the school; privilege; the school's role in the abolitionist movement and slave trade; the history of Abbot Academy and its merger with/ acquisition by Phillips Academy; Asian and Asian-Americans and the mythology of the “model minority”; the role of science and technology in fostering inclusion and exclusion, among other topics. (Mr. Fox)

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and who have the permission of the department.*

### ■ **Feminist Philosophies**

**INT534FP (may be taken as a Philosophy and Religious Studies or Interdisciplinary course; official course number is PHR522)\***

(T2)

This course will address feminist moral and political theories. There is no singular ‘feminism’, and feminists disagree with each other on the answers to many of those moral and political claims. We will survey a variety of feminisms, including liberal and radical feminisms, womanism, and others. The course will also cover topics including sex and gender, the nature of oppression, intersectionality (including discussions of race, disability, gender identity, and class), and sexual ethics. Special topics will be chosen by students for further focus, but could include topics such as body shaming, trafficking, or understandings of masculinity.

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed a 300-level course and with permission of the department.*



## ■ **Ethics and Technology**

**INT535ET (may be taken as a Philosophy and Religious Studies or Interdisciplinary course; official course number is PHR532)**

(T3)

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.

*Prerequisites: Open to Seniors. Open to Uppers who have completed a 300-level course and with permission of the department.*

## ■ **Ethics: Medicine**

**INT538ME (may be taken as a Philosophy and Religious Studies or Interdisciplinary course; official course number is PHR530)**

(T3)

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.

*Prerequisites: Open to Seniors. Open to Uppers who have completed a 300-level course and with permission of the department.*

## ■ **Inheritance**

**INT539BE (may be taken as a Science or Interdisciplinary course; official course number is SCI445)**

(T2)

Open to Uppers and Seniors. What do we inherit biologically and what do we inherit socially, due to ancestry and circumstance? How does our collective “inheritance” predict health outcomes, and what will we pass on to the next generation? Students will examine historic impacts of power, position, and cultural belonging on health outcomes as well as public health datasets to explore potential current drivers of health disparities in our society. Students will be graded through a variety of assessments, including papers and projects. (Dr. Marshall)

*Prerequisite: One yearlong course in biology and one yearlong course in chemistry.*

## ■ **Asian History—Asian History Survey: China, Japan, and Korea**

**INT541AH (may be taken as a History or Interdisciplinary course; official course number is HSS521)\***

(T3)

This interdisciplinary course is a comparison of history texts from Asia and the United States to read “with and against the grain” of national interest. The topical foci will include the Western encroachment into Asia in the late 19th century, the end of the dynastic system in the early 20th century, the First World War, the Pacific War or Fifteen Year War, the Chinese Communist Revolution, and the Cold War. By comparing and contrasting how history textbooks narrate the same moments in history from a nation-centered perspective—in textbooks that are designated by the government for public high school teaching—students will read various contesting and contentious narratives that bring light to this ongoing debate of history writing into the 21st century.

Why do history textbooks continue to be written and rewritten? To what extent can comparative reading of textbooks from the United States, China, Japan, and Korea in translation as primary sources be helpful in cultivating global Andover students? How can such readings help us envisage a multiply situated Asia, one that brings particular challenges in today’s geopolitical world as China reclaims its hegemony and Japan reignites debates about militarization, all within a region where the only still-divided (post) Cold War nation of Korea becomes a battleground again? Simply, what are the high schools students in Asia learning vis-à-vis our students in the United States?

*Prerequisite: Open to students who have completed one term of HSS300.*

## ■ **Financial Literacy Seminar**

**INT543FL (may be taken as a Math or Interdisciplinary course; official course number is MTH440)**

(T2)

Students who sign up for this course will be able to utilize their skills, passion, and creativity in a way that will definitely make an impact on the world. The instructor will present and explore models theoretically and practically to promote fiscally responsible behavior. Students will read and discuss several short books and research and design collaborative projects to demonstrate proficiency of concepts learned and to help develop a solid foundation of critical financial skills. Concepts will include a wide array of topics, including budgeting, writing and pitching business plans, marketing, prototyping, project planning, balance sheets, income and cash flow statements, resume writing, online advertising and social media marketing, graphic design, philanthropy, and much more.

With the guidance of the instructor as well as mentors and specialists, students will use the “design thinking” process to identify a problem of a social nature and follow all the steps necessary to provide feasible and scalable solutions. Working to solve a problem creatively and logically will ignite their entrepreneurial spirit. When possible, field trips will include company tours, shareholder meetings, and visits to

brokerage firms. Guest speakers such as financial planners, business leaders, accountants, artists, and actuaries will speak to students and share their expertise. (Mr. El Alam)

*An HP10BII financial calculator will be used extensively as a learning tool and is required for the course.*

**Prerequisite:** *Open to students who have completed MTH340.*

### ■ **Ethics and the Environment**

**INT544EE (may be taken as a Philosophy and Religious Studies or Interdisciplinary course; official course number is PHR531)**

(T3)

We are facing unprecedented environmental challenges to climate, life forms, human health and population, and essential resources. We tend to treat such issues simply as scientific or political problems. In reality, ecological controversies raise fundamental questions about what we human beings value, the kind of beings we are, the kinds of lives we should lead, and our place in nature. Sustainability is not possible without a deep change of values and commitment. In short, environmental problems raise fundamental questions of ethics and philosophy. This course seeks to provide a systematic introduction to those questions.

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed a 300-level course and with permission of the department.*

### ■ **Environmental Economics**

**INT545EE (may be taken as a History and Social Science, Science, or Interdisciplinary course; official course number is HSS504)**

(T3)

May be taken for Interdisciplinary, History and Social Science, or Science credit.\* This course is a case-based introduction to using economics to look at some of the major environmental problems in the 21st century. In this topic-driven course, students will learn about the role of market failure in environmental issues, the challenges of pricing environmental goods, and ways in which economic theory can be used to help solve these problems. Topics such as overfishing, global warming, water pollution, and others will be covered from the angles of science and economics. Special consideration of the unique role that social justice plays in many of the topics will be considered as well. Students will be assessed on problem sets, essays, in-class discussions, and an individual research project. (Mr. Parker and Mr. Robinson)

**Prerequisite:** *Open to students who have completed one term of HSS300.*

### ■ **Rebels, Gods, and Villains in Central American Literature**

**INT547CA (may be taken as an English, or Interdisciplinary course; official course number is ENG525CA)**

(T3)

The rich history of Central America, an isthmus extending from Guatemala to Panama, is one of resilience and resistance. Ancient traditions and civilizations, like the Mayans, continue to persist. It is the home of Cimarrones, or Maroons, rebel enslaved African people who freed themselves and established joint colonies with indigenous populations. It is the home of the Garifuna, whose history is one of sea exploration and survival. This legacy of never bending at the sight of impossible odds continues to this day with a long history of writer-activists like Julia Esquivel Velásquez, Pedro Rivera, Carlos Francisco Chang Marín, Rigoberta Menchú, and Rubén Darío. The literature we will explore will focus on stories and poems about communal power, rebel heroes, and the diverse cultural history that empowers an entire region. This class will expose you to comparative literature analysis and project options ranging from podcast creation to poetry translation. Books for this course might include: *Popol Vuh* retold by Victor Montejo; *Family Album* by Claribel Alegría; *I*, Rigoberta Menchú; *An Indian Woman in Guatemala* by Rigoberta Menchú; *Stories and Poems/Cuentos y Poesías: A Dual Language* by Rubén Darío; *Catrachos* by Roy G. Guzmán; *Come Together, Fall Apart* by Cristina Henríquez; *Black Caribs – Garifuna Saint Vincent’ Exiled People and the Origin of the Garifuna* ed. by Tomás Alberto Ávila. (Ms. Leschorn)

### ■ **Contemporary Drama**

**INT547DR (may be taken as an English, Theatre or Interdisciplinary course; official course number is ENG512DR)**

(T1, T3)

This course will be devoted to major dramatists from the late 20th- and early 21st-century. Each term, students will read plays through the lenses of race, class, faith, gender, sexual orientation, and other socially constructed markers. We will attempt to locate the playwrights within and counter to social movements and approach their plays through historical, cultural, and political contexts. Students will analyze how the best playwrights pose and dramatize important questions of the time through both writing and staging. (Mr. Grimm)

**ENG512DR, Term 1—American Drama.** Playwrights studied may include August Wilson, Susan-Lori Parks, David Henry Hwang, Anna Deavere Smith, Nilos Cruz, Quiarra Alegria Hudes, Tony Kushner, Paula Vogel, Jose Rivera, and Lynn Nottage.

**ENG513DR, Term 3—World Drama.** Playwrights studied may include Yazmina Reza, Lara Foote, Sara Kane, Maria Irene Fornes, Athol Fugard, Danai Guerra, and Wajdi Mouawad.



### ■ **Strange Worlds: Building Realities in Speculative Fiction**

**INT547SW (may be taken as an English or Interdisciplinary course; official course number is ENG518SF)**

(T2, T3)

The speculative fiction genre collects fantastical elements, imagined histories, and impossible futures. In its name is the idea that to write and read a story in this genre is to speculate, to theorize about changing just a few things about the world and see what happens. It may not completely create a new world like many fantasy or sci-fi stories, but it does world-build expanding beyond the limitations of our current reality. In this course, we will focus primarily on writers of color who are best at re-imagining a world that re-centers marginalized narratives. From Nnedi Okorafor's *AfricanFuturism* to Ted Chiang's alien encounters, we will re-imagine what is possible in terms of gender, race, ethnicity, history, climate, and, above all, power structures. Along with studying this genre, we will create our own narratives that theorize a world in which our current limitations vanish, and we let our characters find their own forms of liberation. Books and short story selections for this course might include: *The Paper Menagerie and Other Stories* by Ken Liu; *How Long 'Til Black Future History Month?* by N.K. Jemisin; *Her Body and Other Parties* by Carmen Maria Machado; *A People's Future of the United States: Speculative Fiction* from *25 Extraordinary Writers* ed. by Justina Ireland, Malk Ann Older, et al., "Book of Phoenix" by Nnedi Okorafor; and "The Story of Your Life" by Ted Chiang. (Ms. Leschorn)

### ■ **Class on Great Migration**

**INT548GM (may be taken as an English, or Interdisciplinary course; official course number is ENG549GM)**

(T3)

"They traveled deep into far-flung regions of their own country and in some cases clear across the continent. Thus the Great Migration had more in common with the vast movements of refugees from famine, war, and genocide in other parts of the world, where oppressed people, whether fleeing twenty-first-century Darfur or nineteenth-century Ireland, go great distances, journey across rivers, deserts, and oceans or as far as it takes to reach safety with the hope that life will be better wherever they land." Isabel Wilkerson, *The Warmth of Other Suns: The Epic Story of America's Great Migration*. Students will engage with art, film, literature, and music about the African American exodus from Southern regions of the United States into the northern cities of Chicago, Cleveland, New York City, and others. A few writers that students can expect to read are James Baldwin, Lorraine Hansberry, Toni Morrison, August Wilson, Richard Wright, among others. (Mr. Bynum)

### ■ **Black Oratorical Power**

**INT548OR (may be taken as an English or Interdisciplinary course; official course number is ENG513OR)**

(T1, T2)

For centuries, countries and institutions have relied on the orator as means of disseminating information, challenging authority, and building community. The United States progressed during the 19th- and 20th-centuries because of Black orators exercising their power and brilliance as means of galvanizing, inspiring, and radicalizing populations to recognize and reject injustice. In this course, students will critique, read, discuss, and listen to speeches delivered by powerful Black orators throughout U.S. history. These speakers considered the issues of racism, sexism, and patriarchy as they fought to systemically deliver justice for all people. Authors studied will include Frederick Douglass, W.E.B. DuBois, Booker T. Washington, Kathleen Cleaver, Angela Davis, Ralph Ellison, and others.

### ■ **COVID-19, BLM, and the Precarity of Life**

**INT549CO (may be taken as an English, or Interdisciplinary course; official course number is ENG520CO)**

(TBD)

Summer 2020 ended with video of 17-year-old Kyle Rittenhouse, having just shot three people, two of whom died, walking towards a platoon of police, an AR-15 style assault rifle slung over his shoulder, hands raised. In the background, bystanders scream: "He's the shooter." The police speed by only to arrest him the next day. Fall 2014 included video of a police officer exiting a still-moving car and fatally shooting 12-year-old Tamir Rice, who was playing with a toy gun. While there are many ways to think about these video sequences and the contexts surrounding them, in this literature and visual culture seminar, we will use them to explore precarity. All life exists in a precarious state, but some lives exist, some lives are allowed to exist, some lives are even positioned to exist, in a more precarious state than others. In this course, we will examine connections among precarity, neoliberalism, and necropolitics, and we will apply what we learn to the COVID-19 Pandemic, the Black Lives Matter movement, and environmental racism. We may also consider additional topics such as the AIDS Epidemic, the War on Terror, and rural poverty. Readings may include selections from Giorgio Agamben, Hannah Arendt, Derrick Bell, Wendy Brown, Douglas Crimp, W.E.B. DuBois, Carlos Fernández, Michel Foucault, Saidiya Hartman, Adrian Piper, and Christina Sharpe, among others. (Mr. Fox)

### ■ **Bruce Lee: An Exploration of Race, Identity, and Philosophy**

**INT546BL \*(may be taken as a Philosophy and Religious Studies or Interdisciplinary course; official course number is PHR540)**

(T2, T3)

Most people know Li Jun Fan (1940–1973) as "Bruce Lee," action-film star and pop culture icon. Yet the legacy of Lee's life and thought extends far beyond these familiar representations. Born in San Francisco, Lee grew up in Hong Kong and worked as a child actor there before returning to the U.S. as a young adult. He studied philosophy at the University of Washington and subsequently developed a unique approach to martial art that was deeply informed by Taoism and Buddhism, as well as Western philosophy, psychology, and combat styles such as fencing, boxing, and wrestling. He was the first classically trained kung fu practitioner to accept non-Chinese students. Moving to Los Angeles, he also became the first Chinese man to break into Hollywood television and film in the 1960s and 1970s.

This course explores the life and thought of Bruce Lee as a means for understanding philosophy, specifically how sustained engagement with Eastern and Western thought formed the basis for Lee’s martial art and became what he called a path of personal “liberation” that encompasses the physical, moral, and aesthetic dimensions of human life.

This course also explores the social contexts that shaped Lee. A man of both European and Chinese ancestry and a figure who strove to modernize the traditional and, at the same time, win recognition for Chinese culture in the West, Lee was a cultural pioneer. In examining the opportunities that Lee enjoyed and the prejudices that he faced in a turbulent period of American social history, students will study the recent history of Asians and Asian Americans in the U.S. and consider how this history figures into discussions about race and identity today.

\*This course explores issues of race/ethnicity, class and gender.

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## The William Sloane Coffin Jr. '42 Colloquium Series

This colloquium series brings instructors from across the Academy to engage students in a particular topic. Typically, approximately 15 faculty members representing a half dozen departments participate in the colloquia. Previous topics have included Bob Dylan; Justice, Law, Tyranny; London: Harbinger of Modernity; Charles Darwin; Relativity, Incompleteness, and Subjectivity; Youth from Every Quarter; The Storm; Martin Luther King Jr; and Conservatism.

### ■ 9/11s

**INT590CO (may be taken as an English, or Interdisciplinary course; official course number is ENG590CO)**  
(T1)

During the morning commute on September 11, 2001, the day was ripped from the mundane and became a mythology. Three planes were flown into the World Trade Center and the Pentagon, with a fourth headed toward the Capitol building crashing in a field in Shanksville, PA. Nearly 3000 people perished. In what was touted as the most widely recorded event in history, the spectacle was undeniable and its effects irrefutable. Twenty years on, this interdisciplinary seminar will engage students born after the event who have only known its echoes as a naturalized reality. With each class meeting taking up a distinct topic, often with a distinct disciplinary approach, the pedagogy of the seminar seems uniquely well-suited to the prismatic nature of September 11th, and how it has become 9/11s—a plurality of things. So, whether we look at religion, technology, trauma, philosophy, citizenship, media or architecture, we can theorize and glean a new glimpse of complex material, political and historical forces that led up to and out of 9/11. In doing so, we can gain a greater appreciation for the sources and forces which shape our world today. 9/11s is the 2021 William Sloane Coffin '42 Colloquium. Following the model of previous colloquia, a different member of the faculty will lead each class meeting. (Dr. Kane, coordinating with instructors from various departments)

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## Elective Courses Recently Taught, but Not Offered in 2021–2022

■ **Special topics in Video: Dance on Camera**  
INT301DC

■ **Musical Theatre—Dancing Through History**  
INT302MT

■ **Natural Causes: How Climate Change Wrote History**  
INT507NC

■ **Art and Mathematics**  
INT508AM

■ **What Is Critique?**  
INT512WC

■ **Foundational Gender Theory**  
INT513GT

■ **Being, Thinking, Doing**  
INT522BT

■ **What Is America? What Is American Art?**  
INT529WA

■ **This is America**  
INT531TW

■ **Religion in America: One Nation, Under God(s)?**  
INT536RA

■ **Bioethics: Humanity in the Post-Genomic Era**  
INT539BE

■ **Chinglish**  
INT540AP

■ **Identity**  
INT542ID

■ **Ethics and the Environment**  
INT544EE

## MATHEMATICS, STATISTICS & COMPUTER SCIENCE

The mathematics curriculum is built around a core sequence of seven to eight terms: three of elementary algebra and geometry, one or two of intermediate algebra, and two of precalculus topics. The completion of these seven to 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 and is 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—or who would benefit from a thorough review of algebra—start with *MTH175A*. 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 also 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 on the test date as close to the end of the appropriate math course as possible. Students who plan to take the Math Level 2 IIC Subject Test should do so after finishing *MTH360*; those who plan to take the Math Level 1 IC exam should do so after finishing *MTH340*.

The department offers many mathematics electives beyond precalculus, including coursework in Advanced Placement (AP) calculus, multivariable calculus, and linear algebra. We also offer *AP Statistics*, the full-year *Project-Based Statistics*, and rotating term-contained electives in statistics. Our computer science offerings include an entry-level class for students completely new to the discipline, *AP Computer Science*, the full-year *Project-Based Computer Science*, a combined math-computer science offering, a course in web development, and rotating advanced electives covering topics such as data structures and algorithms, machine learning, data visualization, and high performance computing.

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 and TI Nspire CAS, may be used for departmental exams.

### Courses Leading to Satisfaction of the Diploma Requirement

#### ■ Elementary Algebra and Geometry

**MTH175A**

**MTH175B**

**MTH175C**

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

**Term 1—Elementary Algebra and Geometry I.** This course is for students who demonstrated, through a placement test, the need for a thorough review of first-year algebra. *MTH175* is a three-term sequence covering topics in algebra and geometry. In *MTH175A*, emphasis is placed on the manipulative skills of simplifying expressions, solving linear equations, graphing linear functions, and introducing analytic geometry. This course includes work with word problems, applications from physics, and an introduction to coding.

**Term 2—Elementary Algebra and Geometry II.** This course is the second term of the three-term sequence covering topics in algebra and geometry. In *MTH175B*, emphasis is placed on the manipulative skills of factoring polynomials, solving quadratic equations, and solving area/volume problems. This course includes work with word problems, applications from physics, and continued work on introductory coding.

**Term 3—Elementary Algebra and Geometry III.** This course is the third term of the three-term sequence covering topics in algebra and geometry. In *MTH175C*, emphasis is placed on writing clear and precise solutions, including proofs, in standard Euclidean plane geometry. Students who successfully complete *MTH175C* will be placed by the instructor and department chair into either *MTH300* or *MTH320*.

#### ■ Algebra and Geometry

**MTH275A**

**MTH275B**

**MTH275C**

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

**Term 1—Algebra and Geometry I.** This course is for students who demonstrated, through a placement test, a strong background in Algebra. *MTH275* is a three-term sequence covering topics in advanced algebra and analytic geometry. In *MTH275A*, geometric concepts are explored within the coordinate plane and integrated with relevant algebraic topics such as slope, distance, midpoints, and lines. Students

will study congruence, symmetry, and the various characteristics of polygons. Students will also begin to develop an understanding of deductive reasoning and proof.

**Term 2—Algebra and Geometry II.** This course is the second term of a three-term sequence covering topics in advanced algebra and analytic geometry. In *MTH275B*, emphasis is placed on similarity, right triangles, right triangle trigonometry, and circles. Students will work with proportions; rational, radical, and quadratic expressions; and equations.

**Term 3—Algebra and Geometry III.** This course is the third term of a three-term sequence covering topics in advanced algebra and analytic geometry. The focus of *MTH275C* will be on area and volume. Students will begin to explore the concept of functions and dependent and independent variables, and further enhance their understanding of geometric concepts.

Students who successfully complete *MTH275C* will be placed by the instructor and department chair into either *MTH320* or *MTH330*.

## ■ **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.

## ■ **Fundamentals for Precalculus**

### **MTH300A**

### **MTH300B**

(T1, T2) (TWO-TERM COMMITMENT)

A two-term course for students who have completed a yearlong geometry course, *Fundamentals for Precalculus* covers topics in intermediate algebra (as listed in the course description of *MTH320*) and emphasizes algebra skills required for success in precalculus. Upon successful completion of *MTH300*, students will be prepared for *MTH330*.

**Prerequisite:** Placement by the department.

## ■ **Precalculus**

### **MTH320**

(T1)

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:** *MTH175*, *MTH275* or equivalent experience and placement by department.

## ■ **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, or *MTH275* and placement by the department. 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. Students who earn a grade of 2 or 3 may re-take the course.

### ■ 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 its equivalent. Students who earn a grade of 2 or 3 may re-take the course.*

### ■ 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 its equivalent. Students who earn a grade of 2 or 3 may re-take the course.*

### ■ 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

#### 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.*

## Elective Courses

### ■ Financial Literacy Seminar

#### MTH440 (may be taken as a Math or Interdisciplinary course; official course number is INT543FL)

(T2)

One credit assigned Math or Interdisciplinary. Students who sign up for this course will be able to utilize their skills, passion, and creativity in a way that will definitely make an impact on the world. The instructor will present and explore models theoretically and practically to promote fiscally responsible behavior. Students will read and discuss several short books and research and design collaborative projects to demonstrate proficiency of concepts learned and to help develop a solid foundation of critical financial skills. Concepts will include a wide array of topics, including budgeting, writing and pitching business plans, marketing, prototyping, project planning, balance sheets, income and cash flow statements, resume writing, online advertising and social media marketing, graphic design, philanthropy, and much more.

With the guidance of the instructor as well as mentors and specialists, students will use the “design thinking” process to identify a problem of a social nature and follow all the steps necessary to provide feasible and scalable solutions. Working to solve a problem creatively and logically will ignite their entrepreneurial spirit. When possible, field trips will include company tours, shareholder meetings, and visits to

brokerage firms. Guest speakers such as financial planners, business leaders, accountants, artists, and actuaries will speak to students and share their expertise. (Mr. El Alam)

*An HP10BII financial calculator will be used extensively as a learning tool and is required for the course.*

**Prerequisite:** *Open to students who have completed MTH340.*

## ■ **Introduction to Calculus**

**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 MTH530.*

### ■ 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

(T1, T2, T3)

**Term 1—Linear Algebra II.** A continuation of *MTH660*, this course covers topics in linear algebra, from the properties of vector spaces to the representation of linear maps by matrices. The course includes the diagonalization and orthogonalization of linear maps through the study of eigenspaces, giving students who take the course an appreciation for both pure and applied mathematics.

**Prerequisite:** *MTH660*

**Term 2—Introduction to Proofs.** This course will develop students' understanding of discrete mathematics along with their ability to write rigorous mathematical proofs. The main topics in this course are logic, sets, functions, mathematical induction, bijections, cardinality, combinatorics, and more. This course emphasizes a rigorous approach to mathematics. Students are required to justify their statements



and answers using mathematical language. The goal for each class period is to have students consider the properties of various mathematical objects and then use what they have learned to prove other relationships and theories.

**Prerequisite:** *MTH590 or MTH595*

**Term 3—Ordinary Differential Equations.** This course addresses methods of solutions, applications, and theory of Ordinary Differential Equations (ODEs). The emphasis of the course is on how to solve, interpret, and analyze differential equations in a physical setting. We will attempt to strike a balance between methodology, applications, and the theoretical foundations of the subject. Students will learn to formulate mathematical models using differential equations and solve them both analytically and numerically.

**Prerequisite:** *MTH590 or MTH595*

## ■ **Multivariable Calculus**

**MTH650A**

**MTH650B**

(T1, T2) (TWO-TERM COMMITMENT)

The first term of this two-term sequence covers functions of many variables, partial differentiation, gradient vectors, and extreme values of functions. The second term covers vector-valued functions, multiple integration, and their applications. This two-term course culminates in the study of the integral theorems of vector calculus.

**Prerequisite:** *MTH590 or MTH595*

## ■ **Linear Algebra I**

**MTH660**

(T3)

This course is an introduction to solving multidimensional linear equations. Topics include row reduction, Gaussian elimination, linear transformations, matrix operations, invertible matrices, and their applications.

**Prerequisite:** *MTH590 or MTH595*

## Statistics

### ■ **AP Statistics I: Data Analysis**

**MTH530**

(T1)

This course 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. The course can be the first term of a three-term sequence that prepares for the Advanced Placement (AP) Statistics exam.

**Prerequisite:** *MTH350 or permission of the department.*

### ■ **Topics in Data Analysis and Applied Statistics**

**MTH532**

(T2, T3)

**Statistics for Social Justice**—This course will cover *MTH530* topics with an emphasis on exploring how our worldview is influenced by data. Students will research issues of equity and social justice of their choosing. The course can be the first term of a three-term sequence that prepares for the Advanced Placement (AP) Statistics exam.

**Prerequisite:** *MTH350 or permission of the department.*

### ■ **AP Statistics II: Inference**

**MTH535A**

**MTH535B**

(TWO-TERM COMMITMENT)

(T2, T3)

A continuation of either *MTH530* or *MTH532*, 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 MTH530 or MTH532.*

## ■ **Project-Based Statistics**

**MTH539A (may be taken as a Math or Interdisciplinary course)**

**MTH539B (may be taken as a Math or Interdisciplinary course)**

**MTH539C (may be taken as a Math or Interdisciplinary course)**

(THREE-TERM COMMITMENT)

**One credit assigned each term in Mathematics or Interdisciplinary.** This is a community-based learning statistics course that will enable students to implement learned knowledge to work with communities. This curriculum-driven project contains a civic responsibility component, which ties in with the school's major core values. Students will apply their knowledge immediately and beneficially as they "bring numbers to life" in collaboration with the PA community and local nonprofit organizations. For instance, students potentially would be able to collect, organize, interpret, analyze, and project data to help the Admissions Office, Summer Programs Office, Dining Services, Brace Center for Gender Studies, College Counseling Office, Archives and Special Collections, and other departments of interest at PA. Similarly, students can assist worthy causes in the wider community, working with those entities to tell stories with numbers. Please note the three-term commitment. Students should expect that petitions to drop *MTH539* after one or two terms will be denied.

**Prerequisite:** *Open to students who have completed MTH350 or with permission of the department.*

## Computer Science 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, potentially including programming in a block-based language such as Scratch, and then moves to programming in Python, JavaScript, Processing, or another text-based programming language. Students will learn about variables, functions, conditional statements (if-else), and iterations (loops), and will design and code their own programming projects. The course may include additional units such as programming Finch robots or performing introductory data analysis using SQL.

## ■ **Web App Development**

**CSC450**

(T2)

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.

## ■ **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. The *CSC500* and *CSC509* sequences equally prepare students to take on 600-level computer science courses.

**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* and completes the preparation for the Advanced Placement exam in Computer Science A. The coursework emphasis is Object-Oriented Programming (OOP), searching and sorting algorithms, recursion, data structures, and the design and implementation of larger programs, including group projects.

**Prerequisite:** *CSC500A*.

## ■ Project-Based Computer Science I

CSC509A

(T1)

This is the first of a three-term course in computer science covering the concepts of algorithm development, object-oriented programming, and data structures, with a view toward applications in app development. *CSC509A* can be continued in a yearlong sequence or can stand on its own as a one-term introduction to the topics above. The language and framework of the course may include iOS app development with Swift or web app development with HTML, CSS, and JavaScript. The course will focus significantly on projects and will also include students exploring the ethical implications of their development decisions. For the 2021–2022 school year, the course will center on iOS app development with Swift.

The *CSC500* and *CSC509* sequences equally prepare students to take on 600-level computer science courses.

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

## ■ Project-Based Computer Science II

CSC509B

CSC509C

(T2, T3) (TWO-TERM COMMITMENT)

This course is the continuation of *CSC509A*. Focusing on exploration of computer science through the lens of app development, this course covers object-oriented programming, more advanced algorithm construction, recursion, and the design and implementation of larger apps. The course will focus significantly on projects and will also include students exploring the ethical implications of their development decisions. For the 2021–2022 school year, the course will center on iOS app development with Swift.

The *CSC500* and *CSC509* sequences equally prepare students to take on 600-level computer science courses.

**Prerequisite:** *CSC509A*.

## ■ Computer Science Research and Development

CSC600

(T3)

This course serves as an opportunity for students to explore their passion for the subject of computer science through research in the field and/or development of their own software projects. After learning the core tools and methodologies that are used in professional software development and research, students will apply them to a project of their own creation. This will include a chance to grow in many areas related to the profession in addition to the software creation process, such as maintaining open-source software, self-directed learning, presenting on one's work and related topics, collaboratively developing and testing a codebase, and analyzing and critiquing the work of others.

Students should expect to spend a significant amount of time reading articles from scientific journals, understanding others' code and documentation, and/or performing market analysis. Students will regularly discuss the status of their project with classmates and present both on their work and on more general computer science topics learned for and leveraged in their projects. Some student work may be submitted for publication in a scientific journal or presentation at conferences.

**Prerequisite:** One term of *CSC630* or permission of the instructor.

## ■ 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—Machine Learning.** Machine learning is the process by which computers train themselves to make predictions and ultimately decisions based upon data. It is a subfield of artificial intelligence (AI) that plants its roots in computer science, mathematics, and statistics. In this course, students will use the Python programming language and many powerful Python libraries to construct predictive models. These models serve as the foundation for an incredible amount of current work done in the scientific, business, and economic disciplines. Effort will also be made to understand the ethical implications of AI. The course will be largely project based and will include presentations.

**Prerequisite:** *CSC500* or *CSC509* completed with a grade of 4 or better, or permission of the instructor.

**Term 2—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 to create and evaluate these powerful, interactive visualizations; this includes addressing the need to process data as well as publishing public-facing, accessible visualizations. 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 or CSC509 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, or 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, priority queues, and analyze the efficiency of algorithms that work with these data structures. Students will practice implementing their own data structures using C in addition to looking at some more mathematical ideas behind the algorithms we use. No prior knowledge of C is required.

**Prerequisite:** *CSC500 or CSC509 completed with a grade of 4 or better, or permission of the instructor.*

# 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. Most students who enter as Juniors complete one credit in music and one credit in art by the end of their junior year.
- New Lowerers 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 Lowerers should take their first music course by the end of lower year, which qualifies them for any 300-level Intermediate Elective or for some 400- or -500-level Advanced Electives. Though uncommon, students who matriculated as Juniors or Lowerers and placed into *MUS225* who have not taken it by the end of lower year will take a *MUS3XX*-level elective during upper or senior year to fulfill their introductory music diploma requirement. Students who matriculated as Juniors or Lowerers and placed into *MUS235* who have not taken it by the end of lower year may enroll in an elective during upper or senior year to fulfill their introductory music diploma requirement.

Note: Entering Juniors who have been placed in *MUS4XX* and who wish to take the entire yearlong Advanced Music Theory sequence (400-540-550) MAY consider taking this sequence during their upper or senior year.

- Students who matriculated as Uppers may fulfill their diploma requirement in the visual and performing arts with a *MUS3XX*- or *MUS4XX*-level elective according to their placement.
- Entering Seniors have no diploma requirement in music or art, but should complete the music placement test if they wish to take a music course.

The course into which each student is placed 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 Lowerers 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 Lowerers 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.

## Intermediate Electives

### ■ *Jazz History*

#### **MUS310**

(T2, 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)

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)

## ■ **Alexander Technique in Theory and Practice**

### **MUS340**

(T3)

This course will introduce students to the principles of the Alexander Technique, a discipline that promotes greater kinesthetic awareness as a vehicle for increased flexibility, control, ease, and understanding in a variety of physical endeavors. This introduction will enable students to discover how they think about their own physical activities and how those thoughts affect their habits and actions, while presenting options for more natural, efficient, and thus effective use of their bodies. The class consists of individual and group exercises as well as discussion of articles by leaders in the field (David Gorman, Barbara and Bill Conable, Peter Gelb, Tommy Thompson, etc.) and demonstrations of the Alexander Technique by the instructor. Students will also have the opportunity to practice the technique on others. Learning how to convey the energy (a generating and transferring of ch'i) to another is a most effective way to develop an understanding of how the Alexander Technique works. Students will be encouraged to bring to class anything pertaining to their interests (instruments, scripts, athletic equipment, dance routines, etc.) so that the technique can be applied in a personal and meaningful way. (Mr. Monaco)

## ■ **Electronic Music**

### **MUS360 (Course runs concurrently with MUS460)**

(T1, T2)

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. (Mr. Monaco)

## ■ **Musical Theatre—Dancing Through History**

### **MUS390 or THD390 (may be taken as a Music, Theatre, or Interdisciplinary course; official course number is MUS390)**

(T1)

**One credit assigned in Music, Theatre, or Interdisciplinary.** 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. (Ms. Strong and Dr. Siegfried)

## **Advanced Electives**

## ■ **Introduction to Theory and Composition**

### **MUS400**

(T1)

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*.

**Prerequisite:** *Successful completion of a music course at the 200 level or above, or placement at the MUS4XX level.*

## ■ **The Musical Brain**

### **MUS410**

(T2, T3)

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. Aurenden)

**Prerequisite:** *Successful completion of a music course at the 200 level or above, or placement at the MUS4XX level.*

## ■ **Advanced Electronic Music**

### **MUS460 (Course runs concurrently with MUS360)**

(T1, T2)

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.*

## ■ **Film Scoring: Influencing Audiences through Sound and Silence**

### **MUS470**

(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. 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)

**Prerequisite:** *Successful completion of a music course at the 200 level or above, or placement at the MUS4XX level.*

## ■ **Heart & Soul: A Songwriting Workshop**

### **MUS480**

(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)

**Prerequisite:** *Successful completion of a music course at the 200 level or above, or placement at the MUS4XX level.*

## ■ **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. There are ensembles at every level of experience. Students in ensembles are required to commit to having two nights per week with rehearsals. Rarely, ensembles may be joined midyear (typically at the beginning of a term) with permission of the ensemble director, but we encourage students to consider ensemble participation to be a yearlong commitment.

Participation in a music ensemble is usually extracurricular, with no academic credit granted. The only exception is for students selected to participate in Fidelio, who may choose to receive academic credit for their participation (course description below). Please note that Fidelio for credit cannot be counted toward the diploma requirement in the arts.

## ■ Fidelio Society

### MUS901

(T1, T2, T3)

Open to all classes. This small group of mixed voices is selected from the chorus. 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 chorus. Students in Fidelio commit to three nights of rehearsals per week. A complete list of requirements can be found at the music office or by contacting the ensemble director. (Dr. Siegfried)

## ■ Non-Credit Music Ensembles

The following is a list of non-credit music ensembles. Please contact the Department of Music if you are interested in participating in one of these ensembles.

**Academy Symphony Orchestra (85 members):** The ASO includes all string players and select winds, brass, and percussion players determined by audition. All ASO string players also are placed, through an audition process, into one of two smaller chamber orchestras.

**Academy Chamber Orchestra (25+ members):** "Chamber Orchestra" is the more advanced of the two string ensembles. Members of this ensemble can expect extensive practice requirements outside of scheduled rehearsals to meet the demands of the repertoire. Select wind players join this ensemble for some pieces.

**Amadeus String Orchestra (25+ members):** "Amadeus" is the intermediate string ensemble. Members of this ensemble can expect to hone their skills in expressive ensemble-playing through rehearsals combining repertoire preparation and sight reading.

**Academy Chorus (65 members):** The Academy's major singing group, the Academy Chorus is comprised of mixed voices and performs a variety of choral works, both sacred and secular. Membership in the Academy Chorus is open to all students, regardless of previous choral experience.

**Fidelio (16–18 members):** This small, coed *a cappella* group performs on numerous occasions throughout the year. Fidelio repertoire includes music of all types—early and modern, sacred and secular. Membership is determined by audition and is conditional upon good standing in chorus. Fidelio may be taken for credit, but it is not required.

**Gospel Choir (membership open to all students):** Gospel Choir is organized as a club, and rehearses for an hour early in the evening. The choir performs at ecumenical chapel services and special celebrations.

**Concert Band (65 members):** Membership is open to all students playing wind, brass, and percussion instruments. All types of music for wind ensemble are performed, including marches, classical, popular, and show music.

**Jazz Band (20 members):** Membership in Jazz Band is determined by audition at the beginning of each school year. Jazz Band utilizes a typical Big Band format and performs repertoire ranging from Count Basie and Duke Ellington to contemporary Latin jazz and jazz/rock fusion compositions. Membership is conditional upon continued good standing in the Concert Band.

**Handbell Choir (12–15 members):** This ensemble rehearses weekly in the evening and performs during special occasions throughout the year.

### ■ **Private Instrument and Voice Lessons**

#### **MUS909**

(T1, T2, T3) (NON-CREDIT)

Weekly non-credit lessons are available on all band and orchestral instruments and on the piano (classical and jazz), organ, harpsichord, harp, guitar (classical, rock, and jazz), ukulele, bagpipes, and voice. Students can also take private lessons in composition, conducting, or digital music composition/production.

There is an additional fee for private lessons. Financial aid is available for some students; please contact the financial aid office to see if you are eligible.

At the beginning of each term (after the music lesson drop deadline, which is posted in Graves Hall), students will be charged for 8 lessons. Please inquire with the music department for more detailed information about attendance expectations for weekly private music lessons.

**Term 1—Fall:** 8 lessons

**Term 2—Winter:** 8 lessons

**Term 3—Spring:** 8 lessons

## 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 or physics, and most Juniors take *BIO100* or *PHY100* as their introductory science course. A small number of four-year students will take chemistry 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 four-year students take biology or physics, and most Juniors take *BIO100* or *PHY100* as their introductory science course. A small number of four-year students will take chemistry in ninth grade, followed by chemistry in tenth grade. Uppers and Seniors are placed in *BIO501* or *BIO581* 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.

#### ■ **The Art of Science Writing**

**BIO410**

(NOT OFFERED IN 2021–2022)

Have you ever thought about the myriad ways we encounter scientific information in our daily lives? Every day—in the headlines of our news feeds, the documentaries we watch, and the fiction we read—we are inundated with the good, the bad, and the ugly of scientific writing. In this course we will explore the many styles of scientific prose, discussing how the audience drives format and content while also turning a critical eye on both the science and the writing themselves. Students will read and study examples from peer-reviewed journal articles, white papers, popular science writing, and even science fiction, while also producing their own creative work.

#### ■ **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.

## ■ **Microbiology**

### **BIO450**

(NOT OFFERED IN 2021–2022)

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.

## ■ **Human Anatomy, Physiology, and Global Health**

### **BIO455**

(T2)

In this course, we will explore the organ systems of the human body, using hands-on laboratory experiences (including dissections), case studies, and readings to understand how our bodies maintain homeostasis and perform the many daily functions that keep us operating at our best. We will also investigate factors that lead to disease conditions in order to better understand the functioning of the systems we discuss.

**Prerequisite:** *BIO100 (or similar course at a previous high school) and/or BIO501 or permission of the instructor and the department chair is required to take this course. This course may not be taken if you have taken or will be taking BIO582.*

## ■ **Topics in Advanced Biology I**

### **BIO501**

(T1)

Open to Uppers and Seniors. This is the first term of a three-term sequence covering a range of advanced topics in biology. Term 1 focuses primarily on cellular mechanics, including the biochemistry of organic molecules, cellular structure and function, energy metabolism, cell reproduction, and cancer biology. Laboratory work is an integral part of this course; students learn basic laboratory and data analytic skills through experiments using simple model systems. Formal laboratory reporting and essay composition further develop in students the ability to communicate scientific ideas and questions.

**Prerequisite:** *One yearlong course in chemistry with an average grade of 4 or better. Lowers who received an average grade of 3 or below in chemistry should enroll in a physics course upper year and advanced biology their senior year. Students who received an average grade of 6 in CHM250, a 5 or 6 in CHM300, or a grade of 4 or higher in CHM501, -502, -503, -550, or -580 should take BIO581 instead. Final decisions about placement in BIO581 will be made by the department chair.*

Note: The three term sequence (*BIO501, -502, -503*) provides appropriate preparation for SAT Subject Tests.

## ■ **Topics in Advanced Biology II**

### **BIO502**

(T2)

In Term 2 of this three-term sequence, Mendelian and molecular genetics, genomics, and principles of evolution and speciation build upon fundamentals acquired earlier. Case studies offer students opportunities to interrogate the nature of human identity, including the biology of race and pressures shaping modern human populations. Laboratory work is an integral part of this course. Students further develop their ability to generate and analyze data through extensive inquiry-based studies. Lab reporting in Term 2 calls for more sophisticated interpretation of experimental data in light of existing hypotheses and theories.

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

## ■ **Topics in Advanced Biology III**

### **BIO503**

(T3)

In Term 3 of this three-term sequence, students apply their knowledge of molecular and cellular biology to the study of ecologic systems. Plant anatomy and physiology sets the stage for rigorous analysis of producers and their role in the survival of ecosystems. Global ecologic concerns and the principles of permaculture supporting sustainable engagement with our natural resources is approached through a series of case studies and student-driven experimentation in the laboratory and field.

**Prerequisite:** *Completion of BIO501 and BIO502 or their equivalent.*

## ■ **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*. Department chair permission required for those who have completed *BIO501*, *BIO502*, and *BIO503*.

**Prerequisite:** *Department chair permission required for those who have completed BIO501, BIO502, and BIO503.*

## ■ **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 I**

### **BIO600A**

### **BIO600B**

(T1, T2) TWO-TERM COMMITMENT

This elective is open to Seniors. *BIO600* meets six class periods (three 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, *Caenorhabditis elegans*, and *Daphnia pulex*. 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.

**Prerequisite:** *Completion of one year of chemistry and one year of 500-level biology, with grades of 4 or above.*

## ■ **Molecular and Cellular Biology: Laboratory Research II**

### **BIO620**

(T3)

Students may continue work from *BIO600* in *BIO620*. *BIO620* meets six class periods (three 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.

Students will complete their experimentation and analyze their data 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 BIO600A and BIO600B.*

## Chemistry

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.

### ■ 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.

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.

### ■ Environmental Chemistry

**CHM487**

(T1)

Open to Uppers and Seniors who have had one year of chemistry. This course explores the chemistry of Earth's natural processes, environmental pollution, and green technology. Topics include: chemistry of the ozone hole, photochemical smog, acid rain, water pollution and purification, batteries and electric cars, and fuel cells. Projects in the course will use the department's NMR instrument to conduct experiments related to environmental issues. (Dr. Wall)

**Prerequisite:** Open to Uppers and Seniors who have taken a full year of *CHM250*, *300*, and *550*.

### ■ 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. 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 college level 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.*

## ■ Chemistry Research

CHM590

(NOT OFFERED IN 2021–2022)

This course will feature interdisciplinary research projects connecting principles of general and organic chemistry to modern advances in “Green” chemistry. In this course, students will be expected to:

1. Design and analyze the results of experiments.
2. Develop chemical solutions to interdisciplinary problems.
3. Obtain and evaluate information from a variety of sources.
4. Communicate effectively in a variety of forms. (Dr. Frank)

**Prerequisite:** *One year of chemistry in addition to a year of biology, physics, or computer science.*

## ■ 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. (Mr. Faulk)

**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 (may be taken as a Science or Interdisciplinary course)

(T3)

**One credit assigned in Science or Interdisciplinary.** 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)

**Prerequisite:** *Open to Uppers and Seniors, who have completed one year of laboratory science.*



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

### **SCI420 (may be taken as a Science or Interdisciplinary course)**

(T1)

**One credit assigned in Science or Interdisciplinary.** 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)

**Prerequisite:** *Open to Uppers and Seniors, who have completed one year of laboratory science.*

## ■ **Water and Humanity**

### **SCI430 (may be taken as a Science or Interdisciplinary course)**

(T2)

**One credit assigned in Science or Interdisciplinary.** *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. 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)

**Prerequisite:** *Open to Uppers and Seniors, who have completed one year of laboratory science.*

## ■ **Inheritance**

### **SCI445 (may be taken as a Science or Interdisciplinary course)**

(T2)

Open to Uppers and Seniors. What do we inherit biologically and what do we inherit socially, due to ancestry and circumstance? How does our collective “inheritance” predict health outcomes, and what will we pass on to the next generation? Students will examine historic impacts of power, position, and cultural belonging on health outcomes, as well as public health datasets to explore potential current drivers of health disparities in our society. Students will be graded through a variety of assessments including papers and projects. (Dr. Marshall)

**Prerequisite:** *One yearlong course in biology and one yearlong course in chemistry.*

## ■ **Dynamic Earth: Introduction to Earth System Science**

### **SCI450**

(T2)

Open to Uppers and Seniors. This course provides an introduction to the Earth system by focusing on the intersection of the geosphere, biosphere, hydrosphere, and atmosphere. We will explore the links between these systems by studying both current processes and events from the deep geological past. Primarily project based, the course will involve components of fieldwork, lab work, computer-based exercises using Google Earth, and research/presentations. Project topics include: plate tectonics, earthquakes and volcanos, formation of landscapes, ocean-atmosphere interaction, biomes, watershed studies, and climate change. (Dr. Wall)

## ■ **Environmental Economics**

### **SCI460 (may be taken as a History and Social Science, Science, or Interdisciplinary course; official course number is HSS504)**

(T3)

**One credit assigned in Interdisciplinary, History and Social Science, or Science.** This course is a case-based introduction to using economics to look at some of the major environmental problems in the 21st century. In this topic-driven course, students will learn about the role of market failure in environmental issues, the challenges of pricing environmental goods, and ways in which economic theory can be used to help solve these problems. Topics such as overfishing, global warming, water pollution, and others will be covered from the angles of science and economics. Special consideration of the unique role that social justice plays in many of the topics will be considered as well. Students will be assessed on problem sets, essays, in-class discussions, and an individual research project. (Mr. Parker and Mr. Robinson)

## ■ **Neurobiology of Learning, Memory, and Sleep**

### SCI465

(T1)

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)

## ■ **Human Origins (may be taken as a Science or Interdisciplinary course)**

### SCI470

(T1)

**One credit assigned in Science or Interdisciplinary.** 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)

**Prerequisite:** Open to Uppers and Seniors.

## ■ **Natural Causes: How Climate Change Wrote History**

### SCI476 (may be taken as a History, Science, or Interdisciplinary course; official course number is HSS593)

(T2)

**One credit assigned in History, Science, or Interdisciplinary.** The impact of human activity on the behavior of the earth's climate has become one of the overriding concerns of the modern world, making climate change the central environmental problem of our time. Anticipating the impact of climate change on modern civilization, however, is not an easy exercise. Past climate change can help us to understand it as a catalyst for change that humans were not aware of, and can then help us to decide the role humans have played in the current environmental situation.

Through a series of case studies, we will investigate how civilizations have been influenced by weather and climate change. Starting with a historical overview of broad changes in climate, students will investigate specific instances when weather has influenced the course of history. How, for example, did winter weather protect Russia from invasion by first Sweden, then Napoleonic France and Nazi Germany? We will then expand our scope to examine the larger and longer-term influence of climate shifts on the course of regional civilizations such as the Maya in Central America, the Tang Dynasty in China, and the Harappan/Indus Valley civilization. The third group of case studies will examine the impact of global climate shifts on the interaction between civilizations on a continental scale. Examples could include the rise and spread of the Mongol civilization from central Asia to Eastern Europe and eastern Asia. We will end the term by examining the possible consequences of climate change on the future course of modern civilization.

**Prerequisite:** Open to Uppers and Seniors.

## Physics

## ■ **Introduction to Physics**

### PHY100A

### PHY100B

### PHY100C

(T1, T2, T3)

*A yearlong laboratory science course exclusively for 9th-graders (Juniors) who enter the Academy in MTH175.* Topical in nature, this course explores phenomena ranging from the motion of objects under various conditions to the nature of electromagnetic radiation and the energy balance of the earth. After understanding important aspects of our own planet, students turn their gaze skyward, using the observatory and considering questions about space exploration and the physical conditions required for extraterrestrial life. While grounded in physics, the course also ventures into interdisciplinary territory, laying the foundations for later work in the science curriculum. Through inquiry-based laboratory exercises, students gain deeper insight into the nature of science generally and build quantitative skills that complement their work in our math curriculum.

## ■ Introduction to Physics

### PHY300A

### PHY300B

### PHY300C

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

This course is open to Uppers and Seniors. Lowerers who have completed a year of high school chemistry may also enroll. 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.

## ■ 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. Completion of a chemistry sequence is not a pre-requisite for enrolling in *PHY400A*. Lowerers who wish to enroll in *PHY400A* without a year of chemistry must seek department chair permission. 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.

**Prerequisite:** Completion of Term 1.

## ■ Robotics

### PHY420

(T1, T2, T3)

This course is open only to postgraduates in the fall and is open to all seniors in the winter and spring. Students wishing to take *Robotics* for multiple terms may do so with the permission of the instructor. 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 class includes a 45-minute lab period on Tuesday nights during study hours. When the lab period is used, compensation time will be given during a daytime class period.

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

## ■ Astrobiology: Life Among the Stars

### PHY445 (may be taken as a Physics or Interdisciplinary course)

(T3)

One credit assigned in Physics or Interdisciplinary. We invite you to embark on a journey to explore the field of astrobiology, the study of the origin, evolution, and distribution of life in the universe, on and beyond planet Earth. We will begin our exploration by studying the fundamentals of relevant sciences—physics, astronomy, chemistry, and biology—and will then apply these sciences to understand the potential requirements and limitations of life on Earth as well as on other planets and moons in our solar system. As we learn about historical and current efforts to detect life on these bodies, we will consider objects resident in our own solar system, including Mars, the moons of Jupiter, the moons of Saturn, and other solar system bodies such as Ceres and Pluto. Next, we will expand our view to include other possible abodes of life outside of our solar system as discovered by modern astronomers and modern instrumentation (i.e., the Hubble and Kepler space telescopes). Finally, we will examine the role of fictional alien biology on the human imagination through literature, film, and music.

## ■ Astronomy Research

### PHY530

(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.). 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 Mechanics I

### PHY551

(T1, T3) (THE FIRST TERM OF A NEW TWO-TERM SEQUENCE)

This is the first term of a two-term sequence preparing students for the C level Advanced Placement examination in Mechanics as well as entrance to honors-level programs in physics at the university level. Topics include kinematics, Newton's laws, and energy. Calculus will be used as required.

**Prerequisite:** Open to students who (a) will be enrolled in at least MTH580 or who have completed MTH575, and (b) have earned a 4 or higher in their two most recent terms of math. Students enrolled in PHY400 may replace Term 3 of PHY400 with PHY551. PHY400A, PHY400B, and PHY551 together count as a yearlong science course toward the diploma requirement.

## ■ Calculus-Based Mechanics II

### PHY552

(T1, T2)

A continuation of PHY551, this is the second term of the two-term sequence. Topics include orbital motion, center of mass, momentum, simple harmonic motion, and rotational motion, and calculus will be used as required. Upon completion of PHY552, students will be prepared to take the C level Advanced Placement examination in Mechanics.

**Prerequisite:** Open to students who have completed PHY551. Students who have completed three terms of PHY400 with high honors grades may seek permission from the chair to enter the sequence at PHY552.

## ■ Calculus-Based Electricity and Magnetism I

### PHY553

(T2, T3)

This is the first term of a two-term sequence preparing students for the C level Advanced Placement examination in Electricity and Magnetism as well as entrance to honors-level programs in physics at the university level. Topics include Coulomb's Law, electric fields, electric potential, and capacitance. Calculus will be used as required.

**Prerequisite:** Open to students who have completed PHY552, or by permission of the Physics Department chair. Students who wish to enroll in PHY552 and PHY553 during Term 2 may do so with permission of the Physics Department chair.

## ■ Calculus-Based Electricity and Magnetism II

### PHY554

(T1, T3)

This is the second term of the PHY553–PHY554 two-term sequence. Students in this course study circuits and magnetic fields in depth, using calculus as required. At the completion of PHY554, students will be prepared to take the C level Advanced Placement examination in Electricity and Magnetism.

**Prerequisite:** Open to students who have completed PHY553.

## ■ **Foundations of Modern Physics**

**PHY600**

(T3)

Students will be introduced to basic concepts underlying quantum mechanics, a revolutionary theory invented to describe the puzzling behavior of atoms and light. Mathematical and computational skills will be developed as required for understanding the material. The specific topics covered may vary according to the interests of the students and instructor.

**Prerequisites:** *Concurrent enrollment in PHY550 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:** *Concurrent enrollment in PHY550 and enrollment in at least MTH590.*

## ■ **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.*

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## **Elective Courses Recently Taught, but Not Offered in 2021–2022**

### ■ ***The Root of It All: Plants in the Modern World***

BIO430

### ■ ***Environmental Economics***

INT545EE

### ■ ***Sense of Place***

SCI405

### ■ ***Love That Dirty Water: The Global Sanitation Challenge***

SCI435

### ■ ***Physical Geology***

PHY450

### ■ ***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

### ■ ***Electronics***

PHY520

## 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. Our 300-level courses are primarily intended for Lower, but are open to Uppers and Seniors with permission of the department chair. All 300-level courses are equivalent rigor.

### ■ **Asian Religions: An Introduction**

#### **PHR300**

(T1)

This course is 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, Islam, or Chinese religion, the diversity within each of these traditions, and their multiple manifestations throughout the world. In doing so, students also will 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*.

### ■ **Religions of the Book**

#### **PHR310**

(T1, T2, T3)

This class will introduce students to Judaism, Christianity, and Islam, and the kaleidoscope of agreements and disagreements within and between these three religions. How does God communicate with humanity? How does one live a holy life (and why bother)? Is there life after death? What happened at the beginning of time? What will happen at the end? Students will explore the ways that Jews, Christians, and Muslims have asked and answered these questions—and many more—from their origins to today. By examining scriptures, memoirs, fiction, documentaries, graphic novels, and music, students will learn about the diversity and richness of these three traditions and their crucial role in the history, present, and future of the world. (Dr. Dugan)

### ■ **Introduction to Hebrew Bible**

#### **PHR320**

(T1)

The sacred writings known as the Hebrew Bible form the scriptural basis for Judaism and Christianity. The books that make up the Hebrew Bible span a broad range of cultures, geographical regions, and time periods. Yet they ultimately form a coherent narrative that has had an enormous influence on religion and culture over thousands of years. How these ancient writings gave rise to new communities and new ways of understanding and living in the world are questions at the heart of this course.

### ■ **Introduction to New Testament**

#### **PHR330**

(T2, T3)

Christianity changed the world. At first a small, persecuted sect, it eventually became the dominant religion of the Roman Empire and the entire Western world. What was behind this “Christian Revolution”? In order to understand the rise of Christian faith, we will study the scriptures of the early church. In this course, we will examine the collection of sacred writings known as the New Testament, focusing on Jesus, Paul, and the wider historical context of first-century Judaism.

### ■ **Introduction to Ethics**

#### **PHR340**

(T1, T2, T3)

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.



## ■ **Proof and Persuasion**

### **PHR360**

(T1, T2, T3)

This is 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.

## ■ **Views of Human Nature**

### **PHR370**

(T1, T2, T3)

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.

## ■ **Faith and Doubt**

### **PHR380**

(T2, T3)

How do human beings seek meaning? Are there shared responses to fundamental questions about God, identity, friendship, and our place in the world? In what ways, if at all, are our responses shaped by race, gender, sexuality, and religious identity? This course will examine narrative, philosophy, and film in its efforts to make sense of various human responses to these questions. Possible texts may include *Night*, by Elie Wiesel; *The Fire Next Time*, by James Baldwin; *Euthyphro*, by Plato; *The Color Purple*, by Alice Walker; Descartes' *Meditations*; and the Bhagavad Gita.

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### **500-Level Electives**

Our 500-level courses are open to Uppers and Seniors. Lowerers may take a 500-level course with the permission of the department chair and provided that they have already taken a 300-level course in the department.

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## ■ **Responses to the Holocaust**

### **PHR501**

(T1)

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*.

## ■ **Global Buddhisms: Past, Present, and Future**

### **PHR511**

(T2)

Prince Siddhartha'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. Possible areas of investigation may include female nuns in ancient India, meditator-hermits in medieval Tibet, and the relationship between Zen Buddhism and Japanese aesthetics. 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 Buddhist efforts to confront the ongoing climate emergency.

## ■ **Global Islams**

### **PHR512**

(T1, T3)

With nearly two billion practitioners, Islam is one of the fastest growing religious traditions in the world today. Yet, with less than 1 percent of the American population identifying as Muslim, it is also one of the most misunderstood here in the United States. What is Islam? What is not Islam? And who gets to decide? This course aims to introduce students to the vast internal complexities of the Islamic tradition through an exploration of history, scripture, law, film, comic books, and social media. We will investigate and contextualize controversial (and popularly misunderstood) elements of Islamic tradition such as jihad, sharia, and veiling. From Malcolm X to Ms. Marvel, and from China to Cairo to Chicago, students will examine the practices, lives, and legacies of Muslims in history and today. (Dr. Dugan)

## ■ **Religion, Literature, and the Arts: Crime, Punishment, and Justice**

### **PHR513**

(T3)

Is the justice system...just? Was it ever? Can it ever be? For thousands of years, human societies have wrestled with their role in mediating justice. One way this has come to pass is in the creation of criminal justice systems to punish acts named by states and societies as crimes. But what is justice, and who gets to imagine, deliver, and enact it? Who defines crime, and how? And what responsibility do we have to care, and act? Students will explore constructions of crime, punishment, and justice in foundational ancient texts (the Book of Job, the Oresteia), famous science-fiction dystopias (Philip K. Dick, Ursula LeGuin), plays and memoirs by incarcerated Americans (*It's A Hard Truth, Ain't It*, New Jersey Prison Theatre Cooperative), and philosophy written by modern abolitionists (Angela Davis, Derecka Purnell). (Dr. Dugan)

## ■ **Existentialism**

### **PHR520**

(T1)

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, Søren Kierkegaard, Friedrich Nietzsche, Jean-Paul Sartre, Simone de Beauvoir, and others.

## ■ **Law and Morality**

### **PHR521**

(T3)

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.

## ■ **Feminist Philosophies**

### **PHR522 (may be taken as a Philosophy/Religious Studies or Interdisciplinary course)**

(T2)

This course will address feminist moral and political theories. There is no singular ‘feminism’, and feminists disagree with each other on the answers to many of those moral and political claims. We will survey a variety of feminisms, including liberal and radical feminisms, womanism, and others. The course will also cover topics including sex and gender, the nature of oppression, intersectionality (including discussions of race, disability, gender identity, and class), and sexual ethics. Special topics will be chosen by students for further focus, but could include topics such as body shaming, trafficking, or understandings of masculinity.

## ■ **Ethics: Medicine**

### **PHR530 (may be taken as a Philosophy/Religious Studies or Interdisciplinary course)**

(T2)

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.

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed a 300-level course and with permission of the department.*

## ■ **Ethics and the Environment**

### **PHR531 (may be taken as a Philosophy/Religious Studies or Interdisciplinary course)**

(T3)

We are facing unprecedented environmental challenges to climate, life forms, human health and population, and essential resources. We tend to treat such issues simply as scientific or political problems. In reality, ecological controversies raise fundamental questions about what we human beings value, the kind of beings we are, the kinds of lives we should lead, and our place in nature. Sustainability is not possible without a deep change of values and commitment. In short, environmental problems raise fundamental questions of ethics and philosophy. This course seeks to provide a systematic introduction to those questions.

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed a 300-level course and with permission of the department.*

## ■ **Ethics and Technology**

### **PHR532 (may be taken as a Philosophy/Religious Studies or Interdisciplinary course)**

(T3)

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.

**Prerequisites:** *Open to Seniors. Open to Uppers who have completed a 300-level course and with permission of the department.*

## ■ **Bruce Lee: An Exploration of Race, Identity, and Philosophy**

### **PHR540\* (may be taken as a Philosophy/Religious Studies or Interdisciplinary course)**

(T2, T3)

Most people know Li Jun Fan (1940–1973) as “Bruce Lee,” action-film star and pop culture icon. Yet the legacy of Lee’s life and thought extends far beyond these familiar representations. Born in San Francisco, Lee grew up in Hong Kong and worked as a child actor there before returning to the U.S. as a young adult. He studied philosophy at the University of Washington and subsequently developed a unique approach to martial art that was deeply informed by Taoism and Buddhism, as well as Western philosophy, psychology, and combat styles such as fencing, boxing, and wrestling. He was the first classically trained kung fu practitioner to accept non-Chinese students. Moving to Los Angeles, he also became the first Chinese man to break into Hollywood television and film in the 1960s and 1970s.

This course explores the life and thought of Bruce Lee as a means for understanding philosophy, specifically how sustained engagement with Eastern and Western thought formed the basis for Lee’s martial art and became what he called a path of personal “liberation” that encompasses the physical, moral, and aesthetic dimensions of human life.

This course also explores the social contexts that shaped Lee. A man of both European and Chinese ancestry and a figure who strove to modernize the traditional and, at the same time, win recognition for Chinese culture in the West, Lee was a cultural pioneer. In examining the opportunities that Lee enjoyed and the prejudices that he faced in a turbulent period of American social history, students will study the recent history of Asians and Asian Americans in the U.S. and consider how this history figures into discussions about race and identity today.

\*This course explores issues of race/ethnicity, class, and gender.

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## **Elective Courses Recently Taught, but Not Offered in 2021–2022**

### ■ **Nonviolence and Social Change**

PHR502

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

PHR510

### ■ **Religion, Literature, and the Arts**

PHR513LA2

### ■ **Justice and Globalization**

PHR533

### ■ *Physical Education and Lifetime Wellness*

#### **PHD200**

(T1, T2, T3)

*PHD200* embraces a holistic approach that includes the interdependence of movement, sleep, nutrition, and mindset and their effect on personal wellness. In this course, instructors partner with members of the Sykes Wellness Center team to cover topics such as hygiene, infection prevention, nutrition, healthy relationships, and substances; safe decision-making and personal responsibility are stressed. In addition, an indoor ropes course is utilized to promote positive risk-taking, trust-building, and communication. Individual agency as well as one's contribution to the greater group are key aspects of the course. *PHD200* students must complete our graduation requirement of a 25-yard swim assessment, separate and distinct from the drown-proofing unit. Student assessment is based on their engagement, participation, effort, and personal reflections. (Pass/Fail course)

## THEATRE & DANCE

The Department of Theatre & Dance provides opportunities to investigate the human condition by exploring creative expression through collaboration in live performance, classroom work, and co-curricular activities.

- The theatre program is designed to empower, inspire, and transform students through the art of live storytelling. The curriculum is grounded in the investigation of the human condition within a collaborative production experience. Throughout the process, we foster an inclusive environment for student performers to express themselves creatively.
- The dance program is designed to educate students and the extended community to the concept of dance as a form of communication and expression fundamental to all cultures. Ballet and modern dance are used as a foundation for teaching technique. Additionally, it is essential to expose students to a range of diverse dance forms along with choreography and composition as they explore dance as a language. The student's exposure to dance culminates in vibrant performance offerings that expand the community's knowledge and enrich the overall cultural environment.
- The department's Design and Production program enables students to become involved in all aspects of theatrical production. Students have the opportunity to participate in the design process for department productions and serve as the technical crew during performances. The department offers courses in costume, lighting, set design, and stagecraft. Classes and productions give students practical, hands-on experience with collaborative work designing, constructing, and implementing creative ideas onstage.

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.

### ■ *Intro to Theatre*

#### THD210

(T1)

Why do we make theatre? What does it take to create a theatrical production? This course explores the foundations of theatre and how the different elements of it—directing, costume design, scenic design, lighting design, and acting—combine to create a unified production for an audience. In the process, students will learn to interpret plays in several of the above disciplines, learn theatrical vocabulary, analyze the story and characters in dramatic works, and develop a conceptual framework for staging a performance. This course is team-taught by members of the Department of Theatre and Dance. Students will rotate through introductory units on three of the disciplines.

### ■ *Intro to Dance*

#### THD211

(T1, T2, T3)

All peoples and cultures dance. This course investigates why we dance as a representation of culture, as a form of communication and expression, and as a way of understanding our world. Students will look at various forms of dance generally and then delve more specifically into works of art that shape American concert and pop culture dance. Students will watch and analyze dance, research dance pioneers, and learn examples of significant and pivotal choreography. The class will learn about and do various forms of dance and will culminate with students using techniques and theories learned to develop their own composition. No prior dance experience needed. (Ms. Wombwell)

### ■ *Intro to Acting*

#### THD250

(T1, T2, T3)

Open to Lowers and Juniors only, 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.

### ■ *Acting I for Uppers and Seniors*

#### THD310

(T3)

Open to Uppers and Seniors, 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.

## ■ **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**

(T1, 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.

## ■ **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 investigates choreographing dances in a variety of genres and styles for the stage. 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. Students will also examine and analyze works of professional choreographers to gain a deeper understanding of dance elements and choreographic tools. Ultimately, students will deepen their understanding of movement as a form of communication and expression. (Ms. Strong)

## ■ **Stage Craft**

### **THD380**

(T3)

Open to Lower and Juniors only. 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. Seymour)

## ■ **Musical Theatre—Dancing Through History**

### **THD390 or MUS390 (may be taken as a Theatre, Music, or Interdisciplinary course)**

(T1)

**One credit assigned in Theatre, Music, or Interdisciplinary.** Open to any student. *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 learn a dance from a musical each week, challenging themselves in the areas of acting through dance. Over the course of the term, students will gain knowledge of American history through the lens of the performing arts as well as gain experience in performing. While a particular emphasis will be placed on character development in and through dance, there will also be a few opportunities to sing. This course will culminate in a performance. This course is appropriate for students of all levels and experience. (Ms. Strong and Dr. Siegfried)

## ■ **Acting II**

### **THD510**

(T3)

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.

### ■ Contemporary Drama

**THD512DR or ENG512DR (may be taken as a Theatre, English, or Interdisciplinary course; official course number is ENG512DR)**

(T1, T3)

This course will be devoted to major dramatists from the late 20th- and early 21st-century. Each term, students will read plays through the lenses of race, class, faith, gender, sexual orientation, and other socially constructed markers. We will attempt to locate the playwrights within and counter to social movements and approach their plays through historical, cultural, and political contexts. Students will analyze how the best playwrights pose and dramatize important questions of the time through both writing and staging. (Mr. Grimm)

**ENG512DR, Term 1—American Drama.** Playwrights studied may include August Wilson, Susan-Lori Parks, David Henry Hwang, Anna Deavere Smith, Nilos Cruz, Quiarra Alegria Hudes, Tony Kushner, Paula Vogel, Jose Rivera, and Lynn Nottage.

**ENG513DR, Term 3—World Drama.** Playwrights studied may include Yazmina Reza, Lara Foote, Sara Kane, Maria Irene Fornes, Athol Fugard, Danai Guerra, and Wajdi Mouawad.

### ■ August Wilson’s View of the 20th Century: His Pittsburgh, Our America

**THD531 or ENG531AW (may be taken as a Theatre, English, or Interdisciplinary course; official course number is ENG531AW)**

(T2)

**One credit assigned in Theatre, English, or Interdisciplinary.** This course will use a selection of 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, focusing on the Aunt Ester plays in the Century Cycle in both a literary and theatrical way. This section will give students a glimpse into Wilson’s fictionalized Pittsburgh and insights into a more historically accurate Pittsburgh and America, as well as the man as a playwright. Students will look for connections between Pittsburgh and other American urban environments, examining how cities changed during the 20th century. (Mr. Grimm)

**Prerequisites:** Open to Seniors. Open to Uppers who have completed at least one term of ENG300 and who have the permission of the department.

### ■ 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. Strong)

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

### ■ Play Production

**THD920PP**

**THD920MT**

**THD920DP**

**THD920AP**

(T1, T2, T3)

## 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:** *THD360 and project approval 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.*

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## Elective Courses Recently Taught, but Not Offered in 2021–2022

- ***Lighting***  
THD320
- ***Sound in the Theatre***  
THD326
- ***Performance Art: The Creative Self***  
THD370
- ***Public Speaking***  
THD420
- ***Play Writing***  
ENG507PW
- ***August Wilson’s View of the Second Half of the 20th Century***  
THD532 or ENG532AW
- ***Choreography II***  
THD565
- ***Identity***  
THD910

## THE WORKSHOP

### ■ *The Workshop*

#### INT599

(T3)

*The Workshop* is a term-contained, interdisciplinary experiment in collaborative learning. It will constitute the entirety of a student's academic program—all of their learning and credits for the spring 2022 term will be in this program. All course time will be dedicated to this undertaking, allowing for great flexibility with scheduling, independent work, and off-campus learning.

#### FAQs

##### What is *The Workshop*'s central focus?

The focus for spring 2022 will be announced in the fall. In prior years, themes have been “Community, Class, and Carbon” and “Democracy and Dissent.”

##### How can I learn more about *The Workshop*?

More information about *The Workshop* can be found on our page on the [Tang Institute website](#). This [blog post](#) outlines our broader goals. Finally, you can check out this [short video](#) outlining our vision for the program.

##### Which students will participate in *The Workshop*?

Spring term (Term 3) seniors who have completed their diploma requirements (with two narrow exceptions—see below) are invited to participate in *The Workshop*.

##### How many students and faculty will participate in *The Workshop*?

We intend to enroll approximately 20 students. Core faculty are Andrea Bailey, Monique Cueto-Potts, Andy Housiaux, Chris Jones, Rafael Kelman, Corrie Martin, and Nick Zufelt.

##### How will these students be chosen—and when will they be notified?

More details about this process will be announced in the fall. We welcome all interested students who are eligible for the program. If there are more applicants than there are spots available, we will use a lottery system to choose participants.

##### Does a student need to have completed their diploma requirements to participate in *The Workshop*?

Yes, but there are two exceptions: If a student still has to complete an Art requirement, *The Workshop* can fulfill that diploma requirement. The same holds true for Philosophy and Religious Studies. (These exceptions are the case in 2021 because art faculty and philosophy and religious studies faculty will be teaching in this program.)

##### What if I will be taking *History 300* as a senior—can I do *The Workshop*?

No.

##### Will I be able to take a yearlong course outside of *The Workshop*?

Students in yearlong courses will have to drop them in Term 3. *The Workshop* will constitute the entirety of a student's academic program in the spring term. Students should consult with their advisor point person and the relevant department chair for more details.

##### Are there prerequisites? Will my senior fall (Term 1) and winter (Term 2) courses affect selection?

The only prerequisites are the Andover graduation requirements. Fall and winter courses will not affect selection.

##### Will students be involved in planning *The Workshop*?

Yes. Once the group of students is finalized, they will work with the teachers to design this learning experience leading up to the spring. During spring term, students and teachers will work together collaboratively in a sustained and ongoing way.

##### Will I be able to pursue independent research interests in the context of *The Workshop*?

Yes. There will be opportunities to pursue independent threads of research as part of our shared inquiry; most of our work, however, will be collaborative in nature.

##### How will this affect my college admissions process?

The College Counseling Office has encouraged this undertaking. As with all questions of this nature, talk to your college counselor for more information about your particular choices.

##### Will there be grades? What will go on my transcript?

We will not use the 0–6 scale, and these grades thus will not appear on your transcript. Instead, a separate transcript will be added to your PA transcript explaining your work in *The Workshop*. You will receive substantial feedback on your work throughout the term, with an emphasis on your understanding and application of central habits and intellectual traits, knowledge gained, and demonstrated skills and capabilities.

##### Whom can I reach out to if I have more questions?

Please email [tanginstitute@andover.edu](mailto:tanginstitute@andover.edu).

## WORLD LANGUAGES

Andover's requirement of language study rests on the firm belief that direct acquaintance, through language, with the culture and people of other lands, contemporary or ancient, 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 at Phillips Academy a total of three levels in two different languages, as long as at least one is a "less-commonly taught" language (Chinese, German, Ancient Greek, Japanese, or Russian). This alternative, the 2+1 path, must be done by successfully completing at least one full year in one language, and at least two full years in another. Students who are fluent in another language besides English may petition to bypass the language requirement if they are coming directly from a local public school (i.e., not international or American) conducted entirely in that language. Such exemptions are rare and must be requested from the head of World Languages by August 1 to be considered for the fall.

Placement of new students in languages they have previously studied 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 World Languages. A student who places above the 300 level is not automatically excused from our language requirement; they must validate their proficiency through at least one term of study at Phillips Academy at the 400 level or above.

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.

### Chinese

Standard Chinese (aka Mandarin) boasts the largest number of native speakers of any language in the world and is the mother tongue of over 873 million people. In addition to being the second largest economy in the world and one of the United States' largest trading partners, China is also known for being one of the world's oldest and richest continuous cultures. The knowledge of Chinese can open doors to a wide variety of opportunities. Besides the People's Republic of China and Taiwan, Mandarin Chinese is also spoken in Chinese communities of Indonesia, Malaysia, Singapore, Brunei, the Philippines, and Mongolia. Along with being a diplomatic language, Chinese is also a commercial language, a technology language, and a security language. 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 and exciting learning experience.

The Chinese Department offers two separate tracks. The non-heritage speaker's track includes six levels of different courses focusing on simultaneously developing oral proficiency, listening comprehension, and literacy toward emerging fluency at the 600 level. The heritage track fosters literary scholarship by immersing students in classic, modern, and contemporary texts. The Chinese Department at Andover also offers two unique interdisciplinary classes at the 600 level, focusing on Asian American Theatre and the Asian American immigrant experience.

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. Information on this and other off-campus opportunities can be obtained from the Division of World Languages.

#### ■ **First-Level Chinese**

**CHI100A**

**CHI100B**

**CHI100C**

(T1, T2, T3)

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**

(NO OFFERED IN 2021–2022)

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)

(NO OFFERED IN 2021–2022)

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)

(NO OFFERED IN 2021–2022)

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 2021–2022)

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 to help students build on the grammar and vocabulary they have learned in previous years to develop formal literacy. Topics explored include Chinese cuisines, idioms, new technology, education, diplomacy, and China as a fast-evolving society redefining itself in a modern, globalized world. The course will culminate in individualized cultural research projects which students will share in writing and in the form of oral presentations.

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

## ■ Advanced Topics in Chinese

CHI621

CHI622 (may be taken as a Chinese or Interdisciplinary course)

CHI623

**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 and TV shows 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 culture in the context of globalization.

**CHI622, Term 2—LGBTQ+ Literature and Media in China.** It might be surprising to many that there has been a literary and social media movement towards LGBTQ+ advocacy in China and other parts of Asia at the grassroots level. Working within a unique system of political censorship in China grounded in Confucianistic beliefs, LGBTQ+ literature is thriving through a variety of forms of literacy including on-line books, manga, Anime, audio drama, television shows and social media. This literary movement is entirely consistent with the traditional Chinese culture and a history of the oppressed people fighting for freedom of expression and justice in creative ways. In this course, students will read works from the “Pure Love” genre – the literary genre that advocates for the idea of “love is love, regardless of gender,” with a focus on works about Chinese high school students' lives. Students will also explore various forms of popular media that feature transgender and gender non-conforming people in order to better understand the concept of gender expressions within the Chinese context. Students will reflect on how this movement is both a manifestation of deeply ingrained Chinese values such as staying true to oneself and showing resilience in the face of obstacles, and a continuation of the tradition of using literature for collective healing and empowerment.

**CHI623, Term 3—Advanced Topics in Chinese.** In this course, we will use Chinese texts used in higher education to discuss various advanced topics in modern China, including women's status, the education system, business activities, Chinese news, and China's entertainment industry. Students will gain critical insight regarding modern Chinese language and culture, as well as become more comfortable discussing complex social and historical issues using advanced vocabulary and authentic language.

**Prerequisites:** Completion of CHI500 or CHI520 or permission of the department.

## Courses for Advanced Heritage Learners

### ■ **Introduction to Chinese Literature**

CHI540A

CHI540B

CHI540C

(T1, T2, T3)

This course is designed for Juniors and Lowers with near-native fluency in spoken Chinese and familiarity with Chinese culture. It provides an overview of the historical timeline of literature through a brief introduction to a selection of China's representative literary works, from classical poetry and essays to modern and contemporary novels. In addition to learning words and expressions in authentic Chinese texts, students will also develop critical thinking skills, improve independent reading and writing skills through class discussion and essay writing, and understand and appreciate the historical significance and cultural value of Chinese literature.

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

### ■ **Modern China and Chinese Literature for Advanced Heritage Learners**

CHI641

CHI642

CHI643

(T1, T2, T3)

This course begins by introducing historical developments of Chinese social media and its major digital platforms. Students will assess how technology and social media in China play a role in shaping its culture and its citizens' collective psyche and behavior. By analyzing and discussing literature and films in the social media context, students will gain understandings of how cyberculture in China impacts the way people interact with one another and process information. Students will engage in case studies and comparative reviews to develop a critical awareness of current ethical issues of social media within the contexts of Chinese culture and history. Ultimately, students will reflect on their own cyberculture identity and enhance their independent speaking and writing and critical thinking skills through the target language in this context.

**Prerequisite:** *Completion of CHI540 or permission of the department chair.*

## 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.

### ■ **Beginning Attic Greek**

CLA150A

CLA150B

(T1, T2)

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 will be reading excerpts in their original form from the Greek masterpieces, always with the purpose of understanding the spirit of the people who produced them.

### ■ **Beginning Attic Greek**

CLA250

(T3)

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

### ■ **Beginning Ancient Greek**

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. *GRK150A*, *-150B*, and *-250C* are for students with no experience in classical languages. *CLA400* is for students who have taken Latin (or other classical language) and will feature additional work in comparative grammar between the languages.

**Prerequisite for CLA400:** *LTN300*.

### ■ **Ancient Greek: Homer and Classical Authors**

**CLA500A**

**CLA500B**

**CLA500C**

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

*CLA500* is the department's offering for students to read, at an advanced level, seminal texts from the corpus of Greek literature. Students have the opportunity to read, in the original Greek, selected works of Homer, Lysias, Euripides, Herodotus, or Plato. Authors will be chosen by the instructor in consultation with the students in the class. As always, we will pay attention to points of grammar and syntax, but will also endeavor to connect the literature to the contemporary Greek culture at the time and, perhaps more importantly, to our own.

**Prerequisite:** *GRK250* or *CLA400*

### ■ **The Founding Tales of Livy**

**LTN401**

(T1)

Examination of significant events in Roman history between 509–70 BCE via adapted and original prose with opportunity for independent translation and research. (Ms. Carter)

**Prerequisite:** *LTN300*

### ■ **The Comedy of Terence**

**LTN402**

(T2)

Introduction to comedy and an early comedian, likely Terence (born in Carthage c. 195 BCE, brought as an enslaved person to Rome, and ultimately freed), with exposure to colloquial Latin.

**Prerequisite:** *LTN300*

### ■ **The History of Tacitus**

**LTN403**

(T3)

In-depth study of historian Tacitus (56–120 CE) and his treatment of *libertas*, empire, and tyranny under Silver Age emperors.

### ■ **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.

### ■ **Conspiracy, Corruption & Coups: An Exploration of Ancient Politics and Their Modern Parallels**

**CLA420**

(NOT OFFERED IN 2021-2022)

In this course, students will explore political flash points in ancient Greek and Roman history and how those moments have come to influence and embody ideas and beliefs today. From the Trojan Horse to the Thucydides Trap to the exposure of the Catilinarian conspiracies, students will examine how classical history has impacted modern political philosophy and practice. This course will also include an introduction to rhetoric and a current events component in which students will learn and practice discourse among peers, applying lessons from the ancient world to today's challenges.

## ■ **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 (may be taken as a Classics or Interdisciplinary course)

(T2)

One credit assigned in Classics or Interdisciplinary. 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.

*Prerequisite:* This course is open to all Seniors or with permission from the Classics Department chair.

## ■ **How to Find Home(r)**

CLA553

(T3)

Of Homer's two surviving epics, the *Odyssey* is often the more beloved than the *Iliad*. But it is also a more vexing and inconsistent poem, challenging our concepts of the hero and the hero's place in the world. In its simplest form, the *Odyssey* tells the story of a soldier's journey home; in a more complex form, it also reminds us how we can never truly return home, at least in the same way in which we left it. This seminar will explore the tradition of Homer's *Odyssey*, beginning with reading the epic and then following the threads of influence as they stretch out through the centuries: from Vergil and Dante, all the way to James Joyce and Derek Walcott. We will pay particular attention to themes of nostalgia, fidelity, truth, and self-discovery. In addition, we will consider how soldiers are able (or unable) to adjust to postbellum life, both in ancient and modern contexts, using Dr. Jonathan Shay's text *Odysseus in America* to begin our understanding of a veteran soldier's return from war. 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.

## Elective Courses Recently Taught, but Not Offered in 2020-2021

## ■ **Conspiracy, Corruption & Coups: An Exploration of Ancient Politics and Their Modern Parallels**

CLA420

### 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.

### ■ **Fourth-Level Latin**

LTN401

LTN402

LTN403

(T1, T2, T3)

The Latin 400 series is a curriculum designed for students emerging from Latin 300 who would like more practice translating and analyzing Latin literature before they take on the rigors of Latin 520 (Vergil and Caesar) or Latin 600 (Latin Lyric Poetry). In this course, students will explore *vores extra aureum* (Latin literature before and after the Golden Age), reading texts of different genres and eras than is offered elsewhere in the curriculum. Students will gain extensive experience with translation and analysis, and they will examine themes with contemporary relevance (e.g., social class and slavery, gender, freedom, and empire); each term may also contain a research component.

*LTN401, Term 1—The Founding Tales of Livy.* Examination of significant events in Roman history between 509–70 BCE via adapted and original prose, with opportunity for independent translation and research.

*LTN402, Term 2—The Comedy of Terence.* Introduction to comedy and Terence (born in Carthage c. 195 BCE, brought as an enslaved person to Rome, and ultimately freed), with exposure to colloquial Latin.

*LTN403, Term 3—The History of Tacitus.* In-depth study of historian Tacitus (56–120 CE) and his treatment of *libertas*, empire, and tyranny under Silver Age emperors.

**Prerequisite:** *Completion of LTN300*

## 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 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 around the world. 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, France, 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 comprehensive review of grammar and the study of francophone films and texts. Articles from magazines and newspapers, online resources, and poems and recitations complement this core program. (Text: *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 and write about 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 and their classmates about the francophone world.

**Prerequisite:** *Completion of FRE300.*

### ■ Identity and Difference

**FRE411**

**FRE412**

**FRE413**

(T1, T2, T3)

In this contemporary theme-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, 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. Other topics include transgender children, the homeless, the elderly, people with disabilities, and difference of social class. Students will present their work through varying media—including regular papers, creative texts, and journal entries—make presentations, and carry out creative video projects. There will also be an ongoing review of French grammar.

**Prerequisite:** *Completion of FRE300.*

### ■ Francophone Civilizations, Literatures, Cultures, and Cinemas

**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.

The works studied have included texts such as *Cyrano de Bergerac*, Rostand; *Candide*, Voltaire; *Béni ou le Paradis Privé*, Bégag; *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, Sorcierè*, Maryse Conde; and *Métisse Blanche*, Kim Lefevre. These works may vary depending on instructor.

## ■ 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**—Louisiana Acadiana. This course explores the complex history of Louisiana (how it came to be, how it enriched the United States linguistically, artistically, and culturally and contributed immensely to its multifaceted diversity, and how it increased its physical size following The Louisiana Purchase). The course delves into history, architecture, topography, language, literature (highlighting the works of Ernest Gaines—“Louisiana Literary Master”—as well as excerpts from other authors), Angola—the Alcatraz of the South—and the judicial system, environmental racism, music, cinema, etc. The course also examines the roots and the making of Cajun and Zydeco Music of Louisiana by renowned artists such as Lee Benoit, Hadley Castille, Boozoo Chavis, Zachary Richard, Clifton Chewier, and the BeauSoleil musical group, among others. The culinary culture of Louisiana (such as Gumbo, Crawfish étouffée, Jambalaya, cochon de lait, Boudin balls, and other delicacies) and southern hospitality are also explored. Important landmarks, symbols, haunted houses, New Orleans Jazz Funerals, beliefs, and festivities related to the identity of the people of Louisiana (the symbolism of the flag of Acadiana, the legend of Evangeline, the Bayous, the Marshes, the Atchafalaya and the Mississippi River, French Quarter, Mardi Gras, Myrtles Plantations, Saint Louis Cemetery, etc.) are highlighted. The people who make Louisiana Acadiana so distinct and a unique American story include first and foremost the Native American peoples of Louisiana—The United Houma Nation, Biloxi, Tunica, Choctaw, Natchez, Caddo, Natchitoches, Atakapa, Opelousas, and Chitimacha—then Cajuns, Acadians, Spanish, French, Blacks, Africans, Haitians, French Creoles, and all those who speak what is popularly known as Cajun French are at the center of the course. The link between Francophone Canada (Quebec, Nova Scotia, Saskatchewan, Prince Edward Island, etc.), France, and Louisiana is also highlighted in exploring the preservation of the language as well as the intertwined culture(s) of Acadiana and its diaspora.

**Prerequisite:** FRE520

**FRE622, Term 3**—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 and focuses 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. It will expose students to the diversity and the rich multicultural history of these peoples, their linguistic heritage and language, their travaux, their resilience, their humor, their music (zouk, kompa, calypso, cadence-lypso, kadans, 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 Damas (Guiana). Films and documentaries: *Nèg Marron*, *Le Gang des Antillais*, *Rue Cases-Nègres*, *Biguine*, *Case Départ*, *L’avenir est ailleurs*, and *Café au Lait*. (Dr. Odjo)

**Prerequisite:** FRE520 or equivalent.

## German

The German Department offers courses at six different levels, from beginning through advanced 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, video, documentaries focusing on the division of Berlin, film (*Goodbye Lenin*), 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 *GER300B* 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, documentaries focusing on the division of Berlin, film (*Goodbye Lenin*), 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 and conversation are continued along with the development of reading and writing skills. Current text: *Deutsch Aktuell 1*, 7th edition, digital version; supplemented by digital exercises, *Treffpunkt Berlin* video series, cultural readings, 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

GER300C

(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*, and *GER300C*.

**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 materials: *Emil und die Detektive* by Kästner.

**GER300C, Term 3**—**Berlin: From Imperial Capital to Weltstadt.** This course 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.**

**Prerequisite:** Open to students who have successfully completed *GER300B*.



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## Fourth-Level German Options

Students who have successfully completed *GER300* or its equivalent (and hence fulfilled their diploma requirement) have the option of continuing their study of German with either fourth-level (*GER401*, *-402*, *-403*) or advanced fourth-level German (*GER520*, *-520A*, *-520B*).

The syllabus for both sequences is the same, and the courses are often taught together. In both fourth-level courses, students learn advanced grammar and read a wide variety of German works in the original.

- Students who wish to take a term-contained fourth-level course and who would benefit from review of basic grammar should sign up for *GER401*, *-402*, and/or *-403*.
- Students who are committed to a yearlong fourth-level sequence and whose grammar skills are strong should sign up for *GER520*, *-520A*, and *-520B*.

### ■ Fourth-Level German

#### GER401

#### GER402

#### GER403

(T1, T2, T3)

Term-contained and 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. Vocabulary expansion, increased oral fluency through daily classroom discussion, and written accuracy through paragraph writing and rewriting are central to this course. For differentiation between this course and German *-520*, *-520A*, and *-520B*, see description above.

*GER401*, Term 1—see *GER520*

*GER402*, Term 2—see *GER520A*

*GER403*, Term 3—see *GER520B*

**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 with a high 5 or a 6 and whose grammar skills are strong. Vocabulary expansion, increased oral fluency through daily classroom discussion, and written accuracy through paragraph writing and rewriting are central to this course. For differentiation between this course and *GER401*, see description above. Current fall term materials: Grammar, *Erlkönig* (poem) by Goethe, concrete poetry, current events, Stolperstein documentary, and songs.

**Prerequisite:** Completion of *GER300* with a high 5 or a 6 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—Current materials: Grammar, *Der Besuch der alten Dame* (play) by Dürrenmatt, *Almanya—Willkommen in Deutschland* (film), current events, and songs

*GER520B*, Term 3—Current materials: *Herr der Diebe* (novel) by Cornelia Funke, current events, songs, *Das schweigende Klassenzimmer* (film)

**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, plays, and current events along with the viewing and discussion of contemporary films. The syllabus is on a two-year rotation. Students may take the course two years in a row.

Current materials: *Die Physiker* (Dürrenmatt), *Schachnovelle* (Zweig), *Das Versprechen* (Dürrenmatt), short stories (Kafka), current events, and contemporary films. 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.

## 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 second term of *RUS100B*. 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**

(NOT OFFERED IN 2021–2022)

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**

Open to students who have completed *RUS100B* 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.*

## Spanish

The Spanish Department 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, an opportunity to study in Madrid is offered through the INESLE program; the opportunity to study in Zaragoza, Spain, is offered through the School Year Abroad (SYA) program. Further information is available through the Tang Institute's Learning in the World programs.

The Spanish Department implements an immersive and communicative approach to language learning. All classes are conducted entirely in Spanish. Students develop their communication skills for a variety of purposes: to speak and write with clarity and fluency, to interpret authentic multimedia texts with precision and insight, and to engage meaningfully with people in many different contexts. With culture at the heart of the curriculum, we endeavor to provide students with relevant experiences and real-world tasks in and outside of the classroom.

### ■ **First-Level Spanish**

**SPA100A**

**SPA100B**

**SPA100C**

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

This course is designed for language learners who enter at the Novice Low category according to ACFTL standards and, over the course of the year, will prepare learners to reach the Novice High to Intermediate Low status. This course emphasizes interpersonal, presentational, interpretive, and intercultural modes of communication evenly and makes use of authentic sources of input and rigorous forms of output. All class work is conducted in Spanish.

## ■ **Second-Level Spanish**

**SPA200A**

**SPA200B**

**SPA200C**

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

This course is designed for language learners who enter at the Novice High category according to ACFTL standards and, over the course of the year, will prepare learners to reach Intermediate Mid status. This course emphasizes interpersonal, presentational, interpretive, and intercultural modes of communication evenly and makes use of authentic sources of input and rigorous forms of output. All class work is conducted in Spanish.

## ■ **Third-Level Spanish**

**SPA300A**

**SPA300B**

**SPA300C**

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

*SPA300* is a course for those who have completed *SPA200* or have been otherwise placed at this level. At the end of the year, students are expected to attain a high-intermediate level of proficiency, as described by the ACTFL scale. All the grammar notions and communicative functions presented are closely intertwined with the content, which focuses on a different subject each term. Throughout the year, students read authentic texts from a variety of genres: poetry, songs, short stories, short plays, newspaper opinion articles, reports, cartoons, essays, and interviews.

## Advanced Courses

### ■ **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—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.

*SPA403, Term 3—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.

### ■ **Explorations of Texts and Contexts in Hispanic Literature**

**SPA411**

**SPA412**

**SPA413**

(T1, T2, T3)

This course presents a thematic approach to the study of Spanish and Spanish-American literature and culture. The readings allow students to examine the universality of literature, and make comparisons and connections through historical and contemporary cultural contexts. Students will explore the interdisciplinary connections between literary works and other artistic forms of expression such as music, painting, architecture, and film. This course prepares students to read and critically analyze representative works of Hispanic literature in all genres. Students will focus on the terminology of textual analysis, learn to identify the different elements of style, and interpret texts in correct oral and written Spanish. This course explicitly addresses each of the following themes: societies in contact, gender as construct, time and space, literary creation, interpersonal relationships, and duality of being. All instruction, discussion, and writing are in Spanish in order to support the development of students' language proficiency.

*SPA411, Term 1*—Students will read essays, poems, and short stories by contemporary Latin American and Spanish authors including works by women and people of color.

*SPA412, Term 2*—In addition to analyzing poems and short stories, students will explore universal themes in a full length play by Federico García Lorca.

*SPA413, Term 3*—Students will read a full-length novel by Nobel Laureate Gabriel García Márquez.

## ■ Latino Nation

### SPA501 (may be taken as a Spanish or Interdisciplinary course)

(T1)

Take a critical look at the history of immigration, race, and ethnicity in the United States and our nation's responses to the projected shift toward a minority-majority population—one that is predominantly Latino. In this course, we examine the real and perceived impacts of the “browning” of America on our national identity now and in the future, as well as the roles we each play in shaping a just society for all. Students continue to develop their linguistic competencies while engaging with a variety of texts and other resources that present diverse perspectives on US society, as well as reacting to weekly prompts in discussions, debates, essays, and presentations. Students complete a research project culminating in a colloquium with members of the local Spanish-speaking community. This course is open to students who have attained ACTFL's Advanced-Low standard, or higher.

**Prerequisites:** *Open to students who have completed three terms of fourth-level Spanish.*

## ■ The Making of a Latino City

### SPA502 (may be taken as a Spanish or Interdisciplinary course)

(T2)

Due mostly to immigration from Latin America, modern Lawrence, Mass., has become the first minority-majority city in New England—Latin City—though a historical inspection of human migration into and around Lawrence and the greater Merrimack Valley reflects a rich tapestry of cultures that have made this area what we know it to be today. Go through time to peel back the layers of humanity in the region in order to understand better the forces that have shaped our local community, which in many respects is a microcosm of the United States. This community-based, interdisciplinary course incorporates weekly opportunities to experience the curriculum beyond the classroom, including engagements with local experts in anthropology, history, culture, politics, social justice, etc. Students capture their learning in field journals, write weekly reflections, and design and execute a collaborative project to promote a deeper appreciation of Lawrence, not only for ourselves but also for other scholars asking the question Why Lawrence? Students are encouraged to participate in a weekly Community Engagement project to gain complementary perspectives on issues that we see in the course.

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

## ■ Engagement in the Immigrant City

### SPA503 (may be taken as a Spanish or Interdisciplinary or course)

(T3)

*Nosotros, el pueblo*—Students continue to immerse themselves in Lawrence, moving from more theoretical themes in *SPA502: The Making of a Latino City* to practical engagement in this culminating elective. In conjunction with community partners in Lawrence, students document firsthand accounts of life in the Immigrant City through an ambitious video oral history project, *Nosotros, el pueblo: Voces de la Ciudad de Inmigrantes*. Availing themselves of sophisticated digital tools—thanks to a grant from the Abbot Academy Fund—students broaden their understanding of who we are as an immigrant nation, while also leaving a legacy of cooperation, mutual respect, and solidarity between 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.*

## ■ 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)

**One credit assigned each term in Spanish or Interdisciplinary.** 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.

**Prerequisites:** Completion of SPA501, -502, -503, -511, -512, -513, or native/heritage Spanish-speaking background, with department chair’s permission. Students with fewer than three terms of prerequisite courses should seek approval from the department chair.