

OFFICE OF THE DEAN OF STUDIES

# Course of Study

2023-2024



Phillips Academy  
**ANDOVER**

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*PLEASE NOTE: The information that follows is accurate as of this 10/12/23 update. Phillips Academy reserves the right to make subsequent changes.*

## STATEMENT OF PURPOSE

Phillips Academy's Constitution charges the faculty to teach "youth from every quarter" to aspire equally to knowledge and goodness. This obligation challenges students to develop what is finest in themselves and others, for others and themselves. Phillips Academy is committed to nurturing an intentionally diverse, inclusive community that encourages students and adults to respect, inspire, and learn from one another. Guided by the ideal of *non sibi*, leading lives "not for self," the Phillips Academy community promotes a balance of intellectual curiosity, engagement, leadership, and service in the pursuit of excellence: academic, civic, and moral.

## STATEMENT OF VALUES

**Non Sibi**—We strive to embody the ideal of *non sibi* with intentional teaching, learning, and engagement guided by a sense of responsibility toward the global community and natural world.

**Youth from Every Quarter**—We are committed to creating an equitable and inclusive school in which students from diverse backgrounds, cultures, and experiences—including race, ethnicity, nationality, gender, socioeconomic class, sexual orientation, gender identity, religion, and ability—learn and grow together.

**Knowledge and Goodness**—We challenge students in mind, body, and spirit such that they may pursue the knowledge, develop the skills, and sustain the integrity needed to lead a responsible, fulfilling life.

## A VISION OF THE ACADEMIC PROGRAM

In its 1778 constitution, Phillips Academy is charged with ensuring its students learn “the great end and real business of living.” Inspired by this charge, we seek to cultivate in our students the capacities—among them analytical rigor, imaginative thought, and nuanced skepticism—necessary to identify and attain a great and worthy end: human flourishing. Our founders knew that adolescence is formative. By introducing our students to the diversity of human experience and to the complexities of the natural world, we push them to understand the world as it is. By fostering their abilities to question beliefs, systems, and the ways things are done, we press them to envision the world they seek to create.

To prepare its students for life in the world, Phillips Academy offers a liberal education. Oriented to all aspects of human experience, liberal education affirms that knowledge is intrinsically good and denies that education terminates with technical skill or professional success. Resisting specialization in favor of breadth, it initiates students into connected fields of understanding and prepares them to lead lives characterized by learning and understanding, responsibility and freedom.

The practice of responsibility and freedom demands that citizens have dispositions of the critical mind to recognize fact and valid argument and to comprehend the implications of the knowledge they produce and the things they create. It requires that citizens act against intolerance and injustice and build communities conducive to human flourishing. To help students become such citizens, Phillips Academy seeks to prepare graduates who are educated broadly, discerning of ideologies, and committed to the public good.

—Adopted by the Faculty in February 2022

## ESSENTIAL ELEMENTS OF STUDENT LIFE

In addition to abiding by the school rules in *The Blue Book*, an essential part of student life is the ability of each student to meet the school's stated responsibilities and expectations as listed below:

- Live cooperatively and respectfully in a dormitory and school community, sharing the responsibilities inherent in living together, without adversely affecting others.
- Behave responsibly, respectfully, and honestly to all as a member and representative of the Phillips Academy community, whether on or off campus.
- Function independently and safely with respect to basic living and self-care tasks (e.g., nutrition, sleep, personal hygiene).
- Make use of academic, psychological, and health resources as deemed necessary by adults responsible for students.
- Attend and participate in all required classes, education programs, events, or obligations, some of which may be unique to Phillips Academy (e.g., Empathy, Balance, and Inclusion programming; Martin Luther King Jr. Day; work duty; advising; and required weekend events). The total of excused and unexcused absences from classes and all other required events, or the total of excused and unexcused absences from any one class or required event, should not exceed 20 percent of the total number of required meetings at any point in a term.
- Be able to return to full participation in required class activities and complete required assignments and assessments following approved extensions of up to a maximum of 20 percent of the term.

These essential elements of student life were updated and approved by the Senior Administrative Council on August 29, 2022.

## Office of the Dean of Studies

### *Dean of Studies—Caroline Odden*

The dean of studies is primarily responsible for leading and coordinating the academic departments, divisions, and advisors and for monitoring all aspects of the academic program.

### *Director of Studies—David Fox*

The director of studies is primarily responsible for supporting individual students, including assessing the types of supports a student might need or modifications to a student's program that might be helpful, considering and determining exceptions to academic policies and procedures, adjudicating cases of academic integrity, and coordinating student leaves of absence and returns.

### *Director of Student Information and Registrar—John Wilson*

The director of student information and registrar is primarily responsible for managing student enrollment, coordinating processes and procedures with administrative offices, and overseeing all aspects of recorded student data from matriculation to graduation.

### *Associate Dean of Studies for Scheduling—Ken Shows*

The associate dean of studies for scheduling works with department chairs to build the academic schedule for each term, and then works with students and advisors to schedule students into appropriate academic programs.

### *Associate Dean of Studies for Advising—Catherine Tousignant*

The associate dean of studies for advising is primarily responsible for overseeing the advising program, advisor assignments, and the faculty who serve as advisors, in addition to course requests, pathways to graduation, exceptions to program expectations, and independent project applications.

### *Office Manager, Book Coordinator—Cindy Stewart*

### *Administrative Assistant—Julie Powers*

### *Department & Division Chairs*

Art.....	Thayer Zaeder
Division of Natural Sciences.....	Andrew Wall
Biology Department.....	Keith Robinson
Chemistry Department.....	Andrew Wall
Physics Department.....	John Rogers
Division of World Languages.....	Clara Isaza-Bishop
Chinese Department.....	Congmin Zhao
Classics Department.....	Joshua Mann
French Department.....	Claire Gallou
German Department.....	Lisa Svec
Japanese Department.....	Teruyo Shimazu
Russian Department.....	Kassie Archambault
Spanish Department.....	Carmen Muñoz-Fernández
English.....	Leon R. Calleja
History and Social Science.....	Marisela Ramos
Mathematics, Statistics, and Computer Science.....	Joel M. Jacob
Music.....	Abbey Siegfried
Philosophy and Religious Studies.....	Kiran Bhardwaj
Physical Education.....	Elisa M. Joel
Theatre and Dance.....	Robert Lazar

## Point Person

Each student, boarding and day, has a single adult serve as their point person for the entire year. The point person is the family's main contact at school. The point person, advisor, and cluster dean form the student's core team, providing steady support and guidance—both personal and academic—and a consistent connection throughout the entire year. For day students, the day student advisor serves as both point person and advisor, while for boarding students, a house counselor serves as point person and most often a second adult serves as advisor. The point person for a boarding student may change year to year, depending on student and faculty housing changes, while a day student's point person will likely stay constant year to year.

## Advisors

The advisor supports a student's navigation of the program, ensuring the completion of diploma requirements, guiding choices around electives and extracurricular opportunities, and helping students develop the skills needed for success. Advisors oversee a student's course selection and multiyear planning. The advisor develops a personal knowledge of and relationship with the student, knowing the student's academic, extracurricular, and personal situation, strengths and weaknesses, interests, and aspirations. As one means of establishing and maintaining such a relationship, each advisee meets regularly with their advisor (weekly meetings, individually or in a group setting). Most students will have a continuing relationship with the same advisor during their years at the school. New students meet with their advisor during the orientation prior to the beginning of classes in September to review, adjust, and approve the course requests the student has made during the spring or summer. Because our one- and two-year students have special program requirements and considerations, new uppers and new seniors are typically advised by members of the College Counseling Office (CCO) or an international student advisor.

## Advising and College Counseling

Advisors focus their attention on the development of each student during their time at Andover, and they do not have training or expertise related to college admissions. Students are assigned college counselors in January of their upper year. Since each student also will work with a college counselor, the advisor is not asked to be an expert on the entrance requirements of individual colleges and universities, programs within these schools, or the National Collegiate Athletic Association (NCAA). Advisors can consult with a college counselor to discuss course selection, college-related questions a student may raise, and when appropriate the student can go to College Counseling Office (CCO) during conference period to meet with a counselor on duty. Student-athletes or other students who may be on a nontraditional timeline are encouraged to work with their advisor and/or coach and connect with the CCO.

# ACADEMIC EXPECTATIONS AND POLICIES

## Academic Integrity

Honesty is the basic value on which this community rests and is an essential component of academic integrity. Academic integrity is demanded by the very nature of a school community. Honesty in the academic area means claiming as one's own solely one's work. All scholarship builds upon the ideas and information of others; the honest person makes clear in writing exactly what the source of any borrowed information or idea is, whether it be library materials, the internet, classmates, or family members. Since words are the bearers of both information and the unique style of the writer, the words of others, if borrowed, must be properly acknowledged.

In addition, the honest person eschews cheating, falsifying data, and submitting work done for one course to secure credit in another. It is not acceptable to submit one piece of work (e.g., notes, computer programs, lab reports, papers, etc.) to more than one course without prior consultation with, and written permission from, all instructors involved.

Students are required to engage in the Academy's educational programming about academic integrity by watching assigned videos, participating in discussions, and completing assessments. If students are unsure how to apply policies and guidelines to a particular course or assignment, they should discuss the matter with the instructor.

With the rapidly expanding capabilities of large language models (LLMs)—artificial intelligence model-types including, but not limited to, ChatGPT, Google Bard, and LaMDA—students must be particularly wary of using such robust resources to complete academic work, and they should assume, unless the instructor explicitly highlights otherwise, that the use of LLMs is prohibited. Using LLMs to generate or edit texts or ideas, to solve problems or direct one on a pathway to doing so, or to identify or assess evidence, among other things, can easily lead a student to committing an act of academic dishonesty, even inadvertently.

The director of studies, in consultation with the instructor and department chair, determines if a student has failed to meet the Academy's expectations of academic integrity as well as the type of infraction based on their knowledge of the full context in which the infraction occurred. While the director of studies and department chair will draw on their experience of similar cases to help ensure consistency across cases, other interested parties—including parents and guardians—have no role to play in this process.

The types of infraction are as follows:

- "Failure to follow instructions." These infractions are recorded by the director of studies.
- "Failure to adequately cite the work of others." These infractions are also recorded, and they require that the student meet with the cluster dean, who will document the infraction in a letter.
- "Academic dishonesty." Most of these infractions—cases of academic dishonesty—result in the student meeting with the Cluster Community Standards Committee, while egregious infractions may result in the student meeting with the Centralized Community Standards Committee. A student with a second infraction, at any point in their time as a student at the Academy, should expect a stronger response.

Infractions of any type may also carry an academic penalty (for example, awarding no credit, or requiring a redo of an assignment or paper) to be determined by the instructor and department chair. In addition, other forms of dishonesty, such as submitting a corrupt file or suggesting an assignment has been submitted but being unable to provide evidence of having done so, can lead to a student meeting with the Cluster, or Centralized, Community Standards Committee.

## Workload and Assignments

For each course, class time and homework time together should total approximately six to nine hours per week, depending on course level. Given that courses will meet for 190 minutes in a five-day week, students may be assigned three to six hours of homework per course in a typical week. 100- and 200-level courses should have no more than four hours of homework per course in a typical week; 300-level courses should have no more than five hours; and 400-, 500-, and 600-level courses should have no more than six hours.

Assignments should be due at the start of a class meeting and should be assigned at least 24 hours in advance. All information necessary for the student to complete the assignment should be provided by that time. Assignments may not be assigned or due on Saturday or Sunday.

Students should be given at least one week's advance notice before a major assignment is due. "Major" implies full-period tests and papers, or projects assigned as more than a single night's homework. No class may have more than one major assignment per week (Monday through Friday) during any week of the term. In addition, no more than two major assignments may be required in the last three weeks of any term.

Students should expect to be prepared for up to two major assignments on a given day, in addition to the daily assignments for their other courses. If a student has three or more major assignments due on a given day, the student may request postponement of all but two of those assignments. It is the student's responsibility to request the postponement from the teacher(s). Non-proctored assignments (such as papers) should be moved in preference to proctored assignments (such as tests), and a collaborative assignment requiring the student's participation (such as peer editing, a group critique, or a group presentation) should not be moved unless there are no other options.

To avoid any misunderstanding about the precise reasons for the request and to document the request, the student must email the three (or more) teachers giving major assignments, copying the student's advisor and point person. The email should include a very brief listing of the assignments due for each class and also specify the assignment that the student has requested be moved. Requests should be made at least 24 hours before the assignment due date. A request made of an instructor within 24 hours of the original assignment due date will be honored at the discretion of the instructor. Provided a student makes a request according to the guidelines specified above, teachers are expected to grant permission.

No assignment may be due the first day of class after a vacation.

## Adding, Dropping, and Changing Courses

During the approved add/drop timeframe, a student may request to add or drop a course or to transfer into a different course; this must be approved by the student's advisor (and college counselor as applicable). Section changes (same course, different period or teacher) and level changes (e.g., CHM300 to CHM250) must be approved by the applicable department chair and student's advisor. To make a course or section change request, the student must submit an add-drop slip to the Dean of Studies office, signed by the advisor, college counselor and/or department chair as applicable.

Students may only attend classes that appear on their schedule. A teacher must not admit a student into their class unless the student appears on their course roster (or the teacher has received authorization from the Dean of Studies Office to admit the student).

Under certain circumstances, students may be permitted to drop a course if they maintain the minimum course load allowed for their grade level. (Refer to Course Load and Four-Course Load Policy sections elsewhere in this document.) There are two deadlines that apply to course drop requests. The first deadline is typically the end of the third week of the term. The second deadline is typically the end of the second week following midterm. Instructions for the petition process and the add/drop timeframe are posted on PAnet.

To drop a term-contained course, a student must have approval from their advisor and their college counselor (as applicable). The student must submit an add/drop slip, with the necessary signature(s), to the Dean of Studies Office, or submit a petition, depending on timing. The Dean of Studies Office may deny certain drop requests (e.g., a course required for a diploma). For drops requested after the third week of the term, the student should discuss their intent to drop the course with their teacher before making the request, and the Dean of Studies Office should notify the course instructor, the department chair, and the student's point person once the drop has been approved. Requests to drop term-contained courses must be submitted by the second drop deadline.

Certain course sequences are designated in the *Course of Study* as two- or three-term commitments. Students enrolling in such a course should understand that they are making a commitment to complete the entire course sequence—and that they may not be permitted to drop the course after the first three weeks. If a student wishes to drop a multiterm commitment course at any point after the first three weeks of the course (including at any point in a subsequent term), the student should first speak with the course instructor and the department chair to determine whether it is possible to drop the course. If a drop is possible, then the student should contact the assistant dean of studies for advising to ask permission to petition to drop the course. If permitted to move forward with the petition process, then the student must obtain approval of their advisor, point person, college counselor (if applicable), teacher, and the department chair. Requests to petition to drop a multiterm course must be made by the second drop deadline.

The Academy's medical director and/or the Student Response Team (SRT) may approve a course drop for health-related reasons. The Student Program Review Committee (SPRC) also may approve a course drop.

## Student Requests for a Change in Teacher

Recognizing that effective education requires productive relationships between teachers and students and that such relationships take time to develop, and recognizing also that open discussion between the parties involved in seemingly difficult relationships is itself an important part of education, the Academic Council has approved the following general procedure on student requests for a change of teacher:

1. Permission for a student to change teachers may be given by the department chair. The Academy does not accept requests for specific teachers.
2. If there has been no previous relationship between the student and teacher, no request for change will be considered until an appropriate period of time has passed (at least one term). During this time both parties are expected to make good faith efforts to develop an effective relationship. Requests for change informed by an appropriate period of experience will be considered according to departmental policies, which may include a requirement that a conversation about the request has occurred between the student and the teacher. The department chair is available to facilitate these conversations if either the student or the teacher so desires.
3. Students are advised that permission to change teachers carries no guarantee that the student will be assigned to any particular section or teacher. Students also are informed that such teacher changes may require that other elements of their schedule be altered.

Teacher changes are not always possible (e.g., if there are no other sections of a course or if all other sections are full).

To minimize disruptions after schedules have been released, requests for a change of teacher from fall-to-winter, or winter-to-spring, should be discussed with the department chair during the course request period for the following term, so that approved changes can be included in the scheduling process. Requests made after schedules have been released will likely be denied.

### **Auditing Courses**

In certain circumstances, it is appropriate for a student to audit a course. An audit may be approved if the student's team determines that the student should preview or review material in order to perform adequately in the subject area during a subsequent term. Audits most commonly occur in continuing math sequences. Audits are not approved for students who wish to "sit in" on classes.

To audit a course, a student must have the permission of the department chair, as well as their teacher, advisor, college counselor (if applicable), and primary house counselor (if applicable). Requests to switch to audit status must be made to the department chair by the audit deadline (typically, the end of the second week following midterm). A lack of effort on the part of a student is not a valid reason to switch to audit status. An audited course does not appear on the student's transcript, but an audited course is included in the student's course count.

### **Classroom Visitors**

To maintain the integrity of our classroom experience, class visitors are discouraged, with the exception of department colleagues, guest lecturers, and prospective students during the Spring Visit program. Family Weekend offers an opportunity for families to visit sample classes.

### **Textbooks**

The Academy currently purchases course materials in bulk for all classes. These materials—physical books, information for access to electronic resources, or information on availability of books at the library—will be provided by teachers on the first day of classes. To cover the cost of the books and other course materials, the Academy will include a Course Materials Charge of \$800 on the first student tuition invoice. This yearly \$800 charge will be placed in a separate Course Materials Account; the account will also be used to cover art fees, PSATs, and Advanced Placement Exams. If you have any questions, please email Cindy Stewart at [cestewart@andover.edu](mailto:cestewart@andover.edu).

### **Completing Academic Work**

Because the learning of the individual and the class is impeded when a student falls behind, students are expected to complete assignments on time. Due dates for major assignments can only be rescheduled if:

- an instructor has agreed to an extension in advance (with or without a grade penalty at the teacher's discretion). Instructors are asked to document each instance of a rescheduled major assignment using the student alert system, and students with a pattern of late assignments will be referred to their cluster dean and the director of studies.
- the assignment is one of more than two major graded assignments due on the same day (see above).
- the chief medical officer indicates that the student's medical condition warrants the rescheduling of the assignment. Students unable to complete graded assignments after a two-week period as approved by the medical director, may be required to switch to pass/fail in one or more courses, drop one or more courses, or take a leave of absence.

During the final week of the term, instructors may accept work from students only during the final class meeting. In rare situations, instructors may accept work up until 3 p.m. on the last day of classes, which marks the end of the term. Instructors cannot issue extensions beyond the end of the term. At the end of the term, exceptions to these policies may be granted only via the process outlined below.

### **At the End of the Term**

All academic work must be submitted by the end of the term.

Exceptions will be granted only rarely and must have the authorization of the director of studies. Typically, exceptions are the result of a personal or family emergency or an urgent health concern.

All exceptions resulting from a health concern require the authorization of the chief medical officer, who notifies the director of studies that an exception is warranted. To qualify, the medical condition must be acute and unavoidable, and of lasting duration and intensity to impact the completion of coursework, and only rarely, of a more chronic nature when the student has had continuous care by a licensed health professional. Conditions of a chronic nature must first be addressed through course drops at the discretion of the chief medical officer and the Student Response Team (SRT). The chief medical officer and the SRT must be aware of the chronic condition prior to the end of the term.

In consultation with the chief medical officer as appropriate, the director of studies may respond to an exception in four ways:

- The student's final assessment may be rescheduled. The rescheduling of an end-of-term exam due to a medical condition requires that the student, whether day or boarding, remain in electronic isolation in the Rebecca M. Sykes Wellness Center until they have completed the exam.
- The student may receive an Incomplete. If an Incomplete is granted, the terms of completing the work will be determined by the director of studies in consultation with the teacher and the department chair. In most instances, students will be required to submit papers and projects and to make up tests by a particular deadline in the following term. In continuing course sequences, students may be required to submit the work within the first two weeks of the following term to advance to the next course in the sequence. At the latest, all work must be submitted by the last day of classes in the following term. Once the deadline has passed, the final grade for the course will be determined by assigning a grade of 0 to any missing work. In some cases, this will result in a failing final grade for the course. The terms of completing the necessary work—and the deadline for doing so—should be included in a teacher comment to accompany the Incomplete grade on the end-of-term report.

If a student is authorized to receive a grade of Incomplete but the student insists on completing and submitting the necessary work to receive a final grade, then the grade earned will stand and will not be adjusted later.

- The director of studies, in consultation with the applicable instructor and department chair, may issue a passing grade for a course. Credit will be indicated on the transcript with a "P" instead of a numerical grade. A "P" will be considered for cases in which the essential

elements of the course have been completed, but the remainder of the work cannot be submitted after the end of the term due to the nature of the assignment(s) or the enrollment circumstances of the student. Once a “P” has been assigned, it will not be changed to a numerical grade.

- In some extraordinary cases, the director of studies may permit the applicable instructor, in consultation with the applicable department chair, to waive one or more assignments and allow the instructor to award the resulting numerical grade. This will be considered only for cases in which the student has met, at the minimum, all the essential elements of the course.

No final term grade, and no assessment grade from the final week of the term, may be shared with any student until after the end of the term.

## Midterm and End-of-Term Academic Reports

Student grades are published at the mid point and at the end of each term.

At the midpoint of each term, instructors report on each student’s progress using the following scale: Passing (P), Low Passing (LP), Not Yet Passing (NYP). At the midpoint of the fall and winter terms (Term 1 and Term 2), instructors also share written progress reports with students and parent(s)/guardian(s).

At the end of each term, with the exception of courses graded on a pass-fail basis, all courses taken for credit are graded on the 0–6 scale described below. At the end of the fall term (Term 1), instructors share written reports with students and parent(s)/guardian(s), and they do so again at the end of the spring term (Term 3) for non-seniors.

6—Outstanding	3—Satisfactory	1—Failure
5—Superior	2—Minimum Pass	0—Low Failure
4—Good	(and minimum college certifying grade)	

If a student earns a 0 or 1 at the end of the term, the department chair and instructor will determine a course of action by which it would be possible for the student to meet the minimum standards to earn a passing grade no higher than a 2. The student has the opportunity to earn a passing grade at any point in the future. It should be noted, however, that a student may not be eligible to advance to the next course in a sequence until a passing grade is earned, or the course is successfully repeated. The department will determine if and how the student can still earn credit for the course sequence; the course of action will be outlined in the end-of-term instructor report. Please note that the opportunity to raise a failing grade to a passing one has no relevance to a student’s standing or to the determination whether a student remains on track to earn a diploma.

If a Senior fails a spring term course—even if the student passes the course for the year—the student may be allowed to participate in Commencement but will receive a certificate of attendance rather than a diploma. The diploma will be awarded after Commencement, when all coursework is completed as determined by the director of studies.

## Attendance and Absences

Students are expected to meet, and be on time for, all obligations: athletic and activity commitments, work program assignments, and medical appointments, and to attend All-School Meetings and class meetings, unless excused in advance by a faculty member. Attendance is taken at every class meeting, required athletic session, work duty assignment, and required meeting and the number of absences and instances of tardiness is reported daily. Instructors may use their discretion in devising means to discourage tardiness (e.g., assigning an unexcused absence for accumulated instances of tardiness, or deducting from an in-class participation grade for tardiness), as long as their response is consistently applied to all students in the class. Students who accumulate unexcused absences and/or instances of tardiness should expect a core team response and/or consequence determined by the student’s cluster dean.

Regular attendance at required commitments (class, athletics, advising, work duty, All-School Meeting, and residential programming) is an essential element of a Phillips Academy education. Inability to attend required commitments for a significant period of time or a significant number of absences (whether excused or unexcused) in a given term may result in a required leave of absence.

Attendance for classes and athletics are reported daily. Students are notified via email the next day if they were marked with an unexcused absence. A student who feels that an error has been made should contact the adult responsible for assigning the absence and the cluster dean. The student must address the errors within two weeks of the reporting date of the absence(s). After two weeks, the recorded absence(s) will remain on the record.

If, for health reasons, a student is required to be absent from campus or classes or is limited in participation in athletic programs, that student must personally arrange to be excused through the Sykes Wellness Center. Recurring and/or routine appointments do not qualify for class or athletics excuses. This procedure allows proper recording of necessary absences and excuses, and it permits the health care team to be aware of health problems, to cooperate with families and other physicians, and to make appropriate arrangements on campus. Day students who stay home because of illness must have a parent or guardian call the Sykes Wellness Center by 8:30 a.m. each morning in order to be excused from any required commitments. Students may not call the health center to excuse themselves.

### **Requesting an Excused Absence to Miss Classes and Academy Commitments**

Students are expected to be present for all Academy commitments, including every class meeting held during the final week of the term (the week after the last regular week of classes) as well as the special programming on MLK Day. All requests for excused absences should be made as much in advance as possible, as indicated in the table below.

<b>Request Reason/Timing</b>	<b>Person to Contact</b>	<b>Min. Advance Notice Required</b>
Religious reasons	Chaplaincy	24 hours
College Counseling Office	College Counseling	48 hours
Doctor/dental appointments	Sykes Wellness Center	24 hours, unless emergency
Andover club-related event	Dean of Students Office	Two weeks in advance of events
Non-Academy-related	Dean of Students Office	Two weeks in advance of events
1 or 2 days for family	Cluster Dean	24 hours, unless emergency events, personal concerns, emergencies
3 or more class days	Dean of Students Office	Two weeks, unless emergency
During the last week of the term	Dean of Studies Office	Two weeks, unless emergency (granted only in extraordinary circumstances)*

Please note:

- An excuse for a non-Academy-related event (such as a competition, showcase, performance, or presentation) will be granted only if the student is participating in a related activity offered at the Academy, if the faculty chair or advisor in charge of that related activity and the cluster dean approve, if the student is in good standing, and, if a competition, the event is at the national or international level.
- Students may miss no more than a total of five days of Academy commitments (including days with special programming, such as MLK Day) in any academic year to participate in non-Academy-related events; requests for exceptions are reviewed by the SPRC.

\*Only in extraordinary circumstances will permission be granted for a student to miss class meetings and/or reschedule assessments given in the final week of the term. Purchase of nonrefundable tickets for an early departure is not considered such a circumstance.

### **Responses to Absences**

Among the Essential Elements of being an Andover student is to attend all commitments. Students are responsible for tracking their own attendance with the support of the student's point person.

### **Unexcused Absences**

- At **three** total unexcused absences, the student's point person speaks with the student and then follows up (quick email or phone call) with the parents/guardians.
- At **six** total unexcused absences, the point person speaks with the student and has the student write a brief paragraph about why they have accrued these absences, what they can do differently to prevent more absences, and what they might need as support. The point person will share this paragraph with the parents/guardians and cluster dean and will formulate a response
- Students excused from classes are expected to work independently to complete any coursework missed during their absence. They should coordinate with teachers in advance to plan a timeline for making up missed assignments. They are encouraged to ask classmates for notes and expected to make use of Canvas to access course materials. If additional help is needed, students may make use of conference periods and other academic supports on campus (Academic Skills Center, math and science study centers, etc.).
- At **nine** total unexcused absences, the student's full team will meet. The cluster dean will follow up with a communication to the student and parents/guardians about supports and expectations.
- Upon the accumulation of more than nine unexcused absences, the point person will continue communicating with the student, parents/guardians, and cluster dean. The Student Response Team (SRT) and/or Student Program Review Committee (SPRC) may step in with additional supports or changes, including the End of Term Review process.

Some supportive responses that a core team, full team, SPRC, or SRT might implement for a student with unexcused absences:

- Requiring a meeting with Academic Skills Center (ASC) and/or Sykes team member (or off-campus provider) to address reasons why the student might have missed commitments
- Requiring the use of conference periods to build relationships and/or better understand how to approach coursework
- Requiring use of math/science study halls or writing center
- Recommending more structured or differently structured study blocks (on or off campus)
- Recommending healthier sleep habits/patterns (on or off campus)
- Requiring a program change (e.g., a course drop, stepping away from a noncurricular activity)

### **Total Absences**

As the Essential Elements highlight, each Andover student is to maintain an overall absentee rate (excused and unexcused) under 20%. When a student misses 20% of all commitments or 20% of any one commitment, the SRT may use a range of responses, including: requiring the student to drop a commitment, for example, a course; requiring the student to earn a P/F grade in one or more courses; or requiring a Leave of Absence. It is the responsibility of the student, with the support of the point person, to be aware as the total number of absences approaches 20%.

## STUDENT SUPPORT

Adolescence is difficult, and during this extraordinary time in their lives, Phillips Academy students will constantly face new challenges—demanding courses, high-level athletics, a variety of clubs and activities, the complexities of residential life, an ever-shifting set of social dynamics. We believe that through these challenges, students have the opportunity to learn and grow in numerous ways, and one of our goals at PA is to support our students with a range of resources as they meet these challenges head-on, learn to be self-advocates, and experience their burgeoning independence. Along the way, many of our students will encounter moments when it is difficult for them to know how to navigate all of our resources. At these times, it is the responsibility of the faculty to intercede and help students focus their energy and get to the point where they are comfortable, confident, and ultimately successful. To do so, faculty and staff who are responsible for caring for students at Phillips Academy may need to exchange personal and sensitive information about students with each other but will do so only if there is a need.

### **Faculty Processes and Actions for Supporting Students**

In designing our faculty-driven processes for supporting individual students, we have configured the faculty in four ways. By doing so, we recognize the value of the expertise and perspective of the faculty who work most directly with the student as well as those faculty who do not work with the student at all.

#### **Core Team**

First, the Core Team consists of those faculty who are most immediately responsible for a student's well-being: the primary house counselor and/or advisor and the cluster dean.

At any time, in order to support a student, the members of a student's Core Team can communicate and create a plan. The Core Team can recommend or require a student to attend a specific study center or to study in particular locations; to meet with teachers, counselors, academic skills specialists, or other specific faculty members; to visit CAMD, the Brace Center, the Chaplaincy, or other appropriate offices; to work with peer tutors; and/or to observe adjusted sign-in times on weekdays and/or weekends. The Core Team also may recommend or require other supportive measures to help a student. Missed appointments may result in unexcused absences.

#### **Full Team**

Second, the Full Team consists of all the adults who are working directly with a student during a specific term: the members of the Core Team as well as all current teachers, and, if applicable, other members of the house counseling team, college counselor, Academic Skills specialist, coach, and End-of-Term Review mentor. Recognizing that the constitution of the Full Team can change from term to term, a student may appoint an additional faculty member to the Full Team.

Sometimes it makes sense for these people to gather to share observations and ideas during a Full Team Meeting. The Full Team can implement any of the measures afforded the Core Team as well as limit a student's permissions to leave campus or participate in on-campus clubs or activities. When a meeting of a Full Team is scheduled, the entire faculty and the student are notified. Although only members of the Full Team vote on proposed measures, any faculty member can join the meeting and contribute. The student's cluster dean captures the conversation and outlines measures in a letter addressed to the student and copied to parents/guardians.

#### **Student Program Review Committee (SPRC)**

Third, the SPRC consists of a small group of faculty members, including the five cluster deans and chaired by the director of studies and the associate dean of students. This group offers a wider perspective and can implement any of the measures the Full Team might. In addition, this group, in consultation with a student's Full Team, may discuss and vote to modify the student's academic program, including requiring a student to take a particular course load or level, and/or limit a student's other programmatic obligations, such as athletics. In consultation with the student's Full Team or the faculty members who meet with the student's cluster dean, the SPRC may recommend that the End-of-Term Review Committee consider additional measures. The cluster dean communicates any SPRC decision to the student and parents/guardians.

#### **The End-of-Term Review Committee**

Fourth, the End-of-Term Review Committee, chaired by the director of studies, provides a valuable perspective. The Committee meets at any point during a term to discuss ways in which a particular student can find more success at Phillips Academy. In consultation with the SPRC, the End-of-Term Review Committee may vote to offer a student our most formal support, End-of-Term Review.

### **End-of-Term Review Process**

The End-of-Term Review process is meant to provide structure and support for students who have yet to fully meet the expectations of the Academy. Through this process, we seek to acknowledge and address the underlying issues facing a student, which may include personal or family hardships, social dynamics, academic skills work, health circumstances, or other concerns. Students who receive this formal support are not alone in experiencing such difficulties, and most students leave the process and continue a successful career at Phillips Academy. The formal supports of End-of-Term Review are intended to equip a student with proactive habits and mindsets for their ongoing success at Phillips Academy. This is typically not an option for seniors in their spring term.

A student receiving the supports of End-of-Term Review chooses a faculty member to serve as a mentor and with whom they meet weekly to discuss how things are going, to identify points of focus, to build a strong mentoring relationship, and to help the student navigate the resources available to them. The director of studies will share other specific expectations in a letter addressed to the student and copied to the parents/guardians.

At the conclusion of a term, the End-of-Term Review Committee will consider whether the student has demonstrated the habits and behaviors that reflect a willingness and ability to find success at this stage in their life at Phillips Academy. The Committee will consider a student's attendance, grades, progress in fulfilling diploma requirements, a personal written reflection, and the other specific expectations shared in the letter from the director of studies. The Committee will then consider four options: remove the supports of End-of-Term Review, continue them, require the student to take a leave of absence, or require the student to withdraw from Phillips Academy.

After a student has received the support of End-of-Term Review for at least one term, and in consultation with the SPRC the End-of-Term Review Committee may decide that a student will benefit from a temporary separation from the Academy via a required leave of absence. The details of such leaves are outlined on page 12.

A required leave of absence will normally be for at least the remainder of the academic year and possibly the following academic year. A student who returns from a required leave of absence will typically receive the supports of the End-of-Term Review process.

After a student has received the support of End-of-Term Review for at least one term, and in consultation with the SPRC, the End-of-Term Review Committee may require a student to withdraw from the Academy.

### **Student Response Team (SRT)**

An additional group focused on the support of students is the SRT, which consists of the director of studies, dean of students, chief medical officer, and director of psychological services. The SRT manages student concerns that require greater privacy and confidentiality, and it uses the Essential Elements of Student Life to guide its decisions around student support, student leaves, and student returns. In its support of students, the SRT may adjust a student's academic, core, and extra-curricular program or may change a student's residential status, among other measures. The SRT documents its decisions in an official letter to the student and distributes copies to the parents/guardians.

### **Leaves of Absence**

Sometimes issues can arise in the course of a student's career at Phillips Academy that may interfere with the student's ability to engage constructively in the business of learning. The Academy acknowledges that time away from campus can be important. Therefore, Phillips Academy allows students to remain in good standing while taking the time they need to address important personal issues away from the school and with their families.

A student and parents/guardians may request a leave of absence at any time and for a variety of reasons. The SRT will then determine whether to grant the leave, the duration of the leave, and the conditions necessary for a student's return.

As noted above, the End-of-Term Review Committee may require a student who has gone through the End-of-Term Review process to be placed on a leave of absence. In addition, the members of SRT may require a student to be placed on a leave of absence. A required leave of absence will normally be for at least the remainder of the academic year and possibly the following academic year. It is our experience that a clearly defined and extended period of time permits students to focus, with their families, on the steps to be taken to regain their equilibrium and to thrive.

1. A leave of absence may be required for medical reasons when, in order to ensure effective management or treatment of a medical problem, a student must be away from the campus for a period of time. A leave may be required for a diagnostic evaluation or treatment, or it may be initiated when a student's presence on campus might jeopardize their own health or compromise the well-being of others.
2. A leave of absence will be required if it is determined, based upon an individualized assessment by the chief medical officer and/or a member of the psychological services team, in their professional judgment, a student has exhibited suicidal behavior or behavior considered to be suicidal or otherwise potentially life-threatening, posing a risk of harm to the student and/or others.
3. A leave of absence may be required following any situation of egregious or repeated self-harm, including, but not limited to, substance use, disordered eating, and/or self-injurious behavior.
4. A leave of absence may be required in cases in which a student is unable to meet the school's Essential Elements of Student Life or in cases in which the needs of a student cannot be met by the community or are interfering with the well-being of others. When a student is unable to meet the school's expectations (including non-compliance with a previously determined treatment plan), a leave of absence will be required.

For all leaves of absence, the SRT will determine the duration of the leave and the conditions necessary for a student's return (e.g., educational activities, counseling, relevant assessments). The factors the SRT will consider in making these determinations are the student's clinical needs and safety; impact on the safety and well-being of the community; capacity to comply with the Essential Elements of Student Life; preparedness to meet the academic demands of the Academy; as well as the community's ability to provide appropriate care.

A student's return after a leave of absence is not automatic and depends upon the student meeting certain criteria specified by the SRT in writing when the leave is granted. Approval for a return from any leave rests with the SRT. Any conditions or behavioral expectations placed on a student upon return from a leave must be fully met. If they are not, the student will return to leave-of-absence status. A student who returns from a required leave of absence will typically receive the supports of the End-of-Term Review process.

### **Academic Skills Center (ASC)**

At the Academic Skills Center, specialists meet with students individually and in small group settings to teach strategies for organizing work, managing time, and improving study skills using effective learning strategies. Any student may be referred to the ASC by their families, instructors, or cluster deans, or they may self-refer. The ASC, located in Pearson Hall, is designed to supplement other existing support services on campus. Although students may walk in and can use common study spaces, appointments are also available by emailing [academicsskillscenter@andover.edu](mailto:academicsskillscenter@andover.edu) or through our ASC Canvas site, which has a short intake form.

The ASC also offers a Peer Tutor Program for courses in math, sciences, and languages. Because the Academy is a residential school, instructors are widely available to students outside of class. The Academy does not endorse, nor will it make accommodations to support the use of outside tutors, as outside tutors are not allowed on campus.

### **Peer Tutoring**

Tutoring in individual courses is provided primarily through the Peer Tutor Program. Tutors are available in math, sciences, and languages courses up to the 300 level.

Students qualified to help with work in specific courses are available to provide tutoring on a regular weekly basis. Peer tutors also are available four evenings per week in the Math and Science Study Centers as well as the Writing Center for subject-specific support. Peer tutors are also available for general study skills during Museum Study Hours on Wednesday and Thursday evenings. Students experiencing difficulty in a particular course should first seek help from the instructor of that course—and continue to do so even when taking advantage of other support resources on campus.

### **Study, Organizational, and Time Management Skills**

When the need arises, ASC learning specialists meet individually with students to provide assistance with time management, organizational, and study strategies.

### **Student Accessibility Services (SAS)**

Student Accessibility Services, located within the Academic Skills Center in Pearson Hall, works with students who qualify as having a disability under the Americans with Disabilities Act. This law defines disability as: “A physical or mental impairment that substantially limits a major life activity; a record of such an impairment; or being regarded as having such an impairment.” Disabilities include, but are not limited to, mobility and orthopedic impairments, sensory impairments, psychological disorders, chronic health impairments, and learning disabilities.

In accordance with such, and with our belief in the importance of creating a supportive and accessible environment, Phillips Academy is committed to making reasonable accommodations for students with documented disabilities, to ensure equal access to the educational program.

### **Reasonable Accommodations**

Students with diagnosed and properly documented disabilities may be eligible to receive reasonable accommodations through SAS. Accommodations are designed to reduce or eliminate any disadvantage that may exist due to the individual’s disability and permit an otherwise qualified individual access to all of the Academy’s programs, without fundamentally altering either the essential elements of the curriculum or residential life, or other graduation requirements.

Students requesting accommodations of either an academic or residential need must present appropriate documentation from a certified professional indicating how the disability substantially limits one or more major life activities, including learning. Documentation assists the Academy in understanding the extent to which a disability may impact a student, allowing us to make consistent, informed decisions about student accommodations. Requests are reviewed on a case-by-case basis. Please be aware that policies regarding the granting of accommodations vary from school to school, and the provision of accommodations in a previous educational setting does not guarantee that they will also be approved at Phillips Academy.

Please note that while a request for accommodations may be initiated at any time during the school year, indicating a need for accommodations prior to June 1 permits the Academy to consider the request in a timely manner, ensuring that a student’s adjustment to learning and living at Phillips Academy goes as smoothly as possible. Implementation times may vary depending on the nature of the accommodation needed, and academic accommodations cannot be applied retroactively.

Students and families who wish to request accommodations should carefully review the Academy documentation guidelines and timelines for implementation, available on The Hive’s Student Support page. Students or their families may also email [studentaccessibilityservices@andover.edu](mailto:studentaccessibilityservices@andover.edu).

### **Standardized Testing Accommodations**

Student Accessibility Services may assist qualified students in applying for accommodations on standardized tests through the College Board (PSAT, SAT, SAT Subject Tests, and AP exams) and the ACT. Parental consent is required to release information to the testing agencies. Additional information—including timelines and documentation requirements for requesting accommodations for standardized tests—is available on The Hive. Please note that the Academy’s documentation requirements for accommodations may differ from those for external agencies.

## **PLANNING AN ACADEMIC PROGRAM**

### **The Educational Program**

Phillips Academy’s educational program comprises academic, athletic, and community dimensions. The *Course of Study* explains the required elements of the academic program and works in conjunction with *The Blue Book*, which describes the opportunities, requirements, responsibilities, and expectations associated with these different elements.

### **General Description**

The educational program and its associated policies and expectations may change at any time. This document as written does not limit the authority of the Academy to alter its policies and procedures to suit any changed circumstances. As appropriate, significant changes made after the publication of this document will be communicated to students and parents as they occur.

### **The Curriculum**

The diploma requirements, chosen and voted on by the entire faculty as essential elements of an educational program, are designed to ensure that Phillips Academy graduates successfully complete a course of study in a broad range of disciplines and skills that, in the judgment of the faculty, provide the appropriate foundation for a liberal education. The requirements are further specified as to skill level and content by the academic divisions and departments, with the oversight of the Academic Council. Certain requirements vary in keeping with the length of time a student attends the Academy.

Topics, texts, and materials occasionally may not win the full approval of all students or parents. However, they will be selected carefully and thoughtfully within our academic departments, then presented and considered in managed contexts. Parental objections to course materials will not be considered in the scheduling process.

## Placement of Newly Admitted Students

Students entering their first year receive placement materials, including forms for present teachers to complete and self-administered diagnostic assessments in mathematics, music, and world languages. These items are used by the Academy to aid in proper placement or recommendation of course levels. New students also are asked to complete to the best of their ability a course request form indicating the courses they wish to take during the coming year.

In some subjects, such as English, course-level placement aligns directly with grade level. Thus, all 9th-graders take English 100. In other subjects, such as mathematics, placement is independent of grade level and depends instead on background and placement tests.

Grade levels at Andover have unusual names: 9th-graders are called Juniors, 10th-graders are called Lower, 11th-graders are called Uppers, and 12th-graders and postgraduates are Seniors.

## Course Requests

The student and the advisor together make or confirm course requests for the upcoming term and review long-term plans. Student course schedules are published no later than the day before classes begin, and the process for requesting to change, drop, or add a course is described on Page 5. The Academy does not accept requests for specific teachers or periods.

## Course Load

Phillips Academy's academic program is based upon the premise that students are capable of studying independently, responsibly, and with self-direction. During junior and lower year, students take five or six courses as deemed appropriate by the student's advisor, and in accordance with the six-course load policy and course availability. During upper and senior year, students typically carry five courses each term. During senior year, students may take four courses if the course load satisfies the four-course load policy.

The Academy's medical director and/or the Student Response Team (SRT) may recommend or require a reduced course load (fewer than five courses) for health-related reasons. The Student Program Review Committee (SPRC) also may approve or require a reduced course load.

Over the span of their final two years, students are required to accumulate a minimum of 27 term credits, with a minimum of 12 graded term credits during their senior year.

## Six-Course Load Policy

Because of staffing, class size, and scheduling considerations, and out of concern for student health and well-being, the Academy does not accommodate all requests to take six courses. When a student requests to take six courses in any given term, approval will be guided by the following principles:

Requests to take a sixth course will only be considered after every student has been scheduled into a full course load of five courses. Space, staffing, and schedule conflicts may prevent a student from adding a sixth course to their schedule. In order to enable scheduling of diploma requirement courses in the arts, Juniors and Lower are typically approved to take six courses, though some students may be required to take five. New lowers may only take *PHD200* as a sixth course in their first term. New Uppers, Seniors, and PGs may take only five courses in their first term. Five courses is the expected course load for students conducting independent projects. (An independent project counts as a course.) For returning Uppers and Seniors approval to take a sixth course will be granted if (a) the student has earned at least a 5 average in the previous term and has no incomplete grades\*, or (b) the sixth course is *MUS900-906* (ensembles for credit) or *PHD200* (Physical Education), or the student has approval of the chair of the Department of Theatre and Dance to take *THD900-924* (a performance-based course) as a sixth course. In all other instances, the Advising Council will determine which students will be approved to carry a six-course load. Only in rare circumstances will a student with a grade of 3 or lower in a continuing course, or a grade of 2 or lower in any course, be approved to take six courses the following term.

A six-course load is conditional upon a satisfactory record at the midterm. Any student enrolled in six courses and earning a grade of Low Pass (LP) or Not Yet Passing (NYP) at the midterm will likely be required to drop a course. Thus, all students taking six courses must understand they may be required to drop a course after the midterm despite having done the work in that course for half of a term. Additionally, the Student Program Review Committee (SPRC), or the Student Response Team (SRT) may, at any time, and in consultation with a student's core or Full Team, require a student to drop a sixth course.

## Four-Course Load Policy

In the senior year, a four-course load will be approved if the student's advisor and college counselor support the proposed program and the course load is consistent with what the student indicated on all college applications. The course load must be consistent with all college applications, not just applications for the schools to which the student has been admitted.

If a student indicated on any college application that they would take five or more courses in a particular term, then they will be expected to take that course load, regardless of whether a college to which they have been admitted gives approval for the student to take four courses.

The Academy's medical director and/or the Student Response Team (SRT) may recommend or require a reduced course load (fewer than five courses) for health-related reasons. The Student Program Review Committee (SPRC) also may approve or require a reduced course load.

In the senior year, a four-course load will be approved if:

1. Three of the four courses in the proposed program are designated as advanced\* courses,
2. The student's advisor and college counselor support the proposed program, and
3. The course load is consistent with what the student indicated on all college applications. \*\*

\*All 500- and 600-level courses are considered advanced. Some 400-level and some 900-level performance courses also are designated as advanced as determined by individual departments.

\*\*The course load must be consistent with all college applications, not just applications for the schools to which the student has been admitted.

If a student indicated on any college application that they would take five or more courses in a particular term, then they will be expected to take that course load, regardless of whether a college to which they have been admitted gives approval for the student to take four courses.

The Academy's medical director and/or the Student Response Team (SRT) may recommend or require a reduced course load (fewer than five courses) for health-related reasons. The Student Program Review Committee (SPRC) also may approve or require a reduced course load.

### **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.

### **Independent Projects**

The Abbot Independent Scholars Program (AISP) provides selected seniors an opportunity to work independently with a faculty mentor for course credit. Each project is graded on the standard 0–6 scale by the supervising faculty mentor. Additional information on the AISP and its application process is available on PAnet.

### **Participation in Off-Campus Programs**

To participate in Learning in the World or other Academy-sanctioned off-campus programs, as well as independent projects, students must be in good standing from a disciplinary perspective and must be meeting all Essential Elements of student life as outlined elsewhere in *The Blue Book*. The Academy has an established a Student Group Travel Policy, which outlines expectations and protocols applicable to all Academy-sponsored student travel.

## 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 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/9th

51 for entering Lowers/10th

48 for entering Uppers/11th

48 for entering Seniors/12th

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 <i>PHD200</i>	Completed during term of <i>PHD200</i>	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 in 11th or 12th grade, 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*.

† 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 with the Dean of Studies Office for details. See page 95 for more information about diploma requirements in world languages.

†† 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, and the College Counseling Office regarding the appropriate time to take these assessments.

### Junior Year

Each term a Junior must take five or six courses. Most Juniors take six courses two of their three terms, often completing three courses in the arts. 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

### 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 Lows 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 Lows will take additional courses in the arts (art, music, or theatre and dance) or elective courses in other departments. Lows 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 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 is granted based on 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 based on a student's previous coursework and a portfolio of recent art.
- Juniors who are unable to take *ART225* during their junior year may enroll in any 300-level art elective in their lower year. As four-year students, they still must complete the four-term Arts requirement to graduate.
- 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 based on 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 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 based on 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. Although their work is substantially assessed throughout the term and successful completion of the course will be portfolio based, students do not receive a numerical grade in *ART225*. At the end of term, their academic report will indicate "Pass" or "Fail." 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.

### ■ 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*.

### ■ 3D Design Fundamentals

#### ART303

(TBD)

Humans exist in space bound by the rules of three dimensions. In this class, students will explore the spatial relationships of art and our surroundings. Creative experimentation and discovery will be a key grounding principle of this class as students learn various ways of translating their ideas from two-dimensional form to three-dimensional object. Because three-dimensional form takes shape in varied fine arts and commercial spaces and embodies multiple mediums, this class will move through projects that employ both traditional techniques as well as explore newer technologies like 3D printing and computer assisted design.

**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. Avalos)

**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.

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

#### ART306

(T2, T3)

This companion 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 "flâneur" tradition of 35mm photography as exemplified in the work of artists such as Henri Cartier-Bresson, Helen Levitt, Robert Frank, and many others. 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. Membreño-Canales)

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

### ■ Printmaking: Beyond the Matrix

#### ART307

(TBD)

Traditional printmaking is a process based on transferring images from one surface onto another. Most often prints are made on two dimensional surfaces like paper or fabric. Printmaking techniques can be applied to forms of various shape, size, and function. In this class, students will explore the core concepts of printmaking utilizing traditional analog tools as well as more contemporary digital printing techniques. Adobe Illustrator, laser etching, and linocuts are tools, processes, and skills that will be added to their creative toolkit. Discovery and process-based learning will be the major focus of the class as students explore ways of developing their ideas and transferring them into printed form.

**Prerequisites:** 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. (Mr. Smith)

**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*. (Ms. Pinkowski)

**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 workflow 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 *ART306* or *ART510* or any other 300-level art elective. (Mr. Membreno-Canales)

**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, T3)

**One credit assigned in Art or Interdisciplinary.** 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. (Mr. Fox)

**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 Lowers, 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

### ■ Ceramics II

#### ART502

(T2, 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; Open to Lowers, Uppers, and Seniors only. Juniors may only enroll in 300-level electives.*

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

#### ART505

(T2, 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. Silva, Ms. Obelleiro)

**Prerequisite:** *ART304 or ART305; Open to Lowers, Uppers, and Seniors only. Juniors may only enroll in 300-level electives.*

### ■ 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. (Mr. Smith)

**Prerequisite:** *ART308. Open to Lowers, Uppers, and Seniors only. Juniors may only enroll in 300-level electives.*

### ■ Video II: Special Topics in Video

#### ART509

(T3)

This course gives students a chance to more deeply investigate areas of video introduced in *ART309*. Each 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*. (Ms. Pinkowski)

**Prerequisite:** *ART309; Open to Lowers, Uppers, and Seniors only. Juniors may only enroll in 300-level electives.*

### ■ Photography II: The Advanced Photographic Portfolio

#### ART510

(T2, T3)

A companion course to *ART306* or *ART310*, this course will exercise students' working knowledge of DSLR workflow and nondestructive editing. This advanced photography opportunity is designed for students who wish to go deeper in the development and tightly edited execution of a self-motivated thematic photography portfolio. Additionally, there will be demonstrations on creating and printing from digital negatives and some advanced studio lighting work. Editorial guidance in the production of a well-defined project will be provided for print, installation, digital, and/or e-book portfolios. Project work may include case studies; interdisciplinary or small group research topics are encouraged. This class can be taken more than once. (Mr. Membreno-Canales)

**Prerequisite:** *ART306 or ART310; Open to Lowers, Uppers, and Seniors only. Juniors may only enroll in 300-level electives.*

## 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 fieldtrips 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. (Ms. Obelleiro)

**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 2023–2024

### ■ **Architecture I**

**ART301**

### ■ **Design for Living: Innovate and Fabricate**

**ART311**

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

**ART400**

### ■ **Architecture II**

**ART501**

### ■ **Design for Living II**

**ART511**

## 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. 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. (Dr. Har)

## ■ **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*. (Ms. 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. (Dr. Raymundo)

## 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 study the art of the memoir, with a focus on pushing the boundaries of what memoirs can look like. Students will read from a wide range of contemporary authors, write short autobiographical pieces culminating in an extended essay or mini-collection, and collaborate in a workshop. Writing assignments will be frequent and will constitute the bulk of the coursework. Texts may include excerpts from Gay, *The Book of Delights*; Karr, *Cherry*; Kingston, *The Woman Warrior*; Machado, *In the Dream House*; Nguyen, *Stealing Buddha's Dinner*; Shapland, *My Autobiography of Carson McCullers*; 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. (K. Iver)

## ■ 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. (K. Iver)

## Genre Courses

## ■ Theories of Children's Literature

### ENG510CL

(T2)

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

## ■ Gothic Literature: Living in The Tomb

### ENG510GL

(T1)

This course traces trends in Gothic forms, from their origins in the damp and dark castles of Europe to the aridity of the contemporary American landscape. Students will identify gothic conventions and themes such as the haunted house, family dynamics, apparitions, entrapment, secrecy, and the sublime. They also will read novels, short stories, and poetry spanning roughly 200 years in order to explore questions about the supernatural, the psychology of horror and terror, the significance of fantasy and fear, the desire for moral closure, and the roles of gender, race, class, and sexuality. Probable selections include *The Castle of Otranto*, by Horace Walpole; *Faustus*, by Christopher Marlowe; *Rebecca*, by Daphne du Maurier; *Dracula*, by Bram Stoker; *The Turn of the Screw*, by Henry James; stories by Poe, Faulkner, Gaskell, Irving, Hawthorne, Gilman, Jackson, Cheever, DeLillo, Carver, and Oates; and poetry by Christina Rossetti, Thomas Gray, William Cowper, Louise Glück, and Sylvia Plath. Possible films include *Affliction*, *The Royal Tenenbaums*, *A Simple Plan*, *Psycho*, and *The Cabinet of Dr. Caligari*. (Mr. Tortorella)

## ■ Media Studies

**ENG511MS (may be taken as an English or Interdisciplinary course; official course number is INT530MS1)**

**ENG512MS (may be taken as an English or Interdisciplinary course; official course number is INT530MS2)**

**ENG513MS (may be taken as an English or Interdisciplinary course; official course number is INT530MS3)**

(T3)

**One credit assigned in English or Interdisciplinary.** In this course, students will focus on close reading a few contemporary television shows alongside a range of cultural and critical theory and professional critique. Students will work collaboratively on creative and analytical projects to help them understand more clearly the constructions of identity, reality, nostalgia, freedom, and zeitgeist at work in these shows and in the larger TV landscape. Previous terms have examined American genres, such as the Western or the family sitcom, or specific multi-season shows like *Mad Men*, *Jane the Virgin*, *Atlanta*, and *Better Things*. Students may be asked to subscribe to a streaming service like Netflix, HBO, or Prime for the term. (Ms. Tousignant)

*This course does not currently meet requirements for NCAA eligibility.*

## ■ 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)

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 Guerra, and Wajdi Mouawad. (Mr. Grimm)

## ■ Black Oratorical Power

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

(T2, T3)

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 may include Frederick Douglass, W.E.B. DuBois, Booker T. Washington, Kathleen Cleaver, Angela Davis, Ralph Ellison, and others. (Mr. English)

## ■ 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 ghoulish and macabre tales that captivate a culture and hold a mirror up to our truest selves. (Dr. Erdmann)

## ■ The Graphic Novel

**ENG515GR**

(T3)

The graphic novel is an extended comic book with similar subject matter to—and the sophistication of—traditional novels. By its very nature, the graphic novel challenges our assumptions of what a narrative and novel can be. For those tied to words, the comic offers a challenging visual text that forces us to read in new and surprising ways; much of this course will be about reframing our visual and narrative habits and expectations. While the graphic novel is increasingly mainstream, it often has offered voices from the margins about the margins. Its subject has been everything from the coming-of-age novel to historical memoir to cross-cultural conflict to the darker side of the superhero. We will read a variety of texts with the rigor accorded to more traditional texts while also stretching ourselves to understand the aesthetic visual choices the artist makes. By the end of the term, we will even attempt our own small comics. Texts may include Alan Moore’s *Watchmen*, Chris Ware’s *Jimmy: The Smartest Kid on Earth*, Marjane Satrapi’s *The Complete Persepolis*, Art Spiegelman’s *The Complete Maus*, Frank Miller’s *Batman: The Dark Knight Returns*, and others. (Ms. Curci)

## ■ Cozy Violence: The Development of the Mystery Genre

**ENG515MW**

(T2)

We will begin with Edgar Allan Poe’s “The Murders in the Rue Morgue,” which is widely considered the first detective story. We will follow the development of the mystery genre from Poe to writers such as Doyle’s Sherlock Holmes, to Agatha Christie and different approaches to film adaptations of her work, to current bestseller Louise Penny, and finally to this year’s hot-off-the-press *America’s Best Mystery Writing*. We will wrestle with what it is about murder that attracts us as humans. We will look at the way the genre gives us a unique opportunity as a reader to feel actively engaged in the plot as we try to solve the murder alongside the detective. We will learn about popular subgenres such as the hard-boiled detective and the cozy, starring an amateur detective. We will consider less conventional forms from authors such as Paul Aster, Hye-Young Pun, and Dauphne Du Maurier and discuss whether they belong to the genre. Students will be given a chance to demonstrate their understanding of the conventions and structure of the genre with their own creative writing piece. (Ms. Robie)

## ■ Mid-20th-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, 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, Reynaldo Arenas, Raymond Carver, Charles Bukowski, Jane Kenyon, May Sarton, William Gaddis, Malcolm X, and Mark Twain. (Dr. Kane)

## ■ **Strange Worlds**

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

(T1, T3)

**One credit assigned in English or Interdisciplinary.** The speculative fiction genre collects fantastical elements, imagined histories, and impossible futures. 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. In this course, we will focus primarily on writers of color who are best at re-imagining a world that re-centers marginalized narratives to redefine 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. You will learn about craft, lead discussions, write weekly, and produce your own short fiction piece. (Ms. Leschorn)

## ■ **Considering Collections: Contemporary American Poetry**

### ENG519CC

(NOT OFFERED IN 2023–2024)

All too often, the work of a poet is read in isolation from their larger collection, perhaps found in an anthology or, more recently, reaching audiences across new forms of social media. Yet collections of poetry place together poems to be read in sequence and through the experience allow for distinct questions of progression, creation, and harmony. This course interrogates collections of poetry as a space for considering authorial vision and intent, as well as investigating choices of form, organization, and content. Reading poems in conversation, as layers, and as distinct pieces building to a complete whole, students will be asked to critically read and write while also placing scholarly texts and reviews into conversation. Collections for this course may include a selection the following authors and beyond: Donald Hall, Danez Smith, Marie Howe, Sandra Cisneros, Terrance Hayes, Ocean Vuong, Richard Siken, Louise Glück, Ada Limón, Ross Gay, Sharon Olds, and Anne Sexton. (Dr. Schwalm)

## ■ **The Contemporary Memoir**

### ENG519CM

(NOT OFFERED IN 2023–2024)

This course provides a study of memoir as a literary form, focusing on highly regarded examples from the 1950s to current times. Through considering book-length narratives based on the author’s memories and lived experiences, we will explore questions of fact and truth, as well as the role of memory. Considering the relationship between personal and social themes, we’ll explore the various ways these texts may accomplish the seemingly contradictory work of reflecting collective experiences by grappling with the author’s personal life. Authors for this course may include a selection of the following and beyond: Edwidge Danticat, Michelle Zauner, Leslie Jamison, Jesmyn Ward, Nick Flynn, Cathy Park Hong, Paul Kalanithi, and Jennifer Finney Boylan. (Dr. Schwalm)

## ■ **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)

## ■ **Hybrid Forms: Genre Nonconforming Art**

### ENG519NG

(T3)

When walking through a library or bookstore, genres present themselves so neatly for our quick access and consumption: fiction, nonfiction, poetry, biography, and beyond. But what happens when an author’s work defies the neat constraints of those long-loved and often-used labels? In this course we will embark on an expedition through contemporary hybrid texts, erasing those firm lines and challenging ourselves to consider how space might be made for ideas and identities in nontraditional forms. Together, we shall interrogate the published works of genre nonconforming artists and their impact, including but not limited to authors such as Tanya Tagaq, Maggie Nelson, Claudia Rankine, Alison Bechdel, Amy Krouse Rosenthal, Carmen Maria Machado, Ocean Vuong, Franny Choi, and Layli Long Soldier. (Dr. Schwalm)

## Special Topics Courses

### ■ American Identities in African Literature

ENG521AI  
ENG522AI  
ENG523AI

(T2, T3)

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)

### ■ Under the Fur: Representing the Nonhuman

ENG521BB

(NOT OFFERED IN 2023–2024)

According to thinker Gilles Deleuze, anyone who likes cats or dogs is a fool. But we live in a time when more than one cable television channel is entirely dedicated to animal programming, when whole weeks are given to sharks, and when people carry their dogs as an accessory. It seems we are not concerned about becoming fools for species not our own.

This course explores both how animals and animal lives are represented in narrative and how the presence of animals allows us to understand in new ways how narrative and language function. For this reason, we will dip into several genres, disciplines, and media: memoirs, novels, short stories, poems, philosophical essays, critical theory, internet videos, lectures, and films. We will be asked by these works to question what it means to represent animals but also what it means to represent at all. How can representation be ethical? How can it respond to and provoke wider political, theoretical, and philosophical debate? How should we and can we care for the nonhuman world? What are the dangers, boundaries, and rewards of cross-species sympathy? (Dr. Har)

### ■ 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)

One credit assigned in English or Interdisciplinary.

**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 Novel After Modernism

ENG521NM

(T2)

In the middle of the 20th century, writers began to move past both the period and the styles that we still call “modern.” What does it mean for a novel to be past modern? Postmodern? Past postmodern? Can a contemporary novel still be a modern novel? In this course, we will study some of the recent progress of the novel genre and will read novels by Joan Didion, Haruki Murakami (in translation), Vladimir Nabokov, and Zadie Smith. (Mr. Domina)

### ■ Outdoor Writing as Literature

ENG523OW

(T3)

We are drawn to outdoor writing because it's full of adventure. It is written from a perspective that historically places man in conflict with nature. In this course, we will look at the earliest writing to come out of Western expeditions, such as the narratives of pioneering climbers Maurice Herzog, Edmund Hillary, and Tenzig Norgay. We will move on to contemporary adventure writing by authors such as Jon Krakauer and films by Jimmy Chin and Elizabeth Chai Vasarhelyi and think about how these works have helped shape the modern Outdoor Sports industry. We will consider how and why stories about the outdoors can be told from different perspectives as we reassess the man versus

nature trope and expand the diversity of our reading list. We will end by looking at alternative ways of writing about the outdoors and think about what the future of outdoor writing might look like. This course will focus on analytical writing about outdoor literature. (Ms. Robie)

### ■ **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

(NOT OFFERED IN 2023–2024)

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 Sublime “Other”: “Colors and Words Unknown to Man”**

ENG529SO

(T3)

Since the 18th century, the Sublime has been characterized by both the sense of insignificance one feels contemplating the inhuman scale of natural wonders such as Alpine glaciers or the ocean abyss, and the elevating effect of such contemplation on the imagination. The Sublime, a word meaning “up to the limit or threshold,” transcends human understanding, defies language. Its aesthetic pleasures are mingled with ecstasy and horror, with both exhilaration and the fear of annihilation, and mark the Sublime as wholly, inhumanly “other.” In this course we explore four versions of the literary Sublime: the Romantic and Gothic Sublimes of William Wordsworth’s early philosophical poems and Mary Shelley’s *Frankenstein*; H.P. Lovecraft’s “cosmicism” and the articulation of a materialist, scientific Sublime; and the post-Lovecraftian “ontological horror” of Thomas Ligotti’s short fiction. Among the topics that we will consider are the effect of the Sublime on human consciousness, the role of race in the creation of Shelley and Lovecraft’s Sublime “other,” whether the Sublime can still exist if we no longer believe in transcendence, and how as a concept, the Sublime might help us in the face of climate catastrophe to think, as philosopher Eugene Thacker writes about the horror genre, of a world that is increasingly “unthinkable.” (Mr. Bird)

### ■ **What Is Critique?**

ENG530WC (may be taken as an English or Interdisciplinary course; official course number is INT512WC)

(T1)

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

To address these questions and others, we will read the works of many challenging theorists, and we will apply their thinking to various art, film, and fiction. (Mr. Fox)

### ■ **Harriet Beecher Stowe and Cultures of Print in 19th-Century Andover**

ENG531CP

ENG532CP

(T1, T2)

**ENG531CP, Term 1**—The story of *Uncle Tom’s Cabin*.

**ENG532CP, Term 2**—The visits of Sojourner Truth and Frederick Douglass to campus and 19th-century African American print cultures.

In this project-based course, students will examine some of the stories that highlight Andover as an important place in the history of the book, and the ways in which print cultures played an essential role in the story of anti-slavery movements during the first half of the 19th century. Focusing on campus resident Harriet Beecher Stowe, we will examine the life of her best-selling novel *Uncle Tom’s Cabin* and the network of illuminaries she attracted in its wake. We will look at the iconic pamphlet known as David Walker’s Appeal and Frederick Douglass’ newspapers. We will examine the role of our campus in the underground railroad and look at the development of anti-slavery societies at Abbot Academy, Phillips Academy, and in town. We will look at the famous press of Warren Draper and the role of Christian print cultures in the movement toward abolition. Each term will culminate in the publication of what students have discovered, in the form of an exhibit, presentations, and a written catalog. Work will be collaborative, and students should expect to do a wide variety of

writing— including annotated bibliographies, keeping a research journal, creating exhibit wall text and catalogs, creating finding aids, video storytelling, and oral presentations. (Ms. Tousignant)

### ■ **Change Agents: Examining Advocacy, Audience, and Impact in Literature and the Arts**

ENG540CA

(T3)

This course will focus on the intersection of literature and activism. After defining our key terms in relation to questions of representation, propaganda, branding, and witnessing, we will delve into case studies involving civil rights and social justice, and environmental activism. We will read fiction, poetry, and drama—thinking about questions of audience and impact. In addition, music, performance, and visual arts may provide further contexts to understanding the relationship between literature and activism. Writers may include James Baldwin, Don L. Lee, Alice Walker, Richard Powers, Annie Dillard, etc. Students will choose a cause and investigate a range of artistic acts of activism—and perhaps produce some of their own. Projects may include the potential for collaborations here on campus and beyond. (Dr. Kane)

### ■ **Public Displays of Affection: Studies of Romance and Desire in American Culture**

ENG545PD (may be taken as an English or Interdisciplinary course; official course number is INT545PD)

(T3)

This course interrogates how American social norms and ideas of “the good life” both shape and are shaped by popular culture. Focusing on heteronormativity as one example of the convergence of everyday life and cultural imaginaries, we will ask, what does it mean to say heterosexuality is “the norm” in U.S. culture? How and why are norms around sexual desire, romantic investment, and domestic relations—supposedly “private” and individual realms—central to so much of the way American public life is structured, imagined, and represented? And what happens when those norms are challenged—or, sometimes even worse, fulfilled?

Rooted in queer of color critique and ethnic studies, this interdisciplinary course will be divided into two parts. In the first half of the term, we will read canonical “marriage plot” texts alongside contemporary forms like the rom com and the sitcom, interrogating the historical contexts through which marriage and the reproductive family—entwined as those notions are with norms of whiteness, bodies, and property—have come to be framed as both social ideals and narrative horizons in the West. We will read texts like Shakespeare’s *Much Ado About Nothing* and/or Jane Austen’s *Mansfield Park*, alongside contemporary film and TV shows like Netflix’s *To All the Boys I’ve Loved Before* and HBO’s *White Lotus*, to explore the historical and contemporary interrelationship between social norms and popular narrative forms.

In the second half of the term, we will focus on the nuclear family and the suburbs. We will move from critiques of 1950s visions of the good life, like August Wilson’s *Fences*, Richard Yates’ *Revolutionary Road*, and Michael Cunningham’s *The Hours*, to post-2008 financial crash novels like Gillian Flynn’s *Gossip Girl*, Tana French’s *Broken Harbor*, and Rumaan Alam’s *Leave the World Behind*, which set millennial dreams of stability and accumulation against a background of abandoned suburbs, economic catastrophes, and violent conflict. Through planning and leading class discussions in pairs to watching a sitcom finale episode of their choice to choosing which of the theoretical lenses we explore in class they want to apply in their final project, students will develop their critical reading, writing, and discussion skills, and learn to apply those skills across a wide range of cultural forms and modes. (Dr. Raymundo)

### ■ **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

### ■ **Ernest Hemingway**

ENG531EH

(T3)

This single-author course re-examines the life and works of 20th-century author Ernest Hemingway with a critical lens. Students will examine how Hemingway’s works were deeply intertwined with the land and communities in which he lived and traveled, focusing most heavily on his time in Key West, France, Spain, and Cuba. Students will read some of Hemingway’s signature works, which may include *In Our Time*, *The Sun Also Rises*, *For Whom the Bell Tolls*, and *The Old Man and the Sea*, as well as his letters and journalistic pieces. (Dr. Driscoll)

### ■ **Shakespeare**

ENG531SH

ENG532SH

ENG533SH

(T2, T3) (T1 NOT OFFERED IN 2023–2024)

Every term the Department of English offers an elective course on the work of William Shakespeare, unless otherwise indicated below:

**ENG532SH, Term I—“What a Change Is Here!”** This term we will examine a selection of Shakespeare’s plays alongside modern adaptations, asking what these reimaginations 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*. (Mr. Calleja)

**ENG533SH, Term 2—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. (Dr. Gardner)

**ENG531SH, Term 3—Jane Austen’s Henry Crawford** says that Shakespeare’s “thoughts and beauties are so spread abroad that one touches them everywhere.” Perhaps, but to contemplate such thoughts deeply and to appreciate such beauties truly we must read the work of the great poet-playwright ourselves. In this course, we will study three or four of William Shakespeare’s plays as well as a selection of his sonnets. (Mr. Domina)

## ■ **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)

## ■ **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)

## ■ **Jane Austen**

### ENG537JA

(T1)

Jane Austen is beloved by audiences worldwide for her sweeping romances; her work has been adapted many times, in many forms. Her books are full of intriguing plot, humor, and romance. At the same time, her language is complex and the world she writes about is distant to contemporary readers, requiring us to hone our comprehensive reading skills in order to glean enjoyment from her works. We will dig beneath her surface-level love stories in order to explore and appreciate Austen’s impressive comedic writing and social commentary. We will think about the role gender and class play in the lives of each of her main characters. In addition, we will think critically about the perspectives that are absent in her work. For example, we will read Karen Tei Yamashita’s short story adaptations *Sansei and Sensibility* as we begin to explore how a wider audience might access Austen’s writing. (Ms. Robie)

## ■ **Charles Dickens**

### ENG537CD

(NOT OFFERED IN 2023–2024)

Charles Dickens is one of the great English novelists whom Virginia Woolf once described as possessing “power which cannot fade or fail in its effect—the power not to analyse or to interpret, but to produce, apparently without thought or effort or calculation of the effect upon the story, characters who exist not in detail, not accurately or exactly, but abundantly in a cluster of wild and yet extraordinarily revealing remarks, bubble climbing on the top of bubble as the breath of the creator fills them. ... They make creators of us, and not merely readers and spectators.” In this course, students will read one of his iconic novels alongside contemporary works that offer new imaginings and ideas derived from Dickens’ stories. (Ms. Robie)

## ■ **Christopher Marlowe: Dissident Poetics**

### ENG539CM

(T1)

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

## ■ **Don Quixote**

ENG 539DQ

(T3)

In announcing the Nobel Institute's Greatest Book of All Time, Nigerian author Ben Okri said, "If there is one novel you should read before you die, it is *Don Quixote*." Other writers have acknowledged the novel's tremendous influence on their own work, including Nabokov, Márquez, Mann, Flaubert, Melville, Twain, Dickens, Gordimer, Borges, and Faulkner, who reread the novel each year.

In this seminar, we will explore how *Don Quixote* absorbs, satirizes, and transforms all previous literary forms, how it explores madness, cruelty, violence, authorship, and readership, and how it both synthesizes the western intellectual tradition prior to the 17th century and anticipates the Enlightenment. We will connect *Don Quixote* to the writings of Plato, the paintings of Velázquez, and the theories of Gödel. We will try to understand how the novelist Carlos Fuentes could write, "When Don Quixote left his village, the Modern World began," and how the critic Lionel Trilling could state, "All prose fiction is a variation on the theme of *Don Quixote*." And we will do all this with the joy that is reading the *Quixote*. (Mr. Fox)

## 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, Alicita Rodríguez, Jorge Luis Borges, and Gabriel García Márquez. (Ms. Tapia)

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

ENG525CA (may be taken as an English or Interdisciplinary course)

(T2)

**One credit assigned in English or Interdisciplinary.** 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 Alegria; *I, Rigoberta Menchú: An Indian Woman in Guatemala* by Rigoberta Menchú; *Stories and Poems/Cuentos y Poesías: A Dual-Language Book* 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)

## ■ **Youth from Every Quarter**

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

(NOT OFFERED IN 2023–2024)

**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." This term, 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? How might the Academy become an “anti-racist” institution or, more broadly, one that actively dismantles structures of power? Is that even possible? (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.*

## ■ 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)

## ■ Change Agents: Examining Advocacy, Audience, and Impact in Literature and the Arts

### ENG540CA

(T3)

This course will focus on the intersection of literature and activism. After defining our key terms in relation to questions of representation, propaganda, branding, and witnessing, we will delve into case studies involving civil rights and social justice, and environmental activism. We will read fiction, poetry, and drama—thinking about questions of audience and impact. In addition, music, performance, and visual arts may provide further contexts to understanding the relationship between literature and activism. Writers may include James Baldwin, Don L. Lee, Alice Walker, Richard Powers, Annie Dillard, etc. Students will choose a cause and investigate a range of artistic acts of activism—and perhaps produce some of their own. Projects may include the potential for collaborations here on campus and beyond. (Dr. Kane)

## ■ 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)

(T1)

**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 visiting lecturers on art, music, and history. Trips to museums and jazz or blues club performances enhance the students' appreciation of cultural contexts. The fall term focuses on the early writings, on the literature of slavery and freedom, and on the literature of Reconstruction. In the winter, students read the literature of the Harlem Renaissance and African American expressions of realism, naturalism, and modernism. In the spring, the Black Arts Movement and African American literatures, including film and drama, since the 1970s are the foci of the course. (Ms. Albert)

## ■ 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)

**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)

### ■ **“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 Alberó Urrea, Emma Pérez, Lucretia Guerrero, Sandra Cisneros, Reyna Grande, and Ana Castillo. (Dr. 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.*

### ■ **Asian/American Dramatic Literature**

**ENG541DR or THD541DR (may be taken as an English, Theatre, or Interdisciplinary course; official course number is ENG541 DR)**

(T2)

**One credit assigned in English, Theatre, or Interdisciplinary.** This course explores the ever-expanding body of work that collectively (and not always neatly) contributes to what may be called “Asian/American” dramatic literature. Students will read and engage with plays by Asian American dramatists from the 20th- and 21st-century through the lenses of class, faith, gender, sexual orientation, and other socially constructed markers and dimensions of human experience and identity, with a particular focus on the social formation of race and the complexity of racial dynamics in the United States historically and today. Additional material will be examined so that we can better understand the role of dramatic literature in our nation’s struggles over identity, power, resources, and representation. (Mr. Grimm & M. Martin)

### ■ **Indigenous Literature**

**ENG541IL**

(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. (Dr. Driscoll)

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

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

(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—Virginia Woolf** The fall term of this women’s and gender studies course will focus on the author of its namesake, Virginia Woolf, to build an understanding of the complicated emergence of “women’s literature” as a genre. Iconic, revolutionary, and not without her own shortcomings, Woolf fundamentally reimagined the novel’s potential to reflect internal experiences of womanhood, queerness, and non-normativity, while her nonfiction articulated economic and cultural obstacles facing woman-identified writers. Reading the arc of her aesthetic development, paired with her essays and diaries, students will explore Woolf’s individual evolution as an artist as well

as her lasting significance. Together we will develop the muscles to speak and write with intersectional nuance about literature's capacity to interrogate gender's impact and mutability.

**ENG542WW, Term 2**—We will continue to deepen and expand our engagement with feminist discourse by reading texts that explore complicated dynamics around romance, sexuality, and power. We will read a range of woman-identified writers as they navigate intimacy and desire and a struggle to exist within or beyond marriage and the domestic. Together, we will pose questions about the potential for feminine freedom in romantic entanglement across history, culture, and identity, and contend with how often these narratives must also explore the potential (or lack thereof) for economic freedom. Authors may include Sally Rooney, Jane Austen, Toni Morrison, Katie Kitamura, Jean Rhys, Zadie Smith, Alice Munro, Charlotte Bronte, Jo Hamya, or Raven Leilani.

**ENG543WW, Term 3**—In the 2016 comedy *Bad Moms*, Kristen Bell's character, a stay-at-home mom named Kiki, galvanizes her fellow moms, saying, "We don't quit! Moms don't quit! Quitting is for dads." Though intended to garner a laugh, the moment points to a deeply held belief that seems to cut across vast swaths of time and culture: that motherhood should be the single defining experience of a woman's life, and that mothers who "quit," in one form or another, are monstrous or out of step with a gender-defining instinct to nurture. This term, we'll explore the intersectional specter of The Mom in literature, film, and television, paying particular attention to the recent rise of memoirs and novels that explore female ambivalence to the project of child rearing. Questions will include: How does motherhood shape cultural norms around gender? What does it mean to be with or without children in a dominant American culture that centers their production? And, in a post-Roe world, how do we fathom the shifting landscape of what it means to mother? Authors may include bell hooks, Maggie Nelson, Rachel Cusk, Edward Albee, Audre Lord, Rivka Galchen, Toni Morrison, William Shakespeare, Jenny Offill, Marilynne Robinson, Euripides, Alexis Schaitkin, Claire Vaye Watkins, or Sheila Heiti. (Ms. Foushee)

**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—Chaucer Projects

### ENG546ML

### ENG547ML

(NOT OFFERED IN 2023–2024)

**ENG546ML Term 1—Only in Our Dreams.** Have you ever fallen asleep over your books? If so, you are essentially a medieval poet already because they snoozed on their reading materials all the time and even composed volumes of poetry about the experience. These stories, however, do more than report what a writer might have seen while asleep. They probe the edges of selfhood, the idiosyncrasies of desire, the borders of memory, the scope of the imagination, the fertility of grief, the insistence of ideas, and the force of literature. And that's just the short list.

In the first term of *Medieval Literature*, we will primarily be studying two poets, Geoffrey Chaucer and the anonymous Pearl-poet; both lived through a time of plague, a time when the shape and the possibilities of the world were redrawn, an event that divided history into "then" and "now." As we muddle through our own extraordinary time, perhaps we are exceptionally prepared to understand the lure and the solace of the world of dreams. We will encounter these topics—and more!—in two of Chaucer's Middle English dreamscapes, in the Pearl-poet's trippy, glittery alliterative journey to heavenly climes, in secondary sources from classical, medieval, and modern eras, as well as in podcasts and films.

**ENG547ML Term 2—Chaucer-Based Learning.** The second term of *Medieval Literature* offers an introduction to Geoffrey Chaucer: his era, his city, and his vibrant, edgy, unsettling, prescient, comedic, and relevant *Canterbury Tales*. Chaucer, as you may know, has long been imagined the "father of English poetry," which is somewhat strange for a man who never once in his vast writings referred to himself as a "poet." Although he remains a canonical figure in the history of English letters, this class aims to explore what Chaucer can mean right now, today, for us.

The first couple weeks of this term will invite us to consider the author himself, the contexts of his writings, and the basics of reading Middle English. The bulk of the term, however, will be shaped by you, by each individual student's interests and investments. Starting with questions and curiosities, we will work collaboratively to craft a flexible reading list, research plan, and project proposal for each student. One of us might read a curated collection of tales; one of us might explore digitized manuscripts; one of us might dive into a single tale, its sources, its analogues, and its critics; one of us might compare Agbabi's adaptations with Chaucer's originals. Each week we will also come together over a shared class reading, in individual conferences, and in working groups to exchange discoveries, ask questions, and take pleasure in the experience of learning. (Dr. Har)

## ■ **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)

(NOT OFFERED IN 2023–2024)

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

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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.

## ■ **Things Fall Apart**

ENG 590CO (may be taken as an English, History, Art or Interdisciplinary course)

In 2011, the sociologist Ulrich Beck wrote, "When a world order breaks down, that is when people begin to think about it." While some contemporary participants have probably always viewed moments in history as representing the collapse of a world order, during the past decade, many people in the United States—regardless of their world and political views—have expressed frustration about the seeming instability of the moment and anxiety about the future. Indeed, ours may be an age of disruption.

In this colloquium, we will apply the skills, knowledge, and understanding that we have developed in our previous schoolwork—as well as the skills, knowledge, and understanding that we will develop together—to our contemporary world. We will develop a more nuanced and complex understanding of this moment in history, and we will do so by avoiding the simplistic and reductive politics of "left" and "right." Perhaps most importantly, we will look to the past to try to discover ways in which we may move forward, individually and collectively, during this age of angst.

Our topics may include, among others, the ever-rising political divisions and antipathies between the urban and the rural, between "coastal elites" and "middle America"; the further erosion of confidence in science and education, in government and across the culture, particularly during the COVID-19 pandemic; the challenges to free speech and the right to assembly amidst increasing calls for dissent; the questioning of "racial-identity politics" and its seeming manifestation in affirmative action policies, Black Lives Matter, and calls for "law and order"; the shifting understandings of gender and sexuality and the extent to which we have legal autonomy over our own bodies; the politics and realities of Climate Change; the tensions between engagement and isolation via trade policies or immigration and migration policies; the advances in technology and their repercussions, from artificial intelligence to the proliferation of (mis)information; and the rise in wealth inequality.

Following the model of previous colloquia, we will meet twice each week, and a different member of the faculty will lead each meeting. (Mr. Fox, coordinating faculty from various departments)

## Elective Courses Recently Taught, but Not Offered in 2023–2024

- ***Orphic Lyricism in American Poetry and Experimental Film***  
ENG511OL
- ***This Is America***  
ENG511TW
- ***Journalism***  
ENG514JO
- ***The Graphic Novel***  
ENG515GR
- ***COVID-19, BLM, and the Precarity of Life***  
ENG520CO
- ***Being, Thinking, Doing***  
ENG521BT
- ***Arthurian Clatter***  
ENG526AC
- ***Foundational Gender Theory***  
ENG530GT
- ***Justice, Law, and Tyranny***  
ENG530JL
- ***August Wilson's View of the 20th Century: His Pittsburgh, Our America***  
ENG531AW or THD531
- ***August Wilson's View of the Second Half of the 20th Century***  
ENG532AW or THD532
- ***Don Quixote***  
ENG539DQ
- ***Atomic America: Service Learning***  
ENG540AA
- ***Post-Colonial India: History and Literature through Salman Rushdie's Midnight's Children***  
ENG540IN
- ***The Boom Generation***  
ENG541BG
- ***Steal This Course!***  
ENG544ZZ
- ***Modernisms***  
ENG546MO
- ***John Donne and 17th-Century English Poetry***  
ENG547JD
- ***"I Am Not I": 16th-Century English Poetry***  
ENG547PO

## 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 9th 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, Sojourns Across a Connected World, 600 C.E.–1400 C.E.***—For Juniors. In the second term of world history, students examine the increasing connections between societies caused by mass migrations, imperial conquests, and cross-cultural trade and exchange. Students will explore the impact of and responses to the exchange of customs, goods, ideas, beliefs, technologies, and germs. Topics include the Bantu expansion, trade in the Americas, the spread of Islam, and the Mongol conquests. Writing, research, and analytical skills introduced in *HSS100A* will continue to be developed through the exploration of these topics.

## ■ World History: Thematic Approaches, Exchange, Resistance, and Adaptation, 1400 C.E.–1800 C.E.

### HSS201

(T1, T2)

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

## ■ **World History: 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**

(T1, T2, T3) THREE-TERM COMMITMENT

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**

(T1, T2) TWO-TERM COMMITMENT

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)

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

## ■ **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 for Interdisciplinary, History and Social Science, or Science credit.)\***

(T3)

**One credit assigned in History and Social Science, Science, or Interdisciplinary.** 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**

(T2)

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)

## ■ **History of Financial Crises and Civic Reactions (1700s–present)**

### **HSS506**

(T1)

Carmen Reinhart and Kenneth Rogoff documented the fact that from 1800 to 2012 almost no year was free of financial crises somewhere in the world. Financial crises cause significant damage, including unemployment, bankruptcies, social instability, regime changes, and geopolitical tensions. This course will evaluate a selection of case studies between 1720 and the present, placing students in the shoes of one or more protagonists and at a point where the student must analyze the issues, make a decision, and recommend action. Karl Marx and others have pointed to the recurrent financial crises in capitalist economies as proof of the terminal illness of the capitalist system. On the other hand, Joseph Schumpeter and others have stated that periodic slumps and crises are necessary cleansers of inefficiencies. Financial crises expose the worst (and sometimes the best) in markets, institutions, instruments, and leaders. Selected readings and current events articles will supplement the chosen case studies. Student assessment will include response papers, debates and role-playing, a research paper, and a current events portfolio. (Mr. Parker)

## ■ **History in Your Pocket—American Stories, Ideals, and Economics as Told through Coins and Currency**

### **HSS507**

(T2)

This course will use material culture as a primary vehicle to challenge students to sharpen their observational, analytical, and written and oral communication skills. Students will examine U.S. coins, tokens, and currency notes produced from 1652 to the present from a variety of perspectives to spark inquiry into, and conversations regarding, topics including American idealism, political propaganda, economics, artistic design choice, ethics of collecting, and the inclusivity/exclusivity of people chosen to be depicted on currency. This course will have a significant hands-on component and will regularly study the school's numismatic collection in the classroom. Through this, students will closely examine objects and identify and analyze complex iconography to attempt to "read" the past and access the minds and ideals of historical peoples and times. As a culminating assessment, students will select and study a suite of objects and publicly present their findings in the form of a small museum exhibit or a poster session. (Dr. Slater)

## ■ 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.

## ■ Storied Environments: African Environmental History Since 1800

### HSS516

(NOT OFFERED IN 2023–2024)

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.

## ■ African History

### HSS517

(T3)

In the late 1960s, a British historian declared that Africa did not have its own history, that “There is only the history of Europeans in Africa. The rest is darkness.” This racist and incendiary statement, along with sub-Saharan Africa's push for independence in the mid-20th century, drove scholars in Africa and beyond to examine a range of sources, including oral traditions, archaeological evidence, and archival records, to uncover Africa's dynamic past. This course provides an introduction to that expansive history. Students will focus on African agency and ingenuity in the face of upheaval, invasion, and extraction during the 19th and 20th centuries. Major topics addressed will include African societies' responses to the “scramble for Africa” and the onset of European colonialism; Africans' encounters with foreign missionaries and merchants; the rise of anticolonialism and competing nationalisms; and nation-making and un-making during the Cold War. In what ways did people in Africa respond to and make sense of new challenges under European colonizers? How did colonialism reconfigure African societies, cultures, and economies while reifying malleable constructs like gender, ethnic groups, and cultural traditions? Who led independence movements and what futures did they imagine for a free Africa? The course centers perspectives, scholarship, and literature by Africans to explore these broad questions. (Dr. Lambert)

## ■ History of Asia

### HSS521

(T1)

This course examines the history of modern Asia from the 19th century to the present. Students should expect to be engaged in reading and discussing a multitude of perspectives drawn largely from primary sources to understand Asian history through Asian voices. At the same time, the course will draw from sources written by non-Asian scholars to understand how the same moments in history can be narrated and remembered differently in an effort to bring light to the ongoing debate of history writing and historiography. The course will take a chronological and thematic approach to the study of Asian history, exploring social and political revolutions, race and gender relations, as well as intellectual and cultural developments within the chronological framework of imperialism in Asia, the rise of nationalism in Asia, Asia during the World Wars and the Cold War, and current issues in Asia. (Ms. Rhee)

## ■ History of the Middle East

### HSS531

(NOT OFFERED IN 2023–2024)

*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.

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

## ■ Topics in the History of the Middle East

### HSS532

(NOT OFFERED IN 2023–2024)

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.

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

## ■ Europe: Birth, Revolution, and War

### HSS541

### HSS542

### HSS543

(T1) (T2 AND T3 NOT OFFERED IN 2023–2024)

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

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

## ■ 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.*

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

### HSS562

(NOT OFFERED IN 2023–2024)

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.*

## ■ Indigenous Civil Rights in the United States

### HSS563

(T3)

The civil rights struggle for native peoples in the United States is ongoing. From the beginnings of settler colonialism, native peoples have faced unique problems as they try to maintain their cultures and autonomy. They have also been resilient through their activism for social justice. This class begins at the opening of the 20th century. Initiatives from the white government such as the boarding schools, the Dawes Act, and treatment of native peoples as specimens in natural history museums set the scene. For the white government, native people needed to assimilate or perish. After an overview of the Indian Citizenship Act of 1924, the Indian Reorganization Act 1934, and the Termination policy, we move into the “civil rights era” of the late 1960s. Activism from groups such as the American Indian Movement (AIM) wanted

to restore autonomy for native peoples. How could tribes restore rights promised in treaties signed with the U.S. government? How could they establish sovereignty on the reservations? How could they combat the degradation of their environments? The Native American Graves Protection and Repatriation Act of 1990 acknowledged the unique forms of discrimination faced by Indigenous peoples as museums were mandated to return objects to their rightful tribal owners. Current activism often focuses on land and fishing rights and protesting environmental destruction on tribal lands from pipelines and fracking. Many native communities are particularly vulnerable to climate change and are vocal in their demands for social justice through the protection of their homelands. Students will work with the Peabody Institute of Archaeology to understand the unique civil rights issues facing native peoples in the United States. (Ms. Doheny)

**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.*

## ■ A History of 1968: Year in Crisis

### HSS572

(T2)

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.*

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

**HSS581**

(T2)

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

**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**

(NOT OFFERED IN 2023–2024)

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 multi-layered 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)**

(T1)

**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**

(NOT OFFERED IN 2023–2024)

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.

**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 students who have completed any term of HSS3000.*

## ■ **Fashion in History**

**HSS595**

(T2)

“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. (Ms. Frey)

**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, T3)

**One credit assigned in History, Science, or Interdisciplinary.** 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. (Mr. Fox)

**ART444, Term I**—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 craftspeople 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 3**—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.*

## Elective Courses Not Offered in 2023–2024

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

HSS480 or SCI480

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

HSS511

■ ***History Through Film***

HSS515

■ ***Gender and Power in Tudor England***

HSS546

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

HSS561

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

HSS565

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

HSS570

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

HSS575

■ ***Urban Crisis***

HSS576

■ ***Schooling in America***

HSS577

■ ***American Popular Culture***

HSS578

■ ***Environmental History***

HSS579

■ ***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 2023–2024

COURSE #		INT COURSE #
	<i>Term 1</i>	
ART444	Histories of Art	INT503HA1
ENG512DR/THD512DR	Contemporary Drama	INT547DR
ENG518SF	Strange Worlds: Building Realities in Speculative Fiction	INT547SW
ENG52ILL	Law and Literature	INT504LL1
ENG530WC	What is Critique?	INT512WC
ENG540HR/HSS588	The History and Literature of the Haitian Revolution	INT505HR*
ENG541AA	An Introductory Survey of African American Literature	INT532AA1*
ENG541AS	Asian/American Literature and Film	INT514AS1*
ENG541WW	A Room of Their Own: Women’s Studies and Literature	INT517WW1*
ENG590CO	William Sloane Coffin Jr. ’42 Colloquium Series—Things Fall Apart	ENG590CO
PHR530	Ethics: Medicine	*INT538ME
PHR531	Ethics: Environment	INT544EE
PHR532	Ethics and Technology	INT535ET
SCI420	Environmental Science: Food, Agriculture, and the Future	INT501FA
THD910	Identity*	INT542ID*
	<i>Term 2</i>	
CHI622	LGBTQ+ Literature and Media in China	INT516CH*
ENG513OR	Black Oratorical Power	INT548OR
ENG522LL	Law and Literature	INT504LL2
ENG525CA	Rebels, Gods, and Villains in Central American Literature	ENG525CA*
ENG541DR/THD541DR	Asian/American Dramatic Literature	INT541DR
ENG541IL	Indigenous Literature	INT541IL
ENG542AA	An Introductory Survey of African American Literature	INT542AA
ENG542WW	A Room of Their Own: Women’s Studies and Literature	INT517WW2*
ENG544LD	Lockdown	INT518LD*
HSS593/SCI476	Natural Causes: How Climate Change Wrote History	INT507NC
MTH440	Financial Literacy Seminar	INT543FL
PHR522	Feminist Philosophies	INT534FP*
SCI410	Environmental Science: Global Climate Change	INT501GC
SCI470	Human Origins	INT510HO

<b>Interdisciplinary Courses 2023–2024</b> continued		
COURSE #		INT COURSE #
	<i>Term 3</i>	
ART445	Histories of Art	INT503HA2
CLA552	Women in Antiquity	INT524WA*
CHI623	Chinglish	INT540AP
ENG51IMS	Media Studies	INT530MS2
ENG513OR	Black Oratorical Power	INT548OR
ENG518SF	Strange Worlds: Building Realities in Speculative Fiction	INT547SW
ENG531LN/THD531LN	Lynn Nottage	INT511LN
ENG543AA	An Introductory Survey of African American Literature	INT543AA
ENG541QL	"I See Your True Colors": Queer Literature	INT541QL
ENG543WW	A Room of Their Own: Women's Studies and Literature	INT517WW3*
ENG545PD	Public Displays of Affection: Studies of Romance and Desire in American Culture	INT545PD
HSS574	Critical Race Theory: The American Dream Deferred	INT520CR*
MTH440	Financial Literacy	INT543FL
PHR530	Ethics: Medicine	INT538ME
PHR531	Ethics and the Environment	INT544EE
PHR532	Ethics and Technology	INT535ET
PHY445	Astrobiology	INT506AB
SCI430	Water and Humanity	INT502WH
SCI445	Bioethics: Humanity in the Post-Genomic Era	INT539BE
SCI460/HSS504	Environmental Economics	INT545EE

\* 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. Robinson)

**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)**

(T2)

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)**

(T3)

*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, T3)

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. (Mr. Fox)

**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 3**—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 Lowerers, 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)\***

(T1)

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, Science, 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. (Dr. Hagler and Ms. Doheny)

**Prerequisite:** *Open to students who have completed any term of HSS3000.*

### ■ **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)**

(NOT OFFERED IN 2023–2024)

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)**

(T2)

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.*

### ■ **Lynn Nottage**

**INT511LN (may be taken as an English, Theatre, or Interdisciplinary course; official course number is ENG531LN)**

(T3)

One credit assigned in Theatre, English, or Interdisciplinary.

Lynn Nottage is currently the first and only two-time Pulitzer Prize-winning woman playwright. Her notable works include *Sweat* and *Intimate Apparel*, and many of them explore the world of working-class Black Americans. This course will explore her works and their impact in shaping current dramatic literature and performance. (Mr. Grimm)

## ■ What Is Critique?

**INT512WC (may be taken as an English or Interdisciplinary course; official course number is ENG530WC)**

(T1)

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

To address these questions and others, we will read the works of many challenging theorists, and we will apply their thinking to various art, film, and fiction. (Mr. Fox)

## ■ Asian/American Literature and Film

**INT514ASI (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)

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.

**ENG541ASI, 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.

**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, T3)

**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 toward 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.

**CHI622, Term 3—Chinglish.** Chinglish is a comedy about an American businessman trying to strike deals in China and the miscommunication that ensued. It was written by the Chinese American playwright and Tony Award winner David Henry Hwang, and opened on Broadway in 2011. In this course, students will read, study and perform Scenes 1, 2, 3, 4, 10, 12 and 13 of this bilingual play. As part of the coursework, students will reflect on the expected and unexpected differences in language, cultures, customs and manners, as well as how humor can transcend languages—even when things are not so easily translatable.

## ■ 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—Virginia Woolf** The fall term of this women’s and gender studies course will focus on the author of its namesake, Virginia Woolf, to build an understanding of the complicated emergence of “women’s literature” as a genre. Iconic, revolutionary, and not without her own shortcomings, Woolf fundamentally reimagined the novel’s potential to reflect internal experiences of womanhood, queerness, and non-normativity, while her nonfiction articulated economic and cultural obstacles facing woman-identified writers. Reading the arc of her aesthetic development, paired with her essays and diaries, students will explore Woolf’s individual evolution as an artist as well as her lasting significance. Together we will develop the muscles to speak and write with intersectional nuance about literature’s capacity to interrogate gender’s impact and mutability.

**ENG542WW, Term 2**—We will continue to deepen and expand our engagement with feminist discourse by reading texts that explore complicated dynamics around romance, sexuality, and power. We will read a range of woman-identified writers as they navigate intimacy and desire and a struggle to exist within or beyond marriage and the domestic. Together, we will pose questions about the potential for feminine freedom in romantic entanglement across history, culture, and identity, and contend with how often these narratives must also explore the potential (or lack thereof) for economic freedom. Authors may include Sally Rooney, Jane Austen, Toni Morrison, Katie Kitamura, Jean Rhys, Zadie Smith, Alice Munro, Charlotte Bronte, Jo Hanmya, or Raven Leilani.

**ENG543WW, Term 3**—In the 2016 comedy *Bad Moms*, Kristen Bell’s character, a stay-at-home mom named Kiki, galvanizes her fellow moms, saying, “We don’t quit! Moms don’t quit! Quitting is for dads.” Though intended to garner a laugh, the moment points to a deeply held belief that seems to cut across vast swaths of time and culture: that motherhood should be the single defining experience of a woman’s life, and that mothers who “quit,” in one form or another, are monstrous or out of step with a gender-defining instinct to nurture. This term, we’ll explore the intersectional specter of The Mom in literature, film, and television, paying particular attention to the recent rise of memoirs and novels that explore female ambivalence to the project of child rearing. Questions will include: How does motherhood shape cultural norms around gender? What does it mean to be with or without children in a dominant American culture that centers their production? And, in a post-Roe world, how do we fathom the shifting landscape of what it means to mother? Authors may include bell hooks, Maggie Nelson, Rachel Cusk, Edward Albee, Audre Lord, Rivka Galchen, Toni Morrison, William Shakespeare, Jenny Offill, Marilynne Robinson, Euripides, Alexis Schaitkin, Claire Vaye Watkins, or Sheila Heiti. (Ms. Foushee)

**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. 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 in Antiquity

**INT524WA (may be taken as a Classics or Interdisciplinary course; official course number is CLA552)\***

(T3)

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.

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

**INT525CA (may be taken as an English, or Interdisciplinary course; official course number is ENG525CA)\***

(T2)

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 Alegria; *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)

## ■ Media Studies

**INT530MS (may be taken as an English or Interdisciplinary course; official course number is ENG51IMS)**

**INT531MS (may be taken as an English or Interdisciplinary course; official course number is ENG512MS)**

**INT532MS (may be taken as an English or Interdisciplinary course; official course number is ENG513MS)**

(T3)

In this course, students will focus on close reading a few contemporary television shows alongside a range of cultural and critical theory and professional critique. Students will work collaboratively on creative and analytical projects to help them understand more clearly the constructions of identity, reality, nostalgia, freedom, and zeitgeist at work in these shows and in the larger TV landscape. Previous terms have examined American genres, such as the Western or the family sitcom, or specific multi-season shows like *Mad Men*, *Jane the Virgin*, *Atlanta*, and *Better Things*. Students may be asked to subscribe to a streaming service like Netflix, HBO, or Prime for the term. (Ms. Tousignant)

*This course does not currently meet requirements for NCAA eligibility.*

## ■ 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 visiting lecturers on art, music, and history. Trips to museums and jazz or blues club performances enhance the students' appreciation of cultural contexts. The fall term focuses on the early writings, on the literature of slavery and freedom, and on the literature of Reconstruction. In the winter, students read the literature of the Harlem Renaissance and African American expressions of realism, naturalism, and modernism. In the spring, the Black Arts Movement and African American literatures, including film and drama, since the 1970s are the foci of the course. (Ms. Albert)

## ■ Youth from Every Quarter

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

(NOT OFFERED IN 2023–2024)

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.” This term, 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? How might the Academy become an “anti-racist” institution or, more broadly, one that actively dismantles structures of power? Is that even possible? (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)**

(T1, 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. This course examines the ethical context around the design and implementation of various forms of technology. Subject areas include but are not limited to: the nature and value of privacy, algorithmic bias, inclusive design, the ethics of AI, and the politics of technological systems.

**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)**

(T1, 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.*

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

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

(T3)

This course examines current biological topics that challenge our understanding of humanity and provides a brief introduction to ethics and philosophical anthropology and their roles in setting public policy.

We live in a modern age in which major scientific advances are the norm. Bombarded with stories in the news regarding ethical dilemmas pertaining to novel biomedical interventions, it is often difficult for us to make sense of competing arguments without having a basic command of the biological and philosophical issues involved. Questions to be addressed include: What is a stem cell? When does a developing human being first experience sensation? Show evidence of cognitive abilities? Acquire moral status? How does our modern, post-genomic understanding of human biology influence our philosophical understanding of what it is to be human? Which biological enhancements are ethical? Which are unethical? To what extent (if at all) should the use of biotechnology be regulated in our society? Historical and current readings will be assigned, and lively discussions encouraged. Students will be graded through a variety of assessments, including papers, presentations, journals, and class participation. (Dr. Marshall)

**Prerequisites:** *Open to students who have completed one yearlong course in biology and one yearlong course in chemistry.*

## ■ **Asian/American Dramatic Literature**

**INT541DR (may be taken as an English, Theatre, or Interdisciplinary course; official course number is ENG541DR)**

(T2)

This course explores the ever-expanding body of work that collectively (and not always neatly) contributes to what may be called “Asian/American” dramatic literature. Students will read and engage with plays by Asian American dramatists from the 20th- and 21st-century through the lenses of class, faith, gender, sexual orientation, and other socially constructed markers and dimensions of human experience and identity, with a particular focus on the social formation of race and the complexity of racial dynamics in the United States historically and today. Additional material will be examined so that we can better understand the role of dramatic literature in our nation’s struggles over identity, power, resources, and representation. (Mr. Grimm & M. Martin)

## ■ **Identity**

**INT542ID (may be taken as a Theater or Interdisciplinary course; official course number is THD910\*)**

(T1)

This course explores the intersection of writing and performance through an investigation of personal identity and will be taught collaboratively by instructors who specialize in each area. The course will culminate in a performance of a devised theatre piece of the student’s creation before a live audience. Designed for students with acting experience and a serious commitment to the art form, students will build off their existing skills through in-depth character work and scene study and push their understanding of themselves and acting by exploring their own identity. Students will be encouraged to “think theatrical,” or think theatrically, engaging in a search for the connection between literary themes, historical context, and personal identity. Over the term, the class will gain insight into the roles that race, class, gender, sexual orientation, and faith affects our daily existence and live performance. Lastly, students will experience and examine how live performance interacts with public discourse, civil disobedience, and art.

**Prerequisites:** *Open Lowers, Uppers, and Seniors.*

## ■ **Financial Literacy Seminar**

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

(T2, T3)

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)**

(T1, 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.*

## ■ **Public Displays of Affection: Studies of Romance and Desire in American Culture**

**INT545PD (may be taken as an English or Interdisciplinary course; official course number is ENG545PD)**

(T3)

This course interrogates how American social norms and ideas of “the good life” both shape and are shaped by popular culture. Focusing on heteronormativity as one example of the convergence of everyday life and cultural imaginaries, we will ask, what does it mean to say heterosexuality is “the norm” in U.S. culture? How and why are norms around sexual desire, romantic investment, and domestic relations—supposedly “private” and individual realms—central to so much of the way American public life is structured, imagined, and represented? And what happens when those norms are challenged—or, sometimes even worse, fulfilled?

Rooted in queer of color critique and ethnic studies, this interdisciplinary course will be divided into two parts. In the first half of the term, we will read canonical “marriage plot” texts alongside contemporary forms like the rom com and the sitcom, interrogating the historical contexts through which marriage and the reproductive family—entwined as those notions are with norms of whiteness, bodies, and property—have come to be framed as both social ideals and narrative horizons in the West. We will read texts like Shakespeare’s *Much Ado About Nothing* and/or Jane Austen’s *Mansfield Park*, alongside contemporary film and TV shows like Netflix’s *To All the Boys I’ve Loved Before* and HBO’s *White Lotus*, to explore the historical and contemporary interrelationship between social norms and popular narrative forms.

In the second half of the term, we will focus on the nuclear family and the suburbs. We will move from critiques of 1950s visions of the good life, like August Wilson’s *Fences*, Richard Yates’ *Revolutionary Road*, and Michael Cunningham’s *The Hours*, to post-2008 financial crash novels like Gillian Flynn’s *Gossip Girl*, Tana French’s *Broken Harbor*, and Rumaan Alam’s *Leave the World Behind*, which set millennial dreams of stability and accumulation against a background of abandoned suburbs, economic catastrophes, and violent conflict. Through planning and leading class discussions in pairs to watching a sitcom finale episode of their choice to choosing which of the theoretical lenses we explore in class they want to apply in their final project, students will develop their critical reading, writing, and discussion skills, and learn to apply those skills across a wide range of cultural forms and modes. (Dr. Raymundo)

## ■ **Contemporary Drama**

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

(T1)

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 Guerra, and Wajdi Mouawad.

## ■ **Strange Worlds**

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

(T1, T3)

The speculative fiction genre collects fantastical elements, imagined histories, and impossible futures. 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. In this course, we will focus primarily on writers of color who are best at re-imagining a world that re-centers marginalized narratives to redefine 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. You will learn about craft, lead discussions, write weekly, and produce your own short fiction piece. (Ms. Leschorn)

## ■ **Black Oratorical Power**

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

(T2, T3)

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 may include Frederick Douglass, W.E.B. DuBois, Booker T. Washington, Kathleen Cleaver, Angela Davis, Ralph Ellison, and others. (Mr. English)

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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.

## ■ **Things Fall Apart**

**ENG 590CO (may be taken as an English, History, Art or Interdisciplinary course)**

In 2011, the sociologist Ulrich Beck wrote, “When a world order breaks down, that is when people begin to think about it.” While some contemporary participants have probably always viewed moments in history as representing the collapse of a world order, during the past decade, many people in the United States—regardless of their world and political views—have expressed frustration about the seeming instability of the moment and anxiety about the future. Indeed, ours may be an age of disruption.

In this colloquium, we will apply the skills, knowledge, and understanding that we have developed in our previous schoolwork—as well as the skills, knowledge, and understanding that we will develop together—to our contemporary world. We will develop a more nuanced and complex understanding of this moment in history, and we will do so by avoiding the simplistic and reductive politics of “left” and “right.” Perhaps most importantly, we will look to the past to try to discover ways in which we may move forward, individually and collectively, during this age of angst.

Our topics may include, among others, the ever-rising political divisions and antipathies between the urban and the rural, between “coastal elites” and “middle America”; the further erosion of confidence in science and education, in government and across the culture, particularly during the COVID-19 pandemic; the challenges to free speech and the right to assembly amidst increasing calls for dissent; the questioning of “racial-identity politics” and its seeming manifestation in affirmative action policies, Black Lives Matter, and calls for “law and order”; the shifting understandings of gender and sexuality and the extent to which we have legal autonomy over our own bodies; the politics and realities of Climate Change; the tensions between engagement and isolation via trade policies or immigration and migration policies; the advances in technology and their repercussions, from artificial intelligence to the proliferation of (mis)information; and the rise in wealth inequality.

Following the model of previous colloquia, we will meet twice each week, and a different member of the faculty will lead each meeting. (Mr. Fox, coordinating faculty from various departments)

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## Elective Courses Recently Taught, but Not Offered in 2023–2024

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

INT301DC

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

INT529WA

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

INT302MT

### ■ **This Is America**

INT531TW

### ■ **Art and Mathematics**

INT508AM

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

INT536RA

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

INT511AW1

### ■ **Chinglish**

INT540AP

### ■ **Foundational Gender Theory**

INT513GT

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

INT541AH

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

INT521WG

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

INT546BL

### ■ **Being, Thinking, Doing**

INT522BT

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

INT549CO

## 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. An optional reassessment for placement is offered in the fall for new students after the first few days of class.

Typically, new 9th-graders entering with little or no prior study of algebra—or who would benefit from a thorough review of algebra—start with *MTH225A*. 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*, *-350* or *-360* may, with department approval, retake the course the following term. A student who is struggling to pass a course required for graduation should speak with their advisor and teacher about applying for an audit.

The department offers many mathematics electives beyond precalculus, including coursework in Advanced Placement (AP) calculus, multi-variable 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 consist of term-contained courses at different skill levels, one independent research course, and one project-based course.

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. We also offer AP Statistics, the full-year Project-Based Statistics, and rotating term-contained electives in statistics. Our computer science offerings consist of term-contained courses at different skill levels, one independent research course, and one project-based course.

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.

### Required Sequence in Mathematics

#### ■ Algebra with Geometry

**MTH225A**

**MTH225B**

**MTH225C**

(T1, T2, T3) THREE-TERM COMMITMENT

**Term 1—Algebra with Geometry I.** This course is for students who demonstrated, through a placement test, the need for a thorough review of first-year algebra. *MTH225A* is a three-term sequence covering topics in algebra and geometry. In *MTH225A*, 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—Algebra with Geometry II.** This course is the second term of the three-term sequence covering topics in algebra and geometry. In *MTH225B*, 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—Algebra with Geometry III.** This course is the third term of the three-term sequence covering topics in algebra and geometry. In *MTH225C*, emphasis is placed on writing clear and precise solutions, including proofs, in standard Euclidean plane geometry.

Students who successfully complete *MTH225C* may select *MTH300A* or *MTH320* based on select criteria. See those courses for prerequisites.

#### ■ Proofing and Problem Solving

**MTH275A**

**MTH275B**

**MTH275C**

(T1, T2, T3) THREE-TERM COMMITMENT

**Term 1—Algebra with 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 with 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 with 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* may select *MTH300A*, *MTH320*, or *MTH330* based on select criteria. See those courses for prerequisites

### ■ **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:** *For new student, placement by the department. For returning students, earning a 4 or below in either MTH225A or MTH225B.*

### ■ **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:** *MTH225, MTH275 or for new students an equivalent experience and placement by department. Students with no grade lower than a 5 in MTH225A AND MTH225B may select between MTH300A and MTH320. Students with 6s in MTH225A AND MTH225B are highly encouraged to enroll.*

### ■ **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:** *For new students, placement by the department. For returning students, MTH320 or 6s in MTH275A and MTH275B, and demonstrated excellence on the spring 330 placement exam. Students who earn a grade of 2 or 3 may retake 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. 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 retake 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 retake the course.*

## ■ Precalculus Parametric and Polar Curves

### MTH360

(T1, T2, T3)

Students will continue their study of trigonometry from MTH350. They will learn how to represent points, sketch curves, and describe motion in two-dimensional space using parametric equations, and polar coordinates. Elementary work with arithmetic and geometric sequences is included.

**Prerequisite:** *MTH350 or its equivalent. Students who earn a grade of 2 or 3 may retake 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

(T1, T2) TWO-TERM COMMITMENT

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.*

## Advanced Mathematics

## ■ Financial Literacy Seminar

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

(T2, T3)

**One credit assigned in Mathematics or Interdisciplinary.** Students build on their understanding of Precalculus to apply mathematical concepts such as exponential and logarithmic functions to model the power of compounding, and models to understand the advantages and disadvantages of different payment types. Students learn probability models and their properties along with statistical concepts to explore topics related to Portfolio Theory, and several financial terms to address problems on *Time Value of Money* including effective rates and amortization schedules.

In addition, students utilize their interdisciplinary skills, passion, and creativity in ways that make a positive impact on various communities. Students explore the themes of ethical and philanthropic responsibility. They learn theoretical and practical models to explain financial behavior, and how financial power impacts individuals and communities. Student readings focus on financial topics, and class discussions construct and explore real life narratives to build empathy and to understand the ethics of financial decisions.

With the guidance of the instructor as well as occasional guest speakers, students utilize the Design Thinking Process as a protocol to identify a problem of a social nature. They engage in extensive research and use effective communication skills to provide feasible and socially responsible solutions for the common good. (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

(T2, T3) TWO-TERM COMMITMENT

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

(T2, T3) TWO-TERM COMMITMENT

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

(T2, T3) TWO-TERM COMMITMENT

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 I. 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. Students who have taken MTH560 are not eligible for this course.*

## ■ 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, *MTH570B* or *MTH575* completed with a grade of 5 or better, or permission of the department.

## ■ AP BC Calculus III

### MTH590B

### MTH590C

(T2, T3) TWO-TERM COMMITMENT

A continuation of *MTH590*, finishing the syllabus for the BC Advanced Placement examination.

**Prerequisite:** *MTH590A* completed with a grade of 3 or better, *MTH570B* 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—Group Theory.** Group theory is, in essence, the mathematical theory of symmetry. We shall study the foundational results in group theory and, time permitting, prove basic structure theorems such as the classification of finite abelian groups and the Sylow Theorems. Heavy emphasis will be placed on studying examples of groups, group actions on sets, and learning how group theory may be applied to science (especially chemistry and physics) as well as art. Studying groups will also open doors through which we will catch glimpses of topology, geometry, and combinatorics.

**Prerequisite:** *MTH360* with no grade lower than a 6 in *MTH320*, *-330*, *-340*, *-350*, and *-360* or *MTH590A* with a grade of 6.

**Term 2—Math and Politics.** How can a candidate in a political race win more votes than their opposition yet lose the seat? Does a vote in one state hold more power than a vote in another? How does the shape of a voting district affect the election results? In this class, we will look at the mathematics behind these questions and others that arise from and have bearing on politics. Some of the particular topics we will look at are advantages and disadvantages of various voting practices, paradoxes that arise from common voting systems, apportionment of legislative seats, quantification of power, and the geometry behind gerrymandering. If time allows, we will also investigate regulation of cryptography and repercussions on privacy, and data interpretation. We will study the larger context for these topics through a brief mathematical overview of correlation and causation, fairness, apportionment, conflict, social choice, and game theory.

**Prerequisite:** *MTH360* with no grade lower than a 6 in *MTH320*, *-330*, *-340*, *-350*, and *-360*

**Term 3—Set Theory, Logic and The Axiom of Choice.** This course will start with a review of mathematical logic and an introduction to axiomatic set theory and then proceed to a study of the Axiom of Choice. We'll look at the reasons for the introduction of the AC, the controversy surrounding it, and implications and applications.

**Prerequisite:** *MTH590* or *MTH595* with no grade lower than a 6.

## ■ 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

(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

(T2, T3) TWO-TERM COMMITMENT

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)**

(NOT OFFERED IN 2023–2024)

**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

Computer science courses at Andover freely explore a range of content topics from across the discipline. The curriculum consists of a system of four course ranges organized by the development of a student's skills rather than their content knowledge. Instructors work with their classes to push students along important technical and humanistic skills, such as collaboration, experimental design, computer programming, questioning impact, and systems thinking, among others. The four course ranges have a focus on introductory, intermediate, and advanced competency along these skill sets, followed by an independent research course.

Advancement through the computer science curriculum proceeds as follows.

- All students are eligible to take **introductory computer science courses (numbered 400–449)**; these courses have no prerequisites.
- After taking at least one introductory course, students are eligible to enroll in **intermediate computer science courses (numbered 450–499)**. Note that, due to the varied topics of both introductory and intermediate computer science courses, students are able and encouraged to take more than one term of either.

- After taking at least three terms of computer science courses (introductory or intermediate), students are eligible to enroll in **advanced computer science courses (numbered 550–599)**.
- Students who have taken at least one advanced computer science course are eligible to enroll in *CSC600: Computer Science Research and Development*.

Note that there is no placement test for computer science.

## Introductory Courses CSC400–CSC449

At a student's first stage of development as a computer scientist, effort is placed on exploring the selected topic in a manner that exposes students to pivotal practices in the technical fields, including human communication, research and design, working with code, asking questions, and working with systems. Students will spend much of their time working on projects or other technical assignments, as well as writing, discussing, and other forms of learning and knowing. Note that not all courses in this range are available in every school year.

This course range assumes no previous programming or computer science knowledge and is open to all students. The course material is differentiated to enable students with previous experience to similarly feel challenged and grow as computer scientists.

### ■ Programming in Python

#### CSC401

(T1, T3)

This course consists of an introduction to computational thinking primarily through the exploration of the Python programming language. Students will design and code their own programming projects. The course may include additional applications such as programming robots, introductory data analysis, game development, or other topics.

### ■ Web Development

#### CSC402

(T3)

This course introduces students to building web pages in the languages of HTML and CSS, and also to programming in Javascript, the most standard language 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.

### ■ Discrete Mathematics

#### CSC403

(T1, T2)

This course introduces students to topics in computer science by way of studying the mathematics of discrete (finite or countable) objects in mathematics. Mathematical topics might include sets, graphs, combinatorics, logic, or groups. There will be a focus on both mathematical and computational thinking.

### ■ Robotics

#### CSC411

(T2)

This course is a hands-on, project-based course where 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. Students will create robots capable of complex behaviors while exploring 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.

### ■ Game Development

#### CSC412

(T2)

This course explores the principles of an engaging game, such as gameplay mechanics, artificial intelligence, and user experience. Through the creation of their own games, students will investigate the use of graphics, animation, sound, and collision detection, and gain a solid understanding of the basics of game design and development.

### ■ Digital Media Computing

#### CSC413

(T3)

This course provides an introduction to computational thinking through the creation and manipulation of digital sounds and images. Students will learn how media files are stored on a computer system and use this knowledge to create projects centered around digital media. Topics could include compression, generative art and music, filtering, and data encoding.

## Intermediate Courses CSC450–CSC499

A continuation of a student's journey into the world of computer science. Note that not all courses in this range are available in every school year. Significant emphasis will be placed on branching out as a developer to learn new platforms, languages, or tools. Students will begin to contribute to applications beyond the classroom and will take on larger projects consisting of complex interacting systems.

Having come from introductory computer science courses, students will have experienced a variety of content topics, and as such there will not be any expectations of previous content knowledge in the stated topic. Students should expect to apply their previous computer science experience in new ways to discover their universality.

**Prerequisite:** Any Phillips Academy computer science course.

### ■ Object-Oriented Programming in Java

#### CSC451

(T1, T2)

This course explores everything that is needed to write object-oriented code using the Java programming language. Topics include Java syntax and style, algorithms, introductory data structures, classes and inheritance, interfaces, searching and sorting, recursion, and object-oriented software engineering practices for the design and implementation of larger programs.

### ■ iOS App Development

#### CSC452

(T1, T3)

This course covers algorithms, object-oriented and functional programming, and data structures, with a view toward applications in iOS app development in the Swift programming language. The course will focus significantly on projects and will also include students exploring the ethical implications of their development decisions.

### ■ Programming Language Paradigms

#### CSC453

(NOT OFFERED IN 2023–2024)

This course is an exploration of some of the fundamental programming language paradigms including functional, imperative, and logical. Students will learn the theoretical and practical considerations of each paradigm through project work and experiments in various languages (e.g., Haskell, C, Prolog) to discover the strengths and weaknesses of each. The languages, paradigms, and project directions will be student-interest driven.

### ■ Computer Organization and Hardware

#### CSC454

(NOT OFFERED IN 2023–2024)

This course is an introduction to the organization and design of computer systems. Students will invent and explore the essential hardware and software components of computational devices. Topics include digital logic, circuit design, memory architectures and hierarchies, and assembly language(s). Work in this course will be largely hands-on with microcontroller programming and circuit fabrication through project work.

### ■ Scientific Computing

#### CSC461

(T2, T3)

This course draws on many disciplines to explore using computers to understand natural systems and solve scientific problems. Through classroom and project work, students will be exposed to a variety of techniques which could include data analysis, visualization, simulation, and numerical analysis. Students will have opportunities to apply the skills they learn to subject areas of their choosing, drawing from and expanding upon their own scientific knowledge and interests.

### ■ Mathematical Modeling and Probabilistic Programming

#### CSC462

(NOT OFFERED IN 2023–2024)

This course explores concepts in probability theory and statistical computing for the purposes of creating mathematical models to best approximate a real-life situation. Applications could include population dynamics, resource distribution, closed system modeling and prediction, and statistical analysis, among others. Much of the course time will be allocated to student-devised projects.

### ■ Cryptography

#### CSC471

(T3)

This course focuses on computing securely when in the presence of a potential adversary. Topics include encryption and decryption, authentication, data integrity, and other technical topics alongside the legal, ethical, and societal considerations necessary for a more complete understanding of the field.

## Advanced Courses CSC550–CSC599

An advanced exploration of computer science. Students should expect to be challenged to become knowledge experts in the content topic and practitioners of industry-standard skills. Students will be expected to find ways to apply their technical work to make positive, effective change in the world. Note that not all courses in this range are available in every school year.

Having come from *CSC300* and *CSC400*, students will have experienced a variety of content topics, and as such there will not be any expectations of previous content knowledge in the stated topic. Students should expect to apply their previous computer science experience in new ways to discover their universality.

**Prerequisite:** *Three terms of computer science courses at Phillips Academy.*

### ■ Data Structures and Algorithms

#### CSC551

(NOT OFFERED IN 2023–2024)

In this course, students will work in a language of their choosing to study, build, test, analyze, and apply data structures such as stacks, queues, linked lists, recursion, binary trees, heaps, hash maps, and graphs, including formulating appropriate algorithms to support their data. This will necessitate the development of software engineering skills potentially including collaborative coding, source control, and test-driven development.

### ■ Information Theory

#### CSC552

(NOT OFFERED IN 2023–2024)

In a field-defining 1948 paper, Claude Shannon wrote, “The fundamental problem of communication is that of reproducing at one point, either exactly or approximately, a message selected at another point.” In developing the core concepts of Information and Entropy, among others, the field of Information Theory was born in this singular moment. This course will begin with probability theory and will involve mathematical and computer modeling as well as significant inquiry-based learning due to far-reaching applications and connections to other disciplines. Students will also study the ethical impacts of the field.

### ■ Machine Learning

#### CSC561

(T1)

Machine Learning is the process by which computers train themselves to make predictions and ultimately decisions. It is a subfield of artificial intelligence which plants its roots in computer science, mathematics, and statistics. We will primarily be using the Python programming language to produce predictive models from datasets.

### ■ Data Visualization

#### CSC562

(T2)

In this course, students will learn all the tools needed to create powerful, interactive data visualizations. Topics include data collection, cleaning, processing, and presentation, as well as user experience design and ethical considerations in the data process. This class will be heavily project-based and will focus on “storytelling” with data.

### ■ Autonomous Systems

#### CSC571

(NOT OFFERED IN 2023–2024)

This course is a hands-on, project-driven introduction to the design and control of autonomous systems. Students will plan and build cyber-physical and autonomous systems in self-selected domains. Their project work will drive explorations of necessary robotics, artificial intelligence, and control engineering subject matter to achieve their goals. Woven throughout this work, the students will explore the ethical and societal implications of these systems.

### ■ The Open-Source Movement

#### CSC572

(NOT OFFERED IN 2023–2024)

Throughout the entirety of the development of computers and software, a group of like-minded individuals have held firm to the notion that the software they write should be accessible to all. This practice allows developers to both learn from and include other’s source code in their own, as well as empower individuals to contribute to projects that would otherwise require them to work for the controlling company. This course will focus on both the history and the practice of open-source software development. Students will learn the Git version control system and use the GitHub platform extensively to become the creator and maintainer of their own open-source software library, as well as work collaboratively to contribute to their classmates’ libraries and those in the greater software development community.

### ■ Applied Term Project in Computer Science

#### CSC573

(T3)

In this course, students will work as a single group to complete a singular term-long project. The project will be selected by the teacher before the start of the course, and students should expect to be tasked with various aspects of the group’s work while simultaneously charting

a course for furthering their own learning in the relevant content topics. It is likely that the work will encompass different tasks for different students including for example design, infrastructure, content creation, and communications.

## Independent Research

### ■ Computer Science Research and Development

#### CSC600

(T2)

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 advanced computer science course (numbered 550–599). For students who have taken one previous term of MTH630, we will allow students to request CSC600 to engage in mathematical or statistical research.

# 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. Ninth- and 10th-graders will be placed at the 225, 235, or 4xx level.

- 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* or *MUS235* 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.

Students who place at the 4xx level may fulfill their music diploma requirement by taking any 4xx-level elective during any term.

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)

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)

## ■ **Icons of American Popular Music**

### **MUS320**

(T3)

In this course, students will engage in a personal exploration of some of the most iconic American popular musicians of the 20th century. Developing context through historical research, students will consider how each musician made an impact on the national and global community at the height of their fame and explore how their music continues to influence popular music written today. Student work will include a journal recording historical context and tracking personal reactions to the music of each artist, opportunities to share findings and reflections, and the identification and promotion of a current artist (American or not) that the student believes deserves icon status in our 21st-century global community. This course will consider where identity and aesthetics intersect, and will scrutinize the commercialization of popular music and the subsequent underrepresentation of diverse voices in the popular music industry now and in the past. (Ms. Landolt)

## ■ **Survey of Music History**

### **MUS330**

(T1)

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. Lorenzo)

## ■ **Music Technology**

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

(T1, T2)

This hands-on course gives students the opportunity to experience how sound and technology intertwine to create the magic of music. Students will spend time learning how to operate audio software to engineer and produce great sounding music; how to properly record common instruments with a variety of microphone techniques; the technologies behind sound synthesis and architectural acoustics; and how to design sound effects for film, television, and video games. Each week, students will present songs they feel are well produced as well as their own compositions.

## ■ **Music for Social Justice: “Strange Fruit”**

### **MUS380**

(T3)

In 1939, Billie Holiday made famous a song called “Strange Fruit,” describing the lynching of Black Americans as “strange fruit hangin’ from the poplar tree.” Time later designated it the “song of the century.” In 2015, Kendrick Lamar spoke of his song, “Alright,” saying, “Four hundred years ago, as slaves, we prayed and sung joyful songs to keep our heads level-headed with what was going on. Four hundred years later, we still need that music to heal.”

While the American music industry has often pushed the commercialization of Black voices into caricature-like self-portrayal, modern rap and hip hop have the potential and power to express hard truths, hope, resilience, and change to anyone willing to tune in, giving voice to the experiences of millions of Americans whose voices are underrepresented. In this course, students will spend time listening to and analyzing a wide range of representations of identity in rap and hip hop, enhanced by readings and documentaries to support a deeper understanding of the implications of these representations within the context of social justice and the power of music to make change. (Ms. Landolt)

## ■ **American Musical Theatre**

### **MUS390**

(NOT OFFERED IN 2023–2024)

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. (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.

## ■ Your 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. Aureden)

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

## ■ Advanced Music Technology

### MUS460 (Course runs concurrently with MUS360)

(T1, T2)

Students placed in the 460-level (based on instructor approval or a 4xx level placement) will work alongside students in *MUS360*. Students in the advanced course will have separate music production projects that require musical proficiency, a critical ear, and abstract creativity.

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

## ■ 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.

## ■ 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. *MUS480* will begin by exploring popular songs from artists such as Ed Sheeran, Taylor Swift, John Legend, Jay-Z, 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 create three 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. You need not be a performer to take this class, however students enrolled in *MUS480* will be offered an opportunity to perform their original songs at our annual "Sunset Coffee House." (Ms. Barnes)

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

## ■ 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.

## Performance Electives

### ■ **Fidelio Society**

#### **MUS901**

(T1, T2, T3)

Fidelio Society is Andover's auditioned mixed chamber choir. Membership in Fidelio is by audition at the beginning of Term I (fall) and is conditional upon continued good standing in Chorus. Students in Fidelio commit to three nights of rehearsal per week (Monday, Tuesday, and Thursday evenings) and perform on numerous occasions throughout the year, including choral concerts, special events on campus, residencies and workshops with visiting artists, and off campus. Repertoire includes music of all types, early and modern, sacred and secular. Students participating in Fidelio can opt to take it for credit any term of the school year. A complete list of requirements can be found in the music office or by contacting the ensemble director. (Dr. Siegfried)

**Prerequisite:** *Permission of Dr. Siegfried and the department chair.*

### ■ **Chamber Music Performance Seminar**

#### **MUS910**

(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. (Ms. Barnes)

**Prerequisite:** *Permission of Ms. Barnes and the department chair.*

## 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.

### ■ **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 (16–20 members):** This small, all-gender *a cappella* chamber choir 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 Alexander Technique, 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 9th grade, followed by chemistry in 10th 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.

Any of the following yearlong sequences satisfy one year of the science diploma requirement. Level changes between these sequences will generally meet the requirement as well. Any other arrangements need to be approved through the Associate Dean of Studies for Advising.

Biology 100A, 100B, 100C	Chemistry 250A, 250B, 250C	Physics 100A, 100B, 100C	Physics 400A, 400B, 551
Biology 501, 502, 503	Chemistry 300A, 300B, 300C	Physics 300A, 300B, 300C	Physics 551, 552, 553
Biology 581, 582, 583	Chemistry 550A, 550B, 550C	Physics 400A, 400B, 400C	Physics 552, 553, 554
	Chemistry 580A, 580B, 580C		

### 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 9th grade, followed by chemistry in 10th 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**

(T3)

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. This course is a survey of major topics in animal behavior, including foraging, territoriality, mating strategies and systems, parental care, sociality, and cognition, and is taught through the lens of evolution. Students will participate in hands-on simulations of animal decision-making as well as investigate the behavior of model animals in and outside the classroom.

## ■ Conservation Biology

### BIO460

(T3)

Scientists have termed the beginning of a geologic epoch in Earth's history the Anthropocene, in reference to the current mass extinction of biodiversity. But this mass extinction isn't a foregone conclusion—how can we work to conserve the vast and wonderful biodiversity of our planet? And how is human well-being dependent on this conservation? This course will evaluate the causes and consequences of the sixth mass extinction, while analyzing case studies of successful conservation of species, habitats, and ecosystems. Students will engage with scientific literature, have a crash course in mathematical modeling to determine costs and benefits of conservation proposals, and evaluate local conservation efforts in the Andover community and surroundings, with the potential for engaging with local institutions and constituencies.

**Prerequisites:** *BIO100 (or similar course at a previous high school) and/or BIO500/BIO580 sequences or permission of the instructor and the department chair is required to take this course.*

## ■ 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 I introduces students to an evolutionary and structure-fits-function framework that will be revisited throughout the year. Students develop an understanding of ecosystems in light of global ecologic concerns and with an eye toward sustainable engagement with our natural resources. Later, the study of plants provides a scaffold in which to further investigate ecological relationships as well as cellular structure, metabolism, and transport. Students will utilize exploration of data sets, primary literature, scientific inquiry, and written scientific communication through class work and laboratory investigations.

**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 CHM580 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*)

## ■ Topics in Advanced Biology II

### BIO502

(T2)

In Term 2 of this three-term sequence, coursework focuses primarily on cellular mechanics, including the biochemistry of organic molecules, cellular structure and function, energy metabolism, cell reproduction, and molecular genetics. Students build on foundational skills from the fall to expand facility with laboratory experimentation, data analysis, and scientific communication through inquiry-based studies. Essay composition offers students the opportunity to engage deeply with primary literature and integrate current scientific knowledge into their study of biology.

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

## ■ Topics in Advanced Biology III

### BIO503

(T3)

In Term 3 of this three-term sequence, students investigate inheritance by studying Mendelian genetics, the “modern synthesis”, and human reproduction. Case studies enable students to interrogate the nature of human identity, including the biology of race and pressures shaping modern human populations. Experimental work will expand on inquiry skills developed throughout fall and winter and culminate in a final student-driven project that encourages students to synthesize course content with analytical and communication skills.

**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 CHM550 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. Department chair permission required for those who have completed *BIO501*, *BIO502*, and *BIO503*.

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

## ■ Evolution and Ecology

### BIO583

(T3)

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

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

## ■ Independent Laboratory Research in Biology

### BIO600A

### BIO600B

(T1, T2) TWO-TERM COMMITMENT; BIO600A AND BIO600B CAN BE TAKEN T1 & T2 OR T2 & T3

This elective is open to Seniors. *BIO600A* meets three times a week with a double period on Mondays, requiring extensive work both in and out of the laboratory. *BIO600B* meets for two periods for six class 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.

## 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. 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 and work through problems. Laboratory work is an integral part of the course. A 5 or above in the winter and spring term of *CHM250* will prepare a student for *CHM300* 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 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.

**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 earn a 5 on the first test in *CHM300A* will be switched to *BIO100A* immediately.

## ■ Accelerated Advanced Chemistry

CHM550A  
CHM550B  
CHM550C

(T1, T2, T3) THREE-TERM COMMITMENT

*CHM550* is a rigorous general chemistry course that covers major topics from the AP (Advanced Placement) syllabus, where laboratory work is an integral part of the course. Because of its pace, the curriculum delves into more topics than are seen in *CHM300*. However, it does not cover the breadth and depth of chemistry topics that is experienced in the two-year *CHM300* to *CHM580* sequence.

### Prerequisites:

- 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*.
- Students with no previous chemistry who are in *MTH380* or above may enroll; students in *MTH360* or below may only enroll with permission of the Chemistry Department chair.
- Grade of 5 or above in the previous mathematics course during the winter and spring term.

## ■ Advanced College Chemistry

CHM580A  
CHM580B  
CHM580C

(T1, T2, T3) THREE-TERM COMMITMENT

*CHM580* is a rigorous second-year general chemistry course that covers major topics from and beyond the AP (Advanced Placement) syllabus. While the instructor provides readings to assist with review of *CHM300* material, students are expected to arrive in class ready to focus on advanced treatment of topics and laboratory investigations. A highlight of *CHM580* is the investigative laboratory program, in which 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 5 or above in each term of CHM300.*

## ■ Organic Chemistry

CHM610  
CHM620

(T2, T3)

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 CHM550 with a 5 or above each term, 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)

(T2)

**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.

**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)**

(T3)

**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.

## ■ Bioethics: Humanity in the Post-Genomic Era

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

(T3)

**One credit assigned in Science or Interdisciplinary.** This course examines current biological topics that challenge our understanding of humanity and provides a brief introduction to ethics and philosophical anthropology and their roles in setting public policy.

We live in a modern age in which major scientific advances are the norm. Bombarded with stories in the news regarding ethical dilemmas pertaining to novel biomedical interventions, it is often difficult for us to make sense of competing arguments without having a basic command of the biological and philosophical issues involved. Questions to be addressed include: What is a stem cell? When does a developing human being first experience sensation? Show evidence of cognitive abilities? Acquire moral status? How does our modern, post-genomic understanding of human biology influence our philosophical understanding of what it is to be human? Which biological enhancements are ethical? Which are unethical? To what extent (if at all) should the use of biotechnology be regulated in our society? Historical and current readings will be assigned, and lively discussions encouraged. Students will be graded through a variety of assessments, including papers, presentations, journals, and class participation. (Dr. Marshall)

**Prerequisites:** Open to students who have completed one yearlong course in biology and one yearlong course in chemistry.

## ■ 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

**SCI470 (may be taken as a Science or Interdisciplinary course)**

(T2)

**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. (Dr. Hagler and Ms. Doheny)

**Prerequisite:** *Open to students who have completed any term of HSS3000.*

## ■ **Marine Science**

**SCI485**

(T1)

This course provides an introduction to physical, chemical, and biological oceanography through interdisciplinary investigations into important oceanographic processes. Students will seek to understand key oceanographic phenomena such as ocean acidification, fisheries management, and shoreline dynamics through field and lab work, computer modeling, and analysis of scientific literature. Collaborative in nature, this course will require students to actively engage in asking scientific questions, seeking answers and solutions, communicating their findings both orally and in writing, and applying their knowledge to novel scenarios. (Mr. Mackinson)

**Prerequisite:** *Open to Uppers and Seniors who have completed one yearlong course in chemistry.*

# 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 MTH225.* 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) THREE-TERM COMMITMENT

This course is open to Uppers and Seniors. Lower 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 *PHY551* if they meet the math prerequisite.

## ■ College Physics I

### PHY400A

(T1)

The first term of this non-calculus physics course covers classical mechanics. Laboratory work is integral to the course. In general, completion of a chemistry sequence is not a pre-requisite for enrolling in *PHY400A*; however, Lowers 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 a grade below 4 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

(T2)

A continuation of *PHY400A*, the second term of the sequence covers wave motion, sound, light, optics, and various topics in modern physics, including some combination of relativity, quantum mechanics, and atomic and nuclear physics. Laboratory work is integral to the course.

**Prerequisite:** Completion of Term 1 (*PHY400A*).

## ■ College Physics III

### PHY400C

(T3)

A continuation of *PHY400B*, the final term of the sequence covers electricity and magnetism, including Coulomb's Law, electric fields, electric potential, and circuits. Laboratory work is integral to the course.

**Prerequisite:** Completion of Term 2 (*PHY400B*).

## ■ 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

(T1, T2, T3)

In this course students will spend extensive time in the Phillips Academy Observatory, where they will learn to operate the telescope, dome, and CCD camera. Students will learn techniques for visual observing, astrophotography, and photometry. Students will engage in research projects designed to provide an introduction to research techniques in astronomy. When appropriate, results will be submitted for publication. In addition to conducting ongoing research projects, the class will take time out to observe interesting current events (observing the pass of a near-Earth asteroid, a recent supernova flare-up, a transit of the ISS across the moon, etc.). 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

### ■ Physics 500

#### Advanced Experimental Physics

(T1)

For students interested in exploring physics primarily via an experimental approach. Working in small teams, students investigate in detail an open-ended physics problem throughout the term. The chosen topics center on real-world, complex phenomena that are not fully understood. After reproducing the phenomena, students probe related questions and problems by designing experiments, gathering data, and building models. They learn to simplify complex problems to something solvable, retaining enough detail to bring meaningful understanding to the real-world phenomena. They refine their models to better explain and predict experimental results. Through this iterative process students approach some truths that underlie our observation of the universe. The course may also serve as a launch pad for the USA Invitational Young Physicists Tournament (USAYPT), which occurs each February in a different location. Participants present findings in a structured format with questions, debate, and interaction among the students from different schools, all exploring the same topics.

**Prerequisite:** Successful completion of any three terms of physics.

### ■ 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 5 or higher in their two most recent terms of math. Students enrolled in PHY400 may replace the spring term PHY400C with PHY551, if (a) they have earned grades of 6 in PHY400A and PHY400B, or (b) their instructor in PHY400B recommends them to the department chair. 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 (a) will be enrolled in at least MTH590, and (b) have completed PHY551. Students who have earned grades of 6 in all three terms of PHY400 may seek permission from the chair to enter the sequence at PHY552. Students in unusual circumstances who do not meet these requirements may seek permission to enroll from the physics department chair.

### ■ 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 (a) will be enrolled in at least MTH590, and (b) have completed PHY552 with a grade of 5 or higher. Students in unusual circumstances who do not meet these requirements may seek permission to enroll from 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)

We explore Einstein's Special Theory of Relativity as well as select topics in quantum mechanics. Mathematical skills beyond calculus will be developed in the course as needed. Topics will vary somewhat from year to year depending on the instructor.

**Prerequisite:** Open to students who have completed or are concurrently enrolled in PHY554.

### ■ **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:** *Open to students who have completed or are concurrently enrolled in PHY554.*

### ■ **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:** *Open to students who have completed PHY554.*

## Elective Courses Recently Taught, but Not Offered in 2023–2024

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

BIO430

### ■ **Microbiology**

BIO450

### ■ **Environmental Chemistry**

CHM487

### ■ **Chemistry Research**

CHM590

### ■ **Electronics**

PHY520

### ■ **Sense of Place**

SCI405

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

SCI435

### ■ **Inheritance**

SCI440

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

SCI450

### ■ **Field Experiments: Putting Good Intentions to the Test**

SCI465

### ■ **Darwin's (R)Evolution**

SCI475

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

SCI480

HSS480

### ■ **The Brain and You—A User's Guide**

SCI490

## PHILOSOPHY & RELIGIOUS STUDIES

The department invites students into three distinctive human quests: the search for meaning, the search for justice, and the search for the foundations of knowledge. These searches are lifelong pursuits. Our classes help students to pursue their own authentic directions for this work by providing an introduction to outstanding literature in the field and cultivating the necessary skills and virtues for its pursuit.

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 with permission of the department chair. All 300-level courses are equivalent rigor.

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

#### **PHR300**

(T1, T2)

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*. (Mr. Housiaux)

### ■ **New Testament**

#### **PHR330**

(T1, T3)

This course will introduce students to the strange world of the New Testament, and the even stranger history of its interpretation. Topics covered include: the life and legacy of Jesus, the sometimes-kind sometimes-vitriolic letters of Paul, the specifics of the apocalypse, and the problem of separating magic from miracles. Students will build their skills in close reading to inspect and construct arguments, analyze past attempts to bring the New Testament to life in film and visual art, and think carefully about how, and why, the tiny Jesus movement in a minor province of the Roman empire became one of the world's largest and most influential religions. (Mr. Washington)

### ■ **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. (Mr. Spencer, Dr. Hay)

### ■ **Proof and Persuasion**

#### **PHR360**

(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. (Dr. Hay)

### ■ **Views of Human Nature**

#### **PHR370**

(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? How ought we make generalizations in general, and about human beings in particular? 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. (Dr. Ravanpak, Dr. Bhardwaj)

### ■ **Faith and Doubt**

#### **PHR380**

(T1, T2)

What are the fundamental beliefs by which we live? How do we form, inform, and reform these beliefs? In this course, students will explore the nature of belief by undertaking critical examination of philosophical and religious texts. Students will also examine contemporary contexts for belief—intellectual, cultural, and social—in order to address questions concerning ultimate being and reality. (Mr. Spencer)

## 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.

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

#### PHR511

(T1)

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. (Mr. Housiaux)

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

#### PHR513

(T2)

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). (Mr. Washington)

### ■ **Existentialism**

#### PHR520

(T1, T2, T3)

Why are we here? How do we cope with death? What is the meaning of it all? Existentialism is concerned with questions having to do with our place in the world, keeping in mind, deeply, the finitude of the human condition. In this course, we will explore a number of canonical texts, focusing on Kierkegaard, Nietzsche, Sartre, de Beauvoir, Camus, and Ellison. We will ponder the nature of our existence, the death of God, and our struggle against fate. We will also engage with existentialist themes in literature and film. We aim to answer, for ourselves: what is being human all about? (Dr. Ravanpak and Dr. Hay)

### ■ **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. (Mr. Spencer)

### ■ **Feminist Philosophies**

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

(T2)

**One credit assigned in Philosophy/Religious Studies or Interdisciplinary.** 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. (Dr. Bhardwaj)

### ■ **Ethics: Medicine**

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

(T1)

**One credit assigned in Philosophy/Religious Studies or Interdisciplinary.** 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. (Dr. Ravanpak)

**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)**

(T1, T3)

**One credit assigned in Philosophy/Religious Studies or Interdisciplinary.** 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. (Dr. Hay)

**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)**

(T1, T3)

**One credit assigned in Philosophy/Religious Studies or Interdisciplinary.** 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. This course examines the ethical context around the design and implementation of various forms of technology. Subject areas include but are not limited to: the nature and value of privacy, algorithmic bias, inclusive design, the ethics of AI, and the politics of technological systems. (Dr. Ravanpak, Dr. Bhardwaj)

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

## ■ **Justice and Globalization**

### **PHR533**

(T2, T3)

Open to Uppers and Seniors. What does justice demand of us (as individuals and collectives) and how does it apply internationally? In this course, we will explore the following topics: (a) the possibility of individual and collective responsibility in the face of the polarities of great wealth and great suffering across our planet; (b) cosmopolitanism and internationalism as compared to nationalism as underlying different responses to global inequity and conflict; (c) colonialism and imperialism, and responses to them; (d) the arguments for colonial or environmental reparations; and finally (e) consideration and assessment of competing political-economic approaches to globalization and development. In all of this, we will ask ourselves what principles, practices, and institutions hold the most promise for securing a more desirable and just future. Through reading, writing, and collaborative discussion, participants will work together to develop a deeper understanding of how we should approach justice at a global scale. In short, we will explore what we owe others wherever they are on Earth. (Dr. Hay)

## ■ **Ethics of Blame and Forgiveness**

### **PHR534**

(T2)

This course explores the ethics of blame and forgiveness. When we see harm done, it's natural to immediately look for who to blame or punish. However, questions of blame aren't quite that simple. We might ask: does a person's intentions matter for whether they deserve blame—what if the harm is unintentional, or a matter of bad luck? How do we assign responsibility when a group or a community as a whole seems at fault, as in oppression or climate change? What if our shaming and blaming behaviors don't "work," as when the person becomes defensive and continues the behavior? Similarly, forgiveness is full of thorny questions—what is forgiveness "for"? Is forgiveness ever "owed," as to a sincerely repentant wrongdoer? Are there actions that are unforgivable? This course will explore work by Desmond Tutu, Martha Nussbaum, Susan Wolf, and other philosophers and thinkers. The course may also explore related topics in moral psychology, such as anger, resentment, contempt, disgust, and hope. (Dr. Bhardwaj)

## ■ **Baseball and Philosophy**

### **PHR541**

(T2)

This course explores topics in philosophy and applied ethics through the lens of America's Pastime: baseball. Class topics may include parallels between sports fandom and religious belief and belonging (Is Red Sox Nation a religion?); the proud but furtive history of "lying" and stealing signs in baseball (Would Immanuel Kant cork his bat?); the Negro Leagues, "desegregation" of organized baseball, and diverse Black philosophies of resistance (Would Jackie Robinson have kneeled with Colin Kaepernick?); economic philosophy and the currently developing labor battles (and lockout) over player compensation (Does Mike Trout deserve a billion-dollar contract?); the applied ethics of sportsmanship (Should you steal when your team is way ahead? Should you celebrate when you hit a crucial homerun?); the aesthetics of baseball, and the struggle for the American spirit (What does the Field of Dreams show about the American Dream?) The class will explore baseball through philosophical writing, observing games, and even some simulated gameplay. Strong knowledge of baseball will be assumed, and students with a playing background in softball or baseball are particularly encouraged to join. (Dr. Dugan)

## Elective Courses Recently Taught, but Not Offered in 2023–2024

- ***Religions of the Book***

PHR310

- ***Hebrew Bible***

PHR320

- ***Responses to the Holocaust***

PHR501

- ***Nonviolence and Social Change***

PHR502

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

PHR510

- ***Global Islams***

PHR512

### ■ *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)

## ■ Workshop 10

(T3)

*Workshop 10* is a new program for 10th-grade students. During this term, a group of 40-45 Lowers will take English, history, and philosophy and religious studies as a cohort. They will share the same three instructors and will explore common themes and questions across these three courses. The teachers will work together to develop common language around feedback, learning, assessment, and grading.

These three classes will be scheduled Periods 3, 4, and 5. Doing so will open up time and space for teachers and students to engage in new ways of learning on and off campus. The teachers in this program will be Ms. Booth, Dr. Dugan, and Mr. Richie.

Students will sign up for this program alongside the typical course selection process. Later in spring 2023, all 9th-graders will be asked to fill out a very short form to express whether they are interested in this program. Regardless of their interest, all rising Lowers should submit a complete (i.e., normal) course request form through PCR.

Questions about the program can be directed to [tanginstitute@andover.edu](mailto:tanginstitute@andover.edu).

## ■ The Workshop

(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 2024 spring term will be in this program. All course time will be dedicated to this undertaking, which allows for great flexibility with scheduling, independent work, and off-campus learning.

### FAQs

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

The focus for spring 2024 will be "Experiments in Education." Past themes have included "Democracy and Dissent" and "Community, Class, and Carbon."

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

More information about *The Workshop* can be found on our page on the [Tang Institute website](#). A range of student reflections can be found on our blog. This [blog post](#) for the Mastery Transcript Consortium also outlines our approach to teaching and learning.

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

Spring term (Term 3) seniors who have completed their diploma requirements (with one narrow exception—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. This year, Ellen Greenberg, Gene Hughes, Corrie Martin, and Andy Housiaux will teach in the program.

#### How will these students be chosen? When will they be notified?

In September, we will ask all interested seniors to fill out a form expressing their interest in the program and responding to several reflection questions. We intend to notify students in late September or early October. More details about this process will be available in the fall.

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

Yes, but there is one exception: If a student still has to complete a Philosophy and Religious Studies requirement, *The Workshop* can fulfill that diploma requirement. This is because a faculty member from that department is on the teaching team.

#### 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*?

No. 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 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 help 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, especially as students get more accustomed to this new approach to learning and schooling.

#### 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).

## 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 and Dance*

#### **THD210**

(T1, T2)

Why do we make live performances? What does it take to create a production? This course explores the foundations of theatre and dance. How the different elements of directing, costume design, scenic design, lighting design, dancing, and acting—combine to create a unified production for an audience. In the process, students will learn the vocabulary of the stage and develop a conceptual framework for creating a performance. This course is team-taught by members of the Department of Theatre and Dance. Students will rotate through introductory units, which could vary from term to term.

### ■ *Acting I*

#### **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.

### ■ *Dance I*

#### **THD251**

(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.

### ■ *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.

### ■ *Lighting Design*

#### **THD320**

(T2)

This course introduces the fundamentals of lighting design for theatrical and dance productions. Students will learn to use a design concept to make choices about how to express the theme and mood of a play or dance to enhance the storytelling of a production. The course will also enable students to work hands-on with lighting equipment in Theatre and Dance Department spaces as they learn how to manipulate the controllable properties of light: direction, intensity, color, pattern, movement, diffusion, and composition. The course places a heavy emphasis on self and peer critique of work and on revising work. (Mr. Seymour)

## ■ **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)

This course introduces students to the design process and elements that inform the scenic designer's choices when designing for theatrical performances. Focus will be on the use of a conceptual approach to design scenery that conveys the themes and mood of a script and creates a cohesive and effective design for a show. To create designs, the class will use several creative tools, including computer drafting software and the resources of "The Nest" makerspace in the library. The design process will include several steps, such as written concept statements, visual research, sketching/drafting and model making. The course places a heavy emphasis on self and peer critique of work and on revising work. (Mr. Seymour)

## ■ **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)

## ■ **Directing**

### **THD520**

(T2)

**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**

### **THD525**

(T2)

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.

## ■ **Contemporary Drama**

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

(T1)

**One credit assigned in Theatre, English, or Interdisciplinary.** 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.

*ENG512DR, Term I—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. (Mr. Grimm)

## ■ **Lynn Nottage**

### **THD531LN or ENG531LN (may be taken as an English, Theatre, or Interdisciplinary course; official course number is ENG531LN)**

(T3)

**One credit assigned in Theatre, English, or Interdisciplinary.** Lynn Nottage is currently the first and only two-time Pulitzer-Prize winning woman playwright. Her notable works include *Sweat* and *Intimate Apparel*, and many of them explore the world of working-class Black Americans. This course will explore her works and their impact in shaping current dramatic literature and performance. (Mr. Grimm)

## ■ **Asian/American Dramatic Literature**

**THD541DR or ENG541DR (may be taken as a Theatre, English, or Interdisciplinary course; official course number is ENG541DR)**

(T2)

**One credit assigned in Theatre, English, or Interdisciplinary.** This course explores the ever-expanding body of work that collectively (and not always neatly) contributes to what may be called “Asian/American” dramatic literature. Students will read and engage with plays by Asian American dramatists from the 20th- and 21st-century through the lenses of class, faith, gender, sexual orientation, and other socially constructed markers and dimensions of human experience and identity, with a particular focus on the social formation of race and the complexity of racial dynamics in the United States historically and today. Additional material will be examined so that we can better understand the role of dramatic literature in our nation’s struggles over identity, power, resources and representation. (Mr. Grimm & M. Martin)

## Performance-Based Courses

The THD900 series courses are classes that culminate in a public performance that is part of the Department of Theatre and Dance season. Enrollment is audition and/or application based. Auditions are typically held during the term preceding the production in the week following mid-term, unless otherwise noted in the individual course description. Please see the Theatre and Dance PAnet space for more detailed audition times and for the link to sign up for an audition slot. These courses count toward a student’s total course load, which may not exceed six courses. Departmental dance performances are also offered, as scheduled by the department, through the Dance as a Sport athletic programming at the recital and ensemble levels.

## ■ **Advanced Practical Theatre Performance**

### **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 (THD520)* will be eligible to direct a *THD901* project. Rehearsals will take place during a scheduled class period.

*THD901* course notes: Auditions will be held during the course registration period. Students will be selected to participate and must get approval from department chair.

**Prerequisite:** *Student director must have taken THD520 and receive 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.

*THD902* course notes: Auditions will be held during the course registration period. Students will be selected to participate and must get approval from department chair. Rehearsals will take place during a scheduled class period.

**Prerequisites:** *Student choreographer must have taken THD525 or THD370 and receive project approval from the department.*

## ■ **Advanced Studies in Technical Theatre Production**

### **THD903**

(T2)

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 faculty-directed production. Students will be expected to work collaboratively with a project mentor, 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.*

## ■ **Identity**

### **THD910 (may be taken as a Theatre or Interdisciplinary course)**

(T1)

**One credit assigned in Theatre or Interdisciplinary.** This course explores the intersection of writing and performance through an investigation of personal identity and will be taught collaboratively by instructors who specialize in each area. The course will culminate in a performance of a devised theatre piece of the student’s creation before a live audience. Designed for students with acting experience and a serious commitment to the art form, students will build off their existing skills through in-depth character work and scene study and push their understanding of themselves and acting by exploring their own identity. Students will be encouraged to “think theatrical,” or think theatrically, engaging in a search for the connection between literary themes, historical context, and personal identity. Over the term, the class will gain insight into the roles that race, class, gender, sexual orientation, and faith affects our daily existence and live performance. Lastly, students will experience and examine how live performance interacts with public discourse, civil disobedience, and art. (Mr. Grimm)

**Prerequisites:** *Open to Lower, Uppers, and Seniors.*

## ■ Play Production: *Everybody, by Branden Jacobs-Jenkins*

### THD911

(T1)

*Everybody*, by Obie-winning contemporary Black playwright Branden Jacobs-Jenkins, is a modern riff on the 15th-century morality play *Everyman* (which is one of the first recorded plays in the English language). Jacobs-Jenkins's adaptation illustrates how little humanity has changed during the last 600-odd years. *Everybody* experiences a chorus of rejection from their encounters with friends, family, and "stuff." Love briefly agrees to accompany *Everybody* into the afterlife but is as fleeting as the four virtues. The fall production is a theatrical meditation on what is essential to live life to the fullest. The rehearsal process will be a collaborative ensemble experience that will focus on exploration and experimentation.

This production will rehearse during a regularly scheduled class period and also include regular Wednesday evening rehearsal and weekend technical rehearsals and performances. The show will perform the weekend of November 3, 4, and 5, 2023. (Mr. Grimm)

**Prerequisite/Auditions:** Auditions for *Everybody* were held in April 2023; auditions for new students will be held during orientation in the fall. Please see PAnet's Theatre and Dance space for audition details and signup link.

## ■ Dance Production: *The Nutcracker*

### THD912

(T1)

After a four-year hiatus, the Department of Theatre & Dance will present an updated version of *The Nutcracker*. As part of the production, *THD912* will be an audition-based course focused on the more intensive sections of the show: Waltz of the Flowers, an all-gendered Waltz of the Snowflakes, and several of the lead roles. It will rehearse during a class period and require co-enrollment in dance as a student's afternoon sport.

The performance of *The Nutcracker* will also be open to students not enrolled in this course through the afternoon dance sport option. It will include a variety of sections with different styles of dance choreographed by the dance faculty. As in the past, the production will include members of the extended community, including children and adults. (Ms. Wombwell)

**Prerequisite/Auditions:** Auditions for *The Nutcracker* were held in April 2023; auditions for new students will be held during orientation in the fall. Please see PAnet's Theatre and Dance space for audition details and signup link.

## ■ Devised Performance

### THD915

(T3)

This course explores the intersection of writing and live performance and will culminate in a live performance of a devised theatre piece at the Edinburgh Fringe Festival in August 2024 as part of the Performing in the World program. Students that graduate in 2025 or later are welcome to apply to audition. This touring ensemble is designed for students with writing, acting, dancing, and or backstage experience. The students will focus on the rehearsal process, where the ensemble will develop a shared vocabulary around points of inspiration, blur traditional theatrical roles, and experiment with movement motifs and improvisational techniques to create a narrative structure in which audiences can find meaning. (Co-taught by Mr. Lewis and Mr. Grimm)

**Prerequisite/Auditions:** Open to Juniors, Lower, and Uppers by audition. To accommodate travel planning, auditions will be held in May 2023; auditions for new students will be held during orientation in the fall. Please see PAnet's Theatre and Dance space for audition details and signup link.

## ■ Musical Production: *Shrek, The Musical*

### THD924

(T2)

Featuring music by Jeanine Tesori, one of Broadway's most highly acclaimed female composers, and book and lyrics by Pulitzer Prize-winning playwright David Lindsay-Abaire, *Shrek, the Musical* takes us into a magical world where appearances aren't always what they seem. Rather than merely recreating the popular movie, Tesori and Lindsay-Abaire provide an opportunity for a range of characters to challenge society's narratives and the labels through which some are valorized and others reviled. Wickedly humorous and joyfully subversive, *Shrek* shows us the power of celebrating your true self and proudly "letting your freak flag fly."

Auditions will be held the week of October 24. Please see PAnet's Theatre and Dance space for details. This class will rehearse in the afternoon and also count as a student's sport for the winter term.

This production will be a collaboration between Dr. Baldyga, Mr. Lewis, and Dr. Siegfried.

## ■ Play Production: *TBD*

### THD921

(T3)

This play, to be announced in the fall term, will rehearse in the afternoon and also count as a student's sport for spring term. It is an excellent option for Seniors who want to participate in a performance but are not eligible for *THD915*. Auditions will occur the week of January 22, 2024. Please check the Theatre and Dance PAnet space for details.

## Elective Courses Recently Taught, but Not Offered in 2023–2024

- **Sound Design**  
THD326
- **Theory and History of Live Performance**  
THD330
- **Performance Art: The Creative Self**  
THD370
- **Public Speaking**  
THD420
- **Play Writing**  
ENG507PW
- **Acting II**  
THD510
- **World Drama**  
THD513DR or ENG513DR
- **August Wilson’s View of the 20th Century: His Pittsburgh, Our America**  
THD531 or ENG531AW
- **August Wilson’s View of the Second Half of the 20th Century**  
THD532 or ENG532AW
- **Choreography II**  
THD565
- **Airness**  
THD920PP
- **The Musical: Sondheim’s Assassins**  
THD920MP
- **Uncommon Women and Others**  
THD920PP
- **Melancholy Play**  
THD920PP

## 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

Mandarin Chinese has the most native speakers among all languages mainly due to China's large population. In addition to China, Mandarin is also spoken in Chinese communities of other countries worldwide. From the utilitarian perspective, sufficient proficiency of Mandarin can be an asset in the job market, can help to promote economic growth, and can assist intercultural communication. From the developmental perspective, learning Mandarin (and all languages), can allow learners to experience additional ways of thinking, feeling, and acting that may be unavailable in their native linguistic- and cultural environment. This kind of learning may nurture cross-cultural empathy and solidarity.

The Chinese Department aims to support all students, whether they are new learners or have had previous experience, to acquire the pragmatic language skills and enjoy the developmental benefits of learning an additional language. There are two separate tracks of Chinese courses offered by the department. The non-heritage track comprises six levels of courses focusing on the mechanisms of the language, the appropriate use of the language within the corresponding sociocultural contexts, and critical reflection on the mutual influence between language and culture. The heritage track fosters literary scholarship by immersing students in classic, modern, and contemporary texts and by stimulating reflection on the interrelationship between literature and its socio-historical contexts.

#### ■ **First-Level Chinese**

**CHI100A**  
**CHI100B**  
**CHI100C**

(T1, T2, T3)

*CHI100* is the beginning-level Chinese course. In this course, students will learn the vocabulary, grammar, and cultural information that can help them develop novice-level language proficiency and the cultural competence needed to appropriately engage in everyday communication in Chinese. The knowledge and skills (i.e., listening, speaking, reading, and writing) will be learned and practiced in the context of one's personal life (e.g., hobbies, family, friends) and public life (e.g., school activities, shopping, transportation). Additional authentic materials will be used to complement the textbook so that what is learned and practiced can be translated into the spontaneous ability to use the language in a culturally appropriate way to accomplish basic tasks in a wide range of everyday contexts.

#### ■ **Second-Level Chinese**

**CHI200A**  
**CHI200B**  
**CHI200C**

(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 CHI100 or equivalent.*

#### ■ **Accelerated Chinese Sequence**

**CHI220**  
(T1)

*CHI220* follows *CHI200* 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 their 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 *CHI100*.

### ■ **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.

**Prerequisite:** Successful completion of *CHI200* or equivalent.

### ■ **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 *CHI200*. 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:** Successful completion of *CHI220* or equivalent.

### ■ **Fourth-Level Chinese**

**CHI400A**  
**CHI400B**  
**CHI400C**

(T1, T2, T3)

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**

(T1, T2, T3)

*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 toward 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—Chinglish** is a comedy about an American businessman trying to strike deals in China and the miscommunication that ensued. It was written by the Chinese American playwright and Tony Award winner David Henry Hwang, and opened on Broadway in 2011. In this course, students will read, study and perform Scenes 1, 2, 3, 4, 10, 12 and 13 of this bilingual play. As part of the coursework, 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.

**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**

(T1)

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*

## 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 sequence, students will explore *vores extra aureum* (Latin texts from before and after the Golden Age), reading literature of different genres and eras than is offered elsewhere in our curriculum. Students will gain extensive experience with translation and analysis, and they will examine themes with contemporary relevance (e.g., social class and slavery, family and gender, freedom and empire); each term may also contain a research component.

*LTN401, Term 1—The Founding Tales of Livy.* Examination of significant reported events from early Roman history (starting c. 753 BCE) via translation of Livy's 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*

## Elective Courses

### ■ The Art of Persuasion

CLA420

(T2)

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

### ■ 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)

(T3)

**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

(T2)

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.

## 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.*

## Elective Courses Recently Taught, but Not Offered in 2023–2024

### ■ **Etymology**

CLA410

### 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*.

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

**FRE521A**

**FRE522B**

**FRE523C**

(T1, T2, T3)

Open to students who have completed at least two 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 Lefèvre. *Chanson douce*, Leïla Slimani; *La grève des bâttu*, Aminata Sow Fall; and *Lappel des arènes*, Aminata Sow Fall, among others. 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 recently published collection of works in French by famous American author Jack Kerouac (*La Vie d'Homage*, published by Les Editions du Boréal, April 2016) 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 and films of Haitian-Quebecois author Dany Laferrière.

**Prerequisite:** Open to students who have completed two terms of FRE520 and to qualified new students.

**FRE622, Term 2—An Introduction to Translation and Interpreting.** Do you trust what you read in translation? Should you? What can Google Translate do, and not do? Can you do it better? Find out in this advanced seminar that will include an introduction to the theories and methodology of translation, the critical comparison of several translations of the same texts, and of course producing your own translations, from English to French (Version) and French to English (Thème). You will discuss and translate news articles, literature, U.N. speeches, user’s manuals, video subtitles, and popular songs. You will discuss the role of translation in societies and its impact on (in)equity and social justice. You will refine your linguistic skills and learn more about French idioms, false cognates, proverbs, and differences in usage between French and English. You will also discover and practice consecutive and simultaneous interpreting. For your term project, you will become an official TED translator and create subtitles in translation for a TED Talk of your choice on the TED translator’s interface.

**Prerequisite:** Open to students who have completed two terms of FRE520 and to qualified new students.

**FRE623, Term 3—Business French.** This course is designed to prepare students for the French-speaking business world. During this term-contained course, students will learn new vocabulary, review grammar and tenses, and become more confident speakers. Students will adopt real-world skills by learning how to make a resume, how to look for employment, how to write cover and thank you letters, and how to prepare for interviews. The final presentation will be to complete a simulated job interview.

**Prerequisite:** Open to students who have completed two terms of FRE520 and to qualified new students.

## German

The German Department offers courses at six different levels, from beginning through advanced and beyond. At all levels, current film, songs, poetry, and theatre enhance the study of grammar, reading, writing, listening, and speaking. 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 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 Sprachlehre Plus* (Hueber) supplemented by digital exercises, video, 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 *GER100* or its equivalent with distinction and who have the permission of the department chair. 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: *Sophie Scholl—Die Weiße Rose* by Achim Seiffarth.

**GER300C, Term 3**—Open to students who have successfully completed *GER300B*. Our focus in the spring term will be on the Stolperstein project by the German artist Günter Demnig. Primary sources will include the documentary *Stolperstein* as well as newspaper articles and TV interviews. **Successful completion of this course satisfies the diploma requirement in German.**

## 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, concrete poetry, current events, 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, *Biedermann und die Brandstifter* by Max Frisch, current events, and songs

*GER520B, Term 3*—Current materials: *Wer früher stirbt ist länger tot* (film), children's stories, current events, songs.

**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: *Der Besuch der alten Dame* (Dürrenmatt), *46 Heiligabend* (Kästner), *Die Physiker* (Dürrenmatt), *Schachnovelle* (Zweig), *Dürfen Schwarze Blumen Malen* (Otoo), short stories (Kafka), *Der Erlkönig* (Goethe)

## Greek—see Classics

## Japanese

## ■ Japanese 100

### JPN100A

### JPN100B

### JPN100C

(T1, T2, T3) THREE-TERM COMMITMENT

Open to all students. This course introduces the Japanese sound and writing system, basic Japanese grammar, and how to approach learning foreign languages. We use the textbook and workbook げんき.

**Term 1**—Students will strive to master one of the writing system sets, ひらがな. Concurrently they will learn numbers and how to use them (telephone numbers, asking for prices, telling time), be-verb (present affirmative/present negative), introducing family and friends, and general locations.

**Term 2**—Students will strive to master another set of Japanese writing system, カタカナ. The grammar structure of action verbs will be introduced. Students will learn three different categories of verbs and present affirmative/present negative conjugations. They will also learn to identify the difference between transitive/intransitive verbs. Vocabulary related to actions in everyday life at school and home will be introduced.

**Term 3**—Introduction to Kanji characters will take place. This involves different pronunciation of each character, stroke order, and combination with other characters. Approximately 25 Kanjis will be learned. Grammar will cover the past affirmative/past negative conjugations for both be-verbs and action verbs. Students will learn to expand the sentences by adding when, where, how often, how long, with whom, etc. Another large category of grammar to be introduced is adjectives. Students will learn to identify two different categories of adjectives and how to use them.

## ■ Japanese 200

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*.

**Term 1**—Students will strive to master approximately 30 Kanji characters. Concurrently they will learn how to ask/give permissions, offer help, and ask for favors. Specific grammar structure associated with these objectives are the verb/adjective conjugations to TE-form in order to elongate the sentences. Vocabulary related to permission and physical descriptions will be introduced.

**Term 2**—Students will strive to master approximately 30 Kanji characters. Concurrently they will learn how to express thoughts (past and present), convey messages, and reason/justify actions. Specific grammar structure associated with these objectives are the verb/adjective conjugations to short-form, NAI-form, and nounizing the verbs. Structure of subjunctive clause will be introduced as well.

**Term 3**—Students will strive to master approximately 30 Kanji characters. Concurrently they will learn how to make comparison, the means of transportation for travels, and talk about future dreams. Specific grammar structure associated with these objectives is to add several auxiliary phrases to verbs. Also, the verb conjugation of TA-form will be introduced.

## ■ Japanese 300

JPN300A

JPN300B

JPN300C

(T1, T2, T3) THREE-TERM COMMITMENT

This course is a continuation of JPN200 and the last phase of language requirement. We continue to use the textbook and workbook *げんき*.

**Term 1**—Students will strive to master approximately 45 new Kanji characters. Concurrently they will learn how to advise, describe predictions, and explain physical conditions. The first series of textbook *げんき* will conclude. In preparation for moving on to the second book of *げんき*, we will have intensive Kanji character reviews through reading various folktales.

**Term 2**—Students will strive to master approximately 45 new Kanji characters. Concurrently they will learn how to make/keep promises, list reasons, describe what they can/cannot do, consult/seek advice, and make predictions and express opinions. Specific grammar structure associated with these objectives are the verb/adjective conjugations to potential-form and various auxiliary phrases.

**Term 3**—Students will strive to master approximately 45 new Kanji characters. Concurrently they will learn how to invite, apologize, describe wishes, make analogies, and convey messages with detailed information. Specific grammar structure associated with these objectives are to add several auxiliary phrases to verbs. More constructions of subjunctive clauses will be taught.

## ■ Japanese 400

JPN400A

JPN400B

JPN400C

(T1, T2, T3) THREE-TERM COMMITMENT

This advanced level course will help review the grammar, vocabulary, and Kanji characters learned during the requirement phases before adding more of these. Students will start applying the learned knowledge to more output mode of language acquisition. We continue using the textbook and workbook *げんき*.

**Term 1**—Students will strive to master approximately 45 new Kanji characters. Concurrently they will learn honorifics, express gratitude, and ask for directions in details. We will spend an extensive amount of time working to comprehend the structure of Japanese society in order to utilize the most appropriate forms of honorifics.

**Term 2**—Students will strive to master approximately 45 new Kanji characters. Concurrently they will learn how to make commands, describe experiences, and complain. Specific grammar structure associated with these objectives are the verb/adjective conjugations to causative-form, passive voice, various auxiliary phrases, and more subordinate clauses.

**Term 3**—Students will strive to master approximately 45 new Kanji characters. As a wrap-up, students will complete the proficiency portfolio, which will be used as a personal study guide and reference for the future.

**Prerequisite:** *Completion of 300-level Japanese or approval of the department chair.*

## ■ Japanese 500

JPN520A

JPN520B

JPN520C

(T1, T2, T3) THREE-TERM COMMITMENT

This is a term-contained course. We rotate the topics of intensive reading on Japanese History, Japanese Pop Culture, and Japanese Traditional Culture.

**Prerequisite:** Completion of 400-level Japanese or approval of the department chair.

## ■ Japanese 600

JPN601

JPN602

JPN603

(T1, T2, T3)

We will use the textbook *An Introduction to Japanese History*, written in Japanese. Students will not only learn historic facts, but also terminology and academic writing in Japanese.

**Term 1**—Ancient to 12th Century

Term 2—12th to 17th Century

**Term 3**—17th Century to Present

**Prerequisite:** Completion of 520-level Japanese or approval of the department chair.

## Latin—see Classics

## Russian

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

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

The Russian department offers a five-year course of study. This well-established program ensures confident progress in speaking, aural comprehension, reading, and writing. Elementary courses use a unique digital textbook to strengthen grammar skills and improve vocabulary learning. At the upper levels, students continue to use iPads for reading in Russian with built-in dictionaries. Video is used throughout to improve understanding of culture as well as language. Students who have had success in another world language or who have some prior experience with Russian are encouraged to consider taking *RUS150* after the 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.

## ■ 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:** *A grade of 5 or above 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. While the topics may change from term to term and year to year, recent topics have included early 20th-century Russian history, LGBTQ history in Russia, and modern global issues such as declining populations, “brain drain,” and climate change.

**Prerequisite:** *Successful completion of RUS403 or RUS520.*

## Elective Courses Recently Taught, but Not Offered in 2023–2024

### ■ **A Short Course in Beginning Russian**

RUS130

## Spanish

The Spanish Department offers a six-year course of study. Students learn to understand, speak, read, and write in Spanish, while also receiving a comprehensive introduction to the cultural and literary diversity of Latin America, Spain, and the Latinx communities in the US. To enhance a student's language experience, the department offers several immersive opportunities to study abroad through the Academy's Learning in the World programs. Students can travel to Madrid, Spain through the *INESLE* program; to Zaragoza, Spain, through the *School Year Abroad* (SYA) program; and to Buenos Aires, Argentina, through the *iRelindo! Language and Culture Immersion*. Further information is available through the Learning in the World website.

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.

## ■ Taking the Streets: Art and Social Movements in Latin America and the U.S.

### SPA501

(T1)

*What do 21st-century social movements teach us about Latin America and Latinx communities? What can they accomplish? What role do artistic expressions and street performances play in protesting hostile government policies?* This course will analyze various new and old cultural practices used in recent social justice movements across Latin America and the United States to identify key patterns and tactics, establish connections with previous street protests and artworks, and reflect on their struggles and achievements. Through the exposure to and the analysis of these practices, students will attempt to create written and visual products as well as short performances that aim to inspire social change. Some study cases include but are not limited to Indigenous peoples' environmental movements, mobilizations against gentrification, and feminist and LGBTQIA+ collective actions.

**Prerequisites:** Open to students who have completed three terms of fourth-level Spanish (*SPA401, -402, -403, -411, -412, and/or -413*) or native/heritage Spanish-speaking background with the department chair's permission. Students with fewer than three terms of prerequisite courses should seek approval from the department chair.

## ■ Afro-Latinidad and the Diasporic Experience in Hispanic Culture and Literature

### SPA502

(T2)

This course will explore Black identity and the politics of race in the Spanish-speaking world. Students will examine literary and cultural works that provide historical, political, and social context for how people of African descent negotiate transcultural spaces in the U.S. and Latin America. While centering Blackness, students will also consider intersections of gender, class, and sexuality. National, geographical, and linguistic identities will be the basis for further study of this historically marginalized and racialized group. Other topics include African influence in music, religious syncretism, (mis)representation, and other -isms.

**Prerequisites:** Open to students who have completed three terms of fourth-level Spanish (*SPA401, -402, -403, -411, -412, and/or -413*), 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.

## ■ Latino City: A Community-Based History of Lawrence

### SPA503

(T3)

*SPA503* is a community-based course that immerses students in the stories of the Immigrant City, Lawrence, Massachusetts. As one of New England's original gateway cities, Lawrence attracted people from diverse regions of the world to provide labor during the Industrial Revolution and became an international economic powerhouse in its heyday. Disinvestment and out-migration following World War II left Lawrence a virtual ghost town until a new wave of migrants, mostly from Latin America, breathed life into the seven-square-mile city, making it New England's first city with a Latino majority.

We will begin our program with a brief history of the region to understand the push-and-pull factors that have influenced the local identity over millennia. We then will undertake the collection, preservation, and curation of video oral histories with community members living, learning, and working in Lawrence. We will contribute our products to the archives of the Lawrence History Center and the "Somos Latinos" public history exhibit of the Lawrence Heritage State Park. Outcomes include but are not limited to: deepened solidarity with our community partners; enhanced intercultural communication skills; broader awareness of history and demographics in the Merrimack Valley; and stronger competence in video production techniques. The course will be conducted entirely in Spanish, while texts and other resources will be in Spanish and sometimes English; all outputs for public consumption will be in both Spanish and English to serve a multilingual, multicultural population.

This course employs design principles of experiential education for global citizenship and is supported by Learning in the World, Community Engagement, and the Spanish Department.

**Note:** To make the most of the off-campus experience this term, we will use the first 20 minutes of fifth period most weeks. Time will be compensated accordingly on other days

**Prerequisites:** *Open to students who have completed three terms of fourth-level Spanish (SPA401, -402, -403, -411, -412, and/or -413) or have a 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.*

## ■ 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.** This post-Advanced course addresses the language as a tool that is transformed by the societies (in the United States, Latin America, or Spain) and historical events (the change of Latin language, the colonization process, and the migration waves to the U.S.). Students will discover the fascinating origin of Spanish language and the ways it has been changed, preserved, and sometimes disputed. The courses will provide students with theoretical notions to understand why languages change, why bilingualism is not always valued in the same way, and how the personal, cognitive, and social experience of bilingual speakers is, mainly in the U.S. Students will critically question the attitudes that people have toward the language, while also practicing the conventions and preparing to be able to express complex ideas around their academic fields in Spanish. These courses will provide elementary and advanced grammar tools to students who have never studied the language and will reinforce the performance of those who have learned Spanish mainly at school.

**SPA621, Term 1**—In this first term, students will learn to see Spanish language as an endlessly changing social system that has traveled through continents and centuries, and that has accumulated a richness that belongs to all those who speak the language. With this approach, students will gain a more detailed perspective around the current changes of the language in the world. We will study historical events in Europe, Latin America, and the U.S. to understand how this language formed, changed, and has been preserved. We will discuss the influence of different languages into the Spanish, such as the Amerindian, the African, and the Arabic languages. The course will address some canonical productions (music, literature...) that are an essential part of the Hispanic cultures and that have filled the language with voices (quotes, sayings, verses, mottoes...). This course will provide elementary and advanced grammar tools to students who have never studied the language and will reinforce the performance of those who have learned Spanish at school.

**SPA622, Term 2**—This course will focus on Latin America and will enable students to connect their academic/professional interests with current issues in the region. The course will address four main topics along the term: the medicine and the unofficial curative practices in Mexico; art and social reconstruction in Colombia; environmental studies in Peru; and human rights at the borders of El Salvador and Guatemala. Students will identify a topic of interest and will develop linguistic and cultural skills to perform academic discussions around their fields. Along with those topics, students will have numerous opportunities to practice academic oral presentations and written texts. They also will have opportunities to reflect on what the definition of *academic language* is and *how it looks in Spanish*, as one of the goals of this course is to provide a critical approach to the language, the normativity, and the institutions that preserve the standards of the language. By the end of the term, students will create a CV and cover letter in Spanish and will conduct a professional job interview.

**SPA623, Term 3**—In the last series of the *Americas*, we will focus on the current cultural and demographic transformation that the United States is experiencing due to the increasing number 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 analyze concepts of identity, bilingualism, migration, diaspora, crossing borders, sense of home and belonging, and otherness. Students will analyze the role that languages have played in their education and will discuss how to improve institutions and the social experience of younger generations. By the end of the term, we will create materials for Latin children to teach them different and new perspectives on migration, history, and identity.

**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.*

See Phillips Academy's  
Class Schedule

See the latest 2023–2024  
Academic Year Calendar