

OFFICE OF THE DEAN OF STUDIES

# Course of Study

2022-2023



Phillips Academy  
**ANDOVER**

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Andover, Massachusetts 01810  
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*PLEASE NOTE: The information that follows is accurate as of this 5/11/22 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; and required week-end events). The total of excused and unexcused absences from classes and all other required events 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 14, 2021.

## Office of the Dean of Studies

### ***Dean of Studies—Raj Mundra***

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.

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

The assistant 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.

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

The assistant 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 .....	Keith Robinson
Biology Department .....	Keith Robinson
Chemistry Department .....	Andrew Wall
Physics Department .....	John Rogers
Division of World Languages .....	Elizabeth A. Meyer
Chinese Department .....	Lilia Cai-Hurteau
Classics Department.....	Joshua Mann
French Department .....	Emmanuel A. Odjo
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 .....	Allen Grimm

## 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. Together, the point person 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 point person and advisor, while for boarding students, a house counselor serves as point person. For some boarders, the point person also serves as advisor; for others, a second adult serves as advisor. All advisors, whether working with day students or boarders, oversee a student's course selection and multiyear planning.

## Advisors (for day students)

For a day student, the advisor is the primary adult and point person on campus responsible for working with the student and communicating with parents. Each day student is assigned an advisor who helps an advisee to make the best possible use of the learning opportunities the Academy provides. To this end, 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 (at least once per week in the fall term for new students; at least once every two weeks thereafter, individually or in a group setting). Most day students will have a continuing relationship with the same advisor during their years at the school.

## Advisors (for boarding students)

For 9th- and 10th-grade boarding students, advising is usually dorm-based: the advisor for these students is either a house counselor or another adult affiliated with the dorm. Tenth- and 11th-grade students may continue with the same advisor or be re-assigned depending on various housing factors. 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. As one means of establishing and maintaining a relationship, each advisee meets regularly with their advisor (at least once per week in the fall term for new students; at least once every two weeks thereafter, individually or in a group setting).

## Advising and College Counseling

The advisor is expected to guide the student in shaping a well-thought-out, long-term educational program. In planning a program of studies, the student's needs and aspirations, insofar as they can be identified, are carefully considered, as is the necessity of meeting diploma requirements.

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. Subsequently the student meets at least every other week with their advisor to establish a relationship and to ensure that issues that arise concerning the student's educational program are addressed promptly.

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). The College Counseling Office can consult on such matters at any point in a student's career.

For a nontraditional timeline, the student must contact the CCO in the spring of lower year.

# 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 only that work which is one's own. All scholarship builds upon the ideas and information of others; the honest person makes clear in written work 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, submitting work done for one course to secure credit in another is also a form of academic dishonesty. 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 a student is unsure how to apply policies and guidelines to a particular course or assignment, they should discuss the matter with the instructor.

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 level of the 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 in applying the levels to each individual case, other interested parties—including parents and guardians—have no role to play in making this determination.

The levels of infraction are as follows:

- Level 1 infractions: "Failure to follow instructions." These infractions do not invoke a formal disciplinary response. They are recorded on a form maintained by the director of studies.
- Level 2 infractions: "Failure to adequately cite the work of others." These infractions are also recorded on the form mentioned above. However, Level 2 infractions require that the student meet with the cluster dean, who will issue a formal letter of discipline.
- Level 3 infractions: "Academic dishonesty." These infractions—cases of academic dishonesty—result in the student sitting before a disciplinary committee. A student with a second infraction, at any level and at any point in their time as a student at the Academy, should expect a stronger response.

Infractions of any level may also carry an academic penalty (for example, awarding no credit, or a 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.

## **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. 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.

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. 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 submitting the add/drop slip, and the dean of studies office should notify the course instructor, the department chair, and the student's primary house counselor (if applicable) 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 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), primary house 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 medical director 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.

Instructors will only accept final work from students during their final class period in the last week of classes of any term. Instructors may not issue extensions beyond the end of the term. Any work submitted after the end of the term (3 p.m. on last day of classes) will not factor into grade published to students, parents, and guardians. Any academic work not submitted by the end of the term will be awarded a grade of 0 unless work is required for an incomplete course grade or to make up a failing grade.

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

All academic work must be completed 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 medical concern require the authorization of the medical director, 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 medical director and the Student Response Team (SRT).

In consultation with the medical director as appropriate, the director of studies may respond to an exception in three 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.

- In some extraordinary cases (usually involving significant illness, injury, or other health concerns), the director of studies, in consultation with the medical director and 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 work 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.

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 academic reports are published at the midterm and at the end of each term. Grades are accompanied by instructor comments at the fall midterm, the end of the fall term, the winter midterm, and the end of the spring term (for non-seniors). At the end of the term, with the exception of courses graded on a pass-fail basis, all courses taken for credit are graded on a 0–6 scale:

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

At the midterm, courses are graded on a pass/low pass/not yet pass.

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.

If a Senior earns a 0 or 1 in 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 a disciplinary response.

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.

## How to Request an Excused Absence if Missing 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.

Request Reason/Timing	Person to Contact	Min. Advance Notice Required
Proctor/Prefect time	Dean of Students Office	24 hours
Religious reasons	Chaplaincy	24 hours
College visiting	College Counselor	48 hours
Doctor/dental appointments	Sykes Wellness Center	24 hours, unless emergency
Andover club-related event	Dean of Students Office	Two weeks in advance
Non-Academy-related	Dean of Students Office	Two weeks in advance 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 any 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 to would be 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.

## Academic Support Processes

Adolescence is difficult, and during this extraordinary time in their life, 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.

In designing our processes for supporting individual students, we have configured the faculty in five 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. 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 in these contexts but will only do so if there is a need for such disclosure.

### 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 as well as 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, other members of the house counseling team, and, if applicable, the student's advisor, 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, and they 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 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, with the widest range of experience and knowledge, the End-of-Term Review Committee, chaired by the director of studies, provides a valuable perspective and is ultimately responsible for the well-being of every student. The full Committee meets at any point during a term to discuss ways in which a particular student can find more success at Phillips Academy. Upon the recommendation of the SPRC, the End-of-Term Review Committee may vote to offer a student its 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, which may include personal or family hardships, social dynamics, academic skills work, health circumstances, or other issues. 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.

### **Required Leave of Absence**

Upon the recommendation of the SPRC, and in consultation with the Full Team or the faculty members who meet with the cluster dean, 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. Often, students discover that a period of time away from PA is enormously beneficial, and every year we have students graduating who have flourished after spending time away at some point in their Andover careers.

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.

### **Required to Withdraw**

Upon the recommendation of the SPRC and in consultation with the Full Team or the faculty members who meet with the cluster dean, the End-of-Term Review Committee may vote to require a student to withdraw from the Academy.

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

Fifth, the SRT, which consists of the director of studies, dean of students, medical director, and director of psychological services, manages student concerns that require greater privacy and confidentiality. The SRT uses the Essential Elements of Student Life to guide its decisions around student support, student leaves, and student returns. 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 for a variety of reasons.

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 medical director 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.

## **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 [academicskillscenter@andover.edu](mailto:academicskillscenter@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 ninth-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 wellbeing, 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 *THD900-920* (a project- or 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 Uppers and Seniors. Entering Seniors with no previous world language experience must pass one year in a world language.

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

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

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

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

54 for entering Juniors

51 for entering Lowers

48 for entering Uppers

48 for entering Seniors

During their upper and senior years, students must accumulate a minimum of 27 term credits, with a minimum of 12 graded term credits during senior year. Approved Independent Projects are counted as graded courses.



The following table shows a summary of diploma requirements. Additional details about the manner in which these requirements are to be fulfilled can be found in the opening descriptions of the departments.

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

\*\*\* One-year international students must take *English 498* and *499*, and most PGs must take one term of *English 495*.

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

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

## PLANNING A PROGRAM OF STUDY AT ANDOVER

The following is designed to help Andover students and their parents understand the curriculum and to show the major decisions (and their consequences) that face students at each stage of the four-year academic program.

At various stages of their program, it may be advisable for students to take standardized tests such as the PSAT, SAT, ACT, and Advanced Placement (AP) Exams. Students should consult with their teachers, advisor, 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 Loweres take six courses during the term they take Physical Education.

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

#### New Students

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

#### Returning Students

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

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

### Upper Year

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

A student wishing to participate in an approved off-campus program during all or part of the Upper year should discuss these plans with their advisor 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, Lowers, and Uppers (*PHR300, CHM300*), or for courses with assumed prior experience (*ART3XX*)

- **Level 4** = 400; for courses that are the fourth level in a sequence, or for courses that are appropriate for Uppers and Seniors (but do not qualify for the 500 or 600 designations)
- **Level 5** = 500; for courses equivalent to college freshman classes, sometimes, but not always, indicated by explicit preparation for an AP exam
- **Level 6** = 600; for courses that would typically be taken by majors in the subject in college, or for courses typically taken after the first year of college
- **Performance-based credit** = 900; for course credit associated with performance in music or theatre and dance

## Key to Course Designations

The designations T1, T2, and T3 indicate the term during which the course is offered: T1 = Fall; T2 = Winter; T3 = Spring. Carefully check each course description for any other limitations: prerequisites, permission of the instructor or the department chair required, etc.

## ART

The visual arts program emphasizes artistic thinking and the development of creative thinking in relation to the techniques of a medium, history of visual ideas, and expressive potential of one's own experience and culture. Students have the opportunity to explore particular areas in depth on both the introductory and advanced levels.

### Diploma Requirements in Art

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

### Art Placements

- Students who matriculated as Juniors should take *ART225* by the end of junior year, which qualifies them for any 300-level art elective. Juniors with a strong background in art may seek permission from the department chair to enroll directly in a 300-level art elective chosen in consultation with the chair. Placement in 300-level courses are granted 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.

### ■ Architecture I

#### ART301

(T1, T3)

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

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

## ■ **Clay and the Ancestral Pot**

### **ART302**

(T1, T2, T3)

The spring term of *ART302* will contain a “Learning in the World” component that encompasses a week-long workshop with Native American artists from the Jemez reservation. This course explores ceramics from a variety of perspectives, including archaeology, geology, and studio art. As a studio class, students will experiment with a range of hand-building techniques while answering studio assignments. The aesthetics of form and surface will be a principle focus. In addition, this class will investigate clay from the perspective of geology, archaeology, and human evolution. Visits to examine the Peabody Institute of Archaeology’s collection will offer historical context and a rich array of objects to frame class discussions and assignments. Students who complete *ART302* are eligible to take other 300-level art electives or *ART502*. (Mr. Zaeder)

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

## ■ **Drawing I: Methods and Materials**

### **ART304**

(T1, T2, T3)

Drawing is fundamentally about learning how to see and how to translate that vision onto paper through a variety of mark-making techniques. Through in-class exercises and formal assignments, students learn the language of drawing and develop skills relating to contour, gesture, and fully rendered compositions. Course concepts include the depiction of three-dimensional form on a two-dimensional plane, use of light and dark contrast, and sighting. Assignments are designed to develop students’ skills in drawing representationally from direct observation and to encourage creative and expressive thinking. Students who successfully complete *ART304* are eligible to take other 300-level art electives or *ART505*. (Ms. Silva)

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

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

### **ART305**

(T1, T2, T3)

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

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

## ■ **Graphic Design**

### **ART308**

(T1, T2, T3)

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

**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*.

## ■ Design for Living: Innovate and Fabricate

### ART311

(T2)

In this course, students will explore product design by developing a concept and prototypes using 3-D printing, laser-cutting, sewing, and a range of hand modeling techniques. As starting points for projects, students will be looking to nature, a particular need, or a particular product, depending on the assignments. During the term, students will conduct investigations of designs, develop, and build prototypes in response to their investigations, conduct more tests, and ultimately produce a final prototype. Class time will include discussions and demonstrations as well as studio time in Benner House (ceramics) and The Nest (the Academy's makerspace). There will be a required evening lab. Due to the iterative nature of design, students should expect to devote more than the usual amount of homework time to their projects. This class can be taken more than once. Students who complete *ART311* can enroll in any other 300-level elective or *ART511*. (Mr. Lawson)

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

## ■ Art and Activism

### ART314

(TBD)

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

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

## 400-Level Electives

## ■ Histories of Art

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

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

(T1, T2)

Michelangelo's David. A three-second Snapchat. The Rothko Chapel. Video of the Confederate flag being carried in the Capitol. O'Keeffe's *Flowers*.

Images constantly and incessantly bombard us, yet how do we process, deconstruct, and understand them? How do we place them in larger cultural, political, and social contexts? How do we wallow in beauty and magnificence? How do we discern a variety of meanings and best ensure we are not victims of ideology?

In this two-term interdisciplinary course, we explore images and objects as primary sources unveiling the values and ideas of the society in which they were produced, and we pay particular attention to the effects of class, economics, gender, national identity, optics, politics, race, religion, sexual orientation, technology, and urbanism on art and visual culture. By focusing on both form and context, we foster a visual literacy that will serve us well for a lifetime. Although the course focuses primarily on the traditional "fine" arts, we develop the skills and dispositions to navigate the complexities of contemporary visual culture. (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 Cray, 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

### ■ Architecture II

#### ART501

(T1, T3)

ART501 is designed as a continuation of *ART301* for students who wish to develop and further expand their ideas. The sequence of projects throughout Term 1 and Term 3 is designed to allow a student to study a range of architectural issues by addressing different contexts—a natural setting (Term 1) and an urban context (Term 3). After taking *ART501* once, and in consultation with the instructor, students can develop a term-long project that includes research and analysis as well as a developed design that they choose independent of the class assignment. This course also will offer the possibility of developing a multidisciplinary project in coordination with work in another class. *ART501* meets in conjunction with students from *ART301* and can be taken more than once. (Mr. Lawson)

**Prerequisite:** *ART301*; *Open to Loweres, Uppers, and Seniors only. Juniors may only enroll in 300-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 Loweres, 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 Loweres, Uppers, and Seniors only. Juniors may only enroll in 300-level electives.*

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

#### ART506

(T2, T3)

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

**Prerequisite:** *ART310*; *Open to Loweres, 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 Loweres, 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. (Mr. Martinez)

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

### ■ **Photography II: The Advanced Photographic Portfolio**

#### **ART510**

(T3)

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

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

### ■ **Design for Living II**

#### **ART511**

(T2)

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

Students have the opportunity to develop a term-long project that includes research and analysis as well as a developed design that they choose, independent of the class assignment. This course also will offer the possibility of developing a multidisciplinary component in coordination with work in another class. ART511 meets in conjunction with students from ART311 and can be taken more than once. (Mr. Lawson)

**Prerequisite:** ART311; Open to Lower, 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. Silva, 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 2022–2023

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

#### **ART307**

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

#### **ART400**

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

#### **ART465**

## ENGLISH

The diploma requirements in English are intended to establish competence in writing and reading. All Juniors take *ENG100*, followed by three terms of *ENG200* and then three terms of *ENG300*. Juniors may not take *ENG200*. For new Lowers, this requirement is fulfilled by successful completion of *ENG200* and *ENG300*. New Uppers fulfill their requirement by successful completion of *ENG301* and three terms of English electives. International students who are new Uppers usually begin the sequence with *ENG301*. One-year American students and some one-year international students will begin with *ENG495* for one term, followed by electives in Term 2 and Term 3; these international students must be placed by the chair of the department. The remainder of the one-year international students begin with *ENG498* and *499*, followed by an elective Term 3. Seniors who are returning international students continue the sequence or select in accordance with placement by the department. Related courses, whose prerequisites vary, are listed elsewhere in this booklet.

### Required Courses

#### ■ **An Introduction to English**

**ENG100A**  
**ENG100B**  
**ENG100C**

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

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

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

*ENG100* students practice several types of writing, primarily in response to what they read. They write at times in narrative, expressive, and creative modes, but their efforts focus more and more on critical analysis. They learn to conceive of writing as a craft to be practiced and as a process to be followed. Through frequent assignments, both formal and informal, *ENG100* students come to value writing as a means of making sense of what they read and think. Attending carefully to their writing at the levels of the sentence, paragraph, and full essay, they learn to appreciate the power of the written critical argument. Although their work is substantially assessed throughout the year, *ENG100* students do not receive grades during the Term 1. At the end of the term, their report cards will indicate "Pass" or "Fail."

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

#### ■ **Writing to Read, Reading to Write**

**ENG200A**  
**ENG200B**  
**ENG200C**

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

*ENG200A, Term 1*—We begin by focusing on the writing process. Students are exposed to a variety of rhetorical modes, such as narration, description, analysis, comparison/contrast, cause/effect, definition, example/illustration, process, and argument. By the end of the term, students should be able to organize, develop, and write cogent essays in five or six of these modes. Teachers integrate a variety of reading assignments into their lessons on the writing process. During Term 1, classes also work deliberately on vocabulary development, clarity, grammar, mechanics, and punctuation.

*ENG200B, Term 2*—The focus shifts to reading and writing about poetry. While the course introduces literary terms and strategies for understanding poetry, the literature serves primarily as an opportunity for the students to work on writing skills, drawing on the lessons of Term 1 and reinforcing argument and persuasion as patterns of thought that can guide the writer logically through a discussion of a poem.

*ENG200C, Term 3*—The focus shifts again to reading and writing about fiction. Students continue to write in the modes introduced in Terms 1 and 2 and focus on organizing the essay. Term 3 includes a project involving one of the texts and a research paper, class presentation, or performance.

#### ■ **The Stories of Literature**

**ENG300A**  
**ENG300B**  
**ENG300C**

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

Literature tells the stories of people's experiences—their dreams, their desires, their acts, their mistakes. *ENG300* students read poems, plays, short stories, and novels representing diverse historical periods, locations, and identities. In their writing, students practice formal literary analysis in order to gain greater appreciation for the artistic construction of a text and its cultural resonance.

## ■ **The Stories of Literature for New Uppers**

ENG301A  
ENG301B  
ENG301C

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

Tailored to the particular needs of new Uppers, *ENG301* conforms in spirit and essence to *ENG300*, but with more intensive attention to expository writing. (Ms. 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*. (Mrs. Chase)

## ■ **American Studies for International Students**

ENG498

ENG499

(T1, T2)

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

## Elective Courses

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

## Writing Courses

### ■ **Creative Nonfiction**

ENG501CN

ENG502CN

(T2, T3)

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

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

*ENG502CN, Term 3*—In the spring, we will 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.

### ■ **Writing for Change**

ENG501WT

(T1, T2, T3)

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

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

## ■ Creative Writing: Fiction

### ENG505CF

(T1, T2, T3)

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

## ■ Creative Writing: Poetry

### ENG505CP

(T1, T2, T3)

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

## Genre Courses

## ■ Theories of Children's Literature

### ENG510CL

(T2)

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

## ■ Gothic Literature: Living in The Tomb

### ENG510GL

(T1)

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

## ■ English Romantic Poetry

### ENG511RO

(T1)

In the preface to the second edition of *Lyrical Ballads*, William Wordsworth claims, "...all good Poetry is the spontaneous overflow of powerful feelings" produced by authors who "had also thought long and deeply." For Wordsworth and other poets retrospectively labeled "Romantic," the tension between spontaneity and deliberation led to an exploration and interrogation of what constitutes "good Poetry" in late 18th- and early 19th-century England. In this course, we will examine how the Romantics—especially Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, and John Keats—defined and contextualized their art. In doing so, we will consider how and why these writers are grouped together as Romantic poets. Other authors may include William Blake, Robert Burns, Lord Byron, Thomas Chatterton, John Clare, Mary Robinson, Walter Scott, Robert Southey, and Dorothy Wordsworth. (Mr. Rielly)

## ■ Contemporary Drama

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

(T1, T3)

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

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

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

## ■ **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)

## ■ **Black Oratorical Power**

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

(T1)

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

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

## ■ **Mid-Twentieth Century American Poetry**

ENG516CP

(T3)

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

## ■ **Last Acts: Remember Me?**

ENG517LA

(T1)

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

## ■ **Strange Worlds**

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

(T1, T2, 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)

## ■ Humor

ENG519HU

(T2)

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

## Special Topics Courses

## ■ American Identities in African Literature

ENG521AI

ENG522AI

(T1, T2)

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

## ■ Under the Fur: Representing the Nonhuman

ENG521BB

(T3)

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)

## ■ Feasts and Fools: Revelers and Puritans in Literature and Life

ENG521FF

ENG522FF

ENG523FF

(T1, T2, T3)

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

## ■ Law and Literature

ENG521LL (may be taken as an English or Interdisciplinary course)

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

(T1, T2)

**ENG521LL, Term 1—Exploring Narrative.** This course explores the role of narration and storytelling in law, politics, and literature. It begins with a study of what narrative is, drawing from readings in literature, philosophy, and psychology. Equipped with a working definition, students will then investigate the narrative form in action across the disciplines of law, politics, and literature. What role does storytelling play in our law and politics? How do the stories of literature impact our understanding of law and politics?

**ENG522LL, Term 2—Exploring Metaphor.** This course explores the power and role of metaphor in law and literature. Drawing from interdisciplinary sources, students will study competing theories on the nature of metaphor and its particular importance in the disciplines of law and literature. Along the way, students will grapple with two works of literature where the nature of metaphor is on display: Vladimir Nabokov’s enigmatic novel *Pale Fire* and the poems of Wallace Stevens in *The Palm at the End of the Mind*. Some questions we will struggle with include what is the relationship between metaphor, truth, and literal meaning; how do metaphors generate their meanings; and how, if

at all, might metaphors expand or contract our understanding and experience of the law, the world, and ourselves? Student work will consist of the analytical essay, discussion board writings, and some introduction to the practice of legal writing and advocacy.

In both terms, readings will draw from a wide range of disciplines and genres, including legal opinions; cultural, political, and philosophical essays; poems; a novel; and/or a play. (Mr. Calleja)

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

### ■ **The Novel After Modernism**

ENG522NM

(T2, T3)

In the middle of the 20th century, writers began to move past both the period and the styles that we still call “modern.” What does it mean for a novel to be past modern? Postmodern? Past postmodern? Can a contemporary novel still be a modern novel? In this course, we will study 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)

### ■ **Rememories: Trauma and Survival in 20th-Century Literature**

ENG524TS

(T1)

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

### ■ **Dictatorship and the Artist**

ENG529DA

(T1)

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

### ■ **The 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)

### ■ **Harriet Beecher Stowe and Cultures of Print in 19c 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 19c 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)

## ■ **The Internet in Print**

ENG549DD

(T3)

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

## Single Author Courses

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

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

(T2)

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

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

## ■ **James Joyce**

ENG531JJ

ENG532JJ

(T2, T3)

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

## ■ **Shakespeare**

ENG531SH

ENG532SH

ENG533SH

(T1, T3)

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

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

**ENG531SH, Term 2**—(TBA) (Dr. Driscoll)

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

## ■ **John Milton: Poetry and Revolution**

ENG532JM

(T2)

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



## ■ **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

(T2)

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

## ■ **Charles Dickens**

ENG537CD

(T3)

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)

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

ENG541YT

(T1)

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

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

## Culture Studies

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

ENG519MR

(T2)

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

## ■ ***iEI 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)

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

(T3)

**One credit assigned in English or Interdisciplinary.** Decades before the public education reforms of Horace Mann, Phillips Academy was founded as a school that “shall be ever equally open to Youth, of requisite qualifications, from every quarter.” 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)

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

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

(T2)

**One credit assigned in English, History, or Interdisciplinary.** Few events have been as transformative and far reaching in effect—yet so untaught and unlearned across the humanities—as the Haitian Revolution, which occurred from 1791 to 1804. This interdisciplinary course will investigate the revolution and its legacy and attempt to address, at least in part, the monumental significance of the only successful large-scale slave rebellion in the Atlantic World. By 1804, the newly independent Haitians, freed by their own hands, had won for themselves a unique inheritance: theirs was a society born of the Age of Revolutions and animated by the Enlightenment-inspired language of liberty, but equally theirs was a society deeply rooted in African and Afro-Caribbean slave culture. In its independence, Haiti became the center of a transnational black diaspora as it defended its existence at a time when the United States and European colonial powers viewed racial

slavery as the pillar of their burgeoning capital economies. This elective aims to explore these complicated ideas through a variety of texts, digital archives, fiction and nonfiction, literature, and history. (Ms. Curci and Dr. Jones)

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

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

**ENG541AA (may be taken as an English or Interdisciplinary course) (T1)**

ENG542AA (TBD)

ENG543AA (TBD)

Term 1—*Invisible Man* and Black Lives Matter. In Ralph Ellison's 1953 novel, *Invisible Man*, the narrator's grandfather offers advice from his deathbed: "Son, after I'm gone I want you to keep up the good fight. I never told you, but our life is a war and I have been a traitor all my born days, a spy in the enemy's country ever since I give up my gun in the Reconstruction. Live with your head in the lion's mouth. I want you to overcome 'em with yeses, undermine 'em with grins, agree 'em to death and destruction, let 'em swoller you till they vomit or bust wide open." This term we will read Ellison's novel, whose narrator exists in cycles of ignorance and revelation, assimilation, and Blackness, precarity and empowerment, and we will consider how this nearly 70-year-old text anticipates and elucidates the Black Lives Matter movement. (Mr. Fox)

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

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

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

(T1, T2, T3)

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

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

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

### ■ **"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 Alberro 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.*

### ■ **Contemporary Native American Literature**

**ENG541NA**

(T3)

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, Nila NorthSun, Joy Harjo, Gerald Vizenor, Louise Erdrich, Diane Glancy, Winona LaDuke, Anton Treur, Wendy Rose, and Linda Hogan. (Dr. Driscoll)

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

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

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

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

(T1, T2, T3)

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

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

**ENG542WW and ENG543WW, Term 2 and Term 3**—“To be a feminist can feel like being in a different world even when you are seated at the same table,” writes philosopher Sara Ahmed in *Living a Feminist Life*. In this course, our seminar table will center the voices of woman-identified authors working in all genres of literature. These authors could be called “feminist” writers, for their work somehow calls for, or envisions, a world resistant to sexism. Our writers may all identify as women, but they write from vastly different positions in history, society, identity, and politics. So what is “feminist literature,” and what kind of work does it do in the world? Students should prepare to write critically, personally, and creatively both in and out of class. Authors may include Roxane Gay: Marilyn Chin, Toni Morrison, Marge Piercy, Sylvia Plath, Alison Bechdel, Virginia Woolf, Marjane Satrapi, Kate Bornstein, Margery Kempe, Ursula K. LeGuin, Louise Erdrich, and others.

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

## ■ Lockdown

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

(T2)

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

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

## Period Studies Courses

## ■ Medieval Literature

**ENG546ML**

**ENG547ML**

(T1, T2)

**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—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 in the year 2022.

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)

## ■ Class on Great Migration

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

(T2)

“They traveled deep into far-flung regions of their own country and in some cases clear across the continent. Thus the Great Migration had more in common with the vast movements of refugees from famine, war, and genocide in other parts of the world, where oppressed people, whether fleeing twenty-first-century Darfur or nineteenth-century Ireland, go great distances, journey across rivers, deserts, and oceans or

as far as it takes to reach safety with the hope that life will be better wherever they land.” Isabel Wilkerson, *The Warmth of Other Suns: The Epic Story of America’s Great Migration*. Students will engage with art, film, literature, and music about the African American exodus from Southern regions of the United States into the northern cities of Chicago, Cleveland, New York City, and others. A few writers that students can expect to read are James Baldwin, Lorraine Hansberry, Toni Morrison, August Wilson, Richard Wright, among others. (Mr. Dandridge)

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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.

### ■ **Moments and Monuments: Challenging Our Histories**

**ENG590CO (may be taken as an English , History, Art or Interdisciplinary course)**

(T1)

“The past is never dead. It’s not even past.” With these two sentences, William Faulkner captures much of what fascinated him: time, memory, value, truth. In this colloquium, we will use a range of texts --fiction, non-fiction, visual, aural, physical --to explore these and other topics. Our primary text, though, will be Abbot and Phillips Academies.

Our campus, nearly 250 years old, is a space of deep historical memory. Each of us at PA is reminded of this whenever we take a moment to acknowledge the campus landscape around us. Whenever we pause to read an inscription, look closely at a monument, or process the name of the building we’ve entered, it brings us into connection with a part of Andover’s history.

These encounters with campus histories can also present us with dilemmas. As institutional values evolve over time, inscriptions, monuments, and names can take on new meanings. Many institutions have been grappling with this tension in recent years. In 2017, for example, Yale University decided to rename Calhoun College --initially named for alumnus John Calhoun, Vice President and indefatigable defender of slavery --after mathematician Grace Hopper.

PA has tasked the Committee on Challenging Histories to begin exploring its own institutional history. This fall-term colloquium will ask seniors to take part in the same work, digging into archives, learning about the Academy’s early histories, and evaluating the difficult ethical questions associated with public memory. How can we acknowledge the past without erasing it? How should we reconcile contemporary values with the multi-generational project of naming? Who initiates a question of naming, and who then considers it? Through interdisciplinary texts, seminars led by different instructors, and independent research, we will try to answer some of these complicated questions.

## Elective Courses Recently Taught, but Not Offered in 2022–2023

- **Theories of Children's Literature**  
ENG510CL
- **Media Studies**  
ENG511MS  
ENG512MS  
ENG513MS
- **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
- **What Is Critique?**  
ENG530WC
- **Don Quixote**  
ENG539DQ
- **August Wilson's View of the Second Half of the 20th Century**  
ENG532AW or THD532
- **Atomic America: Service Learning**  
ENG540AA
- **Post-Colonial India: History and Literature through Salman Rushdie's Midnight's Children**  
ENG540IN
- **The Boom Generation**  
ENG541BG
- **"I See Your True Colors": Queer Literature**  
ENG541QL
- **Steal This Course!**  
ENG544ZZ
- **Modernisms**  
ENG546MO
- **John Donne and 17th-Century English Poetry**  
ENG547JD
- **"I Am Not I": Sixteenth-Century English Poetry**  
ENG547PO
- **Outsiders and Underdogs in American Literature**  
ENG548AR

## HISTORY AND SOCIAL SCIENCE

The study of history and the social sciences provides certain kinds of knowledge, skills, and understanding fundamental to a liberal arts education. An understanding of the American past continues to be a prerequisite for a participating citizen in a constitutional republic. Equally vital is the examination of other cultures around the globe to broaden a student's understanding of an interdependent world. The Department of History and Social Science therefore integrates the study of international cultures throughout its program.

### Diploma Requirements

Entering four-year students must successfully complete seven terms of departmental study. *HSS100A*, *HSS100B*, *HSS201*, and *HSS202* are four terms in total. The additional three terms of U.S. history (*HSS300A*, *HSS300B*, and *HSS300C*) complete the department's requirement. Students entering as 10th-graders must successfully complete four terms of departmental study: one term of *HSS201* taken in 10th grade and three terms of U.S. history. Students entering as 11th-graders must successfully complete three terms of U.S. history as described above or, if given credit by the department chair for a U.S. history course taken previously, three terms of other courses in the department. Students entering as 12th-graders and postgraduates are strongly encouraged to take courses in history and social science but are not required to do so unless 1) the department deems their previous preparation inadequate, in which case they will be required to complete a term of departmental study; or 2) they took U.S. history in ninth or 10th grade, for which the department ordinarily does not grant credit. For one-year international students, the diploma requirement is the completion of three terms of history, starting with *HSS320*. The Department of History and Social Science grants no credit for summer study, including work completed at Phillips Academy's Summer Session.

### Placement

The department is dedicated to placing students in the appropriate level of history study. Such placement is ordinarily done by departmental review of a student's previous record. On the basis of their previous academic record in history and social science and other subjects, some students may be advised to wait to begin the U.S. history sequence. It should be noted that there is no requirement that students begin U.S. history during their upper year, but the department does strongly recommend it for 11th-graders.

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

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

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

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

### Notes for Students and Advisors

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

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

## ■ World History

### HSS100A

### HSS100B

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

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

***HSS100B, 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**

(THREE-TERM COMMITMENT)

(T1, T2, T3)

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

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

## ■ **Topics in United States History for International Students**

### **HSS320A**

### **HSS320B**

(TWO-TERM COMMITMENT)

(T1, T2)

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

## Advanced Courses

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

## ■ **Senior Research and Writing Seminar**

### **HSS495**

(T1)

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

## ■ **Economics I: Microeconomics and the Developing World**

### **HSS501**

(T1, T2)

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



## ■ **Economics II: Macroeconomics and the Global Consumer**

### **HSS502**

(T2, T3)

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

**Prerequisite:** *Successful completion of HSS501.*

## ■ **Economics Research Colloquium**

### **HSS503 (runs concurrently with HSS504)**

(T3)

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

**Prerequisite:** *Successful completion of HSS501.*

## ■ **Environmental Economics**

### **HSS504 (may be taken 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.*

## ■ **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**

(T1)

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

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

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

## ■ **History of the Middle East**

### **HSS531**

(T1)

*HSS531, Term 1*—This course offers students a comprehensive introduction to a broad swath of the world in which Islam is the most widely practiced faith and with which the United States is intimately involved. In our study of the emergence of the Modern Middle East from the Ottoman Era to the present, we will begin with an examination of 19th-century institutions and Middle Eastern attempts to encourage or

resist change during Ottoman decline. We will examine the age of colonialism in the region, the rise of nationalism, the impact of WWI, the impact of Palestinian and Israeli nationalism, the significance of secular ideologies such as Arab nationalism and socialism, the rise and fall of Nasserism, the rise of Islamism, the impact of petroleum, the Iranian revolution, the Gulf War, the War on Terror, and the 2011 uprisings and their outcomes. (Ms. Monroe)

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

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

### **HSS532**

(T3)

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

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

## ■ **Vikings**

### **HSS544**

(T2)

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

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

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

### **HSS546**

(T2)

Women are at the heart of the Tudor story, either as wives or monarchs in their own right. The story begins with the marriage of Henry Tudor to Elizabeth of York. The story of their son, Henry VIII, and his six wives is well known. The women who became tangled in his desperate search for an heir were well aware of the need to produce male children in an era that believed the sex of a child was determined by the mother. Women such as Anne Boleyn were also adept at playing the marriage game. They knew their own power; they also understood the risks of failure. No monarch better understood the problems that faced a woman in power than Henry and Anne’s daughter, Elizabeth. Her mother had been executed on trumped-up charges of adultery, and she had seen the power of her sister, Mary, compromised by marriage to a foreign king. When she finally became queen in 1558, she began to craft an almost mythical image of herself as the Virgin Queen. Elizabeth understood the relationship between power and gender better than anyone.

This is an old-fashioned story of kings and queens, but with a twist. It focuses on the women involved in this drama. What were 16th-century notions of power, and how did those ideas affect women? How did women at court navigate ideas of courtly love? How did they manage to walk the fine line between appearing attractive to male courtiers, but also uphold contemporary ideas of virtue? And what happened when these cultural norms were transgressed? (Ms. Doheny)

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

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

### **HSS562**

(T1)

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

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

## ■ **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)

## ■ 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)

## ■ A History of 1968: Year in Crisis

### HSS572

(T3)

This course will examine the historical forces and societal turbulence that American society faced in 1968. While historically confined to one chronological year, the course will evaluate a subset of historical developments whose trajectory and intersection in '68 caused a bitter struggle over the collective identity of the American people. The course will consider the Vietnam War through Tet, the assassinations of MLK and RFK, the presidential leadership of LBJ, the political tumultuousness of the '68 presidential campaign, the student protest at Columbia and impact of youth, the experience of black nationalists and the connectedness to events in Europe.

More generally, the course will examine the historical pathways of American liberalism and conservatism in '68 as well. Students will seek to understand the interplay of these historical events in order to consider how the disparate themes of crisis, courage, inspiration, hopelessness, optimism, and resentment meld together in arguably the most significant year in modern American history. Readings include histories, journal articles, primary sources, and other selected readings. Student assessment includes in-class written work, out-of-class paper(s), a moderate-length research paper, and participation in class discussion. (Mr. Hession)

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

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

### HSS573

(T1)

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

Additionally, coursework will consider the grassroots nature of political polarization and how historical developments such as the rights revolution, family politics, tax revolts, the war on drugs, and suburban politics influenced the country's bitter partisan and cultural divide in the past quarter century. Finally, the course will assess how cable news, talk radio, and the internet both exacerbated partisan divides and stoked backlash, paranoia, and conspiratorial thinking. Student assessment includes in-class written work, out-of-class paper(s), a moderate-length research paper, and participation in class discussion. (Mr. Hession)

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

## ■ Critical Race Theory: The American Dream Deferred

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

(T3)

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

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

## ■ **Urban Crisis**

### **HSS576**

(T2)

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

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

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

### **HSS583**

(T2)

This course, open to Seniors and Uppers, immerses participants into the complex realm of Maya cosmology and religion through the study of topics such as human sacrifice, “witchcraft,” cave ritual, ancestor worship, archaeo-astronomy, spiritual warfare, and the concept of an animating cosmic life force. Although this intellectual journey focuses on the narrow theme of the Maya belief system, it is broadly used as a vehicle to challenge students to step away from commonly held Western ideas concerning the spiritual and natural world and to build toward an understanding of alternatively perceived, culturally based realities across space and time. Course units drive students to access the 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)**

(T2)

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

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

## ■ **Sport and Society**

### **HSS591**

(T2)

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

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

## ■ **The Olympics**

### **HSS592**

(T3)

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

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

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

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

(T2)

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

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

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

## ■ **Fashion in History**

**HSS595**

(T3)

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

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

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

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

## ■ **History Research Seminar**

**HSS600**

(T3)

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

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

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

### ■ **Histories of Art**

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

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

(T1, T2)

Michelangelo's *David*. A three-second Snapchat. The Rothko Chapel. Video of the Confederate flag being carried in the Capitol. O'Keeffe's *Flowers*.

Images constantly and incessantly bombard us, yet how do we process, deconstruct, and understand them? How do we place them in larger cultural, political, and social contexts? How do we wallow in beauty and magnificence? How do we discern a variety of meanings and best ensure we are not victims of ideology?

In this two-term interdisciplinary course, we explore images and objects as primary sources unveiling the values and ideas of the society in which they were produced, and we pay particular attention to the effects of class, economics, gender, national identity, optics, politics, race, religion, sexual orientation, technology, and urbanism on art and visual culture. By focusing on both form and context, we foster a visual literacy that will serve us well for a lifetime. Although the course focuses primarily on the traditional "fine" arts, we develop the skills and dispositions to navigate the complexities of contemporary visual culture. (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 craftsperson to artists; the gendering of different

media (tapestries versus sculpture, for example); the Reformation and the Council of Trent; the rise of the independent artist; the prevalence of rape imagery in court culture; and the origins of modern colonialism, imperialism, and capitalism.

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

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

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

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

## Elective Courses Not Offered in 2022–2023

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

HSS480 or SCI480

### ■ **Comparative Government**

HSS505

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

HSS511

### ■ **History Through Film**

HSS515

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

HSS521

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

HSS541  
HSS542  
HSS543

### ■ **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

### ■ **Schooling in America**

HSS577

### ■ **American Popular Culture**

HSS578

### ■ **Environmental History**

HSS579

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

HSS581

### ■ **Art and the State**

HSS591

## INTERDISCIPLINARY STUDIES

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

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

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

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

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

### Interdisciplinary Courses 2022–2023

COURSE #		INT COURSE #
	<i>Offered Throughout the Year</i>	
MTH539A/B/C	Project-Based Statistics (must take all three terms)	INT509PSA/B/C
	<i>Term 1</i>	
ART444	Histories of Art	INT503HA1
ENG512DR/THD512DR	Contemporary Drama	INT547DR
ENG513OR	Black Oratorical Power	INT548OR
ENG518SF	Strange Worlds: Building Realities in Speculative Fiction	INT547SW
ENG521LL	Law and Literature	INT504LL1
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*
ENG544LD	Lockdown	INT518LD*
ENG590CO	William Sloane Coffin Jr. Colloquium Series – Moments and Monuments	ENG590CO
PHR530	Ethics: Medicine	INT538ME
PHR531	Ethics: Environment	INT544EE
PHR532	Ethics and Technology	INT535ET
SCI420	Environmental Science: Food, Agriculture, and the Future	INT501FA
SCI470	Human Origins	INT510HO
THD910	Identity*	INT542ID*
	<i>Term 2</i>	
ART445	Histories of Art	INT503HA2
CHI622	LGBTQ+ Literature and Media in China	INT516CH*
CLA552	Women in Antiquity	INT524WA*
ENG518SF	Strange Worlds: Building Realities in Speculative Fiction	INT547SW
ENG522LL	Law and Literature	INT504LL2
ENG525CA	Rebels, Gods, and Villains in Central American Literature	ENG525CA
ENG531AW/THD531	August Wilson’s View of the 20th Century: His Pittsburgh, Our America	INT511AW1
HSS588/ENG540HR	The History and Literature of the Haitian Revolution	INT505HR*
HSS593/SCI476	Natural Causes: How Climate Change Wrote History	INT507NC
ENG542WW	A Room of Their Own: Women’s Studies and Literature	INT517WW2*
ENG549GM	Class on Great Migration	INT549GM
MTH440	Financial Literacy Seminar	INT543FL
PHR522	Feminist Philosophies	INT534FP*
SCI410	Environmental Science: Global Climate Change	INT501GC
SCI445	Bioethics: Humanity in the Post-Genomic Era	INT539BE

<b>Interdisciplinary Courses 2022–2023</b> continued		
<b>COURSE #</b>		<b>INT COURSE #</b>
	<i>Term 3</i>	
ENG513DR/THD512DR	Contemporary Drama	INT547DR
ENG518SF	Strange Worlds: Building Realities in Speculative Fiction	INT547SW
ENG530YQ	Youth from Every Quarter	INT533YQ*
ENG543AS	Asian/American Literature and Film	INT514AS3*
ENG543WW	A Room of Their Own: Women's Studies and Literature	INT517WW3*
HSS509	Women's, Gender, and Sexuality Studies	INT521WG
HSS574	Critical Race Theory: The American Dream Deferred	INT520CR*
PHR522	Feminist Philosophies	INT534FP*
PHR530	Ethics	INT538ME
PHR531	Ethics and the Environment	INT544EE
PHR532	Ethics and Technology	INT535ET
PHY445	Astrobiology	INT506AB
SCI430	Water and Humanity	INT502WH
SCI460/HSS504	Environmental Economics	INT545EE

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

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

(T1)

This course examines agriculture as a major driver of global environmental change and public health trends. We will explore the demands placed on food production by population growth and a dietary transition, the chemical origins and ecological impacts of fertilizer, and the implications of limited resources of water, land, and oil. The course will integrate fundamental environmental principles of nutrient cycling and energy flow, provide an introduction to environmental economics and policy, and examine how agriculture affects land use, climate change, and biodiversity. We will explore public health impacts of agriculture including food safety, antibiotic resistance, and the rise of obesity and diabetes. Finally, we will consider the future of agriculture and food. Readings will include original scientific literature, nonfiction books and essays, text excerpts, and news coverage. Students should be prepared to undertake a term project. (Mr. Mackinson)

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

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

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

(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, T2)

Michelangelo's David. A three-second Snapchat. The Rothko Chapel. Video of the Confederate flag being carried in the Capitol. O'Keeffe's *Flowers*.

Images constantly and incessantly bombard us, yet how do we process, deconstruct, and understand them? How do we place them in larger cultural, political, and social contexts? How do we wallow in beauty and magnificence? How do we discern a variety of meanings and best ensure we are not victims of ideology?

In this two-term interdisciplinary course, we explore images and objects as primary sources unveiling the values and ideas of the society in which they were produced, and we pay particular attention to the effects of class, economics, gender, national identity, optics, politics, race, religion, sexual orientation, technology, and urbanism on art and visual culture. By focusing on both form and context, we foster a visual literacy that will serve us well for a lifetime. Although the course focuses primarily on the traditional "fine" arts, we develop the skills and dispositions to navigate the complexities of contemporary visual culture. (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 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)\***

(T2)

Few events have been as transformative and far reaching in effect—yet so untaught and unlearned across the humanities—as the Haitian Revolution, which occurred from 1791 to 1804. This interdisciplinary course will investigate the revolution and its legacy and attempt to address, at least in part, the monumental significance of the only successful large-scale slave rebellion in the Atlantic World. By 1804, the newly independent Haitians, freed by their own hands, had won for themselves a unique inheritance: theirs was a society born of the Age of Revolutions and animated by the Enlightenment-inspired language of liberty, but equally theirs was a society deeply rooted in African and Afro-Caribbean slave culture. In its independence, Haiti became the center of a transnational black diaspora as it defended its existence at a time when the United States and European colonial powers viewed racial slavery as the pillar of their burgeoning capital economies. This

elective aims to explore these complicated ideas through a variety of texts, digital archives, fiction and nonfiction, literature, and history. (Ms. Curci and Dr. Jones)

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

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

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

(T3)

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

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

**INT507NC (may be taken as a History, 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 Uppers and Seniors.*

### ■ **Project-Based Statistics**

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

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

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

(THREE-TERM COMMITMENT)

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

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

### ■ **Human Origins**

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

(T1)

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

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

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

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

(T2)

This course will use a selection of August Wilson's plays to investigate how our society's view of race changed during the 20th century. Students will move through Wilson's plays in chronological order, focusing on the Aunt Ester plays in the Century Cycle in both a literary and

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

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

## ■ Asian/American Literature and Film

**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, T2, T3)

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

**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.

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

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

## ■ Advanced Topics in Chinese

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

(T2)

**CHI622, Term 2—LGBTQ+ Literature and Media in China.** It might be surprising to many that there has been a literary and social media movement 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.

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

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

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

**INT517WW3 (may be taken as an English or Interdisciplinary course; official course number is ENG543WW)\***

(T1, T2, T3)

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

**ENG542WW & ENG543WW, Term 2 and Term 3**—"To be a feminist can feel like being in a different world even when you are seated at the same table," writes philosopher Sara Ahmed in *Living a Feminist Life*. In this course, our seminar table will center the voices of woman-identified authors working in all genres of literature. These authors could be called "feminist" writers, for their work somehow calls for, or envisions, a world resistant to sexism. Our writers may all identify as women, but they write from vastly different positions in history, society, identity, and politics. So what is "feminist literature," and what kind of work does it do in the world? Students should prepare to write critically, personally, and creatively both in and out of class. Authors include Roxane Gay, Marilyn Chin, Toni Morrison, Marge Piercy, Sylvia Plath, Alison Bechdel, Virginia Woolf, Marjane Satrapi, Kate Bornstein, Margery Kempe, Ursula K. LeGuin, Louise Erdrich, and others.

**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)\***

(T1)

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.*

## ■ Critical Race Theory: The American Dream Deferred

**INT520CR (may be taken as a History or Interdisciplinary course; official course number is HSS574)\***

(T3)

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

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

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

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

(T3)

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

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

## ■ Women in Antiquity

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

(T2)

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

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

## ■ 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 Alegría; *I, Rigoberta Menchú: An Indian Woman in Guatemala* by Rigoberta Menchú; *Stories and Poems/Cuentos y Poesías: A Dual Language* by Rubén Darío; *Catrachos* by Roy G. Guzmán; *Come Together, Fall Apart* by Cristina Henríquez; *Black Caribs – Garifuna Saint Vincent’ Exiled People and the Origin of the Garifuna* ed. by Tomás Alberto Ávila. (Ms. Leschorn)

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

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

(T1)

**Term 1—*Invisible Man* and Black Lives Matter.** In Ralph Ellison's 1953 novel, *Invisible Man*, the narrator's grandfather offers advice from his deathbed: "Son, after I'm gone I want you to keep up the good fight. I never told you, but our life is a war and I have been a traitor all my born days, a spy in the enemy's country ever since I give up my gun in the Reconstruction. Live with your head in the lion's mouth. I want you to overcome 'em with yeses, undermine 'em with grins, agree 'em to death and destruction, let 'em swoller you till they vomit or bust wide open." This term, we will read Ellison's novel, whose narrator exists in cycles of ignorance and revelation, assimilation, and Blackness, precarity and empowerment, and we will consider how this nearly 70-year-old text anticipates and elucidates the Black Lives Matter movement. (Mr. Fox)

## ■ **Youth from Every Quarter**

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

(T3)

Decades before the public education reforms of Horace Mann, Phillips Academy was founded as a school that "shall be ever equally open to Youth, of requisite qualifications, from every quarter." 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, T3)

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 such as: What can we know? How should we act? For what can we hope? What is a human being? Seminar participants will explore a variety of answers offered by thinkers, past and present, who can help us reflect well on the nature and worth of efforts to extend our understanding and our power through technology.

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

## ■ **Ethics: Medicine**

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

(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)**

(T2)

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.*

## ■ 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)

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.*

## ■ Contemporary Drama

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

(T1, T3)

This course will be devoted to major dramatists from the late 20th- and early 21st-century. Each term, students will read plays through the lenses of race, class, faith, gender, sexual orientation, and other socially constructed markers. We will attempt to locate the playwrights

within and counter to social movements and approach their plays through historical, cultural, and political contexts. Students will analyze how the best playwrights pose and dramatize important questions of the time through both writing and staging. (Mr. Grimm)

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

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

## ■ **Strange Worlds**

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

(T1, T2, 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)**

(T1)

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

## ■ **Class on Great Migration**

**INT549GM (may be taken as an English, or Interdisciplinary course; official course number is ENG549GM)**

(T2)

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

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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.

## ■ **Moments and Monuments: Challenging Our Histories**

**ENG590CO (may be taken as an English, History, Art or Interdisciplinary course)**

(T1)

“The past is never dead. It’s not even past.” With these two sentences, William Faulkner captures much of what fascinated him: time, memory, value, truth. In this colloquium, we will use a range of texts --fiction, non-fiction, visual, aural, physical --to explore these and other topics. Our primary text, though, will be Abbot and Phillips Academies.

Our campus, nearly 250 years old, is a space of deep historical memory. Each of us at PA is reminded of this whenever we take a moment to acknowledge the campus landscape around us. Whenever we pause to read an inscription, look closely at a monument, or process the name of the building we’ve entered, it brings us into connection with a part of Andover’s history.

These encounters with campus histories can also present us with dilemmas. As institutional values evolve over time, inscriptions, monuments, and names can take on new meanings. Many institutions have been grappling with this tension in recent years. In 2017, for example, Yale University decided to rename Calhoun College --initially named for alumnus John Calhoun, Vice President and indefatigable defender of slavery --after mathematician Grace Hopper.

PA has tasked the Committee on Challenging Histories to begin exploring its own institutional history. This fall-term colloquium will ask seniors to take part in the same work, digging into archives, learning about the Academy’s early histories, and evaluating the difficult ethical questions associated with public memory. How can we acknowledge the past without erasing it? How should we reconcile contemporary values with the multi-generational project of naming? Who initiates a question of naming, and who then considers it? Through interdisciplinary texts, seminars led by different instructors, and independent research, we will try to answer some of these complicated questions.

## Elective Courses Recently Taught, but Not Offered in 2022–2023

- **Special topics in Video: Dance on Camera**  
INT301DC
- **Musical Theatre—Dancing Through History**  
INT302MT
- **Art and Mathematics**  
INT508AM
- **Foundational Gender Theory**  
INT513GT
- **“I See Your True Colors”: Queer Literature**  
INT519QL
- **Being, Thinking, Doing**  
INT522BT
- **What Is America? What Is American Art?**  
INT529WA
- **This is America**  
INT531TW
- **Religion in America: One Nation, Under God(s)?**  
INT536RA
- **Chinglish**  
INT540AP
- **Asian History—Asian History Survey: China, Japan, and Korea**  
INT541AH
- **Ethics and the Environment**  
INT544EE
- **Bruce Lee: An Exploration of Race, Identity, and Philosophy**  
INT546BL
- **COVID-19, BLM, and the Precarity of Life**  
INT549CO
- **Class on Great Migration**  
INT548GM



## MATHEMATICS, STATISTICS & COMPUTER SCIENCE

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

Typically, new ninth-graders entering with little or no prior study of algebra—or who would benefit from a thorough review of algebra—start with *MTH175A*. For a student who already has studied algebra and perhaps geometry, our sharply focused and adaptive Math Placement Test is designed to pinpoint those topics that the student already knows while also indicating those topics to which the student still needs introduction. With the results of this test, an appropriate initial course is identified so that a student joins our program geared for success. Similarly, our Math Placement Test is used for students entering as 10th-, 11th-, and 12th-graders and postgraduates. These new students generally join our curriculum at the 300 or 400 level, again based on the results of the adaptive online test.

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

Students who plan to take a College Board Subject Test in mathematics should schedule the exam on the test date as close to the end of the appropriate math course as possible. Students who plan to take the Math Level 2 IIC Subject Test should do so after finishing *MTH360*; those who plan to take the Math Level 1 IC exam should do so after finishing *MTH340*.

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

The majority of students take courses beyond the required level. *MTH350* and *MTH360* complete the precalculus sequence. The department offers many electives beyond precalculus, some of which lead up to and beyond College Board Advanced Placement (AP) exams in calculus, statistics, and computer science.

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

### Courses Leading to Satisfaction of the Diploma Requirement

#### ■ 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* will be placed by the instructor and department chair into either *MTH300* or *MTH320*.

#### ■ 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* will be placed by the instructor and department chair into either *MTH320* or *MTH330*.

### ■ **Geometry and Precalculus**

**MTH280A**

**MTH280B**

**MTH280C**

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

A yearlong course for extremely able entering students who have completed with distinction an intermediate algebra course but have not completed a yearlong geometry course. The course covers Euclidean geometry (both synthetic and coordinate) and elementary functions. This course completes the diploma requirement and prepares students to enroll in *MTH380*.

**Prerequisite:** *Placement by the department.*

### ■ **Fundamentals for Precalculus**

**MTH300A**

**MTH300B**

(T1, T2) (TWO-TERM COMMITMENT)

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

**Prerequisite:** *Placement by the department.*

### ■ **Precalculus**

**MTH320**

(T1)

Topics include properties of real numbers; factoring; fractional and negative exponents; radicals; absolute value; solutions of linear, quadratic, and radical equations; systems of equations and inequalities; and word problems. In addition, students are introduced to the more advanced features of the TI-84 Plus graphing calculator.

**Prerequisite:** *MTH225, MTH275 or equivalent experience and placement by department.*

### ■ **Precalculus**

**MTH330**

(T1, T2, T3)

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

**Prerequisite:** *MTH320 or its equivalent, or MTH275 and placement by the department. Students who earn a grade of 2 or 3 may re-take the course.*

### ■ **Precalculus**

**MTH340**

(T1, T2, T3)

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

**Prerequisite:** *MTH330 or its equivalent. Students who earn a grade of 2 or 3 may re-take the course.*

### ■ **Precalculus Trigonometry**

**MTH350**

(T1, T2, T3)

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

**Prerequisite:** *MTH340 or its equivalent. Students who earn a grade of 2 or 3 may re-take the course.*

## ■ Precalculus Parametric and Polar Curves

### MTH360

(T1, T2, T3)

Students will 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, polar coordinates, and vectors. Elementary work with arithmetic and geometric sequences is included.

**Prerequisite:** *MTH350 or its equivalent. Students who earn a grade of 2 or 3 may re-take the course.*

## ■ Off-Cycle Precalculus Sequence

### MTH330 (T3)

### MTH340 (T1)

### MTH350 (T2)

### MTH360 (T3)

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

## ■ Accelerated Precalculus

### MTH380A

### MTH380B

(TWO-TERM COMMITMENT)

(T1, T2)

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

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

## ■ Elementary Functions

### MTH400

(T1)

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

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

## Elective Courses

## ■ Financial Literacy Seminar

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

(T2)

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

With the guidance of the instructor as well as mentors and specialists, students will use the “design thinking” process to identify a problem of a social nature and follow all the steps necessary to provide feasible and scalable solutions. Working to solve a problem creatively and logically will ignite their entrepreneurial spirit. When possible, field trips will include company tours, shareholder meetings, and visits to brokerage firms. Guest speakers such as financial planners, business leaders, accountants, artists, and actuaries will speak to students and share their expertise. (Mr. El Alam)

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

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

## ■ Introduction to Calculus

**MTH500A**

**MTH500B**

(TWO-TERM COMMITMENT)

(T2, T3)

Primarily for Seniors. Topics include rates of change, limits, derivatives, and antiderivatives.

**Prerequisite:** *MTH350, MTH400, or an equivalent course in trigonometry and elementary functions.*

## ■ Calculus

**MTH510**

(T1)

Primarily for Seniors. Topics include rates of change, limits, derivatives, and antiderivatives.

**Prerequisite:** *MTH360 or its equivalent or permission of the department chair.*

## ■ Calculus

**MTH520A**

**MTH520B**

(TWO-TERM COMMITMENT)

(T2, T3)

This is a continuation of *MTH510*. Topics covered include the definite integral, the Fundamental Theorem of Calculus, further differentiation of functions, techniques, and applications of integration. The most successful students will be in a position to do the AB Advanced Placement examination in calculus.

**Prerequisite:** *A grade of 3 or higher in MTH510 or permission of the department.*

## ■ AP AB Calculus I

**MTH560**

(T3)

This is the beginning of the three-term calculus sequence that, together with *MTH570*, covers the syllabus of the AB Advanced Placement examination. This term focuses primarily on differential calculus: limits, continuity, derivatives, and applications of derivatives. Graphical, numerical, and analytic methods will be used throughout the course.

**Prerequisite:** *MTH360 or its equivalent, with no grade lower than a 3 in MTH340, -350 and -360.*

## ■ AP AB Calculus II

**MTH570A**

**MTH570B**

(TWO-TERM COMMITMENT)

(T1, T2)

This course continues the work of *MTH560* finishing the syllabus for the AB Advanced Placement Examination. Topics include optimization, integration, applications of integration, slope fields, and separable differential equations. Graphical, numerical, and analytic methods will be used throughout the course.

**Prerequisite:** *MTH560 completed with at least a 3 or MTH580.*

## ■ AP Accelerated AB Calculus

**MTH575A**

**MTH575B**

**MTH575C**

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

A three-term commitment in calculus that begins only in Term 1. Satisfactory completion of this course prepares students for the College Board AB Advanced Placement exam. This course does not prepare students for *MTH650*.

**Prerequisite:** *MTH360 or its equivalent, with no grade lower than a 4 in MTH340, -350, and -360. Those students who do not meet this requirement should take either MTH510 or MTH530.*

## ■ AP AB Calculus III

**MTH578**

(T3)

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

**Prerequisite:** *Completion of MTH570.*

## ■ AP BC Calculus I

### MTH580

(T3)

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

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

## ■ AP BC Calculus II

### MTH590A

(T1)

This course continues the work of *MTH580* in preparation for the BC Advanced Placement examination. Topics include integration and applications of integral calculus.

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

## ■ AP BC Calculus III

### MTH590B

### MTH590C

(TWO-TERM COMMITMENT)

(T2, T3)

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

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

## ■ AP Accelerated BC Calculus

### MTH595A

### MTH595B

### MTH595C

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

A three-term commitment in calculus that begins only in Term 1. Enrollment is limited to the most able mathematics students. Satisfactory completion of this course prepares students for the College Board BC Advanced Placement exam. In order to qualify for this course, returning students must perform satisfactorily on a special precalculus qualifying examination given in the previous Term 3.

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

## ■ Honors Mathematics Seminar

### MTH630

(T1, T2, T3)

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

**Prerequisite:** *MTH660*

**Term 2—Abstract Algebra.** In this course, students will “re-invent” many of the concepts of Abstract Algebra. By exploring several sets and the properties they have in common, we will determine the definition of a group. In a similar manner, we will determine the definitions and properties of subgroups, isomorphisms, homomorphisms, quotient groups, rings, integral domains, fields, and quotient rings. Throughout, students will prove their conjectures and create a collaborative document collating their results. To do so, students will be expected to become familiar with LaTeX, a powerful open-source mathematical typesetting system that is widely used in the world of STEM.

**Prerequisite:** *MTH590* or *MTH595*

**Term 3—Information Theory.** 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.

This course is cross listed as both *MTH630* and *CSC630*. Students electing to take the course as *MTH630* should expect more proof-based work than those electing to take the course as *CSC630*, who in turn should expect more computational work. All students should expect some core work done in both media.

**Prerequisite:** *MTH590* or *MTH595*

## ■ **Multivariable Calculus**

**MTH650A**

**MTH650B**

(T1, T2) (TWO-TERM COMMITMENT)

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

**Prerequisite:** *MTH590 or MTH595*

## ■ **Linear Algebra I**

**MTH660**

(T3)

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

**Prerequisite:** *MTH590 or MTH595*

# Statistics

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

**MTH530**

(T1)

This course covers the exploratory analysis of data, making use of graphical and numerical techniques to study patterns and developing plans for data collection of valid information. The course can be the first term of a three-term sequence that prepares for the Advanced Placement (AP) Statistics exam.

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

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

**MTH532**

(TBA)

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

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

## ■ **AP Statistics II: Inference**

**MTH535A**

**MTH535B**

(TWO-TERM COMMITMENT)

(T2, T3)

A continuation of either *MTH530* or *MTH532*, finishing the syllabus for the Advanced Placement examination in May. Topics include probability as the tool for producing models, random variables, independence, normal distribution, simulation, sampling, statistical inference, confidence intervals, and tests of significance.

**Prerequisite:** *A grade of 3 or higher in MTH530 or MTH532.*

## ■ **Project-Based Statistics**

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

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

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

(THREE-TERM COMMITMENT)

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

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

## Computer Science Courses

Students have options at all levels of experience to study Computer Science at Andover. Entirely elective, the courses provide opportunities for students to engage with the theory of computation, practices of the industry, and ways in which code can be used to better the lives of those around them.

Crucially, like many academic disciplines on campus, Computer Science courses focus primarily on the skills students learn to employ rather than the content they explore. Skills such as breaking down problems, organizing thoughts, clarity of communication (to human or machine), and revising old work take the forefront, helping to foster in students their confidence and identity as a computer scientist.

We also spend significant class time discussing the ethical or social impacts of the technology sector. Coursework seeks to first-personalize this endeavor by challenging students to modify the code that they write to minimize potentially harmful effects of their work.

### ■ Programming Fundamentals

#### CSC350

(T1, T2, T3)

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

### ■ Web App Development

#### CSC450

(NOT OFFERED IN 2022–2023)

The proliferation of websites and demand for increasingly complex content have led to an explosion of programming solutions for developing Web pages. This course introduces students to building Web pages in the latest versions of HTML and CSS, and also to programming in Javascript, the most popular option for offering dynamic behavior on the Web. Students explore the tools needed for deploying and managing their own websites and get a preview of other aspects of programming for the Web, such as databases, server-side systems, and Web frameworks.

### ■ AP Computer Science I

#### CSC500A

(T1)

The first term of a three-term course in algorithms, object-oriented programming, and data structures, guided by the College Board's AP Computer Science course description. The course covers Java language syntax and style, classes and interfaces, conditional and iterative statements, strings and arrays. The *CSC500* and *CSC509* sequences equally prepare students to take on 600-level computer science courses.

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

### ■ AP Computer Science II

#### CSC500B

#### CSC500C

(T2, T3) (A TWO-TERM COMMITMENT)

This course is the continuation of *CSC500* and completes the preparation for the Advanced Placement exam in Computer Science A. The coursework emphasis is Object-Oriented Programming (OOP), searching and sorting algorithms, recursion, data structures, and the design and implementation of larger group programs, including group projects.

**Prerequisite:** *CSC500A*.

### ■ Project-Based Computer Science I

#### CSC509A

(T1)

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

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

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

### ■ Project-Based Computer Science II

#### CSC509B

#### CSC509C

(T2, T3) (TWO-TERM COMMITMENT)

This course is the continuation of *CSC509A*. Focusing on exploration of computer science through the lens of app development, this course covers object-oriented programming, more advanced algorithm construction, recursion, and the design and implementation of larger apps.

The course will focus significantly on projects and will also include students exploring the ethical implications of their development decisions. For the 2021–2022 school year, the course will center on iOS app development with Swift.

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

**Prerequisite:** *CSC509A*.

## ■ Computer Science Research and Development

### CSC600

(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 term of CSC630 or permission of the instructor. For students who have taken one previous term of MTH630, we will allow students to request CSC600 to engage in math or statistical research. (This change is effective as of February 2022.)*

## ■ Honors Computer Science Seminar

### CSC630

(T1, T2, T3)

This class offers students with experience and advanced knowledge of computer science the opportunity to explore specific topics beyond the College Board's AP curriculum. Topics will vary from year to year and may include data structures, advanced Web page design, or graphical user interface design.

**Term 1—Structures and Algorithms.** How developers engineer their data has a significant impact on their ability to grow their work and ultimately solve problems. 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 around the use of collaborative coding, source control, and test-driven development. These skills are invaluable to a modern engineering practice.

Students should expect to do work that challenges their technical understandings, creativity, thought processes, and ethical argumentation. The work will be primarily project-based and will include presentations.

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

**Term 2—Automata and Formal Language Theory.** This course is an introduction to the study of abstract computational devices (i.e., automata) and the languages recognized by those abstractions. Our focus will be on theoretical computer science concepts and practices with much of our time together devoted to collaborative projects and problem solving. We begin with a study of regular languages, regular expressions, and finite automata. Next, we experiment with what is achievable using push-down automata and context-free grammars while contrasting context-free languages with human languages. Finally, we explore recursively enumerable languages, Turing machines, and decidability and undecidability.

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

**Term 3—Information Theory.** 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.

This course is cross listed as both *MTH630* and *CSC630*. Students electing to take the course as *MTH630* should expect more proof-based work than those electing to take the course as *CSC630*, who in turn should expect more computational work. All students should expect some core work done in both media.

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

## Elective Courses Recently Taught, but Not Offered in 2022–2023

## ■ Introduction to Discrete Mathematics and Programming

### CSC470



# 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)

## ■ **Survey of American Popular Music**

### **MUS320**

(NOT OFFERED IN 2022–2023)

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

## ■ **Survey of Music History**

### **MUS330**

(T1)

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

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

### **MUS340**

(T3)

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

## ■ **Electronic Music**

### **MUS360 (Course runs concurrently with MUS560)**

(T1, T2)

This composition course is designed to enable students with modest notational skills to use electronic equipment in order to compose music. Equipment used includes mixing board, analog and four-track tape recorders, digital stereo and eight-track recorders, analog and digitally controlled synthesizers, drum machine, Macintosh computer, and sequencing software (Professional Performer). Projects include compositions in the style of musique concrète and other sound collages using synthesizers. Space limitations in the electronic music studio require that the course be limited to nine students per term. Students must reserve three two-hour private work sessions in the studio per week. (Mr. Monaco)

## ■ **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**

(T3)

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 Electronic Music

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

(T1, T2)

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

**Prerequisite:** *MUS360* or permission of the instructor.

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

#### MUS470

(T1)

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.

## ■ Advanced Electronic Music

### MUS560 (Course runs concurrently with MUS360)

(T1, T2)

This course continues to develop the skills and techniques introduced in *MUS360*. *MUS560*, if failed, cannot be made up by examination. (Mr. Monaco)

**Prerequisite:** *MUS360* 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 ninth grade, followed by chemistry in tenth grade. However, individual interests, backgrounds, and abilities may indicate other appropriate sequences.

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

### Biology

Most four-year students take biology or physics, and most Juniors take *BIO100* or *PHY100* as their introductory science course. A small number of four-year students will take chemistry in ninth grade, followed by chemistry in tenth grade. Uppers and Seniors are placed in *BIO501* or *BIO581* by the department chair. In general, students who have had three-terms of biology and a 6 in *CHM250* (or equivalent), a 5 or higher in *CHM300* (or equivalent), or a 4 or higher in *CHM500*, *-550*, or *-580* (or equivalent) will be placed in the *BIO580* sequence.

#### ■ Introduction to Biology

**BIO100A**  
**BIO100B**  
**BIO100C**

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

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

#### ■ The Art of Science Writing

**BIO410**

(T2)

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 focuses primarily on cellular mechanics, including the biochemistry of organic molecules, cellular structure and function, energy metabolism, cell reproduction, and cancer biology. Laboratory work is an integral part of this course; students learn basic laboratory and data analytic skills through experiments using simple model systems. Formal laboratory reporting and essay composition further develop in students the ability to communicate scientific ideas and questions.

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

Note: The three-term sequence (BIO501, -502, -503)

## ■ Topics in Advanced Biology II

### BIO502

(T2)

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

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

## ■ Topics in Advanced Biology III

### BIO503

(T3)

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

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

## ■ Cellular Biology

### BIO581

(T1)

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

**Prerequisite:** *A grade of 6 in CHM250, a 5 or higher in CHM300, or a 4 or higher in 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. Not open to those who have completed *BIO501*, *-502*, and *-503*. Department chair permission required for those who have completed *BIO501*, *BIO502*, and *BIO503*.

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

## ■ Evolution and Ecology

### BIO583

(T3)

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

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

## ■ Molecular and Cellular Biology: Laboratory Research I

### BIO600A

### BIO600B

(T1, T2) TWO-TERM COMMITMENT

This elective is open to Seniors. *BIO600* meets six class periods (three double periods) a week, requiring extensive work both in and out of the laboratory. As such, students enrolling in *BIO600* may take a maximum of four additional courses. Six-course loads will not be awarded to students enrolling in *BIO600*, unless the sixth course is a 900-level music course.

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

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

## ■ Molecular and Cellular Biology: Laboratory Research II

### BIO620

(T3)

Students may continue work from *BIO600* in *BIO620*. *BIO620* meets six class periods (three double periods) a week, requiring extensive work both in and out of the laboratory. As such, students enrolling in *BIO620* may take a maximum of four additional courses. Six-course loads will not be awarded to students enrolling in *BIO620*, unless the sixth course is a 900-level music course.

Students will complete their experimentation and analyze their data in preparation for presentation at an annual science symposium. Select student work will be submitted for peer-review and potential publication in a scientific journal. Laboratory schedules will be determined on a case-by-case basis; however, a student must be able to be in the lab for a minimum of eight hours per week at times when the instructor is available for supervision.

**Prerequisite:** *Completion of BIO600A and BIO600B.*

## Chemistry

The chemistry department offers two yearlong introductory courses in chemistry, each of which fulfills part of the diploma requirement for a laboratory science. Placement in *CHM250* and *CHM300* series is generally based on concurrent mathematics placement.

## ■ Introduction to Chemistry

### CHM250A

### CHM250B

### CHM250C

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

An introduction to the chemical view of the material world, including atomic theory, atomic structure, chemical reactions, the nature of solids, liquids, gases, and solutions, general equilibria, acid-base theories. 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. High honors work each term prepares a student for *CHM550* 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 maintain an 5 average on the first two tests in CHM300A will be switched to BIO100A immediately.

## ■ Environmental Chemistry

CHM487

(T3)

Open to Uppers and Seniors who have had one year of chemistry. This course explores the chemistry of Earth's natural processes, environmental pollution, and green technology. Topics include: chemistry of the ozone hole, photochemical smog, acid rain, water pollution and purification, batteries and watershed research. Projects in the course will focus on experiments related to environmental issues. (Dr. Wall)

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

## ■ Accelerated Advanced Chemistry

CHM550A  
CHM550B  
CHM550C

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

This course is not open to students who have taken CHM300 or its equivalent, or to Juniors, with the exception of those Juniors enrolled in MTH650. This is a rigorous course that treats the topics addressed in College Chemistry in greater depth. Laboratory work is an integral part of the course.

**Prerequisite:** Average grade of 6 in CHM250 or an average grade of 5 in PHY400. Students with no previous chemistry who are in MTH380 or above may enroll in this course. Students with no previous chemistry who are in MTH360 or below may enroll in this course only with permission from the department chair.

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

## ■ Advanced College Chemistry

CHM580A  
CHM580B  
CHM580C

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

CHM580 is a rigorous 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

(T1, T2)

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

**Prerequisite:** Completion of either 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. (Mr. Mackinson)

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

### ■ **Water and Humanity**

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

(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)**

(T2)

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.*

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

**SCI450**

(T2)

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

## ■ Environmental Economics

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

(T3)

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

## ■ Neurobiology of Learning, Memory, and Sleep

**SCI465**

(T1)

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

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

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

**SCI470**

(T1)

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

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

## ■ Natural Causes: How Climate Change Wrote History

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

(T2)

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

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

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

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## Physics

### ■ Introduction to Physics

**PHY100A**

**PHY100B**

**PHY100C**

(T1, T2, T3)

A yearlong laboratory science course exclusively for 9th-graders (Juniors) who enter the Academy in MTH175. Topical in nature, this course explores phenomena ranging from the motion of objects under various conditions to the nature of electromagnetic radiation and the energy balance of the earth. After understanding important aspects of our own planet, students turn their gaze skyward, using the observatory and considering questions about space exploration and the physical conditions required for extraterrestrial life. While grounded in physics, the

course also ventures into interdisciplinary territory, laying the foundations for later work in the science curriculum. Through inquiry-based laboratory exercises, students gain deeper insight into the nature of science generally and build quantitative skills that complement their work in our math curriculum.

## ■ **Introduction to Physics**

**PHY300A**

**PHY300B**

**PHY300C**

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

This course is open to Uppers and Seniors. 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)

This is the first term of non-calculus physics course, covering classical mechanics in Term I. Laboratory work is an integral part of the course. Completion of a chemistry sequence is not a pre-requisite for enrolling in *PHY400A*. Lower who wish to enroll in *PHY400A* without a year of chemistry must seek department chair permission. For students who have completed a Chemistry sequence prior to enrolling in Physics, those who have earned a 4 or better in *CHM250*, or have completed *CHM300* or *CHM550* should enroll in *PHY400A*. Those who have completed *CHM250* with less than a 3 should enroll in *PHY300*. Students who have previously completed *PHY300* can enroll in *PHY400A*.

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

## ■ **College Physics II**

**PHY400B**

**PHY400C**

(T2, T3) (A TWO-TERM COMMITMENT)

A continuation of *PHY400A*. The last two terms cover electricity, magnetism, wave motion, light, relativity, and atomic and nuclear physics. Laboratory work is an integral part of the course.

**Prerequisite:** Completion of Term I.

## ■ **Robotics**

**PHY420**

(T1, T2, T3)

Students wishing to take *Robotics* for multiple terms may do so. Students will create an independent robot capable of complex behavior by the end of the term while exploring all the different aspects of robot design and how they come together in the creation of a robot, including ethical and cultural elements surrounding the use of artificial intelligence. A hands-on, project-based course, students will use the engineering process to engage in science-driven decision making, and review physical concepts involved in the design and construction of a robot.

## ■ **Astronomy**

**PHY440**

(T1, T2, T3)

Astronomy is the scientific study of the origin, structure, and evolution of the universe and the objects in it. Topics may include patterns and motions in the sky, gravity and orbits, telescopes and light, planetary systems, the birth and death of stars, galaxies, the Big Bang, the search for extraterrestrial life, and the fate of the universe. This class includes a 45-minute lab period on Tuesday nights during study hours. When the lab period is used, compensation time will be given during a daytime class period.

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

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

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

(T3)

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

## ■ Astronomy Research

### PHY530

(T2, T3)

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

**Prerequisite:** PHY440

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

## Advanced Courses

## ■ Calculus-Based Mechanics I

### PHY551

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

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

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

## ■ Calculus-Based Mechanics II

### PHY552

(T1, T2)

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

**Prerequisite:** Open to students who (a) will be enrolled in at least MTH590, (b) have earned a 4 or higher in their two most recent terms of math, and (c) have completed PHY551. Students who have completed three terms of PHY400 with high honors grades may seek permission from the chair to enter the sequence at PHY552. Students in unusual circumstances that 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, (b) have earned a 4 or higher in their two most recent terms of math, and (c) have completed PHY552. Students in unusual circumstances that 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)

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

**Prerequisites:** 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 2022–2023

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

BIO430

### ■ **Sense of Place**

SCI405

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

SCI435

### ■ **Inheritance**

SCI440

### ■ **Microbiology**

BIO450

### ■ **Physical Geology**

PHY450

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

SCI465

### ■ **Darwin's (R)Evolution**

SCI475

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

SCI480

HSS480

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

SCI490

### ■ **Electronics**

PHY520

### ■ **Chemistry Research**

CHM590

## PHILOSOPHY & RELIGIOUS STUDIES

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

The department diploma requirement is successful completion of any one-term course; this requirement applies only to those who attend Phillips Academy for three or four years. Four-year students fulfill their requirement in the lower year. Our 300-level courses are primarily intended for Lower, but are open to Uppers with permission of the department chair. All 300-level courses are equivalent rigor.

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

#### **PHR300**

(T1)

This course is an introduction to religious studies through examining some of the traditions that originated and flourished in Asia and are practiced by people throughout the world today. Using an approach that is both critical and empathetic, students will explore the fundamental structures of belief, meaning, and practice that constitute the traditions of Hinduism, Buddhism, Islam, or Chinese religion, the diversity within each of these traditions, and their multiple manifestations throughout the world. In doing so, students also will explore their own essential questions of meaning in dialogue with these traditions. Texts may include *The Bhagavad Gita*, *The Dhammapada*, and *The Tao Te Ching*. (Mr. Housiaux)

### ■ **Religions of the Book**

#### **PHR310**

(T1)

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

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

#### **PHR320**

(T1)

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

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

#### **PHR330**

(T2)

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

### ■ **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. (Dr. Kissel)

### ■ **Proof and Persuasion**

#### **PHR360**

(T1, T2)

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. Bhardwaj)

## ■ Views of Human Nature

### PHR370

(T1, T2, T3)

A critical examination of selected traditional and contemporary views of human nature with the following questions in mind: Do we have a characteristic nature? What are our basic needs, purposes, rights, obligations, and values? To what extent are our actions determined by heredity and instinct? Are we free? Are we responsible for our actions? Do the answers to any of these questions differ for males and females? Given an understanding of human nature, how should we structure society to satisfy our needs and take advantage of our potential? Class discussions and written exercises are designed to encourage participants to develop views of their own against a background of a basic understanding of the readings.

## ■ Faith and Doubt

### PHR380

(T2, T3)

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.

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### 500-Level Electives

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

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## ■ Responses to the Holocaust

### PHR501

(T3)

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

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

### PHR511

(T2)

Prince Siddhartha's awakening gave rise to wide-ranging and diverse religious traditions that spread throughout Asia and, in time, across the world. This course will explore some of the internal diversity of Buddhism by focusing on specific historical moments and case studies. Possible areas of investigation may include female nuns in ancient India, meditator-hermits in medieval Tibet, and the relationship between Zen Buddhism and Japanese aesthetics. We will then turn our attention to the present day, where possible case studies could include anti-Muslim Buddhist fundamentalism in Myanmar, the global popularity of the Dalai Lama, and Buddhist efforts to confront the ongoing climate emergency. (Mr. Housiaux)

## ■ Global Islams

### PHR512

(T2)

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

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

### PHR513

(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). (Dr. Dugan)



## ■ **Existentialism**

### **PHR520**

(T1, T2, T3)

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

## ■ **Law and Morality**

### **PHR521**

(T1, 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. (Dr. Kissel)

## ■ **Feminist Philosophies**

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

(T2, T3)

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, 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. (Dr. Bhardwaj)

**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)

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. Kissel)

**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)

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

**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)

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.

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

#### **PHR534**

(T1, 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**

(T1)

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 2022–2023**

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

#### **PHR502**

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

#### **PHR510**

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

#### **PHR540**

### ■ *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 new program for 10th grade students that will begin in the spring of 2023. 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 teachers 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 this spring, 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 spring 2023 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 2023 is "Democracy and Dissent". Last spring of 2021, the theme was "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. (Mr. Yankow/Ms. Silva)

### ■ *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. (Ms. Browne/Ms. Ward)

### ■ *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)

## ■ **Directing**

### **THD520**

(T3)

**Not open to Juniors.** Since directing plays is the most complex of theatrical tasks, this course will focus on methods to unlock the life of a script in the realization of production. Studies will include historic styles and productions, emphasizing their staging. Students will learn the dynamics of floor plans and their effect on blocking, the potentials for lighting and its effect on mood, the importance of rhythm and spectacle, and strategies to harness them. While no class on directing can function without including discussion of the actor's craft, this class will only touch on this area. (Mr. Grimm)

## ■ **Choreographic Elements**

### **THD525**

(T3)

This course investigates choreographing dances in a variety of genres and styles for the stage. Students will be led through explorations and formal exercises to learn how to generate and manipulate movement in clear and innovative fashions. Coursework will culminate in a final presentation of original compositions. Students will also examine and analyze works of professional choreographers to gain a deeper understanding of dance elements and choreographic tools. Ultimately, students will deepen their understanding of movement as a form of communication and expression.

## ■ **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)

## ■ **Contemporary Drama**

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

(T1, T3)

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

**ENG512DR, Term 1—American Drama.** Playwrights studied may include August Wilson, Susan-Lori Parks, David Henry Hwang, Anna Deaver 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.

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

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

(T2)

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

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

## ■ Airness

THD920PP

(T1)

In this high-spirited comedy, Nina enters the cutthroat world of competitive air guitar-playing. As she navigates this world, she meets a group of misfits all vying to be the next world champion air guitarist. Along the way, she learns that, like with any art form, there is an element of self-discovery and ultimately finds herself in the joy of playing pretend. This production will be directed by a guest director.

## ■ The Musical: Sondheim's Assassins

THD920MP

(T2)

Sondheim's multiple Tony Award-winning musical, *Assassins*, follows the lives of America's four successful and five would-be presidential assassins. Flickering between time periods, these men meet, interact, and inspire each other in the pursuit of the American Dream. This production will be directed by Mr. Grimm and choreographed by Ms. Wombell.

## ■ Uncommon Women and Others

THD920PP

(T3)

When a group of college friends decide to go out to lunch to reconnect, old memories begin to resurface as they reminisce about their senior year at Mount Holyoke College. Going back and forth between the early to late '70s, *Uncommon Women and Others* is a story set at a historically women's institution amidst the peak of second wave feminism. The result is an exploration of gender, friendship, love, and the role of female identity within a patriarchal, oppressive society. This production will be directed by Ms. Silva.

## ■ Melancholy Play

THD920PP

(T3)

*Melancholy Play*, by acclaimed contemporary playwright Sarah Ruhl, is a farcical and surreal exploration of sadness, how we feel it, and how we respond to the sadness of others. In the play, Tilly has an "exquisite" sense of melancholy that could stop and expand time emotionally and viscerally. However, when she becomes happy, her world is thrown into a moody and silly chaos that makes this play a farce of feelings. Yet, it becomes so intense that Tilly's close companion and hairdresser, Frances, becomes so melancholic she turns into an almond. It is up to Tilly and her community to bring Frances back. This production will explore topics of mental health and the artistic use of language, images, movement, and music as an expression of happiness, sadness, and the melancholia in the middle. The show is underscored by live music from a cellist. We are also seeking out songwriters, singers, and movers/dancers for the cast. The rehearsal process will be a collaborative ensemble experience that intends to organically craft our production in a way that honors, and is unique to, the people involved and the millennia of melancholy we've seen. This production will be directed by Mr. Yankow.

## 900-Level Project-Based Courses

Enrollment is limited and by approval of the department. Students will apply methodologies learned in previous theatre courses to a term-contained project. The focus of this project will be developed by the student(s) with faculty input, and approved by the theatre and dance departments as part of our performance season. The total time required for this course may exceed the standard nine hours per week.

## ■ Andover Dance Group

THD900

(T1, T2, T3)

Not open to Juniors in Term I. The Andover Dance Group (ADG) is an audition-based course consisting of dedicated dancers seeking additional in-depth training while at Phillips Academy. In addition to the course, students in ADG are expected to commit to taking dance as their sport for at least two terms each year. The combination of this course, Dance as a Sport sessions, and production rehearsals will enable students to dance 5–6 days a week—similar to pre-professional dance training during that term. Students may take this course more than once over their years at the Academy. This course will fulfill a term of their Arts requirement. The total time commitment for this group may exceed the standard nine hours per week.

## ■ **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.

*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:** *THD520* and project approval from the department.

## ■ **Advanced Studies in Dance Performance**

### **THD902**

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

**Prerequisites:** *THD525* or *THD370*, and project approval from the department.

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

### **THD903**

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

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

## ■ **Identity**

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

(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.*

## **Elective Courses Recently Taught, but Not Offered in 2022–2023**

### **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

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

THD532 or ENG532AW

### **Choreography II**

THD565



## WORLD LANGUAGES

Andover's requirement of language study rests on the firm belief that direct acquaintance, through language, with the culture and people of other lands, contemporary or ancient, is a psychological and intellectual resource of inestimable value for each individual, for every country, and for our common world.

The diploma requirement is usually satisfied by successful completion, in one language, of three terms at the 300 level. To encourage students to consider studying a language that may not have been available to them prior to coming to Andover, the Division of World Languages also will allow students, by petition, to fulfill the requirement by successfully completing at Phillips Academy a total of three levels in two different languages, as long as at least one is a "less-commonly taught" language (Chinese, German, Ancient Greek, Japanese, or Russian). This alternative, the 2+1 path, must be done by successfully completing at least one full year in one language, and at least two full years in another. Students who are fluent in another language besides English may petition to bypass the language requirement if they are coming directly from a local public school (i.e., not international or American) conducted entirely in that language. Such exemptions are rare and must be requested from the head of World Languages by August 1 to be considered for the fall.

Placement of new students in languages they have previously studied will be based on a provisional placement test, on the questionnaires sent to them and their current language teachers in the spring, and, when appropriate, on a personal interview with the head of World Languages. A student who places above the 300 level is not automatically excused from our language requirement; they must validate their proficiency through at least one term of study at Phillips Academy at the 400 level or above.

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

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

### Chinese

Standard Chinese (aka Mandarin) boasts the largest number of native speakers of any language in the world and is the mother tongue of over 873 million people. In addition to being the second largest economy in the world and one of the United States' largest trading partners, China is also known for being one of the world's oldest and richest continuous cultures. The knowledge of Chinese can open doors to a wide variety of opportunities. Besides the People's Republic of China and Taiwan, Mandarin Chinese is also spoken in Chinese communities of Indonesia, Malaysia, Singapore, Brunei, the Philippines, and Mongolia. Along with being a diplomatic language, Chinese is also a commercial language, a technology language, and a security language. Because Chinese words are tonal (varied in pitch) and uninflected (unmodified due to person, tense, number, gender, etc.) and because the script consists of characters rather than an alphabet, the study of Chinese offers a unique and exciting learning experience.

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

Opportunities are available for students to participate in the five-week study/travel program in China and an academic year program, both run by School Year Abroad (SYA) in Beijing. Information on this and other off-campus opportunities can be obtained from the Division of World Languages.

#### ■ **First-Level Chinese**

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

(T1, T2, T3)

This course is designed for those students who have had little or no previous world language experience. It provides an introduction to spoken and written Chinese, with an emphasis on pronunciation, the Pinyin Romanization system, and the building blocks (radicals) of Chinese characters.

#### ■ **First-Level Chinese**

**CH110**

(NO OFFERED IN 2022–2023)

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

#### ■ **First-Level Chinese**

**CH110A**  
**CH110B**

(TWO-TERM COMMITMENT)

(NO OFFERED IN 2022–2023)

This course, a continuation of *CHI100* and *CH110* First-Level Chinese, prepares students for *CHI200* the following year.

### ■ Accelerated Chinese Sequence

#### CHI120A CHI120B

(TWO-TERM COMMITMENT)  
(NO OFFERED IN 2022–2023)

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

### ■ Second-Level Chinese

#### CHI200A CHI200B CHI200C

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

This course continues to emphasize proficiency in everyday situations. Students enlarge their inventory of words and phrases while also developing a deeper understanding of the essential features of Chinese grammar.

**Prerequisite:** *Successful completion of CHI110 or equivalent.*

### ■ Accelerated Chinese Sequence

#### CHI220

(T1)

*CHI220* follows *CHI120* and precedes *CHI320* as part of an accelerated sequence. Because of the fast pace, each student's progress will be closely monitored during Term 1 to see whether it is in 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 CHI120.*

### ■ Third-Level Chinese

#### CHI300A CHI300B CHI300C

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

This course provides more emphasis on reading and writing. Students are introduced to longer texts, covering such topics as family life, social issues, and aspects of Chinese culture.

### ■ Accelerated Chinese Sequence

#### CHI320A CHI320B

(T2, T3)

This third-level course follows *CHI220* and continues the accelerated sequence of “three years in two” started in *CHI120*. The course moves at a fast pace and expects students to do thorough preparation and review independently outside of class. Much of the class time is devoted to oral proficiency development on concrete topics that are related to high school student lives and their perspectives. All students are expected to participate actively in class at the individual, small group, and whole class levels. Written proficiency is equally important for this course. Students are expected to practice and improve writing through various tasks, including essay and other types of written assignments.

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

### ■ Fourth-Level Chinese

#### CHI400A CHI400B CHI400C

(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

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

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

## Courses for Advanced Heritage Learners

### ■ Introduction to Chinese Literature

CHI541A  
CHI543B  
CHI543C

(T1, T2, T3)

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

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

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

**CHI641**

**CHI642**

**CHI643**

(T1, T2, T3)

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

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

## CLASSICS

### Greek

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

## ■ **Beginning Attic Greek**

**CLA150A**

**CLA150B**

(T1, T2)

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

## ■ **Beginning Attic Greek**

**CLA250**

(T3)

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

## ■ **Beginning Ancient Greek**

**CLA400A**

**CLA400B**

**CLA400C**

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

This course introduces students directly to the classical Greek of Periclean Athens through a series of readings that present not only the vocabulary, forms, and syntax of the language, but also the thoughts, feelings, and actions that characterized Greek culture. Though preliminary selections are necessarily simplified, within the first year students are reading excerpts in their original form from the Greek masterpieces, always with the purpose of understanding the spirit of the people who produced them. *GRK150A*, *-150B*, and *-250C* are for students with no experience in classical languages. *CLA400* is for students who have taken Latin (or other classical language) and will feature additional work in comparative grammar between the languages.

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

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

**CLA500A**

**CLA500B**

**CLA500C**

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

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

**Prerequisite:** *GRK250 or CLA400*

## ■ **The Founding Tales of Livy**

LTN401

(T1)

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

**Prerequisite:** LTN300

## ■ **The Comedy of Terence**

LTN402

(T2)

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

**Prerequisite:** LTN300

## ■ **The History of Tacitus**

LTN403

(T3)

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

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

CLA420

(T1)

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

## ■ **The Epic Tradition**

CLA551

(T1)

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

## ■ **Women in Antiquity**

CLA552 (may be taken as a Classics or Interdisciplinary course)

(T2)

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

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

## ■ **How to Find Home(r)**

CLA553

(T3)

Of Homer's two surviving epics, the *Odyssey* is often the more beloved than the *Iliad*. But it is also a more vexing and inconsistent poem, challenging our concepts of the hero and the hero's place in the world. In its simplest form, the *Odyssey* tells the story of a soldier's journey home; in a more complex form, it also reminds us how we can never truly return home, at least in the same way in which we left it. This seminar will explore the tradition of Homer's *Odyssey*, beginning with reading the epic and then following the threads of influence as they stretch out through the centuries: from Vergil and Dante, all the way to James Joyce and Derek Walcott. We will pay particular attention to themes of nostalgia, fidelity, truth, and self-discovery. In addition, we will consider how soldiers are able (or unable) to adjust to postbellum life, both in ancient and modern contexts, using Dr. Jonathan Shay's text *Odysseus in America* to begin our understanding of a veteran soldier's return from war. Although not required, students with experience in Latin or Greek may continue working with ancient texts in the original language. This class is open to all Seniors or with permission from the Classics Department chair.

## Elective Courses Recently Taught, but Not Offered in 2022-2023

### ■ **Etymology**

#### **CLA410**

(NOT OFFERED IN 2022-2023)

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

## Latin

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

### ■ **First-Level Latin**

#### **LTN100A**

#### **LTN100B**

#### **LTN100C**

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

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

### ■ **First- and Second-Level Latin, Intensive**

#### **LTN150A**

#### **LTN150B**

#### **LTN150C**

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

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

### ■ **Second-Level Latin**

#### **LTN200A**

#### **LTN200B**

#### **LTN200C**

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

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

### ■ **Third-Level Latin: Livy, Catullus, Cicero, Vergil**

#### **LTN300A**

#### **LTN300B**

#### **LTN300C**

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

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

## ■ Fourth-Level Latin

LTN401

LTN402

LTN403

(T1, T2, T3)

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

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

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

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

**Prerequisite:** *Completion of LTN300*

## Advanced Courses

## ■ Vergil/Caesar

LTN520A

LTN520B

LTN520C

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

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

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

## ■ Advanced Latin Authors

LTN601

LTN602

LTN603

(T1, T2, T3)

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

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

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

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

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

## French

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

The French Department offers courses at six different levels, from beginning through advanced and beyond to courses for fluent speakers. At all levels, classes are conducted entirely in French, and in all courses French is taught in cultural contexts. The first two years emphasize basic language structures; the third serves as a transition to advanced courses that offer in-depth study of the literature and civilization of France and other French-speaking areas around the world. Each year, the Academy enrolls French-speaking students from abroad who provide important firsthand contact with francophone cultures. Students may spend a full academic year or a summer in Rennes, France, through the School Year Abroad program. Information on this and other off-campus opportunities can be obtained from the Department of World Languages.

### ■ **First-Level French**

**FRE100A**  
**FRE100B**  
**FRE100C**

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

This course is designed for those students who have had little or no previous world language experience and those who are not sufficiently prepared for the second level course. The course emphasizes the skills of listening, speaking, reading, and writing in the cultural context of the francophone world. Assignments are regularly required in the Language Learning Center.

### ■ **Second-Level French**

**FRE200A**  
**FRE200B**  
**FRE200C**

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

For students who have completed *FRE100*, or for new students who qualify through a placement test. Students practice the idiomatic expressions that are most useful in everyday situations. While continuing to develop aural-oral skills, this course involves reading nontechnical French prose and writing simple compositions.

### ■ **Third-Level French**

**FRE300A**  
**FRE300B**  
**FRE300C**

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

This yearlong course develops listening, speaking, reading, and writing skills through comprehensive review of grammar and the study of francophone films and texts. Articles from magazines and newspapers, online resources, and poems and recitations complement this core program. (Text: *Séquences*, Bissière)

## Advanced Courses

### ■ **Inquiry-Based Approaches to the Francophone World**

**FRE401**  
**FRE402**  
**FRE403**

(T1, T2, T3)

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

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

### ■ **Identity and Difference**

**FRE411**  
**FRE412**  
**FRE413**

(T1, T2, T3)

In this contemporary theme-based course, students will consider the idea of difference and belonging, in both cultural and social contexts. During the year students will read novels, short stories, and articles, and watch films, documentaries, and short clips pertaining to our theme. The class will discuss what it is like to be an immigrant as well as the question of inclusivity and the search for identity in the face of perceived difference of any kind. Other topics include transgender children, the homeless, the elderly, people with disabilities, and difference of social class. Students will present their work through varying media—including regular papers, creative texts, and journal entries—make presentations, and carry out creative video projects. There will also be an ongoing review of French grammar.

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



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

**FRE520A**

**FRE520B**

**FRE520C**

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

Open to students who have completed three terms of fourth-level French and to qualified new students. Students explore works of literature, films, and current events to develop their critical-thinking skills and understand the cultural and social contexts of the French-speaking world. The course also includes instruction in language skills and in the methodology of expository writing in French.

The works studied have included texts such as *Cyrano de Bergerac*, Rostand; *Candide*, Voltaire; *Béni ou le Paradis Privé*, Bégag; *Paul et Virginie*, Bernardin de Saint Pierre; and *Mercure*, Nothomb; and films such as *Le Grand Bleu*, Besson; *Les 400 Coups*, Truffaut; *Le Goût des Autres*, Jaoui; *Moi, Tituba, Sorcierè*, Maryse Conde; and *Métisse Blanche*, Kim 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—Louisiana Acadiana.** This course explores the complex history of Louisiana (how it came to be, how it enriched the United States linguistically, artistically, and culturally and contributed immensely to its multifaceted diversity, and how it increased its physical size following The Louisiana Purchase). The course delves into history, architecture, topography, language, literature (highlighting the works of Ernest Gaines—“Louisiana Literary Master”—as well as excerpts from other authors), Angola—the Alcatraz of the South—and the judicial system, environmental racism, music, cinema, etc. The course also examines the roots and the making of Cajun and Zydeco Music of Louisiana by renowned artists such as Lee Benoit, Hadley Castille, Boozoo Chavis, Zachary Richard, Clifton Chewier, and the BeauSoleil musical group, among others. The culinary culture of Louisiana (such as Gumbo, Crawfish étouffée, Jambalaya, cochon de lait, Boudin balls, and other delicacies) and southern hospitality are also explored. Important landmarks, symbols, haunted houses, New Orleans Jazz Funerals, beliefs, and festivities related to the identity of the people of Louisiana (the symbolism of the flag of Acadiana, the legend of Evangeline, the Bayous, the Marshes, the Atchafalaya and the Mississippi River, French Quarter, Mardi Gras, Myrtles Plantations, Saint Louis Cemetery, etc.) are highlighted. The people who make Louisiana Acadiana so distinct and a unique American story include first and foremost the Native American peoples of Louisiana—The United Houma Nation, Biloxi, Tunica, Choctaw, Natchez, Caddo, Natchitoches, Atakapa, Opelousas, and Chitimacha—then Cajuns, Acadians, Spanish, French, Blacks, Africans, Haitians, French Creoles, and all those who speak what is popularly known as Cajun French are at the center of the course. The link between Francophone Canada (Quebec, Nova Scotia, Saskatchewan, Prince Edward Island, etc.), France, and Louisiana is also highlighted in exploring the preservation of the language as well as the intertwined culture(s) of Acadiana and its diaspora. (Dr. Odjo)

**Prerequisite:** FRE520 or equivalent

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

**Prerequisite:** FRE520 or equivalent.

**FRE623, Term 3—Africa.** The main objective of this course is to make the continent of Africa better known and well appreciated in all its realities, splendors, and challenges. Africa, the second-largest continent in size and currently the second most populous in the world—also popularly known as “the cradle of mankind”—has for too long been synonymous with erroneous assumptions and stereotypes. More often than not, the world pays attention to Africa when disasters, diseases, and political chaos or wars occur there. The good stories of prosperity and development rarely make headlines in the news. In this course, we will ensure that Africa is presented in its complete picture through various means, including the media. Besides known historical facts, literatures, and languages, this course delves into the works of various contemporary visual and vocal artists from different countries in West Africa, East Africa, North Africa, and Central Africa, in French. We shall examine how these artists engage in the political conversations of their respective countries or the continent. Why is Africa perceived the way it is perceived? What can the world do to improve perceptions about Africa and the standard of living of peoples on the continent? How do religion and foreign relations influence the status quo of Africa? What are the hard truths? The African continent will become the most populated on the planet in a few short decades. What is the impact of that reality on humankind and the future generation that our students represent? How do they relate to Africa? What do they know about Africa? How relevant is Africa to them? Because of the vastness of Africa, it would take several terms to grasp many essential aspects of the continent and its peoples, cultures and nuances, and complexities. (Dr. Odjo)

**Prerequisite:** FRE520

## German

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

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

### ■ First-Level German

**GER100A**

**GER100B**

**GER100C**

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

A yearlong elementary course in speaking, reading, writing, listening comprehension, and culture. No previous experience in German or any other world language is needed to enroll in this course. *GER100* offers significant daily structure and support in order to facilitate successful language learning. Current text: *Deutsch Aktuell 1*, 7th edition, digital version supplemented by digital exercises, video, documentaries focusing on the division of Berlin, film (*Goodbye Lenin*), songs, and adapted short stories.

### ■ Accelerated First-Level German

**GER150A**

**GER150B**

(T2, T3) (TWO-TERM COMMITMENT)

Open to students who have completed Term 1 of *GER100* with distinction and who have been recommended by their instructor. Superior work in this course enables students to enter *GER250* the following fall, followed by *GER300A* in Term 2 and *GER300B* in Term 3, thereby completing three years of the study of German in two years. An accelerated course in grammar, speaking, listening comprehension, reading, and culture. Current texts: *Deutsch Aktuell 1*, 7th edition, digital version; supplemented by video, digital exercises, documentaries focusing on the division of Berlin, film (*Goodbye Lenin*), songs, and adapted short stories.

### ■ Second-Level German

**GER200A**

**GER200B**

**GER200C**

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

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

### ■ Accelerated Second-Level German

**GER250**

(T1)

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

### ■ Third-Level German

**GER300A**

**GER300B**

**GER300C**

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

**GER300A, Term 1**—Open to students who have successfully completed *GER200* or its equivalent. This course continues to develop language skills in speaking, listening comprehension, reading, and writing. Greater emphasis on classroom discussion as well as short essay writing is introduced. Current text: *Vater und Sohn*, by E.O. Plauen. This is the first course in the yearlong sequence of *GER300A*, *GER300B*, and *GER300C*.

**GER300B, Term 2**—Open to students who have successfully completed *GER300A* or *GER250* or its equivalent. The emphasis this term is on vocabulary building, reading, and more advanced grammar (introduction of relative clauses, the subjunctive and the passive). Current materials: *Emil und die Detektive* by Kästner.

**GER300C, Term 3**—Berlin: From Imperial Capital to Weltstadt. This course is open to students who have successfully completed *GER300B*. Term 3 is designed to combine the study of the German language with the study of German culture and history. The language

classes will focus on the Stolperstein project by the German artist Günter Demnig. Primary sources will include the documentary Stolperstein as well as newspaper articles and TV interviews.

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

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

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## Fourth-Level German Options

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

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

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

### ■ Fourth-Level German

**GER401**

**GER402**

**GER403**

(T1, T2, T3)

Term-contained and open to students who have successfully completed GER300 or its equivalent, this course is ideal for students who are looking to review the first three years of grammar. Vocabulary expansion, increased oral fluency through daily classroom discussion, and written accuracy through paragraph writing and rewriting are central to this course. For differentiation between this course and German -520, -520A, and -520B, see description above.

*GER401, Term 1*—see GER520

*GER402, Term 2*—see GER520A

*GER403, Term 3*—see GER520B

**Prerequisite:** GER300 or permission of the department chair.

### ■ Advanced Fourth-Level German

**GER520**

(T1)

The first term of a yearlong sequence, this course is open to students who have successfully completed GER300 or its equivalent with a high 5 or a 6 and whose grammar skills are strong. Vocabulary expansion, increased oral fluency through daily classroom discussion, and written accuracy through paragraph writing and rewriting are central to this course. For differentiation between this course and GER401, see description above. Current fall term materials: Grammar, *Erkönig* (poem) by Goethe, concrete poetry, current events, Stolperstein documentary, and songs.

**Prerequisite:** Completion of GER300 with a high 5 or a 6 or permission of the department chair.

### ■ Advanced Fourth-Level German

**GER520A**

**GER520B**

(T2, T3) (TWO-TERM COMMITMENT)

This course is a continuation of GER520 with increased emphasis on oral proficiency through both informal classroom discussions as well as formal oral assessments. Students continue to review advanced grammar as needed, while being exposed to a wider variety of German works in the original.

*GER520A, Term 2*—Current materials: Grammar, *Almanya—Willkommen in Deutschland* (film), current events, and songs

*GER520B, Term 3*—Current materials: *Herr der Diebe* (novel) by Cornelia Funke, 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: *Die Physiker* (Dürrenmatt), *Schachnovelle* (Zweig), *Das Versprechen* (Dürrenmatt), short stories (Kafka), current events, and contemporary films. Offered only if there is sufficient enrollment.

## Greek—see Classics

## Japanese

### ■ Japanese

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 *RUSI50* after the second term of *RUSI00B*. 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:** *Honors grades in RUS300 or permission of the department chair.*

## ■ **Advanced Topics in Russian**

**RUS601**  
**RUS602**  
**RUS603**

(T1, T2, T3)

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

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

## Elective Courses Recently Taught, but Not Offered in 2022-2023

## ■ **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.

### ■ **SPA501: Taking the Streets: Art and Social Movements in Latin America and the U.S.**

(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.



## ■ **The Graphic Novel in Spanish**

### SPA503

(T3)

Graphic novels are illustration-based stories. Because of their combination of words and images, narration and dialogue, and the prevalence of colloquial language, they are excellent sources of authentic language input for foreign language learners. Not less importantly, they provide complex narratives that allow for the exploration of a variety of subjects, both in the realms of fiction and non-fiction. As they read one or more graphic novels, students in this course will be introduced to the specificities of the genre. The course will end with a project in which students create their own comic strips.

**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.*

## ■ **Understanding Latin America**

### SPA521

### SPA522

### SPA523

(T1, T2, T3)

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

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

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

## ■ **“Our Americas”: Crossing Borders**

### SPA621

### SPA622

### SPA623

(T1, T2, T3)

**One credit assigned each term in Spanish or Interdisciplinary.** In this post-Advanced course, students will investigate how Latin America as a region is negotiating the challenges of globalization and border crossing by concentrating on three main areas: the United States' relationship with Latin America, the transatlantic correlation between Latin America and Spain, and the transnational cultural experience of Latinos in the U.S. Students will acquire a basic knowledge of key periods, perspectives, and concepts particular to different disciplines (history, literature, economics, anthropology, art, and political science, among others) and go on to examine a series of issues central not only to Latin Americans, but to “people from the Americas.” The class will have a hands-on multidisciplinary experience by having guest lecturers, by utilizing the resources of the Addison Gallery of American Art and the Peabody Museum, and by organizing possible trips to local museums and/or theatres.

**SPA621, Term 1**—Students will study the increasingly strong relationship between Latin America and the United States through trade, immigration, cultural influences, and economic, political, and historical movements. Students will answer the question: What presence and influence has the United States had in Latin America in both the 20th and 21st centuries? The course has a hands-on multidisciplinary experience with a real life task approach, by having project-based activities related to their professional and personal interests. Students will learn about their field of study or intended career through the use of authentic materials, and they will acquire the professional skills necessary in real life situations by learning how to create a CV in Spanish, a cover letter, as well as how to conduct a professional job interview.

**SPA622, Term 2**—We will concentrate on the transatlantic relationship between Spain and Latin America through economic and migratory movements both ways. During the 20th, and 21st centuries, both regions have experienced an exchange of migratory movements that have shaped the national culture of the recipient countries. Through a variety of cultural products (literary texts, essays, newspapers, blog entries, music, art, films, etc.), we will study the different aspects of the migratory experience—as a celebratory manner, but also as a source of abuse and alienation. Students will compare and contrast transatlantic perspectives from Spain and Latin America through the following themes: artistic expressions, culinary history, immigration, cultural influences, and Afro-Descendants experiences.

**SPA623, Term 3**—In the last series of the Americas, we will concentrate on the current cultural and demographic transformation that the United States is experiencing due to the increasing numbers of immigrants from Latin America (thus the name “Latino”) coming to this country. We will study how Latin American peoples, wherever their point of departure or destination, have had to negotiate from within this transnational cultural experience in the United States. We will learn the different U.S. legal processes that migrants go through in order to enter the country, and we will analyze concepts of identity, bilingualism, migration, diaspora, crossing borders, sense of home and belonging, and otherness.

**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 the Phillips Academy's Class Schedule.](#)

[See the latest 2022–2023 Academic Year Calendar.](#)