Grace Church School
High School
Course of Studies

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HIGH SCHOOL PROGRAM OVERVIEW

The high school program provides rich and varied opportunities for learning and accomplishment in academics, arts, and athletics, along with applied and practical, real-world experience through lab studies. The academic program emphasizes quality over quantity and depth over breadth, within the context of core competence and mastery. In each discipline, there are things students need to know (salient knowledge) and things they need to know how to do (essential skills), thereby preparing them for intellectual, creative, and ethical endeavor, as they go on to lead meaningful and purposeful lives. Critical, analytical, and design thinking, creative problem solving and expression, fluent written and oral communication, technological skill, cultural and global literacy, service learning through civic engagement, and excellence in mind, body, heart, and spirit, these are the hallmarks of a Grace high school education.

Course planning is an essential part of a student’s four-year progression through the high school. Starting in the ninth and tenth grades, students consider and plan their classes, in consultation with their advisor, dean, teachers, and parents. As they move into the eleventh and twelfth grades, their course choices and academic plan are made with a view to the individual focus and shape of their course of study, for which they and their parents may also seek the advice of the college counselor, as necessary. All students are required to take five major courses in each semester. In addition to their five major courses, students take the stipulated elective and required courses at each grade level, as outlined in the four-year course of study, with the ninth and tenth grades providing the foundation for more specialized and individualized learning in eleventh and twelfth.

In Language, Mathematics, and Science, students are placed into the required and/or appropriate level courses, based on their prior academic experience, their course grades, and the level of mastery they have attained, as determined by their teachers, academic departments, and class dean, in consultation with the head of the high school.

In History, Literature, and Philosophy & Religion, students take the required courses in the ninth and tenth grades and go on to take electives in their junior and senior years. These humanities courses are scheduled in heterogeneous groups, with the exception of the senior seminars in history and literature, to which students must apply and are admitted by permission of the respective departments.

In the Arts, students are required to take elective courses in each semester of ninth and tenth grade, followed by a choice of electives in eleventh and twelfth, along with the Arts Major course option, to which students must apply and are admitted by permission of the department.

In Technology, students complete the required courses in Digital Tools & Citizenship in the ninth and tenth grades, followed by a choice of electives in eleventh and twelfth.

In Athletics and Physical Education, students try out for teams and compete in Junior Varsity and Varsity sports, with the aim of competing and achieving at the highest level and developing core life skills, such as resiliency, self-awareness, teamwork, and commitment. Students participating in athletics receive physical education credit for their sport. Physical Education classes are required for all other students.

In all disciplines, at the appropriate grade level, students may apply to take intensive or advanced level courses or academic concentrations, including intensive and advanced topics courses in mathematics and science, science research and engineering, senior seminars in history and literature, literature seminars in the languages, and arts major courses.
Placement into intensive and advanced level courses is made by careful consideration and recommendation of the respective departments in each discipline, based on a student’s academic record and experience, and in consultation with the class dean and with the approval of the head of the high school. Students are encouraged to develop their intellectual and creative interests and passions through the courses they choose, as they advance through the curriculum. The ninth and tenth grade program provides students with a strong foundation in each of the major disciplines, preparing them for greater specialization, increased challenge, and in-depth focus in the eleventh and twelfth grades.

The Lab Studies program is an integral part of a student’s four years of high school and provides students with the opportunity to pursue study in areas of special focus and personal interest through inquiry-based, hands-on courses that emphasize real-world, project-based learning and problem-solving. In these courses, students practice the skills and apply the knowledge they have acquired in their core academic program. They learn to work both in groups and independently through introductory courses in ninth grade and independent projects in tenth grade, along with other required courses in the core areas of Health & Wellness, Community & Diversity, Service Learning, and Environmental Sustainability.

In the eleventh and twelfth grades, students choose courses from a range of electives designed to engage students in real-world learning, community service, and social action projects. These courses and projects focus on various social issues, needs, or problems and engage students in working with community-based organizations, service providers, and cultural institutions across the city. As in the ninth and tenth grades, students fulfill course distribution requirements in the core competencies of Health & Wellness, Community & Diversity, Service Learning, and Environmental Sustainability.

Juniors and seniors take a two-year course sequence, run by the College Office, entitled Junior Seminar and College Seminar, focusing on their personal academic profile and covering every aspect and phase of the college application process and related life skills. As part of this program, juniors spend the year taking a course in standardized test preparation for both the SAT and ACT.

Seniors wishing to do an independent study may apply for this option with a course proposal, having completed their core graduation requirements, and must be in good academic standing and obtain the approval of their supervising teacher, the class dean, and the head of the high school. Students can also request to take arts concentrations, work on special projects, serve as peer leaders, and do internships at organizations throughout the city. These options are available by application and with administrative approval.

Off-campus study at NYU is open to seniors by application for courses not offered at Grace and may be taken as one of a student’s required five majors or in lieu of an elective course. In order to take an off-campus course, a student must have completed their graduation requirements in that subject and be in superior academic standing, as well as have demonstrated the maturity and readiness to take a college level course. Students applying for off-campus study must complete the application in consultation with their class dean and with the approval of the committee that includes the head of the high school, the director of college counseling, and the assistant head of school. Students take these courses as non-matriculated students, with Grace paying the course fee, as part of a student’s program.

As a whole, the high school program prepares students for critical and creative engagement and meaningful scholarship in all disciplines and for making an ethical difference in their communities. Through a rigorous course of study, not narrowly defined, that provides for both individual and collaborative learning, students gain the competence and confidence to realize their full potential and to achieve at the highest levels.
# FOUR-YEAR COURSE OF STUDY

<table>
<thead>
<tr>
<th>Academic Disciplines</th>
<th>Ninth Grade</th>
<th>Tenth Grade</th>
<th>Eleventh Grade</th>
<th>Twelfth Grade</th>
<th>Graduation Requirements</th>
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</thead>
<tbody>
<tr>
<td>LITERATURE</td>
<td>World Literature</td>
<td>Literature of the Americas</td>
<td>Electives</td>
<td>Electives</td>
<td>4 Years</td>
</tr>
<tr>
<td>HISTORY</td>
<td>World History</td>
<td>History of the Americas</td>
<td>Electives</td>
<td>Electives</td>
<td>2 Years (9th &amp; 10th)</td>
</tr>
<tr>
<td>MATHEMATICS</td>
<td>Geometry</td>
<td>Algebra II &amp; Trig.</td>
<td>Pre calculus</td>
<td>Calculus</td>
<td>3 years (9th – 11th)</td>
</tr>
<tr>
<td></td>
<td>Intensive Geometry</td>
<td>Int. Algebra II &amp; Trig.</td>
<td>Int. Pre calculus</td>
<td>Int. Calculus</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Algebra I &amp; Geometry</td>
<td>Data Science I</td>
<td>Calculus</td>
<td>Data Science I &amp; II</td>
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<tr>
<td>SCIENCE</td>
<td>Biology</td>
<td>Chemistry</td>
<td>Physics</td>
<td>Adv. Topics: Biology, Chemistry, &amp; Physics</td>
<td>2 Years (9th &amp; 10th)</td>
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<tr>
<td></td>
<td>Intensive Biology</td>
<td>Intensive Chemistry</td>
<td>Intensive Physics</td>
<td>Physics</td>
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<td></td>
<td>Biology &amp; Chemistry</td>
<td>Intensive Physics</td>
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<td>Science Research</td>
<td>Engineering</td>
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<td>Robotics</td>
<td>Science Research</td>
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<td>Electives</td>
<td>Robotics</td>
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<td></td>
<td>Electives</td>
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<tr>
<td>LANGUAGE</td>
<td>French</td>
<td>Spanish</td>
<td>French</td>
<td>Spanish</td>
<td>3 years (9th – 11th)</td>
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<tr>
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<td>Mandarin Chinese</td>
<td>Mandarin Chinese</td>
<td>Mandarin Chinese</td>
<td>Mandarin Chinese</td>
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<tr>
<td></td>
<td>Latin (elective)</td>
<td>Latin (elective)</td>
<td>Latin (elective)</td>
<td>Latin (elective)</td>
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<tr>
<td>ARTS</td>
<td>2-D &amp; 3-D Visual Art, Photography &amp; Film, Dance, Drama, Vocal Music, Instrumental Music</td>
<td>2-D &amp; 3-D Visual Art, Photography &amp; Film, Dance, Drama, Vocal Music, Instrumental Music</td>
<td>Arts Electives</td>
<td>Arts Electives</td>
<td>2 years (9th &amp; 10th)</td>
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<td>Arts Major</td>
<td>Arts Major</td>
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<tr>
<td>PHILOSOPHY &amp; RELIGION</td>
<td>Philosophy &amp; Religion 9</td>
<td>Philosophy &amp; Religion 10</td>
<td>Electives</td>
<td>Electives</td>
<td>2 years (9th &amp; 10th) One elective (11th or 12th)</td>
</tr>
<tr>
<td>LAB STUDIES</td>
<td>Community &amp; Diversity, Health &amp; Wellness, City &amp; Sustainability, Public Speaking</td>
<td>Community &amp; Diversity, Service Learning, Health &amp; Wellness, Media Literacy, Skills &amp; Strategies</td>
<td>Community &amp; Diversity, Service Learning, Health &amp; Wellness</td>
<td>Community &amp; Diversity, City &amp; Sustainability</td>
<td>4 years</td>
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<tr>
<td></td>
<td>Independent Inquiry</td>
<td>Independent Projects</td>
<td>Junior Seminar</td>
<td>Peer Leadership</td>
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<td></td>
<td></td>
<td>College Seminar</td>
<td>Peer Leadership</td>
<td></td>
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<tr>
<td>ATHLETICS &amp; PHYSICAL EDUCATION</td>
<td>Fall</td>
<td>Cross Country, Soccer, Girls Tennis, Girls Volleyball</td>
<td>Winter</td>
<td>Basketball, Fencing, Squash, Swimming</td>
<td>4 years</td>
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<td></td>
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<td>Spring</td>
<td>Baseball, Softball, Golf, Boys Tennis, Track &amp; Field, Boys Volleyball</td>
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<td>PE/Fitness</td>
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<td>Three seasons each year of either PE or Junior Varsity/Varsity athletics</td>
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GRADUATION REQUIREMENTS

26 credits (1 credit equals 1 full year of study). Students must meet all graduation requirements and be in good academic standing to receive a Grace diploma.

- **Literature**: 4 credits
- **History**: 2 credits (World History 9 & History of the Americas 10)
- **Mathematics**: 3 credits (consecutively)
- **Science**: 2 credits (Biology 9 & Chemistry 10)
- **Language**: 3 credits (consecutively, in the same language)
- **Arts**: 3 credits (1½ in 9 & 1½ in 10)
- **Philosophy & Religion**: 1½ credits (9 & 10, plus one elective in 11 or 12)
- **Technology**: 1 credit (½ in 9 & ½ in 10)
- **Athletics & Physical Education**: 4 credits
- **Lab Studies 9**: ½ credit
- **Lab Studies 10**: 1 credit (with Independent Project)
- **Lab Studies 11**: ½ credit
- **Lab Studies 12**: ½ credit

COURSE LOAD

Students are required to take 5 major courses, plus additional courses in each semester as stipulated, and must pass their classes at each marking period in order to receive course credit.

9th & 10th grade required course load each year:
5 Majors, Arts Electives, Philosophy & Religion, Digital Tools, Lab Studies, Athletics/PE
- In Grade 9, students take three arts courses in three different disciplines.
- In Grade 10, students take two arts courses in any discipline, plus a third arts or elective course.
- Students in instrumental music or GraceNotes take one additional arts/elective course.

11th & 12th grade required course load each year:
5 Majors, 2 Electives, Philosophy & Religion, Lab Studies, Athletics/PE
- Students must take 1 elective, and may take up to 2 electives, per semester.
- Students must take 1 semester of Philosophy & Religion in either 11th or 12th grade.
SPECIAL COURSE OPTIONS

Academic Concentration

Juniors and seniors may apply to take an Academic Concentration in a specific major discipline. Academic concentrations are yearlong and involve a student taking two major courses in the same discipline (Science, Mathematics, Language, History, Literature). A student may concentrate in no more than one discipline in a given year. In order to concentrate, a student must be in good academic standing and have completed the graduation requirements in the discipline they plan to drop in order to concentrate in the other. Students wishing to take an academic concentration must discuss this option with their dean, advisor, the department coordinator, and college counselor. Final approval has to be granted by the head of the high school. 

Students interested in taking an Academic Concentration should speak with their dean to review the course requirements and academic expectations.

Arts Major Course

Juniors and seniors may apply to take an Arts Major course in any of the arts (Dance, Drama, Instrumental Music, Vocal Music, Visual Art, and Film & Media). An arts major course is taken as one of a student’s five required academic majors in each semester. Arts major courses are yearlong and can replace a history, science, mathematics, or language course, if a student has completed their graduation requirements in that discipline. The arts major course carries all of the usual academic requirements of any major academic course. Students wishing to apply to take an arts major course must discuss this option with their dean, advisor, and college counselor. Final approval has to be granted by the head of the high school. Students taking an Arts Major may not take an arts elective course in the same discipline while enrolled in the Arts Major. Students interested in taking an Arts Major course should speak with the respective arts teacher, as well as their dean to review the course requirements and academic expectations.

Independent Study

Seniors in good academic standing may apply to take an independent study in an area or topic that is not offered in the high school curriculum. Independent study may not replace a major or required course. In order to take an independent study, the student must be in good academic standing and have a teacher that supervises and evaluates the course. Independent study courses are taken for a letter grade. To apply for an independent study, the student must submit a written proposal and obtain the approval of the dean and course teacher. Final approval has to be granted by the head of the high school. Students interested in taking an Independent Study course should speak with their dean and the head of the high school to review the course requirements and academic expectations.

Off-Campus Study

Seniors in good academic standing may apply to take a course off-campus at NYU that is not offered in the high school curriculum. An off-campus course may replace an academic major, depending on the specific course, but not a required course. Students may also take an off-campus course in lieu of an on-campus elective. Off-campus courses are taken for a letter grade at NYU and must fit into the student’s schedule. To apply for off-campus study, the student must submit a written proposal and obtain the approval of the dean and college counselor. Final approval has to be granted by the head of the high school. Students interested in taking an Off-Campus course should speak with their dean, college counselor, and the head of the high school to review the NYU course options and academic expectations.
Semester-Away Study

Juniors in good academic standing may apply to take a semester away at one of the approved programs with which we have an institutional relationship. These include: The Mountain School, Maine Coast Semester at Chewonki, High Mountain Institute, The School for Ethics and Global Leadership (SEGL), The Island School, and The Oxbow School. We recommend that students taking a semester away do so in the fall of their junior year. A maximum of 6 students in any given year may be away at semester programs. Students interested in taking a semester away must first discuss this with their dean and the head of the high school in order to gain approval before they apply to any semester away program. Students that are away for a semester pay 60% of their tuition for the year at Grace. To apply for semester-away study, the student must submit a written proposal and obtain the approval of the dean and college counselor. Final approval has to be granted by the head of the high school. Students interested in taking a Semester-Away should speak with their dean, college counselor, and the head of the high school to review the program and academic expectations.
The Literature program aims to inculcate a love of literature based on a deep understanding of its varieties, approaches, and themes, as well as an appreciation for the way literature teaches us about the world, ourselves, and others. Consequently, students are taught how to dig deeply into a text, to unearth its implications, and to analyze and communicate effectively its meaning and relevance. Skills in close reading and effective communication are emphasized in the ninth and tenth grades through World Literature in the ninth and Literature of the Americas in the tenth. Ninth and tenth graders learn to read critically, to appreciate a variety of genres, and to better understand such literary devices as voice, point of view, characterization, style, figuration, and authorial intent, with which they experiment in turn in their own writing. Students learn how to write analytically by formulating compelling arguments and developing them effectively in essay form. After gaining these skills, as well as a broad background in literary forms, students are asked in the eleventh and twelfth grades to delve more deeply into and explore more closely specific themes and types of literature -- as defined to include the written word, film, theater, and other associated media -- by taking four semester-long elective courses. Students, in their senior year, that have demonstrated high aptitude and achievement in literature can apply to take the Senior Seminar courses offered in each semester.

By the time they graduate, students will have learned to read complex literature for understanding and context and to recognize overarching themes and motifs, as well as the devices used to express them. Annotating and note taking are emphasized as an integral part of the close reading process and as an efficient way for students to locate appropriate evidence for their claims about texts, both in class and in writing. Students acquire an understanding of basic grammar, as well as an understanding of correct and effective diction and syntax. They learn to formulate complex, nuanced thesis arguments and develop them in a thorough, well-explained, well-supported, and well-expressed way. To that end, students become comfortable with the process of writing, which includes brainstorming, drafting, giving and receiving feedback, and revising and proofreading their written work. They learn to think and write analytically and creatively and for a variety of purposes, gaining strong grammar and vocabulary in the process. Throughout, literature teachers work closely with instructors in the high school’s Writing Center.

**World Literature – Grade 9**

The ninth grade World Literature course provides students with exposure to and knowledge of classic texts from around the world, as well as the background and skill needed to tackle and enjoy these seminal works. Students consider four overarching themes during the year: the literary hero, literary tragedy, the poetic in literature, and storytelling. In the process, the goal of the curriculum is to teach close, analytical reading of a text and its implications, and to guide students towards becoming critical thinkers and articulate writers and speakers. Students work on their own writing, both analytical and imaginative, and on gaining mastery of correct and effective grammar, syntax, and vocabulary. Texts may include: Herbert Mason’s verse narrative of *Gilgamesh*, Homer’s *Iliad* and *Odyssey*, Sophocles’ *Oedipus Rex*, Shakespeare’s *Othello*, a compendium of poems (including from *The Hebrew Bible*, ancient Chinese Lyric poetry, Sufi poetry, Sappho, Catullus, Dante, Petrarch, Shakespeare, the English Romantics, and others), as well as a compendium of stories (including from the *Ramayana*, the *Thousand and One Nights*, *The Golden Ass*, the *Canterbury Tales*, and *Don Quixote*).

**Literature of the Americas – Grade 10**

The tenth grade course in Literature of the Americas gives students an overview and understanding of some of the major themes and forms of American, Latin American, and Caribbean literature. Using
Shakespeare’s play *The Tempest* as a conceptual jumping-off point, students read literary works within a cross-cultural and regional framework. Major themes include: the colonial and post-colonial, immigrant stories, the individual in society, dreams and realities, and the price of freedom. In the process, as in the ninth grade course, the goal of the curriculum is to teach close, analytical reading of a text and its implications, and to guide students towards becoming critical thinkers and articulate writers and speakers. Students work on their own writing, both analytical and imaginative, and on gaining greater mastery of correct and effective grammar, syntax, and vocabulary. Authors studied may include: Ralph Waldo Emerson, Nathaniel Hawthorne, Walt Whitman, Emily Dickinson, Charlotte Perkins Gilman, F. Scott Fitzgerald, James Baldwin, Toni Morrison, August Wilson, Juan Rulfo, Isabel Allende, Gabriel Garcia Marquez, Pablo Neruda, Julia Alvarez, Derek Walcott, V.S. Naipaul, Michelle Cliff, and Edwidge Danticat.

### Elective Courses – Grades 11 & 12

<table>
<thead>
<tr>
<th>Fall 2021</th>
<th>Spring 2022</th>
<th>Fall 2022</th>
<th>Spring 2023</th>
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<tbody>
<tr>
<td>Delusion &amp; Dissolution in Modern World Literature</td>
<td>Tragedy &amp; History in Modern World Literature</td>
<td>Divine Comedy</td>
<td>Don Quixote</td>
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<td>Essay Writing</td>
<td>Creative Writing</td>
<td>Essay Writing</td>
<td>Creative Writing</td>
</tr>
<tr>
<td>Gender &amp; Sexuality in Literature</td>
<td>Questions of Virtue, Justice &amp; Choice</td>
<td>Stories from the American West</td>
<td>Harlem Renaissance Literature</td>
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<tr>
<td>Science in Literature</td>
<td>Fairy Tales, Fables, &amp; Folklore</td>
<td>Psychology in Literature</td>
<td>Shakespeare</td>
</tr>
<tr>
<td>Moby-Dick</td>
<td>Invisible Man</td>
<td>Journey to the West</td>
<td>Texts from the World of Islam</td>
</tr>
<tr>
<td>New York City in Literature</td>
<td>For the Love of Money</td>
<td>Women in Literature</td>
<td>Coming of Age</td>
</tr>
<tr>
<td>Senior Seminar in Literature</td>
<td>Immigrant American Literature</td>
<td>Senior Seminar in Literature</td>
<td>American Gothic Literature</td>
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*Note: Essay Writing and Creative Writing may not be taken in the same academic year.*

### Elective Courses 2021-22

**Delusion & Dissolution in Modern World Literature (Fall)**

This reading and writing intensive courses seek first and foremost to expose students to some of the most iconic but not necessarily well-known twentieth and, in some cases, twenty-first century authors from around the world. Each work is a masterpiece in itself and will bring up a whole range of themes and considerations to get everyone talking and thinking throughout the semester, as we add to our knowledge and understanding of, not to mention fascination with, the global family.
The wide and whimsical array of books this semester all seem to involve slightly lost or deluded individuals adrift somewhere on the edge between past and present, romance and reality, power and puniness, not to mention the sublime and the ridiculous.

Likely Texts:
Machado de Assis, *The Posthumous Memoirs of Bras Cubas* (Brazil, 1881)
Natsume Soseki, *I am a Cat* (Japan, 1900s) / or *Sanshiro*
Camara Laye, *The Radiance of the King* (Guinea, 1950s) (Colonial)
Virginia Woolf, *To the Lighthouse* (England, 1920s)
Bohumil Hrabal, *Too Loud a Solitude* (Czech, 1976)
Isabel Allende, *The Stories of Eva Luna* (Chile, 1970s)

**Essay Reading and Writing: Critical Conversations (Fall)**

This course focuses on reading contemporary and thought-provoking essays on controversial and current topics from publications such as: The New Yorker, The Atlantic, The Best American Essays Anthology, The New York Times Magazine, Harper’s and other creative nonfiction sources. Students write their own essays, developing their voice, style, and point of view. The class is divided into four main projects: a) working with one text; b) working with two different kinds of texts; c) working with texts that are in conversation about the same topic, including at least one text that is in a different form (photo, video, or audio); and d) a personal narrative reflection on the reading/writing process throughout the semester. Students will be expected to keep a portfolio of their work, marking each stage of the essay writing process.

**Gender and Sexuality in Literature (Fall)**

This course explores the themes of gender identity and sexual orientation, as portrayed in literary texts. How are gender and sexuality imagined and represented? How do they shape the individual and their relationship to society and social expectations? In what ways is human experience defined by gender and sexuality? Since the topic of gender and sexuality is so vast, this course will seek to provide a “sampling” of many different experiences of gender and sexuality. This “sampling” will take us across time and across space. Likely texts for this course will be poems by Emily Dickinson, *A Safe Girl to Love* by Casey Plett, *Thick: And Other Essays* by Tressie McMillan Cottom, *Women without Men* by Shahrnush Parsipur, *Maurice* by E.M. Forster and *Half of a Yellow Sun* by Chimamanda Ngozi Adichie.

**Science in Literature (Fall)**

This course offers an exploration of literature informed by scientific discovery, including but not limited to science fiction. Seminal texts such as Mary Shelley’s *Frankenstein* and Octavia Butler’s *Dawn* will serve as lenses by which to examine crucial issues in bioethics, while nonfiction works such as Sy Montgomery’s *The Soul of an Octopus* and James Barash’s *Madame Bovary’s Ovaries: A Darwinian Look at Literature* will allow students to understand how scientific rhetoric can be profitably used in an examination of literature. Additionally, guest “lecturers” from the Grace science department will be invited to speak on topics of mutual interest, offering a crucial left-brain/right-brain framework to bring the humanities and STEM fields into fruitful dialogue.
Moby-Dick (Fall)

Often acclaimed as the greatest American novel, *Moby-Dick* suffered a poor critical reception upon its publication in 1851, but was resurrected to its rightful place in the American literary canon in the 20th century. Considering its author, Herman Melville, had acquired a blockbuster reputation for his swashbuckling adventure tales, the disappointment in sales may perhaps be best explained by the subversive content of the novel. Indeed the literary pyrotechnics that Melville employs constitute an assault on the established institutions of the day, which range from slavery and prejudice to religion and the state. The narrator’s tone is at turns irreverently funny, humane, and somber — just as the narrator himself, Ishmael, is part court jester, part dreamer, and part scholar. Accordingly, this course will address the story of Captain Ahab’s vengeful hunt for the White Whale, Moby Dick. But more than that, it shall provide a sweeping view of the human condition, in what amounts to the culmination of Melville’s “lifelong meditation on democracy,” a tale of the conflict that arises when a rigid perspective, embodied by Ahab, puts ship, crew, and communal enterprise at risk to correct a perceived injustice.

New York City in Literature (Fall)

Tom Wolfe once wrote, “One belongs to New York instantly. One belongs to it as much in five minutes as in five years.” In this course, we will examine literature written by and about New Yorkers. What has attracted people to this city? How has it been represented in literature? And what does New York signify today? Texts may include Walt Whitman’s poetry, James Baldwin’s *Notes of a Native Son*, Ralph Ellison’s *Invisible Man*, J.D. Salinger’s *The Catcher in the Rye*, Nella Larsen’s *Passing*, E.L. Doctorow’s *Ragtime*, Toni Morrison’s *Jazz*, Langston Hughes’ poetry, and Phillip Lopate’s *Writing New York: A Literary Anthology*.

Senior Seminar in Literature (Fall)

Students admitted to the Senior Seminar in Literature will have the opportunity to take a comparative approach to literature that emphasizes the practice of independent inquiry. Each student will commit to an area of interest and select the literary texts (and secondary sources) they will read to complete a major thesis paper of approximately 25 pages by the end of the first semester. Material in related fields, such as history, science, philosophy, religion, the arts, and languages may also inform their work. Through instruction, discussion, peer review, research, and literary analysis, students will wrestle with critical topics and themes, exploring the many perspectives from which literature may be read, understood, and appreciated. In the second semester, senior seminar students take a literature elective course of their choice, while attending a weekly colloquium on Lab Day, in which they revise and refine their papers and prepare for a public presentation of their work in May. Students interested in this opportunity must submit an application, including a statement of purpose and project proposal, in the spring of their junior year. Each student’s application will be reviewed by the department, with admission to the program determined on the basis of a student’s application, their proven ability to carry out independent work and meet deadlines, and their past performance in literature courses. *Enrollment is by permission of the department. Students may apply to only one Senior Seminar in either History or Literature, but not both.*

Tragedy & History in Modern World Literature (Spring)

This reading and writing intensive course seeks first and foremost to expose students to some of the most iconic but not necessarily well-known twentieth and, in some cases, twenty-first century authors from around the world. Each work is a masterpiece in itself and will bring up a whole range of themes and considerations to get everyone talking and thinking throughout the semester, as we add to our knowledge and understanding of, not to mention fascination with, the global family.
The books this semester all have echoes of Ancient Greek Tragedy, which sought the sublime and the cathartic, explored themes of social justice, sympathized with the individual against society and fate, and tried to extrapolate a national ethos while finding meaning amidst the vicissitudes of history.

Likely Texts:
Edith Wharton, *Ethan Frome* (U.S.A., 1911)
Eileen Chang, *Love in a Fallen City* (China, 1940s)
Wole Soyinka, *Death and the King’s Horseman* (Yoruba, Play, 1975)
Gabriel Garcia Marquez, *Chronicle of a Death Foretold* (Colombia, 1970s)
Yizhar Smilansky, *Khirbet Khizeh* (Israel, 1948)
Tayeb Salih, *Season of Migration to the North* (Sudan, 1960s)
Isabel Allende, *The Stories of Eva Luna* (Chile, 1970s)
Naguib Mahfouz, *The Day the Leader was Killed*, (Egypt, 1980s)

**Creative Writing: Craft and Workshop (Spring)**

Students will discover their writing voices, expand their knowledge of contemporary fiction and poetry, read a variety of writers from different periods and backgrounds, learn to respond to that work as a writer rather than as a critic, and create a portfolio of their own creative work. The course will be split between craft classes and workshops. In craft classes, students will read and respond to work in a variety of genres. Reading mostly contemporary poets and fiction writers, and the more canonical writers who influenced them, students will plot the progressions and offshoots of writing over the last seventy-five years. In workshops, students will read and respond to each other’s work in a constructive and positive manner. Before each class, students will prepare a response to each fellow writer’s work, giving it to each writer after the piece has been ‘workshopped’ in the class.

**Questions of Virtue, Justice, & Choice (Spring)**

All too often we take for granted knowing and understanding what is good and what is just. We allow ourselves to think that our understanding of fairness, of kindness, of goodness must be shared by all. Rarely do we consider how and what has shaped our understanding of justice, our sense of morality and rarer still, do we interrogate the choices we make as they pertain to right, wrong and fair; be it on a big or small scale. In this course we will read a variety of texts that will help us consider the concepts of justice, virtue, agency and individual choice within a diversity of contexts. We will look at imprisonment, infidelity, the need to conceal and the desire to tell the truth. It should be noted that primarily we will be examining these concepts as they exist within a Judeo-Christian and Western framework, acknowledging that ideas of justice and virtue exist the world over within many traditions, philosophies and cultures. Likely texts for this course will be selections from *Tanakh The Holy Scriptures*, *Measure for Measure* by William Shakespeare, *If Beale Street Could Talk* by James Baldwin, *Drinking Coffee Elsewhere* by ZZ Packer, *Interpreter of Maladies* by Jhumpa Lahiri and *Citizen* by Claudia Rankine.

**Fairy Tales, Fables, and Folklore (Spring)**

Fairy tales are not just for children: viewed critically, they can be seen as repositories of rich psychological and cultural wisdom. In *The Uses of Enchantment*, Bruno Bettelheim remarked that “The child intuitively comprehends that although these stories are unreal, they are not untrue.” In addition to the powerful and at times terrifying tales of the Brothers Grimm, this course we will examine rich and profound narratives such as the Slavic legend of Baba Yaga, the loathsome but wise crone; the Scandinavian myth of Tatterhood, with its beautiful and ugly twins; and “La Loba” and “The Handless Maiden,” works chronicled by mestizo-Latina *cantadora* Clarissa Pinkola Estes in her *Women Who Run with the Wolves*. Along the way, we will also delve into several examples of indigenous folklore, with a
particular focus on animal tales from Kenya, Tanzania, and South Africa as well as Trickster tales of the Native American tradition. This cross-cultural offering will combine genre studies, anthropology, and creative writing to uncover the mythic patterns uniting disparate communities across time.

**Invisible Man (Spring)**

Thirty years after the publication of his epic masterpiece, Ralph Ellison observed that “a novel could be fashioned as a raft of hope, perception and entertainment that might help keep us afloat as we tried to negotiate the snags and whirlpools that mark our nation’s vacillating course toward and away from the democratic ideal.” If one function of the novel is to raise our level of consciousness so that we might envision politics anew and transcend its bounds, *Invisible Man* is just such a novel. But it is more than that. Drawing from a rich and varied literary heritage and deftly interweaving threads from the Black sermonic tradition, blues, folklore, and spirituals, it tells the story of an unnamed narrator, who moves from small Southern town to Harlem and hurtles through a world full of violence and betrayal where resolution seems to arrive only through the act of love and healing. The narrator, reflecting on his own misadventures, on his own invisibility in a society that refuses to see him as fully human, himself concludes, perhaps on behalf of us all: “Who knows but that, on the lower frequencies, I speak for you?” Students will read the novel and some of Ellison’s essays; and will write analytical and creative papers.

**For the Love of Money: Social Class in Literature (Spring)**

In *No Country for Old Men*, Cormac McCarthy writes, “Well, I guess in all honesty I would have to say that I never knew nor did I ever hear of anybody that money didn’t change.” Does money always change people for the worse? Can the quest for money be a noble enterprise? How do social class and socio-economic status shape people’s lives? In this course, we will examine 19th and 20th century texts that deal with the acquisition of wealth and the question of social class, and the effects on the characters that wrestle with these problems. Texts may include: Sinclair’s *The Jungle*, Flaubert’s *Madame Bovary*, Dickens’ *Great Expectations*, Toni Morrison’s *Song of Solomon*, and Truman Capote’s *Breakfast at Tiffany’s*.

**Immigrant American Literature: Hyphenated Lives (Spring)**

This is a seminar-based course where students read “immigrant literature” to explore the worlds that “hyphenated” writers tread and to unpack the complex notions of the "other," alienation, and belonging through the multiple lenses of family, language, culture, memory, and nationality. Authors may include Vladimir Nabokov, Junot Diaz, Jhumpa Lahiri, Justin Torres, Chang-Rae Lee, Sigrid Nunez, Sonya Chung, Frank McCourt, Cynthia Ozick, and Paule Marshall.

**Elective Courses 2022-23**

**Divine Comedy (Fall)**

Join the mortal throng of poets, lovers, mystics, adventurers, and regular folk like you and me, who for the past seven hundred years have been fascinated by the man who, for the sake of his beloved Beatrice, travelled to hell and back again. Dante’s epic journey through hell, purgatory, and heaven was meant to outshine all epic journeys, encompass all of history, summarize all philosophy, surpass all theology, and explore all of human nature. First and foremost, however, it is one rollicking read, full of the most memorable characters, touching on the most timeless questions. We will not only go through the whole *Comedy*, emphasizing the *Inferno* of course, but we will also look at visions of heaven and hell before and after Dante, and become more closely acquainted with a plethora of people who had an effect on Dante,
and on whom Dante had an effect, such as Homer, Virgil, Ovid, St. Paul, Aristotle, St. Augustine, Tyndale, Joyce, Eliot, and more. If time permits, we might make our own hells!

Essay Reading and Writing: Critical Conversations (Fall)

This course focuses on reading contemporary and thought-provoking essays on controversial and current topics from publications such as: The New Yorker, The Atlantic, The Best American Essays Anthology, The New York Times Magazine, Harper’s and other creative nonfiction sources. Students write their own essays, developing their voice, style, and point of view. The class is divided into four main projects: a) working with one text; b) working with two different kinds of texts; c) working with texts that are in conversation about the same topic, including at least one text that is in a different form (photo, video, or audio); and d) a personal narrative reflection on the reading/writing process throughout the semester. Students will be expected to keep a portfolio of their work, marking each stage of the essay writing process.

Stories from the American West (Fall)

What we now understand as the American West, is an abridged edition of the western edge of the North American continent. This course will examine stories from the Pacific Northwest down through Mexico and consider their connection, beyond an unbroken land mass. The course will also seek to investigate the connections that do and do not exist in the 3,000 miles between the eastern margin and the western one. What is so distinctive and yet deeply elusive about the North American West? Likely authors for this course will include, Brian Doyle, Joan Didion, Anne Lamott, John Steinbeck, Jack Kerouac, Allen Ginsberg, Valeria Luiselli and Sherman Alexie.

Psychology in Literature (Fall)

Psychoanalytic criticism is based on the premise that the unconscious self – its desires, anxieties, neuroses, conflicts, and traumas – is a “text” to be read just like any other literary text. Through the analysis of dreams, myths, fairy tales, and works of fiction, we come to recognize that these are all subconscious expressions of the psyche’s desire for wholeness. Hence, to study literature through this lens is to study the innermost recesses of the subconscious mind – both of the author and of her literary characters, as well as our own. Theories explored in this course will include Freud’s tripartite structure of the unconscious, as well as his “repetition compulsion”; Carl Jung’s investigation of the human “shadow” as well as of the “collective unconscious”; John Bowlby’s “attachment theory,” which traces adult behavior in relationships back to childhood emotions; and D.W. Winnicott’s “transitional objects,” which mediate a child’s growth from one stage of development to another. To this end, we will be exploring psychologically rich texts such as Franz Kafka’s *The Metamorphosis*; Fyodor Dostoyevsky’s *The Double*; R.L. Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*; and short stories by Edgar Allan Poe and Herman Melville.

Journey to the West: The Great Chinese Novel

The subject of numerous adaptations and renderings in its country of origin for centuries now, the Chinese novel *Journey to the West* recounts the odyssey of the Buddhist monk Xuanzang, who, in violation of an imperial travel ban, famously traveled to India on a mission to obtain sacred scriptures. A Ming-dynasty novel about a Tang-dynasty pilgrimage, the novel, known as *Xiyouji* in Chinese, imaginatively tells what in fact took place, fusing autobiographical truths with elements from folk tales and a panoply of religious traditions, especially Confucianism, Daoism, and Buddhism. Magical acts and incredible developments abound and unfold, alongside the transmission of prayers and paradoxes. Traveling alongside the monk is the mischievous Monkey King, Sun Wukong, a purveyor of many a
magical incantation, who entertains readers and steals the spotlight with panache. The complementary pair of pilgrims, monk and monkey, are over time joined by two others, all the while journeying through a mythic landscape full of monsters and mayhem, toward a sacred place that, strictly speaking, could never appear on any earthly map.

**Women in Literature (Fall)**

In “A Vindication of the Rights of Women,” Mary Wollstonecraft declares, “I do not wish women to have power over men; but over themselves.” In this course, we will read essays and novels by women who weren’t satisfied with the roles they were assigned in society and who did something about it. Questions of power, autonomy, freedom, and self-definition will be explored. Texts may include: Florence Nightingale’s *Cassandra*, Virginia Woolf’s *A Room of One’s Own*, Jane Austen’s *Pride and Prejudice*, Charlotte Bronte’s *Jane Eyre*, and Alice Walker’s *The Color Purple*.

**Senior Seminar in Literature (Fall)**

Students admitted to the Senior Seminar in Literature will have the opportunity to take a comparative approach to literature that emphasizes the practice of independent inquiry. Each student will commit to an area of interest and select the literary texts (and secondary sources) they will read to complete a major thesis paper of approximately 25 pages by the end of the first semester. Material in related fields, such as history, science, philosophy, religion, the arts, and languages may also inform their work. Through instruction, discussion, peer review, research, and literary analysis, students will wrestle with critical topics and themes, exploring the many perspectives from which literature may be read, understood, and appreciated. In the second semester, senior seminar students take a literature elective course of their choice, while attending a weekly colloquium on Lab Day, in which they revise and refine their papers and prepare for a public presentation of their work in May. Students interested in this opportunity must submit an application, including a statement of purpose and project proposal, in the spring of their junior year. Each student’s application will be reviewed by the department, with admission to the program determined on the basis of a student’s application, their proven ability to carry out independent work and meet deadlines, and their past performance in literature courses. *Enrollment is by permission of the department. Students may apply to only one Senior Seminar in either History or Literature, but not both.*

**Don Quixote (Spring)**

Cervantes' *Don Quixote* has been considered by generations of scholars and lay readers one of the best books of all time, and one of the funniest and most tragic books ever written. It is a hilarious and thought-provoking story of a foolishly idealistic old man who has read too many adventure stories about knights in shining armor and thinks he's in one of them. Deemed by many the first modern novel, Cervantes' work has been an inspiration for just about every story written since. Don Quixote's many adventures of the mind will take us most of the semester to read, but we might also interlace our reading of this great work with selections from shorter works inspired by or in conversation with it.

**Creative Writing: Craft and Workshop (Spring)**

Students will discover their writing voices, expand their knowledge of contemporary fiction and poetry, read a variety of writers from different periods and backgrounds, learn to respond to that work as a writer rather than as a critic, and create a portfolio of their own creative work. The course will be split between craft classes and workshops. In craft classes, students will read and respond to work in a variety of genres. Reading mostly contemporary poets and fiction writers, and the more canonical writers who influenced them, students will plot the progressions and offshoots of writing over the last seventy-five
years. In workshops, students will read and respond to each other’s work in a constructive and positive manner. Before each class, students will prepare a response to each fellow writer’s work, giving it to each writer after the piece has been ‘workshopped’ in the class.

**Harlem Renaissance Literature & Its Legacy: Writers of Color 1920 to the Present (Spring)**

This course will explore the written work of the Harlem Renaissance in the first quarter and then use themes of “new identity” and others explored during the Renaissance as jumping off points in the second quarter. This course will not only read works from the Harlem Renaissance, but discuss and question what makes a social, cultural and artistic movement in the first place. What role does the novel, poetry and the essay play in creating and sustaining a literary movement and how do form and content work in relationship with each other? The course will be exploring themes of class, colorism, the New Black Identity, education, visibility, audience, ideas of unity and dissenting views. In the second half of the semester we will take those themes and explore how writers in the latter half of the 20th century and into the first two decades of the 21st century have wrestled and interacted with those ideas. How have writers of color been involved with and evolved these conversations through writing, thinking and storytelling for the past 100 years? Likely authors for this course will include, W.E.B. Du Bois, Paul Laurence Dunbar, Gwendolyn B. Bennett, James Edward McCall, Jessie Fauset, Georgia Douglas Johnson, Langston Hughes, Zora Neale Hurston, Nella Larsen, Claude McKay, Countee Cullen, Alain Locke, Alice Dunbar Nelson, Celeste Ng, Zadie Smith, Cristina Henriquez and Eve Ewing.

**Shakespeare: History, Tragedy, and Comedy (Spring)**

This course will aim at a thorough understanding of our timeless fascination with Shakespeare’s plays, by exploring and enjoying one of his best tragedies *(Hamlet)*, histories *(Henry IV, Part I)*, and comedies *(Twelfth Night)*. Through close reading, in-depth discussion, inventive imagining, and performance of key scenes, we will unlock the power of these works. We hope also to make time for watching movies and perhaps taking in a live performance. We will also read and consider some of Shakespeare’s sonnets. So brush up on your Shakespeare and start quoting him now!

**Texts from the World of Islam (Spring)**

From the structural intricacies of *The Arabian Nights* to the elaborate world of art and intrigue examined in Orhan Pamuk’s *My Name is Red*, the world of Islam has presented readers with exhilarating tales that ignite the imagination and express breathtaking insights that widen our hearts. Since the arrival of the Quran, that sacred text regarded to be the prophet Muhammad’s chief miracle, there have been a myriad of contributions to the canon of world literature by authors from the Islamic world who deserve both accolades and our attention. They include *Masnavi*, penned by the Persian poet Rumi, regarded as the greatest mystical poem written; stories galore from Salman Rushdie; and a legion of others. Students in this elective will acquire a richer understanding of one of the world’s great religions and will engage carefully, deeply, and thoughtfully with texts describing the magnificent and complex world of Islam, one filled with talented storytellers, whipsmart women, vibrant cities, and the occasional talking dog.

**Coming of Age (Spring)**

If the child is the father of the man, as William Wordsworth said, there is then something particularly poignant and meaningful about the transition from childhood to adulthood. This course will examine various aspects of that transition in different cultures. The young, emerging heroes we will encounter, as different as they are, all share a certain, ageless, somewhat ineffable, usually difficult, but always unique approach to life that reminds us what it means to be human. Texts may include: James Joyce’s *A Portrait*
of the Artist as a Young Man, Rainer Maria Rilke’s Letters to a Young Poet, Herman Hesse’s Demian, Eudora Welty’s One Writer’s Beginnings, J. D. Salinger’s Catcher in the Rye, Kate Simon’s Bronx Primitive, James Baldwin’s Go Tell It on the Mountain, Isaac Bashevis Singer’s In My Father’s Court, Jumpa Lahiri’s The Namesake, Mila Goldberg’s Bee Season, Italo Calvino’s The Baron in the Trees, J. Nozipo Maraire’s Zenzele: A Letter for my Daughter, and Naguib Mahfouz’s Palace of Desire.

American Gothic Literature (Spring)

Through the study of Gothic Literature, we can explore the major themes of American history made grotesque with dark humor, haints and hauntings. These books do not only tell great stories, but they also capture the spirit of many of our country’s most prevalent issues—slavery, patriarchy, religion, mental illness, power, and more. In this course, we will chart the development of the Gothic genre in the United States, beginning with some of the earliest horror stories and slave narratives and ending with contemporary retellings and post-apocalyptic wastelands. We will also discuss the foundational elements of Gothic Literature and analyze how those elements arise in American life. Texts may include Edgar Allan Poe, Frederick Douglas, William Faulkner, Jesmyn Ward, Flannery O’Connor, Zora Neale Hurston, Barry Hannah, Toni Morrison, Cormac McCarthy, Harper Lee, Carson McCullers, and Tennessee Williams.
HISTORY

The goal of the History program is to enable students to understand the human experience and the development of the modern world through global and regional perspectives. The curriculum aims to strike a balance between thematic and period-specific study. In the ninth grade, students gain familiarity with social and political developments in Afro-Eurasian history from the Neolithic to the Industrial Revolution. They learn the current broad periodization of global history as a foundation for future historical learning. In the tenth grade, students explore the shared history of the Americas, from North America through the Caribbean basin and South America, examining topics from encounter and conquest to independence and nation-building. In these first two years, students gain the skills to recognize and respond to historical questions, to read primary and secondary literature carefully and critically, and to synthesize material in meaningful ways. The eleventh and twelfth grades draw students into deeper study of specific areas of historical understanding and historiography. Students, in their senior year, that have demonstrated high aptitude and achievement in history can apply to take the Senior Seminar course.

Students develop a firm grounding in major topics, periods, and themes in global history and American history, as well as in the intellectual strategies with which historians’ approach historical scholarship. Students acquire skills in both guided and independent research, using the methods of historical inquiry to devise a question, develop a thesis, and engage with scholarship and sources on a narrowly defined topic of their design. They learn how to identify and distinguish between primary, secondary, and tertiary sources, and how to use these resources in historical writing and analysis. They are able to identify and locate important sources and to find information relevant to a question within a text. Students learn multiple rhetorical strategies and develop sophisticated stylistic writing tools that equip them for college-level historical study and a lifetime of active inquiry.

World History – Grade 9

World History gives students a broad conceptual and chronological foundation for understanding the historical development of Africa, Asia, and Europe. Starting with the Neolithic Revolution, the course examines the transition to agriculture as a major transition in human society and the foundation for the development of civilization. Students study the history of human civilization as a series of phases, including river-valley civilizations, classical civilizations, faith-based civilizations, the development of modern statehood, and the ages of industrialization, revolution, imperialism and decolonization. In each course unit, students study a sample civilization or society together as a group, and pursue independent research on a society from the same period. Throughout the course, students develop awareness of the role of government, religion, social class, gender roles and other constitutive factors in human societies; as well as how to use these categories to make meaningful comparisons. Students develop and hone their skills in historical interpretation, independent research, oral presentation, and analytical writing.

History of the Americas – Grade 10

History of the Americas gives students a broad overview of North American, South American, and Caribbean history, from early human settlement to the modern era. Topics in the first part of the course include the indigenous cultures of various regions; the pre-Columbian civilizations of Mesoamerica and South America; the process and effects of European colonization; the advent of the slave trade and the practice of slavery; and independence movements during the Age of Atlantic Revolutions. Topics in the second half include national identity formation; US expansion and industrialization; the problem of "uneven development" throughout the Americas; capitalism and socialism as competing ideologies and economic strategies; and the role of the United States in the Pan-American world and on the global stage. Students in this course continue to hone their skills in historical interpretation, oral presentation, and analytical writing.
## Elective Courses – Grades 11 & 12

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### Elective Courses 2021-22

**The History of Economic Thought and Globalization (Fall)**

This class is designed to approach the field of economics from an historical perspective. We will reverse the chronological order of studies, starting with an in depth study of globalization, culminating with individual, argumentative projects on the pros and cons of globalization. We will continue with a history of the major economic ideas that have shaped the systems in which we live, delve into the conflict between communism and capitalism that characterized the 20th century and the economic crises that have shaped the last 20 years.

**Histories of Migration and Immigration in the Modern United States (Fall)**

For generations, Americans have styled themselves a “nation of immigrants.” For just as long, however, Americans have been hostile to recent migrants, and have fashioned immigration policies that centered on race, religion, and ideas about national culture. This course will explore the recent histories of migration.
and immigration both through the perspectives of those migrating to the United States and the evolution of U.S. policies that have shaped those experiences. The course will focus on the modern era of immigration that followed the overhaul of U.S. immigration law in the mid-1960s, but will also examine the foundational histories of mass migration and the first federal policies in the late 19th century. Among other issues, we will examine: the evolution of the Mexico-U.S. border; experiences of Latin American immigrants and Latinx Americans; the post-1965 rise in East and South Asian immigration to the United States and the origins and impacts of the “model minority” myth; U.S. responses to refugee crises; anti-immigrant panics and nativism; citizenship and representation; and the relationship between immigration policy and evolving definitions of whiteness in the United States. Throughout the semester, we will continue to interrogate the changing ideas of identity, assimilation, and shifting ideas of what it means to be American.

Ancient Worlds: Persia, Greece, & India (Fall)

This course will study the interactions between three ancient civilizations. We will begin with the story of Cyrus the Great and the foundation of the Persian empire in the 6th century BCE. We will then explore Greece and the Greco-Persian wars through the account of Herodotus of Halicarnassus, whose text will furthermore open up questions on the nature of History itself. Next we will study cultural and military interactions between Greece and India, examining Alexander the Great’s invasion and the subsequent rise of the Greco-Bactrian kingdom. Finally, we will study the Buddhist empire of Ashoka the Great, third emperor of the Maurya dynasty.

Comparative Political Systems (Fall)

When Americans talk about democracy, we often assume that well-functioning democratic states look and function the way ours does. But countries around the world “do democracy” in many ways, and our system is just one of many. This course will introduce students to the range of political systems used in the world today, including presidential systems, such as our own, the parliamentary systems of Europe and many former European colonies, and hybrid systems. Even ways of electing leaders vary significantly, from our own single-member-district system (which results in our combative, two-party politics), to proportional-representation systems that create complex, coalition-based, multi-party landscapes. Then, of course, there are political systems that are not democratic, such as the dual party-state hierarchies of communist states, but also the world’s many “managed democracies,” which use democratic institutional forms and hold elections, but restrict the voice and choice of their citizens by other means, demonstrating that democracy is as much a matter of upholding unwritten norms as of obeying laws. We will look at political-institutional forms in postcolonial environments and explore why Western political structures sometimes falter when imposed on colonized peoples with interrupted histories. This course will give students an understanding of the many forms political systems take throughout the world and the diverse outcomes to which political systems and practices can lead.

Postwar Europe and the Development of the European Union (Fall)

What is "Europe" and does "Europe" exist? After World War II, Europe became a battleground between competing economic and political systems. A new supranational model was developed with the European Union (EU). When the Berlin Wall came down in 1989 and the Soviet Union disintegrated, many Eastern and Central European countries rushed to join the EU. Now in the midst of the dashed expectations, the Brexit wreckage, the revival of nationalist populism, and the rise of authoritarian leaders, the model is under attack. A polarized citizenry confronts weak economic growth amidst the Coronavirus pandemic, fears of domestic Islamic terrorism, and a surge of immigration. More importantly, the whole union idea is under question - can the EU replace the nation state? Is nationalism dead? Are EU nations willing to
give up financial and economic control to the EU? The importance of this model can be seen in the development of the analogous African Union which will also be examined.

**Senior Seminar in History (Fall)**

Students admitted to the Senior Seminar in History will have the opportunity to craft and carry out an independent research project on a topic of their choice, which they will research and write in the fall and share with the community in the spring. The course will prepare students for advanced, inquiry-driven research through a careful study of research methods, process, and presentation, as students consider both the content and form of historical writing. Students will work closely with one another, with the faculty, and with outside experts to build a bibliography, develop a question, and construct an analysis, culminating in the completion of a major research paper of approximately 25 pages by the end of the first semester. In the second semester, senior seminar students take a history elective course of their choice, while attending a weekly colloquium on Lab Day, which will prepare them to share their findings at a public presentation and formal discussion of their independent research in May. Students interested in this opportunity must submit an application, including a statement of purpose and project proposal in the spring of their junior year. Each student’s application will be reviewed by the department, with admission to the program determined on the basis of a student’s application, their proven ability to carry out independent work and meet deadlines, and their past performance in history courses. Enrollment is by permission of the department. Students may apply to only one Senior Seminar in either History or Literature, but not both.

**Understanding Caste: Inequality in Global Perspective (Spring)**

This course is based around Isabel Wilkerson's new book, "Caste: The Origins of Our Discontents. In this book, the author explores caste as a concept in India, in Germany and in the United States to explain the endemic inequalities in each nation. This course will use Wilkerson's book as a jumping off point to look into caste in modern India, Imperial and Nazi Germany, and here in the United States. The purpose of this course is to learn a new, more international and broader scope for understanding American history and the origins of racial and ethnic discrimination.

**Latin America and the Caribbean: Race, Nation, and Revolution Since 1920 (Fall)**

This course explores the modern histories of the Caribbean and Latin America, focusing on the processes of identity formation, nation-building and social upheaval that have taken shape over the last century. Even as the western hemisphere produced the first anti-colonial rebellions in the 18th century, hundreds of years later, the process of decolonization has persisted in Caribbean and Latin American states. In the past century, nationalist writers, leaders, and revolutionaries have challenged the enduring structures of colonial rule and the reemergence of colonialism through U.S. interventionism and regional hegemony. The course examines both the constructions of race, racial identities, and national identities in the Caribbean and Latin America, and works to tell the histories of this region through the perspectives of African-descended and Indigenous peoples, and to interrogate the ways that revolutionary movements in the Americas engaged with or refused to engage with race as a part of their efforts to overturn social, economic, and political structures. We will consider the conservative reaction to these revolutionary movements, the rise of dictatorial regimes and the enduring issue of human rights and reconciliation in a region that experienced extreme political violence in the context of the wider Cold War, and what role the United States played in contributing to that violence. The class will study the particular experiences of the English speaking nations of the Caribbean, which moved to independence more than a century after most of the hemisphere, looking at the deep challenges of decolonization in the late 20th century. We will
also consider the factors shaping historical and contemporary migration to the United States as we work to situate the Caribbean and Latin America’s history through its present.

**Roman Worlds: Europe, Africa, & the Near East (Spring)**

This course presents a non-linear overview of Roman history by studying the empire from the perspective of its peripheries. While the class will study key events from Rome’s mythical foundation in 753 BCE to its “fall” in 476 CE, focus will be on the following three topics. Firstly, we will study the North African empire of Carthage and Rome’s wars of imperial aggression there, including also the Jugurthine wars in Numidia. Secondly, we will study Rome from the perspective of Jerusalem, with special emphasis on the Jewish revolt at Masada and the end of the Second Temple period. Finally, we will study Rome’s collapse from the point of view of Gothic migrants to the North, focusing on Alaric the Goth’s surprise attack on the city at the heart of an unjust empire.

**Cultures and Conflict in American History (Spring)**

America’s national motto is *E pluribus unum* (“out of many, one”), but how many are we, and are we one? A lot of talk about America being divided seems to assume that our divisions are recent. In fact, there have been many identities and cultures in America, and profoundly different visions of what America should be, from before the country’s inception. This course will ask whether the divisions we experience now are traceable to those identities, cultures, and divisions. The course will ask, how did indigenous people of America and the European colonists differ in their cultural assumptions and relationship to the environment? How did settlers from different parts of Europe create cultural regions with different concepts of freedom, community, and the role of religion? What is the historical relationship between race conceptions and slavery in America, and how has each served to reinforce the other? How have African American movements framed their efforts at liberation, equity, and inclusion? What does “whiteness” mean in America, and how have different immigrant groups been excluded from, or allowed into, that conception? What is a “culture war,” and how do America’s past culture wars help us understand the current one? As part of the analysis, we will read the controversial book *American Nations* by Colin Woodard, but we will take a hard, critical look at the book, even as we learn from it. Students will write a research paper on a topic of their choice. In the past, students in this course have written on a wide range of topics, including the Salem witch trials; the history of jazz, blues and hip-hop; feminism and anti-feminism; immigrant communities in New York; African-American filmmakers; parenting styles among different classes and ethnic groups; and the cultural ferment of the 1960s.

**Post-Independence Africa: Opportunities and Challenges (Spring)**

This course is focused on modern sub-Saharan Africa after the periods of colonialism and imperialism, and beginning with African independence movements. It is a study of experiments in nation-building for Africans after de-colonization. The heavy European imperial legacy is examined as are its consequences. The course will analyze the opportunities and challenges facing new post-colonial African states. The continent boasts a growing and educated population and rich resources, but also ethnic strife, extremism, and poverty. Students will look for patterns in countries and will focus on case studies that will provide them with several in-depth research opportunities on countries of their choosing. The course will also examine socio-economic, political, environmental, and other challenges. Finally, it will consider whether regional cooperation is the key to Africa’s future success.
The Making of Modern Japan (Spring)

With a specific focus on the Pacific War, this course covers Japan in the early twentieth century. Japan has become a staunch ally of the United States, but only after the devastation of World War II. From the unification of Japan in 1600 to the rebuilding of firebombed Tokyo in the 1950s, Japan has sought to project itself as a peer to western powers. The social and political conditions that emerged from the Meiji Restoration of the Emperor in 1868 directly led Japan to conceive of an empire in Asia. With training and guidance from Britain, Germany, and the United States, Japan engaged and defeated Russia in 1904 and Germany in World War I. The gains from those wars were later destroyed by the United States during the Pacific War of 1941-1945. How did Japan’s devotion to Shintoism and Bushido form a totalitarian culture that sought to dominate her closest neighbors? How did Japan hope to defeat the United States, which massed previously inconceivable firepower to destroy most of Japan? How did women enable and contribute to the war effort? Was the Pacific War a “race war” as historian John Dower claims? This course is reading and writing intensive and students will be asked to participate in a number of field trips, including a weekend trip to the Intrepid Sea, Air & Space Space Museum. Students create a shared research journal throughout the semester. This class focuses on World War II in the Pacific; the World Wars course (2022-23) focuses on Europe.

Elective Courses 2022-23

Constitutional Law (Fall)

This course will examine the US Constitution as it pertains to issues of race, gender equality, speech and enfranchisement. The course will begin with a study of the American Supreme Court as it stands right now, and a summary of the cases coming up before the court in the fall of 2020. We will continue with a deep dive into key Supreme Court cases throughout the history of the court as a whole. In the process, students will learn about the structure of the court, how arguments are made, the purpose of assenting and dissenting opinions and the importance of precedence in the realm of constitutional law. Students will write opinions, form arguments, and make arguments in front of a “Supreme Court.”

Black American Histories: 1920-2020 (Fall)

This course will explore the histories of Black American communities and cultures in the 20th and 21st centuries, using an approach that centers the historical perspective, agency, and achievements of Black Americans. We will learn about Black histories in the United States by looking at Black communities, political movements, and culture, including in music, art, and athletics. Our entry point will be the Great Migration that began a century ago, using Isabel Wilkerson’s The Warmth of Other Suns to consider the factors that prompted millions of individuals and families to leave the rural south. The internal diaspora of Black Americans gave rise to new social and cultural production, from the Harlem and Chicago renaissance movements to the spread of blues, jazz, and other artistic forms around the country. Students will examine the Black church as a locus of community building from the 19th century to the present, and learn about both Black American Christianity and Diasporic religious traditions like Vodou, Santeria, and Espiritúsmo. We will explore the work of writer-activists like Ida B. Wells and W.E.B. Du Bois in the early 20th century and the emergence of more radical political movements in the industrial cities of the north, and will consider the ways that Black women worked to build these movements of resistance and community support, even as white- and male-supremacist ideologies often marginalized them from leadership and elevated men. We will look deeply at the rise of the Civil Rights and Black Power movements in the mid-20th century and the emergence of Black feminist writing and activism. Our course begins and ends with careful consideration of present challenges and ongoing movements for
justice and equality, with a close study of Black Lives Matter and contemporary writing on Black American experiences.

**History of Science (Fall)**

This course studies the development of major scientific ideas in their cultural contexts, focusing on three topics in particular. Firstly, we will study the history of the idea of nature, and how diverse cultures have conceptualized it. One aspect of this study will be a focus on the history of the idea of the “atom”, from the origins of the notion in Greece and India to the European enlightenment. Secondly, we will study the history of astronomy and astrology, looking at the cultural and historical significance of the study of the stars from ancient Babylonia up to Copernicus and Kepler. Thirdly, we will study the role played by Islamic mathematics and science in providing the foundation for the European renaissance.

**International Relations (Fall)**

This course will examine how countries interact with one another as they face some of the most pressing global dilemmas of our time, such as the international refugee crisis, the climate emergency, terrorism, world financial instability, and the global wealth and human-rights gaps. Along the way, we'll explore questions such as what is the role of the U.S. alongside the growing strength of China, Russia and other regional powers? Why do financial crises happen, and how do they become global? What is a “trade war,” and why does our president seem intent on having one? What is the role of international organizations and alliances such as the U.N., NATO, and the European Union? Why does much of the world seem caught in a cycle of poverty, and are the industrialized powers of the world equitably addressing the problem or perpetuating a modern form of imperialism?

**Authoritarian Populism and Democracy in Decline (Fall)**

Is the era of democracy coming to an end? Is this the century of authoritarian, populist leaders who will suppress our individualism and rights? Will racial and ethnic conflict worsen? Is nationalism (we are not alike) more powerful than globalism (we are all alike)? Will competition between peoples replace cooperation? Is the world reverting to a primitive tribalism? All over the world, in every continent, people are taking to the streets to protest inequality and corruption, and to demand more freedoms – yet, ironically, the result is often that they turn to authoritarian leaders. Why? This course will analyze the ideas of nationalism and popular sovereignty by reading Rousseau, Herder, and Spengler. We will examine the pattern by which economic and social tensions cause people to reject democratic government and gravitate towards more authoritarian, populist leaders. Why are people so willing to give up their rights in favor of stability and order? Case studies will include past leaders such as Hitler, Mussolini, Stalin, and Peron as well as current leaders such as Vladimir Putin (Russia), Narendra Modi (India), Rodrigo Duterte (The Philippines), Recep Erdogan (Turkey), Jair Bolsonaro (Brazil), and Omar al-Bashir (Sudan).

**The World Wars (Fall)**

Historians have argued that World Wars I and II are actually the same conflict, with a twenty-year pause in between. We will analyze how nationalism, technology, male identity, honor and pride combined to produce the worst warfare humanity has ever experienced. Focus will be on how marginalized groups, such as Jews, women, and homosexuals, maintained their identity in the face of extermination during the Holocaust. Students will explore the role of totalitarian regimes and practices in the war, both Allied and Axis. How did Germany transform from a colonial power to occupy most of Europe? How did African Americans fight in World War I and World War II and how does Jim Crow relate to the Nuremberg
Laws? Students will be expected to write a short stageplay based on research and stage a public performance. Each class, students read and critique sophisticated academic texts. There will be a field trip on a weekend to the Museum of Jewish Heritage. This course focuses on Europe; Making of Modern Japan focuses on the Pacific.

**Senior Seminar in History (Fall)**

Students admitted to the Senior Seminar in History will have the opportunity to craft and carry out an independent research project on a topic of their choice, which they will research and write in the fall and share with the community in the spring. The course will prepare students for advanced, inquiry-driven research through a careful study of research methods, process, and presentation, as students consider both the content and form of historical writing. Students will work closely with one another, with the faculty, and with outside experts to build a bibliography, develop a question, and construct an analysis, culminating in the completion of a major research paper of approximately 25 pages by the end of the first semester. In the second semester, senior seminar students take a history elective course of their choice, while attending a weekly colloquium on Lab Day, which will prepare them to share their findings at a public presentation and formal discussion of their independent research in May. Students interested in this opportunity must submit an application, including a statement of purpose and project proposal in the spring of their junior year. Each student’s application will be reviewed by the department, with admission to the program determined on the basis of a student’s application, their proven ability to carry out independent work and meet deadlines, and their past performance in history courses. Enrollment is by permission of the department. Students may apply to only one Senior Seminar in either History or Literature, but not both.

**U.S. Foreign Policy (Spring)**

This is a course designed to examine American Foreign policy, and the ways in which the goals and policies have changed over time. Students will examine the origins of American involvement overseas, internal controversies regarding isolationism, and our current political situation. Students will participate in a scenario in which they take on different roles in the National Security Council and decide on a course of action by debate and consensus. The course will cover key moments in American foreign policy, such as the choice to get involved in World War 1, major interventions during the Cold War, and the fallout from September 11th.

**The Modern Middle East (Spring)**

This course will help students contextualize and understand the issues facing the Middle East today through a deep exploration of the region and its peoples in the twentieth and into twenty-first century. This course will begin in the present, as we explore topics in the contemporary Middle East, including the conflict in Yemen, the Syrian Refugee Crisis, the relationship between the United States and Saudi Arabia, or other issues that emerge as we begin the class. Students will use their exploration of the present to build an agenda for historical inquiry, as we seek to understand the Middle East today through its past. Students will examine the religious and ethnic dynamics of the region and how these have shaped recent conflicts and contests, from the Syrian War back to the fragmentation of the Ottoman Empire in World War I. We will then move forward in time, examining the post-WWI European division of the region and the implications of this moment for the emergence of nationalist politics as we explore secular pan-Arab movements like the Ba’athism and the growth of Islamist political movements like that of the Muslim Brotherhood and, later, Hamas, Al Qaeda, and ISIS. Students will immerse themselves in the ongoing conflict over the futures of Palestine and Israel, and explore the ways that Israel’s creation has shaped the
region in the years since. Finally, we will consider the Iranian Revolution and how this may shed light on the role of the United States in the modern Middle East.

**Medieval Worlds: The Middle East and Asia (Spring)**

This is a course in Medieval history which will begin with the rise of Islam against the background of the Byzantine and Sassanian empires. We will proceed to study the Islamicate Empire at its height under the Umayyad and Abbasid dynasties. We will devote special attention to the study of Al-Andalus, focusing on the relations between Jewish, Christian, and Islamic cultures in the Iberian peninsula. We will finish our course with a study of the Ottoman Empire by focusing on the biography of Sultan Selim I.

**Traditional Peoples of the World (Spring)**

This course will examine peoples throughout the world who have resisted complete adoption of the technology, culture, and large-scale political organization of urban, industrialized life. Typically called “primitive” or “tribal,” and more recently, “indigenous,” traditional peoples inhabit a variety of environments, from the Inuit of the Arctic to the San people of the Kalahari Desert. Students will be introduced to the range of approaches by which scholars look at small-scale, traditional, non-industrialized societies, including their means of livelihood, environmental interactions and interdependence, social organization, family life, gender roles, and spirituality. The course will look at the pressures of industrialized society on traditional peoples, and their many responses to these pressures, including assimilation, accommodation, and resistance. The class includes an independent research project.

**History of Modern China (Spring)**

This is a course on Modern China starting with the reforms of Deng Xiaoping through to Xi Jinping. Students will examine the development of China’s unique brand of state or managed capitalism and examine major social and economic reforms that have occurred from 1978 on. The approach will be a balanced one, examining China’s astonishing economic development and rise as a world power as well as its major challenges including its dealings with ethnic minorities, the monopolist role of the Communist Party, censorship and human rights, as well as environmental and resource issues. Does China offer a model for other authoritarian, single-party states to follow - or will the dam break sooner or later as the Dynastic Cycle repeats itself.

**History of New York City (Spring)**

New York City is a vibrant, diverse city with roots from before colonial times. Students will examine how New York City’s boroughs formed and unified, how it became a financial and economic capital, and how it became not only ethnically and culturally diverse, but economically stratified. From slavery to the Draft Riots to the Triangle Shirtwaist Fire to 9/11, from the Battery to the Bronx, New York has been in the forefront of social and political change. New York City remains the cultural and economic capital of the world. Will it hold onto that claim in the twenty-first century? Particular attention is paid to issues of race, gender, and class, as these tensions caused unique strife within the five boroughs that precluded and promoted social change. Students will interview local activists, experts, and scholars and produce a research podcast into an aspect of New York City history. Each class, students read and critique sophisticated academic texts. This course will experience frequent field trips during class time. Additional field trips will occur outside of class.
PHILOSOPHY & RELIGION

The curriculum in Philosophy & Religion is designed to engage students in discussion and reflection on fundamental questions of value, meaning, and purpose in human life. Through the ninth and tenth grade required courses, students are exposed to a range of religious beliefs and philosophical ideas that have shaped human cultures and societies.

The program aims to expose students to the human quest for meaning from both the religious and philosophical perspectives and to develop in students an acquaintance with the sacred, spiritual, philosophical, and contemplative dimensions of human experience. The program also seeks to help students grapple with ethical questions and the development of moral character and ethical leadership through both awareness and action.

All courses provide students with a strong foundation in critical thinking, essential questions, careful reading of seminal texts, analytical and personal writing, and various aesthetic and multi-sensory ways of expressing and understanding key ideas and concepts. To this end, students are afforded a range of ways to connect to people and places where important ethical, spiritual, religious, and philosophical work and community exist.

Philosophy & Religion – Grade 9

This course focuses on the comparative study of the major world religions through the lens of their key texts, doctrines, and traditions. Students are asked to reflect on their own religious backgrounds and ideas, as a way of connecting their lives and conceptions to the religions and belief systems studied. Texts include the Hebrew Bible (Genesis and Exodus), the Christian Gospels (Mark and Matthew), the Bhagavad-Gita, and the Quran. Through class discussions, writing, projects, and field trips, students come to understand the core tenets and ethical principles of these religions and traditions.

Philosophy & Religion – Grade 10

This course introduces students to the study of philosophy and to the process of philosophical inquiry. Students engage in asking essential questions, which they come to through their reading of key philosophical texts from different eras and cultures. Students also do their own philosophical thinking and writing, in which they ask fundamental questions about nature, existence, knowledge, meaning, truth, value, and the self. Texts studied may include works by Plato, Buddha, Lao Tzu, Confucius, Boethius, Descartes, Rousseau, Freud, Niebuhr, Buber, de Beauvoir, and West. Through class discussions, essay writing, and projects, students come to understand the core ideas and concepts examined by these philosophers and in their societies.

Elective Courses – Grades 11 & 12

Introduction to Ethics (Fall)

This course introduces the nature of ethics, how to acquire ethical knowledge, the relationship between ethics and the major world religions, as well as moral philosophy and the development of responsibility. The four major ethical traditions are studied: consequentialism (the moral assessment of actions based upon consequences); deontology (some actions are deemed right or wrong regardless of consequences); contractarianism (moral rules are based upon our hypothetical verbal or written agreements); and virtue ethics (the character of the individual is how we understand ethics). We will also consider important moral issues of the day, including animal rights, euthanasia, famine relief, sexuality,
and “Just War Theory” in relation to both war and terrorist threats. We will use a course packet on related topics as well as draw from Russ Shafer-Landau’s Ethical Theory-An Anthology.

The Bible (Fall)

This course examines the Hebrew and Christian biblical texts with an aim to understanding the significance of these works in both the ancient and modern worlds. Close reading of books from both the Old and New Testament will provide students with an in-depth view of the Bible’s stories and themes. Special attention will be paid to the cultural context from which these texts emerge, in order to better understand their meaning. Bible stories will be read with an eye for the ethical and spiritual inspiration and lessons they contain. The relevance of the Bible to students’ personal lives and to modern society will also be discussed.

Philosophy of Capitalism (Fall)

This course is about the political economy in which we live. Do we recognize and understand the foundational concepts of modern capitalism and the ideology underpinning our economic and cultural system? To this end, we will read from some of the key texts that define "the philosophy of capitalism," in conjunction with later responses to the social realities and political conflicts to which capitalism has given rise. Readings on the theory of modern capitalism include excerpts from Locke's Second Treatise of Government (1690), Rousseau's Discourse on Inequality (1754), Smith's The Wealth of Nations (1776), Marx's Capital (1867), Weber's The Protestant Ethic and the Spirit of Capitalism (1905), Hayek's Individualism & Economic Order (1948), Bataille’s The Accursed Share (1949), and Sen's Development as Freedom (1999). We then turn to contemporary thinkers, including Branko Milanovic, Thomas Piketty, Cedric Robinson, Vandana Shiva, Esther Duflo, Marina Mazzucato, Chyung-Bul Han, and Andreas Malm, who each offer a critique and explanation of capitalism that recognizes its inherent and on-going challenges. In response to the course reading, students write analytical papers and discuss the material in class.

Philosophy of Time and Space (Fall)

The philosopher Augustine famously wondered, “What, then, is time? If no one asks me, I know; if I wish to explain to him who asks, I know not.” Time and space are both basic ingredients of human experience, and yet it is incredibly difficult to say what exactly they are. This class will consider diverse perspectives on the natures of time and space from philosophers, scientists, and poets. Attention will be given not only to objective accounts of what time and space might be in reality, but also to experiential accounts of these phenomena from various cultural standpoints. Students will read and discuss the views of thinkers from Ancient Greece, Rome, India, and the Islamic world alongside the perspectives of contemporary science.

On The Sublime (Fall)

What are the most intense emotions we can experience as human beings? Euphoric awe, mortal terror, or something else? What in art, literature, and nature drives us to those outermost limits? Long fascinated by such questions, philosophers, artists, and literary critics have striven to describe this indescribable idea of the Sublime. In this course, we will engage the question with such traditional thinkers as Aristotle, Longinus, Burke, and Kant, expand the question with feminist critiques of the tradition and through writers from Sappho to Morrison, then add new voices to the conversation by redefining the Sublime for ourselves.
Introduction to Psychology (Spring)

This course reviews the theoretical approaches used to explore human behavior within psychological research as well as counseling settings. Students will gain perspective about the philosophical and physiological perspectives that shape psychological thought. Theoretical approaches used to explain behavior and adapt to change, such as Gestalt, psychoanalytic/psychodynamic, and humanistic approaches will be covered in the course. Students will receive a brief overview of the different domains of psychology, including: biological, clinical, cognitive, counseling, developmental, educational, personality, and social. We will also identify some of the historical figures that have helped to make psychology what it is today, including: Sigmund Freud, Carl Jung, Ivan Pavlov, Jean Piaget, Carl Rogers, B.F. Skinner, and Wilhelm Wundt.

Poetry and Faith (Spring)

This course will consider questions of faith through the lens of poetry. If the nature of God resists description (as many religious traditions affirm), then we shouldn’t be surprised that poets have often seemed best equipped for communicating experiences of faith in compelling ways. Poets have also been among the most persuasive voices arguing against organized religions and challenging the validity of their central tenets. In this course, we’ll read work by poets from a variety of religious traditions and those from none (including many who despise religion), and we’ll explore how their poems can give insight into some of the essential questions that religions pose (e.g., What is prayer? Can any vision of heaven be credible? Given the horrors of life, is it possible to believe in—let alone praise—God?). With a few key exceptions (e.g., Rumi, Herbert, Hopkins, Dickinson), we will be reading and writing about modern poets, including: Osip Mandelstam, Paul Celan, Philip Larkin, Gwendolyn Brooks, Lucille Clifton, Seamus Heaney, Yehuda Amichai, Joy Harjo, Anne Carson, Denise Levertov, R.S. Thomas, and Ross Gay.

Fabulous Philosophy: Reading Ovid and Borges (Spring)

In this course, we will read two writers, one ancient and one modern, who engage in philosophy through “fables” of their own creation. Drawing on literary and philosophical sources available to them, both Ovid and Borges explore the nature of reality and the metaphysics of ‘human being’ in literary representations of the world through narrative art. We will read Ovid’s Metamorphoses and Borges’ Ficciones, in order to consider the philosophical ideas and worldview they each present in their work. We will relate both writers to contemporary questions of knowledge, identity, and imagination. Students will write response papers on the reading and create a modern fable of their own.

Existentialism (Spring)

How should you live your life? Human beings are unique among other constituents of the universe in that they are both able to ask, and also, apparently, free to answer this question in whichever way they choose. In this course we will explore this fascinating problem in the company of thinkers in the Existentialist movement, such as Jean-Paul Sartre, Simone de Beauvoir, Albert Camus, Miguel de Unamuno, Fyodor Dostoevsky, and Soren Kierkegaard. The class will be discussion based and include reading and writing assignments. Students will work to improve their own skill in philosophical dialectic and ideally acquire insights into their own life choices.

Philosophy of Happiness (Spring)

We’ve all heard the phrase “life, liberty, and the pursuit of happiness,” but what exactly does happiness mean? Is happiness a state of mind, or rather synonymous with a life well lived? What connection exists
between happiness and ethics? What are the politics of happiness? How exactly should we pursue happiness, or is happiness ultimately overrated? Using touchstones such as Confucius, Aristotle, and Cicero in the ancient world, as well as Hermann Hesse, Bertrand Russell, and Gretchen Rubin in the modern western world, this course will investigate various philosophies of happiness. Synthesizing these thinkers with their own lived experience through reading, discussion, and written reflection, students will articulate their own philosophies of happiness.

Border Philosophies (Spring)

What is a border? “A narrow strip along a steep edge.” What practical, theoretical and ideological purposes can they serve? While our primary exploration will be of theoretical and philosophical texts related to the US-Mexico border, we will also think about the Berlin Wall, and certain current, contested border spaces: for example, and among others, the Hungary-Serbia Barrier and sections of the West Bank. We will learn about local movements in border regions to learn what beliefs underpin the work that people take on. Through the lens of various philosophers and theorists, both contemporary and older, we will grapple with what we believe and build in order to keep people out or in, and why.
WRITING

Through close coordination and collaboration between academic departments and the high school Writing Center, students have the opportunity and resources to develop their ability to write fluently and cogently across all academic disciplines. Writing is an integral part of every course students take, including in science, mathematics, and the arts. Students write across the curriculum in all of their courses with the aim of writing to learn and to think, and to develop the ability to express ideas and concepts clearly and effectively.

In addition to academic writing, students may choose to be a part of the student-run writers’ collaborative that creates space and time for students to work on creative writing, receive peer feedback, host readings, and produce ephemera, the high school’s arts/literary magazine. On Lab Days, students have the opportunity to work in the Writing Center and to collaborate on various projects.

In the ninth grade, the writing program is integrally linked to the World Literature and World History courses, as students receive writing instruction and support both in class and outside of class. Writing instruction aims to develop specific academic skills and habits that emphasize critical analysis, nuanced thinking, close-reading, revision, and research, thus modeling the nature and process of writing.

In the tenth grade, students receive continued writing instruction and support in their Literature of the Americas and History of the Americas courses. As in the ninth grade, writing instruction aims to develop specific academic skills and habits that emphasize critical analysis, nuanced thinking, close-reading, revision, and research, thus modeling the nature and process of writing. In addition, students participate on Lab Day in an eight-week long Critical Literacy course, focusing on specific reading, writing, and research skills, using multi-media texts and resources.

In the eleventh and twelfth grades, the Writing Center continues to serve students both individually and in their academic classes, by providing direct instruction, tutorial support, and project consultation on specific assignments and tasks that involve written expression and communication.

The following elective courses are offered within the writing program.

Art of Criticism – Grades 10, 11, & 12 (Fall)

Good criticism is a burden of love, and the job of a critic is not simply to judge and evaluate, but to expand the work and deepen the relationship between that work and its audience. Whether it be on Beethoven’s Ode to Joy or Kendrick Lamar’s To Pimp a Butterfly, Rashomon or Black Panther, successful criticism positions its subject in its cultural and historical moment with an eye to its future relevance. Reading contemporary criticism and reviews of films, albums, and television shows by writers from Hanif Abdurraqib to Eve Ewing to Zadie Smith, students will also write multiple drafts multiple essays on a film, album, or TV show and will supplement these major essays with weekly responses to both art and criticism.

Texts
Why Black Panther is a Defining Moment for America -- Carvell Wallace
Windows on the Wall -- Zadie Smith
On Seatbelts & Sunsets -- Hanif Abdurraqib
Frank Ocean, Harper Lee, and the Reclusive Artist -- Eve Ewing
Two recent movies and two recent albums that will fluctuate from year to year
Multiple reviews and essays about each of these texts
Speculative Fiction – Grades 10, 11, & 12 (Spring)

Unrestrained by the bounds of the physical world, speculative fiction offers many lenses that realistic fiction cannot. But, like realistic fiction, it can also grapple with new technologies, as in *Frankenstein* or *Black Mirror*, it can cast a mirror on society, as in *Slaughterhouse Five* or *Lovecraft Country*, and it can echo our own emotions and pasts, as in *Beloved* or *The Shining*. This agility and range make it a rich genre to dive into again and again. In this course, students will read several pieces of speculative fiction from a range of centuries and authors, and the class will culminate in a creative work of their own, in the form of a story, podcast, map, short film, song cycle, animation, etc.

**Texts**

*Beowulf* -- trans. Maria Headley  
*Ring Shout* -- P. Djeli Clark  
*Slaughterhouse Five* -- Kurt Vonnegut  
*The Lesson* -- Caldwell Turnbull  
*Embassytown* -- China Mieville  
*Folding Beijing* -- Hao Jingfang trans. Ken Liu  
*Station Eleven* -- Emily St. John Mandel

Advanced Creative Writing Seminar – Grades 11 & 12 (Spring)

In this course, each student will work towards completing a Writing Portfolio (novel, play, memoir, short stories, anthology of poems) in a genre of his/her choice: fiction, nonfiction, poetry, or drama. Students must demonstrate a deep interest in writing by coming to the class with an idea for the writing project they want to work on throughout the semester. Classes will be seminar style where each student will submit their work at least four times for workshops and receive constructive feedback from their peers. Workshops will be punctuated by readings that address specific craft areas. *Prerequisite: Creative Writing: Craft and Workshop or by permission of the instructor.*

Journalism: News Lab for Contemporary Reporting – Grades 10, 11, & 12 (Yearlong)

Journalism is a yearlong course designed for students interested in digital and print journalism and developing their skills as a writer. This class produces the high school division’s digital news site, The Gremlin’s Voice, and emphasizes the journalistic writing style of modern media. Students will regularly read and critique a variety of publications and explore the fundamentals of writing, editing, and producing news stories. There will be an emphasis on emerging media as a journalistic tool, including photojournalism, video production, and social media. Students will be expected to attend events, conduct interviews, and research stories outside of class as part of their assignments.
MATHEMATICS

The Mathematics program develops students’ ability to think critically and analytically through problem solving and hands-on application. Students begin with a core math curriculum of Geometry in 9th grade and Algebra II & Trigonometry in 10th grade, after which they can request to take one of two main course pathways in 11th and 12th: Pure Math and Applied Math. Students who wish to apply to do an academic concentration in mathematics in their junior or senior year may apply to take both pure and applied math courses concurrently. Standard and Intensive levels in all courses will be offered based on student aptitude and performance and courses are offered if there is sufficient student enrollment. All course placements are made by the department whether in pure math or applied math courses.

Pure Mathematics

Students who choose this pathway will generally enroll in Precalculus and Calculus in their junior and senior years, with opportunities to study at intensive levels based on the department’s recommendation. In this sequence, students build upon a solid algebra and geometry foundation and learn how to use mathematical analysis to approach multi-step problems and connect across math topics and into other disciplines. Within each course, instructors foster mathematical modeling skills and a comfort with variables and the unknown. Teachers know they are successful when students are able to verbally express mathematical concepts and present their work. It is our goal that students develop a habit of reflection, so that they adopt a problem solving strategy of logical and purposeful thinking. High achieving students enrolled in Intensive Algebra II & Trigonometry may be invited to participate in the Summer Intensive Precalculus course between their 10th & 11th grades. Students who successfully pass the summer course proceed to Intensive Calculus the following fall.

Applied Mathematics

Students who choose this pathway will generally enroll in Data Science I and Data Science II in their junior and senior years. In this sequence, students will build upon a solid foundation of logical and critical thinking by analyzing problems and planning solutions that utilize sophisticated mathematical approaches to data analysis and cutting edge technological skills. By the end of this sequence, students will learn college level statistical methods and advanced probability. It is our goal that students be able to think critically and apply mathematically sound principles on data in order to solve real problems in the world.

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Algebra I & Geometry – Grade 9

This course focuses on strengthening the student’s understanding of the concepts involving the different types of functions such as linear, quadratic, rational, as well as square root functions. The students would be solving equations as well as make the connection between the algebraic solution and the different data representations such as graphs and tables. Aside from being able to do problems manually, the students will be taught how to use technology to support their claims as well as see it as a power tool that they can use to do further explorations. The second part of the course allows the student the opportunity to bridge the connection between Algebra and Geometry by using the techniques they have learned to solve equations to deal with geometric problems.

Geometry – Grades 9 & 10

Geometry is an inquiry-based course in the study of Euclidean concepts, along with topics in transformational, coordinate, and solid geometry, in order to build understanding of the relationships of shapes in 2-D and 3-D space. Utilizing problem-solving techniques, inductive and deductive reasoning, logical analysis, and geometric proofs, students examine lines, angles, triangles, polygons, polyhedrons, circles, cylinders, cones, and spheres. Basic trigonometry is used to solve problems in real-world scenarios. The course also weaves Algebra content into every unit in order to maintain Algebra I skills in preparation for Algebra II.

Intensive Geometry – Grades 9 & 10

The course begins with an inquiry-based study of Euclidean concepts, along with topics in coordinate and solid geometry, in order to build understanding of the relationships of shapes in 2D and 3D space. Utilizing engineering and physics-based problem-solving techniques, inductive and deductive reasoning, logical analysis, and geometric proof, students explore lines, angles, triangles, circles, polygons, polyhedrons, prisms, pyramids, and spheres. Some relevant Algebra II topics are introduced, including the Unit Circle and radian/degree conversion; solving simultaneous equations, linear functions and the derivation of fundamental trigonometric identities. Problem-solving and analysis using a graphing calculator is a feature of the course. Compass and straight-edge constructions are a prominent technique for proving mathematical theorems and making connections between mathematics, art, and philosophy.

Algebra II & Trigonometry – Grades 10 & 11

In this course, students study the relationship between input and output as functions, including quadratic, polynomial, rational, radical, exponential, inverse and logarithmic applications. Patterns in the transformation of functions are also examined in depth. Irrational and complex numbers are explored, in the context of larger concepts such as infinity and real numbers. The Unit Circle will provide the basis for the study of trigonometric functions, including their graphs and identities. The Laws of Sine and Cosine are applied in conjunction with the Pythagorean theorem, in order to solve real-world engineering and physics problems.

Intensive Algebra II & Trigonometry – Grades 10 & 11

This course covers all topics in Algebra II & Trigonometry, but we explore more deeply the core families of algebraic functions: linear, quadratic, polynomial, radical, rational, exponential, logarithmic, and trigonometric. We also move at a brisker pace and tackle more challenging problems. Central themes include interval notation, complex numbers, transformations, inverses, and using families of functions to model real world phenomena. Problems also require more abstraction and in the trigonometry segment of
the course, students’ mastery of the unit circle includes Radian measurement, and developing
trigonometric models for physical processes.

**Precalculus – Grades 11 & 12**

This course extends many of the topics broached in Algebra II & Trigonometry and introduces some new
concepts in quantitative analysis. The course begins with an exploration into trigonometry, including
utilizing identities and deductive reasoning in trigonometric proof. New topics of study include: recursive
relations, sequences and series, probability and combinatorics, the binomial theorem, and rational
functions. The course work relies heavily on a problem-solving approach, which requires students to think
creatively and make deeper connections to the material. Students will become skilled in the use of
graphing calculators, as well as other on-line tools.

**Intensive Precalculus – Grades 11 & 12**

This course revisits and extends all of the topics broached in Intensive Algebra II, while introducing new
concepts in quantitative analysis. The curriculum is designed to give advanced students a comprehensive
foundation for further study in Calculus. The course begins with a deep exploration into trigonometry,
including utilizing identities and deductive reasoning in trigonometric proof. New topics of study include:
advanced probability and combinatorics, the binomial theorem, recursive relations, sequences and series,
matrices, and conic sections. The course concludes with an introduction to limits and continuity, both
necessary for differential and integral Calculus. The course work relies heavily on a problem-solving
approach, which requires students to think creatively and make deeper connections to the material.
Students will become skilled in the use of graphing calculators.

**Calculus – Grades 11 & 12**

This course explores the topics of limits, differentiation, integration, and elementary differential
equations, focusing on the Fundamental Theorem of Calculus. Students learn the graphical foundation for
the limit definition of the derivative, and apply rules of differentiation to solve real-world problems in
Physics and Finance. In our study of Integrals, students find the area under a curve, solve kinematics
problems, and calculate volumes of solids of revolution. Although graphing calculators are required, a
strong foundation in Algebra and Precalculus is necessary. Conceptual understanding is paramount, but
students are also asked to show their work algebraically and graphically.

**Intensive Calculus – Grades 11 & 12**

This course covers limits, derivatives, integrals, and elementary differential equations. In addition,
students study kinematics, sequence and series, and various approximation methods with a focus on the
fundamental and advanced theorems of calculus. Students examine the different representations of
functions: graphical, tabular, analytical, and written. Calculators are used to graph and help analyze
functions.

**Calculus II (Multivariable Calculus) – Grade 12**

This course starts with the discussion of the infinite series and finishes with the topics on Parametric and
Polar Curves. The class then moves on to the realm of 3-space and beyond by starting out with an
introduction to vectors. The students then learn about the concept of partial derivatives and gradients and
apply them to the mathematics field of optimization with discussion of the use of Lagrange
multipliers. The students in this course will learn how to use technology to support their claims as well as
see it as a power tool that they can use to do further explorations. The last topic discussed in this course relates to multiple integrals where the students learn about Fubini’s theorem and how to apply it to finding volumes.

**Data Science I: Statistics & Probability** – Grades 11 & 12

The modern world is a data-driven world, requiring knowledge in how to gather information, design mathematical models to derive patterns, analyze and summarize data, and present inferences and conclusions from analysis. This is a course in univariate and bivariate descriptive statistics, probability theory, and random variables, with a strong emphasis in critical thinking skills and the use of technology. Students will learn not only the techniques of quantitative research, but also how to organize data in a way that can be tested and that provides meaning. Students will become proficient in Microsoft Excel.


Students will tackle univariate and bivariate descriptive statistics, probability theory and random variables, with a strong emphasis in high-level critical thinking concepts, including Simpson’s Paradox, Bayes’ Theorem, and Q-Q Plots. Students will become proficient in both Microsoft Excel and Tableau software programs. Armed with this foundation, students will proceed to study college-level statistical testing, including z-tests, t-tests, and p-tests. Although not the goal, students enrolled in this course would be able to take the Advanced Placement exam in Statistics.

**Data Science II: Advanced Statistics, Probability & Programming** – Grade 12

Students will build upon the concepts and Microsoft Excel skills learned in Data Science I, with a strong emphasis in analyzing quantitative data and using known distributions to make inferences. Concepts covered will include minimizing bias in data collection through survey and experiment design, studying the binomial distribution for discrete random variables, and performing z-tests, t-tests, p-tests, and chi squared-tests for various distributions of a continuous random variable. Heavy emphasis will be placed on understanding the Normal Distribution as well as Confidence Intervals.

**Data Science II (Intensive): Advanced Statistics, Probability & Programming** – Grade 12

*Only students who have successfully completed Data Science I (Intensive) are eligible to enroll in this course.* Data Science II (Intensive) could be an independent research course with a large project-based component, depending on student and teacher schedules. Students will learn how to minimize bias in data collection through survey and experiment design, and they will utilize skills acquired in Data Science I (Intensive) in order to design their own studies, including data collection and exploratory data analysis. Students will continue to use computer-aided statistical analysis programs such as Microsoft Excel and Tableau, with the option of exploring a programming language, such as Python, R, or SQL.
SCIENCE

The Science program is designed to create scientifically literate students who are able to interpret and understand current scientific advances and carry out scientific research. Each science course begins with an exploration of the fundamental building blocks of the physical and biological world, building towards a deeper understanding of structures and phenomena at larger scales. Through a variety of learning modalities, teachers employ innovative ways to explore topics in each subject area beyond lectures and labs.

Beginning in ninth grade, the biology curriculum examines the pathway from the macromolecules that make up living things to the structures and functions of organisms and ecosystems. In tenth grade, students explore the world of chemistry, starting with the development of the atomic model and ending with chemical behavior and the interactions of compounds and molecules. In eleventh grade, students generally take physics and continue to build their understanding of the physical world through an exploration of matter and energy. Eleventh grade students may opt to take advanced topics courses (with departmental approval) in Biology or Chemistry. In the twelfth grade, having completed Physics, students may opt to take the advanced topics course (with departmental approval) in Physics. Students in the eleventh and twelfth grades may elect to take yearlong or semester long courses in a range of science topics. In addition to their major science course, students in the tenth, eleventh, and twelfth grades have the opportunity to gain more applied experience by taking Robotics and Neuroscience. In twelfth grade, students may elect to take Engineering.

The program is devoted to developing critical thinking skills and an understanding of the underlying principles of the biological, chemical, and physical world through class experiences, research, and lab work. Students develop a working knowledge in the natural and physical sciences. Through their coursework, they use scientific models to observe and understand the natural phenomena they experience in their everyday lives. Students become literate in scientific paradigms, become familiar with common and current laboratory techniques and equipment, develop scientific writing skills, and hone their critical thinking skills. Much of the curriculum is based on real-world applications of traditional science knowledge and observations to understand scientific concepts.

Biology – Grade 9

This introductory biology course explores traditional biological concepts of life and is tied together through our study of energy. Students analyze the human digestive system to deepen their understanding of biochemical molecules and enzyme-catalyzed conversions of nutrients. They are able to explore cellular and genetic changes and to investigate the principles of human heredity and its links to evolution. From the role energy plays in the ecosystem to the way our cells process atomic fuel, this course is built around investigative, open-ended lab activities that allow students to develop predictive conceptual models grounded in a variety of representations. Students are asked to defend and expand upon their understanding in a supportive and cooperative environment.

Intensive Biology – Grade 9

The course begins with an introduction to inorganic and organic chemistry principles, followed by cell structures and function, cellular processes, cellular respiration, photosynthesis, and cellular reproduction within living organisms. The second semester focuses on both Mendelian and non-Mendelian genetics and DNA and RNA reproduction. In coordination with the DNA Learning Center of Cold Spring Harbor Lab, students use advanced biotechnology equipment to analyze DNA using bioinformatics databases. Frequent laboratory exercises illustrate concepts using collaborative inquiry. Students also engage in the exploration of a topic of interest for their yearlong research project.
In the fall, students develop an essential question that expands as students craft their arguments based on resources and databases that either support or refute their essential question. The school year culminates in each student sharing their research findings in a formal presentation and research paper.

**Chemistry – Grade 10**

This course is designed to foster deductive reasoning, creativity, and cooperative learning, through a laboratory-based study of atoms. Topics of investigation include atomic structure, nuclear chemistry, electron configuration, chemical reactions, gas laws, and electrochemistry. Mathematical modeling is used to extend the range of discussions and analyze data collected during laboratory activities. This course requires proficiency in basic algebraic skills.

**Intensive Chemistry – Grade 10**

This course is designed to foster deductive reasoning, creativity, and cooperative learning, through laboratory-based study. Topics include atomic and molecular structure, states of matter, chemical and physical behavior of elements and compounds, ionic, metallic, and covalent bonding, solution chemistry, stoichiometry, and gas laws. Mathematical modeling is used to extend the range of discussions and analyze data collected during laboratory activities. The course culminates in an independent project addressing a specific aspect of modern change in the biochemical world. Upon completion of this course, students will be qualified for studies in advanced topics in science or other advanced elective courses.

**Physics – Grades 11 & 12**

This course investigates the topics of Newtonian mechanics: motion, force, energy, and momentum, along with topics in the physics of optics, waves, electricity, and magnetism. Students use both qualitative and quantitative methods to develop understanding of these fundamental concepts. Laboratory activities are a major component of the course. Many of the laboratory activities include Vernier software probes and interface units. Students use their iPads to record data and interpret graphs in association with the lab activities. This course assumes proficiency in basic algebraic skills. *Co-requisite for 11th grade: Algebra II or higher. Prerequisite for 12th grade: Algebra II or higher.*

**Intensive Physics – Grades 11 & 12**

This course investigates the topics of Newtonian mechanics: motion, force, energy, and momentum, along with topics in the physics of optics, waves, electricity, and magnetism. Students use both qualitative and quantitative methods to develop understanding of these fundamental concepts, which are studied in depth and at a higher level of analytical and mathematical detail and elaboration than in regular physics. Laboratory activities are a major component of the course. Many of the laboratory activities include Vernier software probes and interface units. Students use their iPads to record data and interpret graphs in association with the lab activities. This course requires proficiency in advanced algebra and trigonometry. *Co-requisite for 11th and 12th grades: Pre-Calculus or higher.*

**Advanced Topics in Biology – Grades 11 & 12**

This course is designed to analyze principles of biological chemistry, cytology, and cellular energy transformations. Part of the course work will include reading and discussion of scientific articles in a seminar style setting. In addition, course work will involve advanced laboratory activities, which may require some independent studies. The first semester includes studies of molecular genetics, heredity, and evolution. The second semester focuses on taxonomy, ecology, and population dynamics. Independent
laboratory work is an integral part of the course. Prerequisite: Biology and Chemistry, preferably at the intensive level. Students are eligible for this course by recommendation of the department.

**Advanced Topics in Chemistry – Grades 11 & 12**

The course begins with a review of fundamental chemistry and chemical reactions, and moves on to cover the topics of thermodynamics, atomic structure, nuclear chemistry, bonding and states of matter, equilibrium, kinetics, electrochemistry, and organic chemistry. Independent laboratory work is an integral part of this course. Prerequisite: Biology and Chemistry, preferably at the intensive level. Students are eligible for this course by recommendation of the department.

**Advanced Topics in Physics – Grade 12**

This course builds on first year physics taken in junior year. Topics include Fluid Mechanics, Fluid Dynamics, Thermodynamic processes, Electric Fields and Forces, Electric Potential, Magnetism, Electromagnetic Induction, RC Circuits, Modern and Atomic Physics, Wave-particle duality and the birth of Quantum Mechanics, and Special Relativity. Prerequisite: Intensive Physics, or Physics with departmental approval. Co-requisite: Calculus, or Precalculus with departmental approval. Students are eligible for this course by recommendation of the department.

**Astronomy - Grades 11 & 12**

“We, all of us, are what happens when a primordial mixture of hydrogen and helium evolves for so long that it begins to ask where it came from.” (Jill Tarter) This yearlong course will cover fundamental topics in astronomy, with our focus starting on Earth, expanding out to our solar system, then the Milky Way galaxy, and then nearby galaxies. Remote telescopes will be used to take images of celestial bodies. Students will draw on their prior knowledge of chemistry to study stars, their prior knowledge of biology to investigate the potential for life on other planets, and their knowledge of physics to understand the motion of meteors. Departmental approval is required to take this yearlong major course. Priority is given to seniors.

**DNA Barcoding and Bioinformatics – Grades 11 & 12 (Fall)**

In this course, students explore a cutting edge methodology that has helped scientists all over the world identify and study biodiversity: DNA barcoding. This technique can be applied to explore and answer questions in many fields of science: Does the leather used to make this purse, belt, or wallet come from an endangered, illegally harvested species? Does the bug I found in my room cause health problems? Are the plants growing in my backyard native or invasive species? Students will be introduced to the techniques of DNA barcoding in this virtual course. Departmental approval is required to take this semester long major course. Priority is given to seniors.

**Oceanography – Grades 11 & 12 (Spring)**

In this course, students will build on the physical science and life science concepts learned in previous science courses and apply that knowledge to the exploration of the living and nonliving environments of our bays and oceans. We will explore ocean chemistry, plate tectonics, sediments, ocean and atmospheric circulation, waves, tides, and coastal processes. Students will explore the living organisms of the oceans, and we will connect to New York City’s coastal identity by establishing and maintaining an oyster monitoring station in collaboration with the Billion Oyster Project. Ethical and social issues related to the marine environment and anthropogenic-induced climate change will be addressed. We can start off the
course with a field trip on the Hudson River’s sloop Clearwater! Departmental approval is required to take this semester long major course. Priority is given to seniors.

**Human Evolution and Ecology – Grades 11 & 12 (Fall)**

This semester-long course examines the process of human evolution and our impact on the earth’s environment. Issues of human population, demography, and carrying capacity are explored in relationship to the world’s food resources and urban land use and ecosystem management. Some of the consequences of the most basic decisions we make as humans – how many babies we have, what we eat, and where we live – will be considered. The legal, ethical, economic and political aspects of these topics will be an integral part of the course. Departmental approval is required to take this semester long major course. Priority is given to seniors.

**Environmental Science – Grades 11 & 12 (Spring)**

This semester-long course is designed to provide students with an introductory but thorough understanding of the principles of ecology and environmental science. Students will learn about the study of ecosystems and their structures, as well as examine current issues in environmental science, such as the effects of climate disruption, the introduction of non-indigenous species into habitats, habitat conservation, and the effects of human activity on ecosystem health. Textbook assignments, articles, and a variety of media will be employed. Laboratory experiments will be performed and lab reports assigned. The course culminates in a research project focused on sustainable practices in habitat conservation. Other activities will include possible field trips to environmentally significant sights in New York City. Departmental approval is required to take this semester long major course. Priority is given to seniors.

**Elective Courses (These courses do not qualify for major science course credit.)**

**Robotics – Grades 10, 11, & 12**

Students will design, build, and program both autonomous and remotely controlled machines able to solve various challenges and perform progressively more complex tasks. Students will learn fundamental engineering skills through a hands-on approach to physical concepts such as velocity, acceleration, torque or gear ratios. The final weeks of the course will require students to independently research, design, and implement a system or systems that will increase the capabilities of their robot and demonstrate the full extent of the skills acquired during the year. Previous experience in computer science is recommended, but not required. This course is not a major course and qualifies as an elective in a student’s total course load. Departmental approval is required to take this yearlong elective course.

**Biodesign: Explorations in Biotechnology and Design - Grades 10, 11, & 12 (Spring)**

Biotechnology harnesses biological systems to develop products and technologies that improve our lives. Biodesign has the potential to create the products that will help move our society forward in a more sustainable way. Students in this course will work in design teams to envision and create products that apply their knowledge of science, art, and design. Working in conjunction with the international biodesign challenge organization, teams will be paired with a science researcher from a top university to help them develop their understanding of the advanced scientific systems needed to design useful and viable products. The top team may be invited to showcase their design at the summit hosted at MoMA in June. This course is not a major course and qualifies as an elective in a student’s total course load. Departmental approval is required to take this semester-long elective course.
Brain Power: Investigating Neuroscience - Grades 11 & 12

In this course, students will investigate cutting edge topics in Neuroscience research. The fall semester will provide an advanced introduction to Neuroscience, in which students learn about the structure and function of neurons, brain anatomy, neuroimaging, sensory and perception systems (e.g. vision, audition), memory and learning, attention, language acquisition, sleep and dreaming, and the neural basis of psychiatric disorders. The class will be based on hands-on learning and will include various demonstrations and lab experiments, such as recording neural activity from insects and dissecting sheep brains. Lectures will dive deeply into concepts and topics being investigated in current Neuroscience research. In the Spring, students will design their own Neuroscience experiment researching cognitive behavior with the option to incorporate various physiological measures (e.g. EEG data and skin conductance). They will formulate a research question, design an experiment, collect and analyze data and present their results in scientific conference form and practice. This course is not a major course and qualifies as an elective in a student’s total course load. Departmental approval is required to take this yearlong elective course.

Experimental Research Methods – Grade 12

This year-long course provides highly motivated students an opportunity to dive deeply into their own research questions and interests. Whether you have a question already formed or have an idea of a topic you’d like to investigate, this course is a platform to explore in the form of an independent research project. In the Fall semester, students will complete an in depth literature review, will conduct informational interviews with professionals in their topic of interest, and will design and set their own milestones while preparing for data collection in the Spring. The Fall semester will conclude with a detailed project plan presentation. For the Spring, students will begin the semester with a complete plan and commence in data collection, analysis, and a full experimental manuscript write-up for a peer-review process. The Spring semester will conclude with a scientific conference where students will present scientific posters of their work. You do not need a fully defined research question to join this class, however, a tentative proposal is required of some possible interests and some literature review and organization will be required over the summer in preparation. This course is ideal for students who are interested in a future in science. Together we will create a professional lab experience where you are the researcher and the instructor is the principal investigator (PI) and we interact as collaborators. This course is not a major course and qualifies as an elective in a student’s total course load. Departmental approval and a tentative independent research proposal is required to take this yearlong elective course.

Engineering – Grade 12

This course provides an introduction to design and engineering. Proficiency in algebra, geometry, and physics is recommended for this course, which introduces students to the design process through conceptualization, data gathering, scale modeling, testing and failure analysis. To explore the disciplines of Mechanical and Materials Science Engineering, students will develop an idea, design a prototype and construct a full-scale model with special consideration given to materials selection, cost constraints, mechanical operations, and deadlines. Projects will be formally presented at area competitions at the conclusion of the course. This course is not a major course and qualifies as an elective in a student’s total course load. Departmental approval is required to take this yearlong elective course.
**LANGUAGE**

The Language program in French, Spanish, and Mandarin Chinese aims to build proficiency in speaking, listening, reading, and writing. Besides providing students with the skills and mechanics of the language, the program seeks to immerse them in the culture, tradition, and history of those who speak it. At the end of the required course of study, students will be able to impart information, express feelings and opinions, as well as understand and interpret spoken and written language. With 80-minute classes, students are immersed in the language through learning-by-doing.

Upon the completion of their language study, students will demonstrate competent communication skills, including the ability to carry on conversations and speak spontaneously on a variety of topics. The classroom environment aspires to create a space where students are not afraid to make mistakes and to learn by taking risks.

Latin can be taken as a second language elective course that meets with the same frequency as other electives. Students may elect to take Latin in the ninth and tenth grades and continue on in the eleventh and twelfth grades.

**French I**

The goal of the French I course is to introduce students to the basics of the language focusing on speaking, listening, reading, and writing skills. Communication through speaking and presentations are at the core of the instruction, but writing skills and grammar will also be introduced. During the course of the year, a project-based learning approach will be used. The fundamentals of grammar and vocabulary acquisition are important to each student’s progress. In order to introduce cultural awareness of French-speaking countries, students will investigate contemporary aspects of the French-speaking world using tools of technology. Students will learn how to carry on simple conversations about themselves, their friends, families, and their preferences. Emphasis on living in the real world is key to this class. Students obtain basic life skills: ordering in a restaurant, buying in a store, and asking for directions. A grammar and vocabulary building text and workbook, “T’es Branché,” will accompany all course work.

**French II**

The goal of the French II course is to continue building on the basic skills students have learned previously. Focus will be on communication (writing, speaking and listening), cultural awareness, and reading skills. During the year, a project-based learning approach will be used, as the fundamentals of grammar and vocabulary acquisition remain important to each student’s progress. Students will be able to communicate in the past, present, and future tenses, and there is a strong emphasis on real-life dialogue. Projects include organizing a detailed 4-day trip to France on a budget and bringing a French clothing line to a NYC location. All learning is accompanied by grammar and vocabulary building, using the text “T’es Branché.”

**French III**

The goal of the French III course is to continue building on the skills of students at this level. Focus will be on communication (writing, speaking and listening), cultural awareness, and reading skills. An ongoing theme throughout the year will involve researching people and places using appropriate online sources and producing comprehensive presentations on a person or place. Accompanying the projects will be a verbal component with a QR code, so that others can hear the students’ narratives. There will be routine voice recording work to improve accent and elocution. Students will continue to enrich their
vocabulary and learn new grammar, including irregular verbs, past and future tenses, reflexive verbs, and the conditional.

**French IV**

French IV is designed to give students who have mastered the basics of French vocabulary, culture, pronunciation, and grammar the opportunity to deepen their knowledge of the French language and hone their communication skills. Increased focus will be on interpretation of articles, videos, and movies. Students are expected to be active in class discussion and give presentations on a variety of topics. Current events will be routinely presented through French television and online articles. Technology in and out of the classroom will reinforce the program. Readings will include the stories of Le Petit Nicolas. Grammar will include the imperfect tense, relative pronouns, future tense, and the conditional and subjunctive.

**French V**

In French V, students explore the culture, literature, history, and current events of the Francophone world, while continuing to build vocabulary and grammar skills. Readings may include literature from Haiti, Guadeloupe, Cameroon, Ivory Coast, Senegal, Canada, and Belgium. Contemporary articles addressing race and cultural diversity will also be used. Music of African and European artists will be part of the course – Brel (Belgian), Salif Keita (Mali), Youssou N’Dour (Senegal), Toure Kunda (Senegal), Cheb Mami (Algeria), Fauvel (Algeria), Stromae (Belgium), Corneille (Rwanda), Angelique Kidjo (Benin), Zachary Richard (USA). Weekly discussions of news using TV5 journal télévisé and the specialized television network TV5 Afrique. Films will be part of the curriculum, including: “Chocolat” (Cameroon); “Inch Allah Dimanche” (Algeria); “Rue Cases Negres” (Martinique); “Entre les murs” (France).

**French Cinema & Culture (offered in 2021-22)**


**French Literature & Composition (offered in 2022-23)**

This course will highlight French literature from Gallo-Roman times to present day. For many of the students, the texts we read will be their first introduction to French literature. The readings have been selected with this in mind and some of the language of the ancient texts has been simplified. Culture of France and the French speaking world will be explored through the lens of the written language.
Grammar and vocabulary will be assessed through written projects and presentations. An independent project will be required of students in the third quarter. Works read will include Caesar’s “De Bello Gallico,” medieval fable “Tristan and Isolde,” and works by La Fontaine, Victor Hugo, Maupassant, Colette, Flaubert, Duras, Ionesco, Beckett, and excerpts from “L’Élegance du Herisson,” a contemporary novel from French writer Muriel Barbery. Students will be expected to produce their own written work inspired by the works we have read. There will be routine in-class essays and memorization of original texts. Accompanying the reading, we will watch several films including “Vatel,” “L’Eternel Retour,” “Madame Bovary,” and “Le Herisson” (based on the novel by Barbery.) Prerequisite: Successful completion of French V.

**Spanish I**

Spanish I is a course designed to develop the student's ear for the language and is offered to students with no prior exposure to language. With a strong focus on the listening and speaking components of Spanish, students are immersed in the language. Students explore topics such as school life, personal experience, daily activities, likes and dislikes, and family. By the end of the year, students communicate independently on these familiar topics.

**Spanish II**

In Spanish II, students continue to build on the language skills and basic vocabulary previously learned so that they can communicate with more spontaneity. While oral communication is at the center, the curriculum develops students’ strengths in all four areas of communication. Students begin to see themselves in their communities, making connections and comparisons as we read, listen and discuss cultural practices from the Spanish-speaking world.

**Spanish III**

In this course, students continue to build their confidence to communicate in daily life situations. With an emphasis on narrating fluently in the past, using the preterit and imperfect tenses, students strengthen their ability to communicate spontaneously on a variety of topics. Through the study of authentic texts (books, songs, poetry) students learn to make predictions and personal connections while exploring cultural comparisons.

**Spanish IV**

In Spanish IV, students continue practicing all four skills of language acquisition. Given frequent opportunities for meaningful communication, students are expected to express themselves fluently using complex sentences. The focus of this course is to solidify and expand on previous knowledge. Students will comprehend when to use the preterit, imperfect, conditional, and future tenses in open-ended situations. They will begin to use the subjunctive mood to opine about social issues in the Americas. Students focus on accuracy in spoken and written work.

**Spanish V**

In Spanish V, students will consolidate previously learned structures through exposure to a variety of media, including current events, poetry, literature, and film. Students will expand their study of the subjunctive mood and will work on expressing more complex thoughts and ideas using compound structures. Throughout the course, students will focus on developing more accuracy and complexity in presentational writing and speaking.
Spanish Literature & Theatre (offered in 2021-2022)

In this year long course students will examine and analyze a variety of original texts across works of fiction and nonfiction. Students are expected to read original texts independently and engage fluidly in class discussions. They will dig deeper into literary terms as they expand their skills in verbal and written communication. In the second semester, the class participates in a theatre residency program with El Repertorio Español. Alongside a teaching artist, students will write, edit and perform an original play based on the readings. *Prerequisite: Successful completion of Spanish V.*

Spanish Cinema & Culture (offered in 2022-23)

In this year long course students are expected to function with ease, fluency and accuracy in a wider range of spontaneous situations. Students will watch, examine and analyze a variety of films addressing contemporary social and political issues. Throughout the course, students will practice integrating information from audio, visual, and written sources. Students will engage with original text prior to viewing films. Strong emphasis will be placed on oral proficiency and adept communication based on cultural learnings and personal interpretation of films and scripts. *Prerequisite: Successful completion of Spanish V.*

Mandarin I

Mandarin I introduces students to the basics of Mandarin Chinese, including the pinyin system, the language structure, and character writing, with a strong focus on communicative skills including listening, speaking, reading, and writing. A performance-based and task-oriented learning approach is used to engage students in language acquisition through the exploration of various thematic units. Importance of accuracy in tones and pronunciation remains the focus throughout the course. Through studying with the program *Discovering Chinese pro* and working on engaging language-based websites and applications, students are expected to acquire the novice-mid level to communicate effectively.

Mandarin II

Mandarin II continues to build students’ language skills including listening, speaking, reading, and writing. Students will exchange information on familiar tasks and activities, understand the main points in short conversations and messages, and provide basic information on familiar topics using phrases and simple sentences. Thematic units such as talking about weather, dining out at a restaurant, asking directions, and attending a birthday party are introduced. Students are expected to acquire the novice-mid/novice-high level of vocabulary and sentence patterns to communicate efficiently.

Mandarin III

Students in Mandarin III will enlarge their vocabulary and knowledge and carry on longer conversations about school life, daily life, interests, personal opinions and preferences. Students will read and understand short essays on familiar topics and experiences and produce compositions using a series of sentences with supporting details. Topics such as talking about courses and daily routines, seeing a doctor, talking about home and neighborhood are introduced. The focus is on the continued development of listening, speaking, reading, and writing skills. Students are expected to acquire the novice-high/intermediate-low level of proficiency at the end of the school year.
**Mandarin IV**

Mandarin IV integrates the knowledge and skills built in Mandarin I, II and III to form a challenging course. Students will carry on unrehearsed, spontaneous and meaningful conversations and understand main ideas in texts that contain unfamiliar vocabulary and sentence structures. Topics such as studying abroad, living off-campus, apartment hunting, accidents and natural disasters will be introduced. There will be a focus on reading and writing skills. Students are expected to acquire the intermediate-low level of proficiency at the end of the school year.

**Advanced Mandarin: Language and Culture**

In this course, students will discover different aspects of Chinese culture and acquire cross-cultural awareness through the study of art and history, environmental protection, and current events. Students will expand their knowledge of vocabulary and syntax by reading favorite classics, folktales, and historical stories. There will be a focus on reading and writing skills. Students are expected to acquire the intermediate-mid level of proficiency at the end of the school year. Prerequisite: Successful completion of Mandarin IV.

**Latin I**

In Latin I, students acquire skills in Latin grammar, translation, and the analysis and understanding of Roman texts. The course itself is designed to introduce students to the Latin language by actively engaging them with Latin text through translation. Students will gain a greater awareness of the cultural and historical environment of Rome as it progressed from its founding to the formation of the Republic. Specifically, this course concentrates on introducing students to the basics of the Latin language.

**Latin II**

In Latin II, students continue to acquire skills in Latin grammar, translation, and the analysis and understanding of Roman texts. The course itself is designed to introduce students to the Latin language by actively engaging them with Latin text through careful translation. Students will gain a greater awareness of the cultural and historical environment through the development of the Roman Republic. Specifically, this course concentrates on solidifying students’ understanding of the basics of the Latin language.

**Latin III**

Latin III is a transitional course designed to bring students with a fundamental knowledge of basic Latin grammar and translation to a comfort deciphering unaltered, Classical Latin prose and poetry. Students will read and translate selections from Eutropius, Caesar, Ovid, and other ancient writers. These texts aim to broaden their knowledge of the cultural and historical environment of Rome as it progressed from Republic to Empire, and to give some background on ubiquitous stories in Roman mythology. Students also learn about rhetorical and poetic devices, and how writers were able to use the flexible nature of Latin word order to enhance their speeches and literature.

**Latin IV**

In Latin IV, students continue to read simpler Classical Latin texts, and advance further into the literary developments and rhetorical devices implemented in Latin writing. Emphasis is placed on acquiring both advanced translation skills and reading comprehension abilities that enable students to read Latin proficiently. By building upon a working vocabulary, students, who have mastered their grammar and syntax, will be able to embark on a detailed study and appreciation of Latin literature.
Latin Seminar

This course in Latin is designed for students who have completed the basic sequence of Latin I-IV (or the equivalent). It assumes that students have been exposed to most of the fundamentals of Latin grammar and are prepared to read genuine, unaltered Latin literature. Students will continue to review important topics in grammar, but will focus more attention on the literature as such, pondering the ways in which Roman writers told stories about themselves and their world. The course may be taken more than once for credit, as the writers studied will be varied each year. Texts may include, among others, those of Vergil, Horace, Ovid, Caesar, Livy, and Cicero.
VISUAL ARTS

In the Visual Arts program, students learn to be inventive, abstract thinkers by creating visual responses to visual questions. Coursework stresses seeing as a means of making, as students become heightened observers, sensitive to the differentiated ways each perceives and interprets their world. Over the course of their four years, students are guided toward developing their external awareness into an internal one. They become conscious, then purposeful, about the ways in which their work reflects their unique perspective. Throughout, the goal of the curriculum is to enable students to acquire the tools and the desire to critically examine their lived environment. We cultivate experimentation and delight in the creative process by offering a supportive environment where risk-taking is encouraged.

The visual arts curriculum is designed to be accessible to students at all skill levels and artistic abilities. Coursework challenges a student’s developing personal vocabulary and vision, expanding their means for effective communication of intent and ideas. Semester long foundational classes in the ninth and tenth grades cover broad areas of artistic production in drawing, design, and sculpture, where the focus is on key concepts, vocabulary, and fundamental skills, techniques, and processes. Upper level classes in the eleventh and twelfth grades are organized around the medium-specific concepts and techniques learned in foundation classes, and integrate higher-level critical and independent thinking strategies such as explorations of context and site specificity, curatorial work, writing about art, research-based work, and thematic questions in art practices. Project-relevant art historical and contemporary models are introduced at every level of the curriculum to contextualize learning. In addition, a Visual Arts Major or Visual Arts Concentration is available to students that have demonstrated a committed interest in artistic study, and provides opportunities for concentrated studio development and more individual attention. As art concentrators or majors, students learn to contextualize and independently develop the work they do in the studio by gaining the skills and resources to conduct artistic research.

Students will become familiar with a range of materials and processes in drawing, printmaking, painting, design, sculpture, and photography. Coursework in all disciplines stresses an understanding of visual ‘grammar’: the ways composition, scale, color, texture, and media can communicate ideas and emotions. Students will become familiar with relationships between disciplines both within and outside of the visual arts through opportunities to work collaboratively on projects that fall outside of traditional boundaries.

Foundations in Drawing

Students will investigate a range of methods for translating their perceived environment onto a two-dimensional surface. Rooted in direct observation, projects build students’ awareness of and sensitivity to the shapes and textures in their lived world. We consider drawing not a product but a process – a flexible and expansive way of making art. Mark making, line quality, gesture, value, spatial systems, and scale/composition are explored as tools for communication and personal expression. Projects cover a range of subject matter including still life, portraiture, interior/exterior environments, and the relationship between realism and abstraction. Traditional drawing media (e.g. paper, pencil, charcoal, ink) are used alongside unconventional materials (e.g. fabric, wire, thread, collage). Work in the class culminates in a final project directed by individual interest. This course may be taken in grades 9 -12, but is recommended for grades 9 & 10.

Introduction to Design

Using photography, colored paper, and found materials, students focus on thinking visually. We explore the unique ‘grammar’ of visual language, including color theory, composition, scale, figure/ground relationships, rhythm, sequence, and narrative. Students are challenged to respond creatively to a range of prompts, encouraged along the way to reflect on the ways their work begins to point to a unique voice.
Projects may include personal color palette ‘portraits,’ narrative or abstract photographic sequences, images in response to music, invented or found alphabets and letter-forms, and surface designs for wallpaper or fabric that reflect an individual inspiration. *This course may be taken in grades 9-12, but is recommended for grades 9 & 10.*

**Explorations in Sculpture**

This course is an introduction to the processes and materials used to make work in three dimensions. Students consider sculpture both in relation to direct observation and as a way to communicate imaginatively and abstractly. Projects will use materials that begin as line (e.g. wire, thread), plane (paper, cardboard), and mass (clay, foam) as building blocks of form making. We also explore the way found and scavenged materials can be transformed and used poetically. Students will investigate both the structural possibilities of different materials as well as their differing emotional qualities.

Projects may include linear geometric hangings, paired forms, architectural/modular relief surfaces, symbolic objects, creative display structures, sculptures for specific senses (touch, smell etc.), and sculptures for specific places. *This course may be taken in grades 9-12, but is recommended for grades 9 & 10.*

**Introduction to Photography**

This course is an introduction to the notion of making by means of seeing. Through work in digital and/or experimental photography media, students will be introduced to the ways that light, composition, and color impact the subjects they capture and the stories they tell. Scale, sequence, and presentation will also be explored as means of extending ideas. Projects in film or video may be covered as time allows. *This course may be taken in grades 9-12, but is recommended for grades 9 & 10.*

**Drawing and Printmaking II**

This class will extend and build on work from Foundations in Drawing and Introduction to Design. Student-driven projects will combine drawing, collage, photography, or sculpture with work on the printing press. Students will be introduced to a range of traditional and experimental printmaking techniques including etching, mono printing, embossing, and relief. Projects vary from year to year but use literary, academic, poetic, or student-authored texts as a starting point for creative, independent visual work. Students are expected to be self-motivated in the visual arts, and to work outside of class as necessary. *Prerequisite: Foundations in Drawing or Design 1, and a second visual arts class, or by permission of the instructor. Open primarily to grades 11 & 12.*

**Sculpture II: Object, Space, & Site**

In this class, students will continue to explore concepts presented in Explorations in Sculpture, while taking increasing ownership over the materials and methods they use. Emphasis will be placed not only on ways of creating objects, but on the space and circumstances around those objects and on combining found materials with additive and subtractive studio processes. Students may choose to combine their work in sculpture with other media and methods, such as sound, drawing, or digital processes. Projects might include transforming the purpose of a pre-existing space or object, making a space or object that is inspired by a short text, and kinetic or participatory sculptures. *Prerequisite: Explorations in Sculpture and a second visual arts class, or by permission of the instructor. Open primarily to grades 11 & 12.*
Photography II: Light, Lens, Surface, & Screen

In this class, students explore image making through the medium of photography—light captured on a surface or, now, by a sensor. Projects will be technically informed but conceptually driven. Photographic composition, vocabulary, and visual strategies will be covered—all in the service of drawing out each students’ unique way of seeing and understanding the world. Unconventional uses of conventional techniques will be stressed, as students build a body of work that focus on key elements or themes, such as Color, Place, Adolescence, or Americana. Stop-motion animation, video, or film may also be explored, as time allows. Students should be prepared to work outside of class time to complete work. Prerequisite: Introduction to Photography and a second visual arts class, or by permission of the instructor. Open primarily to grades 11 & 12.

Painting as Language

This class will expand students’ use of color, composition, rendering of form, and material exploration in two dimensions. The term “painting” will be loosely applied to working in wet media from life and abstractly. We will discuss more advanced concepts of color theory and color mixing, mark making, surface and collage, the physical material properties/possibilities of paint and other media, and the intersection of painting with sculpture, installation, and architecture. Possible projects include painting a still-life self-portrait with a unique set of custom “brushes,” instigating a “conversation” between two or more materials, and making a painting for a specific place or vantage point. In a final independent project, students will be asked to find new ways to use their painting vocabulary, such as in an installation, or in designing clothes or textiles for a specific use. Prerequisite: Foundations in Drawing or Design and a second visual arts class, or by permission of the instructor. Open primarily to grades 11 & 12.

The Moving Image

This class will introduce students to the foundations of the moving image as a medium for creative expression. The course will consist of four major projects and a research-based presentation on a filmmaker or moving image artist. The projects will be broken down into smaller graded assignments that build upon each other toward the final product. There will also be field trips to the Museum of the Moving Image and Film Anthology Archive. Prerequisite: Foundations in Drawing or Design and a second visual arts class, or by permission of the instructor. Open primarily to grades 11 & 12.

Visual Art Major

The visual art major is a yearlong commitment to intensive work in studio art. Conceptually driven, technically immersive projects are complemented by ongoing research and reading about contemporary art practices, in-depth critiques, and site visits throughout the year. The curriculum for the art major in the junior year draws upon work in printmaking, sculpture, painting, photography and design, and offers students a more open-ended and independently-led exploration than elective courses allow. Projects are designed to help students harness their own voice, vision, influences and insights, while encouraging them to move fluidly between media. In the senior year, students who take the major will be guided in projects that are increasingly open-ended, culminating in developing an independent body of work informed by personalized research. Open only to grades 11 & 12, the visual art major is taken as one of a student’s five academic majors and requires permission of the visual art department, the college office, and the head of the high school.
Film and Media Major

The film and media major is a yearlong commitment to intensive work in film art. Film is the most prolific form of mass media in contemporary culture. It permeates our lives as the most accessible art form and the pinnacle of pop culture. Throughout this class, students will study the history of film, exploring how it has both reflected and shaped culture in society. This course is as much a studio course, as it is a seminar. Students will make films that correlate with conceptual benchmarks throughout film history, with attention paid to building social consciousness into their creations. The making process will include learning creative script writing techniques and industry-standard filmmaking practices, culminating in the submission of student work to regional and national film festivals. Throughout the course, students will explore conceptual frameworks and semiotics surrounding the moving image as it has evolved, reflecting societal shifts through time. Practical application of this exploration will be made in critical analysis responses to master filmmakers’ seminal works, linking them to film theory and media studies, including texts by McLuhan, Zizek, Mulvey, Barthes, and Deleuze. Open only to grades 11 & 12, the film and media major is taken as one of a student’s five academic majors and requires permission of the visual art department, the college office, and the head of the high school.
INSTRUMENTAL MUSIC

The Instrumental Music program is designed to help students grow into exceptional musicians. Students gain an understanding of musical concepts through active participation in musical ensembles. Ensembles perform throughout the year for various events and often in collaboration with other arts disciplines. The musician who graduates from Grace Church School understands the importance of music in their own lives and in the lives of others.

There are several ensembles that students have the opportunity to participate in while attending the high school. The instruments offered exist within traditional band and string ensembles. Students who have never played an instrument before have the opportunity to start an instrument in one of the beginning ensembles.

Students who have some experience may join one of the intermediate ensembles. This includes jazz as well as string and concert ensembles. Students who are more advanced may join the advanced jazz, string, and band ensembles. The literature is chosen to familiarize students with the historical scope of music for their ensemble. Students learn new techniques and terms through active engagement with the music during rehearsals and at home. They grow to understand that each instrument in an ensemble is an important part of a larger whole. This is a skill that will serve them for the rest of their lives. Music is a unique form of artistic expression unlike any other. Students who participate in the instrumental music program will not just learn to read musical notes and symbols, but will know how to actively listen and express themselves through music. They will graduate with a deeper knowledge of musical techniques and a greater understanding of the essence of music itself.

Jazz and Contemporary Music Studies

Beginning Winds and Percussion

This course is designed to teach students the basic skills needed to play and read music on the flute, clarinet, saxophone, trumpet, trombone and percussion. These skills include: technical proficiency, beginning tone production, posture, intonation, elementary drum rudiments, rhythmic sight reading and a basic understanding of musical terms and symbols. Students will be able to make music on their instruments as a beginning ensemble, and as individuals. This is a yearlong course. No prior musical experience is necessary to take this course.

Jazz Lab I

This course is designed to help students develop their instrumental musicianship skills as they relate to the jazz, rock, and Latin genres. There will be an emphasis on improvisation as it relates directly to theory and harmony in the jazz, rock, and Latin genres. Note: rhythm section spots are limited to 2 guitarists, 2 bassists, 2 drummers, and 2 pianists. Auditions are necessary for these spots in particular. Skills developed will include: improvisation, technical proficiency, tone production and intonation, an understanding of musical terms and symbols, an understanding of scale and chord relationships, and group dynamics as they relate to jazz and rock genres. Students will perform regularly throughout the year as an ensemble and as individuals. This is a yearlong course. Prior instrumental experience on the wind instruments and/or percussion is needed to sign up for this course. Audition may be required.
Jazz Lab II

This course is designed to help students further develop their instrumental musicianship skills as they relate to the jazz, rock, and Latin genres. There will be an emphasis on improvisation as it relates directly to theory and harmony in the jazz, rock, and Latin genres. Note: rhythm section spots are limited to 2 guitarists, 2 bassists, 2 drummers, and 2 pianists. Auditions are necessary for these spots in particular. Skills developed will include: improvisation, intermediate technical proficiency, tone production and intonation, an understanding of musical terms and symbols, an understanding of scale and chord relationships, and group dynamics as they relate to jazz and rock genres. Students will perform regularly throughout the year as an ensemble and as individuals. This is a yearlong course. Prior experience on an instrument is needed to sign up for this course. Audition may be required. Prerequisite: Jazz Lab I.

Jazz Combo

The emphasis in this course is on learning to improvise over music from the American songbook and other jazz standards in a small group configuration. Arranging the music for small group and learning to rhythmically and harmonically support other players in the group will be learned as well. Students will perform regularly throughout the year as an ensemble and as individuals. This is a yearlong course. Prior experience on an instrument is needed to sign up for this course. Audition may be required. Prerequisite: Jazz Lab II.

Jazz Ensemble

This course is designed to help students develop advanced instrumental musical skills. There will be an emphasis on improvisation outside of normal chord progressions as it relates directly to theory and harmony in the in the jazz, rock, and Latin genres. Note: rhythm section spots are limited to 2 guitarists, 2 bassists, 2 drummers, and 2 pianists. Auditions are necessary for these spots in particular. Skills developed will include: improvisation, technical proficiency that will allow students to perform advanced jazz literature, advanced articulation techniques, the ability to play all major and minor scales and the knowledge of those scales to chord relationships. Students will perform regularly throughout the year as an ensemble and as individuals. Part of this course includes a required trip to a festival each year in the spring. This is a yearlong advanced course in jazz performance. Students must obtain the permission of the instructor to sign up for this course. Audition may be required. Prerequisite: Jazz Lab II.

Jazz and Contemporary Music Major

This is a yearlong major course in jazz and contemporary music. The first semester of this course is a study of jazz theory and harmony, along with selected readings that focus on jazz history. Students will also be required to attend two performances in the first semester outside of school and write about them. Students will gain an in-depth knowledge of jazz theory and harmony that can be applied to a wide range of styles including pop, rock, and indie rock. The second semester of the course will help students to develop a portfolio of recorded work that can be used as audition material for entrance into summer programs or colleges. Open only to grades 11 & 12, the jazz and contemporary music major is taken as one of a student’s five academic majors and requires permission of the instrumental music department, the college office, and the head of the high school. Participation in one instrumental ensemble is required.
Jazz Theory & Harmony I (Fall)

The purpose of this course is to instruct students on the theoretical aspects of jazz. Students will gain an in-depth knowledge of jazz theory and harmony that can be applied to a wide range of styles including pop, rock, and indie rock. Ear training software will be used to help facilitate an understanding of theory and harmony from an aural perspective. Students must play an instrument or sing in order to participate in this class. This is a semester long course. Departmental permission is required.

Jazz Theory & Harmony II (Spring)

This class is a continuation of Jazz Theory & Harmony I. This is a semester long course. Departmental permission is required.

Classical Strings Studies

Beginning Strings

This course is designed to teach students the basic skills needed to play and read music on the violin, viola, cello and bass. These skills include: technical proficiency, beginning tone production, posture, intonation, basic bowing technique, including detache bowing, pizzicato technique, and a basic understanding of musical terms and symbols. Students will be able to make music on their instruments as a beginning ensemble, and as individuals. This is a yearlong course. No prior musical experience is necessary to take this course.

Concert Strings

This course is designed to help students develop their instrumental musicianship skills on the violin, viola, cello, and bass. These skills include: intermediate technical proficiency, a nuanced approach to tone production and intonation, intermediate bowing techniques, an intermediate understanding of musical terms and symbols, a basic understanding of scale and chord relationships, and a beginning understanding of correct performance practice in different genres. Students will perform regularly throughout the year as an ensemble and as individuals. This is a yearlong course. Prior basic instrumental experience on the string instruments listed is needed to sign up for this course.

Chamber Strings

This course is designed to help students develop advanced musicianship skills on the violin, viola, cello, and bass. These skills include: technical proficiency that will allow students to perform advanced concert literature, the ability to produce tone colors and various timbre qualities with fluidity and consistent intonation, the ability to play major and minor scales in many keys (and the knowledge of those scales to chord relationships), and an advanced understanding of correct performance practice in different genres. Students will perform regularly throughout the year as an ensemble, and possibly as individuals. This is a yearlong more advanced course in string performance. Students must obtain permission of the instructor to sign up for this course.

Advanced Chamber Strings

This course is a continuation of Chamber Strings. Students will perform regularly throughout the year as an ensemble, and possibly as individuals. This is a yearlong advanced course in string performance. Students must obtain permission of the instructor to sign up for this course.
VOCAL MUSIC

The Vocal Music program’s main objective is to blend the joy and love of singing with a sense of artistic and musical excellence. Classes are structured to support the mastery of technique and interpretive skills, while teaching the importance of discipline and sustained effort necessary to participate in an ensemble-based rehearsal process. Students also experience personal and social growth through the act of collaborating with their peers and celebrating collective accomplishments.

Over the course of their vocal study, students learn musical repertoire of increasing difficulty in addition to a wide range of styles and genres. No matter the level or genre, the focus of the work is to build an understanding of appropriate and healthy breath management and tone production for singing. Students develop musicianship skills such as listening and ear-training, music reading, basic notation, and the ability to navigate the written score. An emphasis is also put on musical creativity and collaboration through participating in projects on composition and songwriting.

Vocal music students leave Grace with a solid understanding and appreciation of music from a variety of genres and cultures. Upon graduating, they will have acquired the skills needed to sing in a healthy and versatile manner and will be able to prepare for any type of vocal performance by referring to our large catalog of vocal warm exercises that we practice daily. Vocal music students will also be able to navigate musical notation and sight-read parts on their own. Most importantly, they will be able to use their singing voice confidently as a means of artistic self-expression to joyfully communicate and collaborate with others. The aspect of joy through singing is one that cannot be stressed enough. Singing without joy is just singing. Singing with joy is music - it is artistry.

Beginning Vocals

This class is the introductory class for 9th graders interested in Vocal Music at Grace. Students will learn the basic skills required of being efficient vocal artists, including proper breath technique, vocal exercises, body awareness, and performance preparation. The class includes a mixture of both solo and ensemble singing. Each student will establish a sense of their own voice while at the same time working to create a unified vocal ensemble. Many aspects of artistry and expression through performance are explored at an introductory level utilizing a diverse sample of repertoire. This is the ideal class for those who are excited by singing and want to work hard to become active members of the musical community at Grace. This semester long class is for students in 9th grade and can be taken in the fall or spring.

GraceNotes (Vocal Ensemble)

GraceNotes is the primary vocal ensemble at Grace. This yearlong class meets twice a week during the arts block, with additional outside rehearsals. The main focus of this class is to create a vocal ensemble that is joyful and fun, but that is also held to a professional standard of musicality. There is an emphasis placed on creating excellence through ensemble singing as well as mastering components of artistic expression and exploring a diverse and challenging body of repertoire for mixed voices. The ensemble performs regularly throughout the school year; on average, 1-2 times per month. This yearlong class is open to students in grades 10 - 12, as well as to select 9th graders. Prerequisite: Beginning Vocals, or by permission of the instructor.

Glee Ensemble

Glee Ensemble is an ensemble that meets during Wednesday’s Activities Block and is open to all students. The ensemble runs more like a club than the classes offered during the arts blocks. This ensemble is more student-driven, with an appointed student leader in the 11th or 12th grade to help run
the ensemble. The student leader helps choose repertoire, run rehearsals, and deals with communicating with the members of the ensemble. The purpose of Glee Ensemble is to create a fun, positive, and uplifting environment for students to sing together. Prior experience singing harmony in a group is preferred, but not required. All abilities are welcome! Open to anyone in grades 9-12.

**Singer/Songwriter**

What makes a good song? Why are certain songs successful on the radio and billboard charts? The singer/songwriter course is designed for students who are interested in finding their own voice through the art of songwriting. The course will explore all of the fundamentals required in order to write that hit song. This class will focus on analyzing song form, chord progressions, creating melodies, writing lyrics, and creating accompaniment. There will also be a large emphasis on dissecting the great songwriters of our time such as The Beatles, Bob Dylan, Stevie Wonder, and many more. *In order to take this elective, students must have prior knowledge of how to read music and have the ability to play basic chords on a chorded instrument, such as Piano, Guitar, Ukulele, etc. Open to students in grades 10-12.*
DRAMA

The Drama program at the high school level is designed to give students a foundation upon which to build a creative practice and develop an artistic voice. Each class in the four-year sequence, which ranges from Devised Theatre to Shakespeare and beyond, teaches both the analytical tools and practical skills necessary to hone the craft of performance in each specific discipline within the theatre arts. Simultaneously, students are asked to consider how these tools they are acquiring contribute to their own present and future lives as artists and theatre-makers. The program is built on a four-year sequence of courses: Drama I: Collaborative Theatre Arts, Drama II: Voice and Text, Drama III: Contemporary Scene Study, and Drama IV: Classical Scene Study. Students that have completed the four-course sequence are eligible to take Advanced Theater Studies, a yearlong course that constitutes a Drama Concentration.

In addition to the four-year sequence, the program also offers additional electives that include Theater Technology and Design, Musical Theater, and Theater in Performance. Seniors can elect to take Theatre Studies as a major academic class. The course provides a rigorous exploration of theatre history in addition to a rotating sequence of special topics in the performing arts such as Commedia dell’Arte, Solo Performance, The Business of Acting, Fundamentals of Directing, and more. In addition to this array of classes, the drama program also produces three main stage performances per year: a fall play, a student-directed winter performance series, and a spring musical.

A student that takes advantage of all of the drama program offerings will graduate from high school knowing how to analyze a script and develop a character, work with classical and contemporary text, devise a scene from nothing, create a theatre company and produce a play, hang and focus lighting instruments, build a set, connect to and share his or her emotions through performance, execute a professional audition, and articulate an artistic philosophy. Students also will have had the added benefit of working with guest artists and experts from the field in their classes and in theatrical productions, connecting them to the world of theatre at large.

Drama I: Collaborative Theatre Arts

Collaborative Theatre Arts introduces students to the collaborative learning process that serves as a foundation for work in theater. Through ensemble-driven projects, students become better connected with their peers and learn how to tap into the power of group creation. As they build foundational skills in improvisation, physical theatre, and character development, students are asked to consider how we use the body to channel emotion into dramatic action. This class provides students with the fundamental tools that will help them move through future years in the drama program, participate in theatrical productions, build a creative practice, and develop an artistic voice. This is a semester long course and is open to students in grades 9-12, but is recommended for grades 9 & 10.

Drama II: Voice and Text

In Voice and Text, students begin to explore the expressive possibilities of the voice. Exercises and projects are centered on the work of Kristin Linklater. The Linklater technique helps students build a connection to breath while developing resonance, range, and vocal strength. An emphasis is placed on expressing thoughts and emotions openly and truthfully. We will use the voice as a creative impulse, as well as work with classical and contemporary text to build character through language. This is a semester long course. Prerequisite: Drama I.
Drama III: Contemporary Scene Study

This course is designed for more advanced theatre students and serves as a bridge from the classroom to the stage. Through an exploration of characters and scenes from contemporary dramatic literature, students deepen their understanding of their own method and approach to the art of acting while simultaneously gaining exposure to the methods of several major acting teachers of the twentieth century, including Stanislavski, Brestoff, and Meisner. Students work in various pairs and trios throughout the semester to prepare scenes for in-class performances, working together to develop an honest and connected performance. Ideally, students enrolled in this class will continue on to Drama IV in the spring, although this is not a requirement. This is a semester long course. Prerequisite: Drama II.

Drama IV: Classical Scene Study

This advanced course is a continuation of Drama III, with a shift in focus to classical dramatic literature. Students will work on scenes and monologues primarily from the Shakespeare canon, taking a technical approach to the text while immersing themselves in the nature and practice of poetry. Emphasis continues to be placed on finding clear, compelling objectives, playing those objectives truthfully, and learning how to stage scenes effectively. Great attention is paid to developing professionalism, maturity, and ensemble spirit in the class group. This is a semester long course. Prerequisite: Drama III.

Theater Studies Major

The Theater Studies Major offers an extensive overview of live performance as a fundamental component of world history. The course surveys an array of dramatic material from ancient Greece through present times to investigate how various elements of theatrical work have helped to shape culture over time. The evolution of theatrical conventions, innovations, and techniques are explored through both research and practice. This course is both a sampler platter to gain exposure and experience in a wide array of styles in the theatre arts, as well as an incubator for future artists to hone in on a particular area of interest. Readings include plays and historical material, as well as dramatic theory and criticism. Students will participate in periodic classes with guest artists, as well as a professional development experience at The Public Theater’s Under the Radar Festival in January. In addition to regular opportunities for students to build a personal portfolio of performance work, the class ensemble will collaborate on a devised performance piece in the final quarter as a way to further investigate personal interest in theatre and put historical research into context. Prerequisite: Drama III or entrance exam. Open only to grades 11 & 12, the theatre studies major is taken as one of a student’s five academic majors and requires permission of the drama department, the college office, and the head of the high school.

Musical Theater

Students learn techniques and skills that apply specifically to the practice and performance of musical theatre. Audition techniques, acting the song, ensemble performance, and musical theater dance will be covered. Students will gain a small repertoire of songs in their audition "book," learn original Broadway choreography, and take master classes from professional musical theatre actors. Prerequisite: Drama I, and teacher approval. Open to students in grades 10, 11, and 12.

Theater Technology and Design I

Theater technology and design is a hands-on course that develops skills related to scenic, lighting, and audio/video design for the stage. Students will gain exposure and experience in each area and will apply their knowledge to practical projects, including designing and building the fall play and/or spring musical. In addition to exploring technological tools and techniques, students will experiment with interactive
media programming, such as Kinect, and consider its application to devised performance pieces. *Open to students in grade 9 – 12.*

**Theater Technology and Design II**

This course is a continuation of Theater Technology & Design I. *Open to students in grades 10 – 12 with departmental approval.*

**Advanced Theater Technology and Design**

This course is a continuation of Theater Technology & Design II. *Open to students in grades 10 – 12 with departmental approval.*
DANCE

The Dance program is inclusive and operates under the assumption that anyone can dance and everyone has something to offer as a mover, maker, collaborator or critical thinker. The dance studio is home to dancers of all levels and backgrounds. Students who have been taking classes outside of school since they could walk, dance alongside students who have never stepped foot in a studio before. Regardless of background or previous training, students stretch themselves beyond their comfort zone and what they think they know about dance.

Throughout the four-year curriculum, Dance is studied as a distinct discipline of cultural and artistic expression that combines technical training, the development of a choreographic voice, experiential learning through improvisational scores, and the opportunity to build leadership and ensemble skills. The introductory level course, *The Athletics of Contemporary Dance*, lays a strong foundation, while advanced-level courses, such as *Dance Performance Project*, provide the challenge and rigor needed to take dancers to the next level of their physical training. While the program is firmly rooted in Modern/Contemporary techniques, these techniques serve as an overarching umbrella that allow for the study of many other styles and genres. Regardless of course level, the curriculum’s emphasis is on facilitating a sense of embodiment, self-discovery, community and possibility.

In addition to coursework, the GCS Dance Ensemble (by audition only) meets three-four times per week to train, learn faculty choreography, and to choreograph their own work in preparation for performances throughout the year, including the annual spring dance concert. Students may propose individual or collaborative choreography projects and will conduct their own rehearsals with support from the Dance faculty. The Guest Artist program brings in critically acclaimed dancers for teaching and choreographic residencies. Our past Guest Artists have included Jennifer Weber, Artistic Director of the NYC-based hip-hop troupe Decadance Theater, Michael Jagger, co-founder of Syncopated City, a swing dance performance company, Simon Thomas-Train and Jasmine Hearn of the critically-acclaimed David Dorfman Dance Company, and Maria Bauman, Artistic Director of MB Dance.

To dance and to embody thought and feeling as action is a bold act, and the students who step foot in the studio, many for the first time, are celebrated for the experiments they make and the risks they take. In the dance studio, between the play of movement and language, students wrestle with questions, process their place in the world, and prepare to step assuredly into it.

Dance I: The Athletics of Contemporary Dance

This entry-level course introduces students to contemporary dance as both a physical discipline and a cultural form of artistic expression. Students are trained in the fundamentals of contemporary dance technique through warm-ups and exercises that emphasize alignment, placement, articulation, efficiency, and awareness. Combinations focus on dynamic range and musicality. Improvisation, partnering, and composition are also explored, giving students the opportunity to work individually, in partners, and in small groups. In addition, students view the work of established and emerging choreographers and companies and learn to comment critically on what they see. This class is open to students in grades 9-12 and is a prerequisite for all other coursework in Dance, with the exception of Movement & Media.

Dance II: From Studio to Stage

In this course, students continue to build on the technical, choreographic, and improvisation skills learned in Dance I. Technical warm-ups, exercises, and combinations are longer and more complex, emphasizing specificity so that students may become clear and articulate movers. This clarity is even more important as students delve into more sophisticated projects that examine how Dance can be used to address and
Dance III: ChoreoLab

This course will continue physical training to build technical skills. Once exercises and combinations have been mastered, students will participate in a variety of movement investigations and improvisational scores with the purpose of exploring and creating their own movement vocabulary. These exercises will lead to a series of compositional studies emphasizing movement invention, sound design, and the use of space and time. One of the compositional studies will then be developed into a full solo. Students will share their dances at the end of the semester in an informal showing. In addition, some students may have the opportunity to share their finished dance with the larger NYC dance community by participating in a NACHMO (National Choreography Month) Studio Showing, which takes place in February. The focus of this class will be the developing an artistic voice through the instrument of the body. Prerequisite: Dance I and II, or permission of the instructor.

Dance Repertory Project

This course continues the physical training that builds technical, partnering and performance skills. Once exercises and combinations have been mastered, students will learn a piece of choreography to be performed at the annual spring dance concert. Students will be asked to make choreographic decisions and contribute to the creative process. Prerequisite: Dance I, II, and ChoreoLab, or permission of the instructor.

Movement & Media

This course examines how dance choreography can be crafted specifically for the video camera. By using a wide variety of locations, camera angles, and editing techniques, a unique hybrid is created called "Screendance" or "Videodance". We begin by viewing and studying the work of choreographers and directors, who use the relationship between movement and media as their central theme, such as Maya Deren, Victoria Marks, Philippe Decouflé, Thierry de Mey, and Michel Gondry, among others. Using the manual Making Video Dance by Katrina McPherson, we will do a series of exercises to better understand the camera mechanics and the basics of video editing using iMovie and/or FinalCut Pro. Once this groundwork has been laid, students will write a proposal, storyboard, shoot, and edit their own screendance in pairs. This course has no prerequisite and is open to students in grades 9-12.

Dance Ensemble

This is the high school dance company for students that are passionate about movement, choreography, and performance. The emphasis of this group is on using technical skills for the development and performance of choreographic work. Along with learning faculty and guest artist dance works, students have the opportunity to propose individual or collaborative projects and gain experience directing their peers. The ensemble works towards dance concerts in the winter and spring. Dance Ensemble participation is determined by an audition process, which takes place at the beginning of the school year. The group rehearses three-four times per week. Students in grades 9-12 earn PE credit for this course.
DIGITAL TOOLS AND TECHNOLOGY

The Digital Tools and Technology program provides students hands-on experience, at different levels, with software applications and computer technology that teaches them to organize, design, analyze, and use digital information, programs, and platforms. Our approach is to provide the skills and digital tools that enable students and teachers to recognize and implement the best digital solutions. Experience with designing and creating applications prepares students for creative endeavor and academic engagement in numerous fields of study in the Humanities, Arts, and Sciences, especially in the STEM areas of science, technology, engineering, and mathematics. We thereby incorporate the maker competencies, robotics, and the design thinking that helps students become productive in all areas of study and life.

The high school is a one-to-one Macintosh laptop environment. We offer classes in computer programming, digital design, and multimedia applications. Programming teaches students the computer science, language, and architecture of how computers work. Multimedia courses include video production, graphic design, music creation, and web design and development. Our introductory courses are designed for students with little or no experience. Intermediate and advanced classes build on the introductory skills. Our course offerings change depending on new technologies and applications.

Digital Tools and Citizenship – Grade 9

All students in the ninth grade are required to take a semester long Digital Tools & Citizenship class. This course introduces students to the tools and programs they will need for higher-level digital arts and computer science in the tenth, eleventh, and twelfth grades. The course is project-based and covers the Macintosh operating system, privacy, fair use, coding and iMovie all in the context of ethical online interactions.

Digital Tools and Citizenship – Grade 10

All students in the tenth grade are required to take a semester long Digital Tools & Citizenship class. This course builds on students’ design skills and knowledge gained in 9th grade, as well as tools and skills they will need for higher-level digital arts and computer science as eleventh and twelfth graders. The first half of this project-based course offers a choice between coding and web design/audio engineering. In the latter half of the course, each student will build a simple robot that functions through coded instructions.

Technology Electives – Grades 10, 11, & 12

Students can choose from a range of courses in the digital arts and computer programming in the eleventh and twelfth grades. Computer programming courses are also open to tenth graders. All courses are semester long.

Computer Programming I

Coding is more than a science - it’s an art. Working at their own pace, students will be introduced to a number of computer languages, such as Processing, HTML, Java, and C++ and will build on the concepts learned to develop new ways of executing code. Students will be expected to upload their code to Sourceforge and meet open source standards for distributing software.

Computer Programming II

This course is a continuation of Computer Programming I that enables students to develop greater competence and fluency. Prerequisite: Computer Programming I.
Advanced Programming

Open to students that have successfully completed Introduction to Programming I & II, this course is an introduction to software engineering, using the Java™ programming language. Students will learn the fundamentals of Java with a focus on developing high quality, working software based on real-world situations. The class will be project-based and typical assignments will include using built-in and programmer-defined classes, performing basic input and output operations, and solving programming problems.

Web Programming

This class will look at how websites are built. Starting with HTML and CSS, we will work on how we build the physical page. JavaScript will give us the ability to add interactivity; and we will look at PHP and MySQL to add database connectivity to our websites. *This course requires permission from the instructor, but does not have a course prerequisite.*

3-D Animation

Students will use Autodesk Maya to develop motion animation generated in the computer. Maya is one of the standard computer modeling packages used in the world. Because of the complexity of the software, the entire semester is spent learning how to use Maya. Students can download a free copy from the Autodesk website, or can access it on Digital Media Lab computers. Students will also be introduced to 3D Printing.

Computer Aided Design

Using the 3D printers in the Digital Media Arts Lab, students will be able to create their own objects using a variety of 3D computer applications. Students will learn how to do design items that have moving parts. Students will be expected to produce a complicated final project that demonstrates their abilities to design and create in four dimensions.

Advanced Video Production I

Filmmaking is a valuable skill that has become ubiquitous in the past twenty years. Students in this course will learn the art of editing in Final Cut Pro 7 or Avid, and will experience advanced software like After Effects, Autodesk Smoke, and Motion 7. In the second quarter of this course, students will develop their own short film, which will include creating a professional budget and project plan.

Advanced Video Production II

This course is a continuation of Advanced Video Production I that enables students to develop greater competence and fluency. *Prerequisite: Advanced Video Production I.*
LAB STUDIES

Overview

Lab Day provides students with the opportunity to explore real-world topics and to engage more directly with the world in which they live outside of the classroom through inquiry-based and project-based courses. Lab Studies courses are generally problem-based and student-driven, with a focus on social, political, community, and environmental learning geared toward making a difference in society. Students learn to apply their academic skills and knowledge to the problems and challenges of our modern world and to develop their own areas of individual and group interest.

In an effort to provide a day that has a different emphasis from the rest of the week, as well as to foster a greater sense of exploration, curiosity, intrinsic motivation, and creativity, Lab Studies courses do not use a letter grade scale. Students earn High Pass, Pass, Low Pass, or No Credit for these courses.

Content Areas

There are six main domains of Lab Studies:
- Inquiry & Independent Learning
- Service Learning
- Diversity & Social Justice
- Health & Wellness
- Sustainability
- Skills & Literacies

9th and 10th grade students follow a fixed program and fulfill introductory requirements in each of the above domains. Then in 11th & 12th grade, students have the opportunity to choose from a wide range of electives to fulfill distribution requirements in these domains. This allows to concentrate on areas of interest.

Program of Study

9th Grade Program
- Independent Inquiry (1 semester)
- Public Speaking (1 quarter)
- Introduction to Diversity & Equity (1 quarter)
- Introduction to Sustainability (1 quarter)
- Understanding Personal Safety (1 semester)
- Introduction to Mental Health (1 quarter)

10th Grade Program
- Independent Projects (3 quarters)
- Diversity & Equity in the Media (1 quarter)
- Introduction to Service Learning (1 quarter)
- The Science of Choice: Healthy Decision-Making (1 quarter)
- Understanding Human Sexuality (1 quarter)
- Skills & Strategies 10 (1 quarter)
11th & 12th Grade Program

Required Courses
All students take the following required courses:
- College Seminar 11 (spring, 11th grade)
- Skills & Strategies 11 (spring, 11th grade)
- College Seminar 12 (fall, 12th grade)
- Senior Storytelling Project (spring, 12th grade)

This leaves 8 additional courses to be taken in the 11th & 12th grade years (4 in junior year and 4 in senior year).

Electives & Distribution Requirements
Students are required to take a minimum of the following in 11th or 12th grade (5 courses total):
- Sustainability: 1 semester
- Diversity & Social Justice: 1 semester
- Health & Wellness: 1 semester
- Service Learning: 2 semesters

Students may take Lab Studies electives in any area for their remaining 3 Lab Studies courses.

Note: Though some courses are cross-listed, they can only fulfill the graduation requirement in one of the above areas. (No course fulfills two graduation requirements.)

Lab Studies Electives are published in the spring of each year. 11th & 12th grade students rank their preferences and submit them to their dean for scheduling. A selection of sample Lab Studies courses is included below.

REQUIRED COURSES

Inquiry & Independent Learning

Independent Inquiry (1 semester, 9th grade)
This course is designed to shift attention away from searching solely for correct answers and focusing instead on asking better questions. Using case studies of how innovators in various disciplines pursue a path of inquiry in the real world, students practice applying different inquiry methodologies to selected readings, as well as to observations of their neighborhoods and daily life. The course culminates in a path of inquiry in a topic of their choosing which ends not with answers but with deeper, more focused questions.

Independent Projects (3 quarters, 10th grade)
Building on the ninth grade inquiry experience, students embark on a yearlong individual independent project of special interest to them. Students research and develop questions on their own and consult with outside experts with the aim of taking their passion as far as they can. For two weeks in March (“March Madness”), students also have a modified schedule to devote extra time to their projects, leading to the completion of a substantial piece of work that stands on its own. Students are assessed on both their process and product and receive credit after presenting to their peers, a faculty panel, and a symposium for the school community.
**Diversity & Social Justice**

**Introduction to Diversity & Equity (1 quarter, 9th grade)**
This course helps students to understand and live by the school's equity, inclusion, and anti-racist mission. Students learn core anti-bias skills including naming structures of power and privilege; unlearning color blindness; interrupting micro-aggressions; and locating their racial, gender, and sexual identities along a continuum.

**Diversity & Equity in the Media (1 quarter, 10th grade)**
In this course, students engage with various media texts to examine how core identities such as race, gender, and class are constructed and discussed in our culture. Students learn to interrogate how identity is represented in the media and to investigate the impact of such representations on the various communities students inhabit.

**Health & Wellness**

**Understanding Personal Safety (1 semester, 9th grade)**
This comprehensive program offers training in a range of personal safety skills for situations with both strangers and familiars. Participants learn how to shorten the “freeze” response to fear and danger, assess and respond quickly to a confrontation, manage the effects of adrenaline, and act with intention to protect their lives and safety. This course includes training in both verbal and non-verbal communication strategies, as well as hands-on physical strategies through interactive scenarios with certified instructors.

**Understanding Human Sexuality (1 quarter, 10th grade)**
The course is designed to help adolescents affirm and respect themselves as sexual persons, become more comfortable and skilled in discussing sexuality issues with peers, and assess the impact of messages from family, culture, media, and society on their own values and behaviors. Topics covered include anatomy and physiology of the human reproductive system and the physical response to arousal, STI prevention and contraception, gender identity and self expression, and the importance of consent and open communication in relationships.

**The Science of Choice: Healthy Decision-Making (1 quarter, 10th grade)**
Without effective coping strategies, adolescents can be left to feel overwhelmed or in emotional distress, and can sometimes turn to substance use or other risky behaviors as a means of managing challenging feelings. In this course, students explore sources of stress and pressure and examine how they currently cope with these challenging emotions. Students also engage in a process of discovering how their core values and those of their community influence their behaviors and decisions. Students learn and practice healthy coping skills and stress reduction techniques such as reframing, positive self-talk, and centered breathing. Students also learn a values-based decision making framework to support them in weighing pros and cons and thinking through potential outcomes for different choices.

**Introduction to Mental Health (1 quarter, 9th grade)**
The course aims at normalizing the conversation and removing the stigma associated with mental health. In order to do so, the course covers concepts such as cognitive dissonance, neuroplasticity, the biological purpose of stress and anxiety, memory and learning, and mental health as a spectrum. Students will gain a better understanding of mental health by learning proper terminology associated with the field, as well as practical strategies for coping with or seeking help with difficult experiences.
Skills & Literacies

Public Speaking (1 quarter, 9th grade)
In this class, students learn to boldly and comfortably speak before a live audience. They learn the basic tools for delivering a message in an engaging and compelling way, including diction, inflection, projection, and body language. The course culminates in the presentation of a 2-3 minute speech of a text of their choosing.

Skills & Strategies 10: Test Prep (1 quarter, 10th grade)
In this course, students will get an introduction to standardized testing, exploring both the ACT and SAT to obtain an understanding of the differences between them and for which they are better prepared. Students work each week in small sections with a Bespoke tutor on practice problems and hone their general test-taking skills. The course concludes with a diagnostic assessing relative strengths on SAT and ACT.

College Seminar 11 (spring, 11th grade)
This weekly course provides a comprehensive overview of the college search and application process relevant to all students, including sessions on researching colleges, personal essay writing, and preparing for college interviews.

Skills & Strategies 11 (spring, 11th grade)
Required of all juniors (with limited exceptions), this weekly course provides targeted ACT or SAT practice provided by Bespoke Education tutors and monthly mock tests on Saturdays toward official spring test dates.

College Seminar 12 (fall, 12th grade)
This weekly course provides a space for intensive discussion and activity around submitting college admission applications that is relevant to all students, with an emphasis on steps necessary to meeting both internal and external application deadlines.

Senior Storytelling Project (spring, 12th grade)
High school seniors are asked to talk about themselves a great deal as part of the college process--in interviews, essays, and the like. While they share amazing things, they do so mostly with strangers in admissions’ offices rather than with each other. Presented in partnership with The Moth, this course provides seniors the opportunity to develop and workshop one full story--a story that is real, true, and meaningful to them--and share it with their grade, so that they can get to know one another (and themselves) more fully as they prepare to graduate.

Service Learning

Introduction to Service Learning (1 quarter, 10th grade)
During this quarter-long course, students are introduced to the field of service and philanthropy through an investigation of how community members support each other and how they can investigate "making the world a better place" through building community relationships. Students carry out a small project with their classmates and reflect on how different ways of approaching community needs can have differing impacts on making sustainable, successful changes. Students will use the tools they gain from this course to further their service work in a semester-long deep dive in Junior and Senior year.
Introduction to Sustainability (1 quarter, 9th grade)
This course introduces students to the idea of sustainability through studying the environment and helps students connect their experiences as urban youth to their ability to exercise their voice, creativity, and scholarship in creating a sustainable and equitable future. Through practicing sustainable design, doing observational research, and engaging in civic action, students increase their engagement with the environment by employing diverse and inclusive approaches to sustainability.
OTHER ELECTIVES – Grades 10, 11, & 12

Journalism: News Lab for Contemporary Reporting

Journalism is a yearlong course designed for students interested in digital and print journalism and developing their skills as a writer. This class produces the high school division’s digital news site, The Gremlin’s Voice, and emphasizes the journalistic writing style of modern media. Students will regularly read and critique a variety of publications and explore the fundamentals of writing, editing, and producing news stories. There will be an emphasis on emerging media as a journalistic tool, including photojournalism, video production, and social media. Students will be expected to attend events, conduct interviews, and research stories outside of class as part of their assignments. This class is open to students in Grades 10, 11, and 12 and is cross-listed with Writing.

Yearbook Journalism: Design and Production

Yearbook Journalism is a yearlong class in which students are the leaders, designers, and decision-makers on the yearbook staff. The yearbook course provides students with the journalism skills to design and produce the Grace yearbook. Units of study include: teamwork and accountability, concept, content, and coverage, reporting and writing, headlines and captions, editing, photography, typography, graphics, finances, advertising and distribution. The work for the course results in the completed volume of the school’s yearbook. The publication strives to maintain a tradition of excellence in which the school and the community can take pride. This class is open to students in Grades 10, 11, and 12.

Culinary Arts

This semester long hands-on culinary arts course will provide aspiring chefs with the essential building blocks to master the kitchen. In this technique-based semester long course, students will begin to learn basic knife skills, learn how to read and follow a recipe, cooking methods, along with pastry making and baking. As the course continues, students will advance into more complex techniques, while building upon skills they have learned to create elaborate dishes and menus. These techniques include, but are not limited to, cooking proteins, making doughs, and making sauces. The goal of this elective is not only for students to gain a better understanding and deeper respect for the kitchen, but also to learn and develop skills that can be used throughout life. This course is open to students in grades 10, 11, and 12.

Mindfulness

In this semester long course, students will learn the basics of practicing mindfulness. The ability to place our attention where we want it—rather than where our thoughts, emotions, distractions, and our outside environment may take it—can have tremendous benefits to our productivity, health, relationships, and mood. We will learn a series of exercises (from breathing to movement to deep relaxation, and even eating) as well as the science and growing body of research behind how these mindfulness practices impact us positively. Students will leave the class with a toolbox and an action plan for carrying these habits into their daily life and integrating them into their school-year routines. This course is open to students in grades 10, 11, and 12.
ACADEMIC POLICIES AND PROCEDURES

Class Attendance and Academic Credit

1. Attendance to all academic classes, including PE/Fitness, is a requirement for receiving course credit. An unexcused absence from class may incur a grade penalty at the teacher’s discretion and results in the student being placed on Behavioral Alert and parent notification by the class dean.

2. Two unexcused absences will result in the student’s being placed on Behavioral Review, requiring a meeting with the dean and advisor, and parent notification by the class dean, followed by a letter documenting the infraction.

3. An unexcused lateness to class may incur a grade penalty at the teacher’s discretion and may be reported to the dean.

4. Two or more unexcused tardies to class or school will result in the student’s being placed on Behavioral Alert and parent notification by the class dean.

5. Students who continue to be absent or late to class and/or school unexcused, while on Behavioral Review, are placed on Behavioral Contract. A meeting with the student, their parent(s)/guardian(s), the class dean, and the head of the high school takes place to review the terms and conditions of their contract.

6. Students who are absent for 30% or more of any class in a given quarter or semester, either excused or unexcused, receive an incomplete, if necessary, for the quarter or semester marking period and are required to make up the work they have missed before they can receive credit for the course.

7. Students who are absent for more than four PE classes in a given season, either excused or unexcused, receive an incomplete for the quarter or semester marking period and are required to make up all of the classes they have missed over and above four before they can receive credit for the course.

8. Students who have an extended absence from school due to illness, family obligations, or other personal circumstances receive an incomplete for the quarter or semester marking period and are required to make up the work they have missed before they can receive credit for the course.

9. A student that has a prolonged absence from school due to a medical condition may be placed on medical leave and an appropriate academic plan for the student developed in consultation with the student, their parent(s)/guardian(s), the class dean, and head of the high school.

10. Students who are absent for the school day due to illness or personal circumstances may not participate in afternoon games, practices, rehearsals, or other school related activities. Special permission to participate in a major performance or championship game may only be obtained from the dean in consultation with the head of the high school.

Assignments and Assessments

Course work is divided into two broad categories:

1. Assignments (i.e. daily homework and in-class work)
2. Assessments (e.g. quizzes, tests, papers, projects, reports, presentations)
1. **Assignments** must be completed and handed in at the start of class on the day that they are due. Homework assignments that are not turned in at that time receive a zero, at the teacher’s discretion. If accepted, late assignments incur a grade penalty as determined by the teacher.

2. **Assessments** must be completed and handed in no later than in class on the day that they are due. Late assessments lose 10 percentage points for the first day late and 5 percentage points for each day late thereafter, at the teacher’s discretion.

3. **Late assessments** that are submitted up to 10 days after the due date are penalized for lateness a maximum of 50 percentage points. Late assessments that are submitted more than 10 days after the due date may receive a zero, at the teacher’s discretion. Assessments that are not submitted receive a zero.

4. **Extensions** to the due date of an assignment or assessment may be granted by the teacher, at their discretion, if requested by the student at least 24 hours in advance of the due date. Once an extension has been given and a new due date has been set, the guidelines for late assignments and assessments apply.

5. **Incompletes** may be given, at the teacher’s discretion, at the end of a marking period, if a student has not completed assignments or assessments for extenuating personal, family, or medical circumstances. Once an incomplete is given and a new due date has been set, the guidelines for late assignments and assessments apply.

6. **Early dismissals** for games, rehearsals, or other activities are the responsibility of the student and require their consulting with the teacher in advance to arrange for completion of missed work and in-class assignments or assessments. Once the teacher has set a due date, the guidelines for late assignments and assessments apply.

7. **Make-up or rescheduled assignments** or assessments must be completed and handed in on the date set by the teacher. Once the teacher has set a due date, the guidelines for late assignments and assessments apply.

8. **No more than two assessments** on a given day should be required of a student. Their advisor and grade dean may assist a student in requesting, at least one day in advance, the rescheduling of assessments over this limit.

9. **Exceptions**, under special circumstances, to the guidelines on assignments and assessments may be made by intervention of the class dean, in consultation with the respective teacher(s) and the head of the high school.

**Academic Standing**

1. To be in good **academic standing** a student must have a grade of C or higher in each of their academic courses at each marking period.

2. A student who receives **one or two grades of C- or one D grade** at any quarter marking period is placed on **Academic Alert**, assigned to study hall, and their parent(s)/guardian(s) are notified by the grade dean.

3. A student who receives **three grades of C-, or two D grades, or a combination of C- and D grades** at any quarter marking period is placed on **Academic Warning**, assigned to study hall, must meet with their grade dean, advisor, and parent(s)/guardian(s), and receives a letter documenting their academic status.
4. A student who receives two grades of C- or one D grade at any semester marking period is placed on Academic Warning, assigned to study hall, must meet with their grade dean, advisor, and parent(s)/guardian(s), and receives a letter documenting their academic status.

5. A student who receives three or more grades of C-, or two or more D grades, or a combination of C- and D grades, or one or more grades of F at any semester marking period is placed on Academic Probation, must meet with their grade dean, parent(s)/guardian(s), and the head of the high school, and receives a letter documenting their academic status with the terms and conditions of their probation.

6. A student who is on Academic Probation for two or more semesters may be counseled out of the school, under the direction of the head of the high school and in consultation with the head of school.

7. To receive course credit for graduation in a yearlong class, a student must have a minimum passing average (60/D) for the year, based on their two semester grades. A student who receives a failing grade (F) in the first semester must pass the second semester with a high enough grade to have a 60/D average for the year over both semesters.

8. A student who receives a failing grade (F) in the second semester of a yearlong class may or may not receive course credit for graduation, irrespective of their first semester grade and their average for the year. The awarding of course credit will be determined by the head of the high school, in consultation with the grade dean and the respective teacher(s).

9. A student who receives a failing grade (F) in a semester-long course cannot receive credit for the course toward graduation.
GRADES AND REPORTS

Grades and written reports are given four times a year at each quarterly marking period. First and second semester grades for yearlong courses are recorded on a student’s official transcript and are not averaged for the year. Grades in semester long courses are also recorded on a student’s official transcript.

In the first and third quarters, reports consist of a curriculum summary, a checklist of skills and habits, a brief teacher comment, a student’s self-assessments in each of their courses, and letter and effort grades. In the second and fourth quarters, reports consist of a curriculum summary, a teacher’s narrative report, a student’s self-reflection on their work for the semester, and letter and effort grades.

Grades are given on a scale from A+ to D. Each letter grade corresponds to a numerical range out of 100. Students who receive below the passing grade (60/D) for yearlong courses, based on an average of the two semesters, do not receive course credit and cannot apply the course toward the fulfillment of their graduation requirements. Students who receive a failing grade (F) in a semester long course do not receive course credit and cannot apply the course toward the fulfillment of their graduation requirements.

An incomplete (INC) indicates that a student has not completed all course requirements. Before credit and a grade can be given for an incomplete, a student must complete all course work within the agreed upon time period as determined by the teacher and grade dean, in consultation with the head of the high school. In special circumstances, a grade may be withheld (W), until all course requirements are met and all conditions are satisfied. In cases where a student is unable to complete course requirements for medical reasons (M), grades may be withheld due to the student’s health condition.

Courses that do not give letter grades grant course credit (CR) upon completion of all course requirements at the end of the marking period. Failure to complete course work will result in no credit (NCR) being granted. Lab Studies courses are graded on a High Pass, Pass, Low Pass scale.

Each quarterly report is accompanied by an effort grade: Excellent, Good, Satisfactory, or Poor. Effort grades do not appear on a student’s official transcript.

**Grade Scale**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Numerical Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>(99-100)</td>
</tr>
<tr>
<td>A</td>
<td>(94-98)</td>
</tr>
<tr>
<td>A-</td>
<td>(90-93)</td>
</tr>
<tr>
<td>B+</td>
<td>(87-89)</td>
</tr>
<tr>
<td>B</td>
<td>(83-86)</td>
</tr>
<tr>
<td>B-</td>
<td>(80-82)</td>
</tr>
<tr>
<td>C+</td>
<td>(77-79)</td>
</tr>
<tr>
<td>C</td>
<td>(74-76)</td>
</tr>
<tr>
<td>C-</td>
<td>(69-73)</td>
</tr>
<tr>
<td>D+</td>
<td>(65-68)</td>
</tr>
<tr>
<td>D</td>
<td>(60-64)</td>
</tr>
<tr>
<td>F</td>
<td>(below 60)</td>
</tr>
<tr>
<td>CR</td>
<td>(credit)</td>
</tr>
<tr>
<td>NCR</td>
<td>(no credit)</td>
</tr>
<tr>
<td>INC</td>
<td>(incomplete)</td>
</tr>
<tr>
<td>W</td>
<td>(withheld)</td>
</tr>
<tr>
<td>M</td>
<td>(medical)</td>
</tr>
</tbody>
</table>
ACADEMIC HONESTY AT GRACE CHURCH SCHOOL

School is where students transform themselves from dependent children into self-reliant and self-confident adolescents and adults. During school age they rely on adults and their peers to help them gain the mastery of skills that allow for self-reliance. Academic honesty codes are designed to give clear guidelines for which activities help students attain mastery and which end up subverting student success. They also help students to understand the nature of intellectual property and that plagiarism and copying are thefts of other people’s work. This code is designed to help clarify where the boundary between support and subversion lies, so the student, the parents, and the peers will have a clear idea as they journey through their fourteen years at GCS and the years of schooling that follow.

Peer Collaboration: Working collaboratively is when teams of students combine insights and ideas to develop understanding and synthesize solutions. Copying without contributing does not further understanding. Students who have worked in groups should all be able to recreate the work of the team as individuals without the support of the other team members.

Parent Support: Parents are part of the learning team with the school, and parent collaboration with students on homework and at-home projects enhances the development of self-reliance so long as it supports student work and does not supplant it. When a parent helps with homework it should be to help the student organize his or her approach to the task so that the student can do it on his or her own later or the next time. Help is best given in the form of questions: What is the assignment about? Where in the text are the examples? What is this paragraph about? What was the story about? As long as the parent is in this questioning mode it is difficult to supplant the student as the prime author and hence beneficiary of the homework. At-home projects should be student inspired and essentially student executed; the role of the parent is to provide support through supplying necessities and helping with logistics. The grade given to a student on a project done partially in the home will be based on the student’s presentation of the project in school and how clearly that presentation indicates the student’s role in the inspiration and execution of the project. Term grades include homework, but hinge upon the work the student produces in school. (The same is true for the relationship between a student and a tutor. The school asks that parents please inform it if a child is being tutored.)

Tests and Quizzes: The purpose of giving tests is to focus students on a body of information or group of skills. The process of reviewing for tests helps to cement mastery of the material studied in a unit. Students should only produce their own unaided work on tests and use only the supporting material designated by the instructor. Using the work or resources of another student even with the permission of that student, undermines the process. If there is any question whether a student used the work of another on a test or quiz, the school will ask him or her to take a similar test, and the results of the second test will be accepted. Students observed copying or allowing their test paper to be copied will receive no credit for the test or quiz and could be subject to other sanctions by the school.

Using outside sources and the Internet: Using supporting statements and the opinions of others to make a point and/or develop a thesis in an essay is an essential part of becoming a self-reliant thinker. The school encourages the use of primary and secondary sources and the development of the Internet has brought these sources to the fingertips of every student. They help build self-reliance so long as they are properly attributed. (Expectations for the attribution of sources are developed for each grade and will be used by the faculty to guide students.) The school has the ability to check to see if anything in a student’s work and not attributed was downloaded. Students will only receive credit for work that is their own and, when it includes the ideas or words of others, properly identifies them and their work. Parents are always notified if a student does not receive credit for work because of improper use of sources. Students who repeatedly fail to attribute their sources can be subject to the broader sanctions of the school.
**Electronic Study Aids:** Every day a new device is created that supports the work of students and adults. Devices such as calculators, electronic translators, and spell checkers can help students move quickly to the more important issues of problem solving, language fluency and composition when they are used to leap frog tedious already mastered tasks. They should not be used to replace mastery as true self-reliance requires that a student rely only on himself or herself to succeed. Students should only use electronic study aids with the permission of the teacher. The final grade a student receives will be based on his or her full mastery of all skills taught.

**ACADEMIC HONESTY PROCEDURES AT THE HIGH SCHOOL**

**General Statement of Expectations**

Students are expected to complete all academic assignments on their own, unless a group project or special instructions are given by the teacher for collaboration or sharing of information and material.

If a student receives help from a parent, another student, a teacher, or a tutor, he/she must acknowledge in writing with the assignment the nature of the help that they have received.

All tests, quizzes, and in-class or take-home assessments must be completed by the student on his or her own without the use of notes, answers, the internet, or assistance from others, unless indicated by the teacher in the instructions for the particular assessment.

All papers, projects, and research must be accompanied by the appropriate academic citations and references, so that credit can be given for images, words, passages, concepts, and quoted or paraphrased material to the particular author(s), creator(s), or source of the information or document(s).

Teachers instruct students in each class to understand what constitutes a breach of academic honesty and how to work effectively and ethically with information, data, and other source material. Informed students are expected to abide by the code of academic conduct.

**Violations of Academic Honesty**
Acts of academic dishonesty are disciplinary events and are treated accordingly.

**First Violation**
The student receives a zero for the assignment that is recorded and factored into their grade for the marking period and must redo the assignment correctly.

A meeting is convened with the student, parent(s), grade dean, and advisor to discuss the incident and a letter describing the incident and meeting is placed in the student’s school file. The student is placed on academic disciplinary warning.

**Second Violation**
The student receives a zero for the assignment that is recorded and factored into their grade for the marking period and must redo the assignment correctly.

The student comes to the Disciplinary Committee, chaired by the Head of the High School, accompanied by his or her parent(s), to review the incident. A letter describing the incident and disciplinary committee meeting is placed in the student’s school file and the student is placed on academic disciplinary probation and may also be suspended from school.
Disciplinary Probation is entered into the student’s permanent school record. Students may petition the Head of High School to have the probation removed from their record no sooner than one semester after they are placed on the probation. After reviewing the petition, the Head of High School will make a recommendation to the Head of School whether or not the probation should be removed from the student’s record or retained.

**Third Violation**
The student receives a zero for the assignment that is recorded and factored into their grade for the marking period and must redo the assignment correctly.
The student comes to the Disciplinary Committee, accompanied by his/her parent(s), to review the incident. A letter describing the incident and disciplinary committee meeting is placed in the student’s school file.

The Disciplinary Committee deliberates and determines the appropriate course of action. The decision is likely to be a recommendation to the Head of School for the student’s expulsion, or, if there are mitigating circumstances, an extended disciplinary probation and suspension.

**Fourth Violation**
*(If the student is not expelled after the Third Violation)*
Barring any mitigating circumstances of material importance, the Head of High School recommends the student’s expulsion to the Head of School.
TECHNOLOGY ACCEPTABLE USE POLICY

The world is experiencing a digital revolution; the ways in which we communicate and learn have been affected and continue to change. Access to information is a core value of a vibrant, healthy education. Self-expression, too, is essential to learning and growing. Grace Church School (GCS) expects respectful and ethical citizenship in both face-to-face and digital exchanges.

The Grace Church School Class of 2016 has written a description of citizenship and digital citizenship to illustrate positive participation in a community:

Citizenship
Citizenship means recognizing that you are a part of a community. It also means that you are recognized as a vital part of the community. A successful community is one where members are cooperative and helpful, loyal and respectful. At Grace Church School, we are a community that values respect, kindness, reliability, and mindfulness. A citizen in our community knows that membership is a privilege that must be valued.

Digital Citizenship
Digital citizenship means remembering that your actions online are connected to the way you live offline, regardless of where and when you are. Being a respectful digital citizen means that we should remember our community values and standards. At Grace Church School, our digital lives should support our learning; our guidelines should be both flexible and amenable.

We all strive to use these guidelines with our best judgment, common sense, and maturity.

Grace Church School Acceptable Use Policy

High School Division
Mastery of technology in the service of learning in all areas of life is the core goal of the Grace Church School Computer Department. Email accounts, a local area network with LDAP accounts and Internet access are available to students and adults of Grace Church School. Our aim in providing this service to teachers, students and administrators is to promote educational excellence by offering resource sharing, new technologies, and communication.

GCS has taken precautions to restrict access to inappropriate materials. However, on a global network it is impossible to control all materials. Thus we teach as a priority, an ethical code for computer usage that provides students with a positive framework for making appropriate choices in computer use and information access.

Students and adults are expected to follow all guidelines stated below as well as those given orally by the Computer Department and Technology Committee and to demonstrate lawful and ethical behavior in using the network facilities as well as communications between and/or about members of the GCS community whether or not you are using the GCS network.

Access to the network will be provided to students and adults who have agreed to comply with these guidelines by submitting a signed contract.
General Behavior
While online, we are expected to behave with maturity and respect. Therefore, we promise not to be mean, rude, offensive, and judgmental. A general rule we will consider before posting something is, “If you wouldn't say it out loud don't post it.” We understand that these guidelines apply to the use of any Wi-Fi enabled device.

- We promise to keep sensitive information private. We will not share our passwords for any accounts. We understand that we are responsible for our own password security.
- We promise that we will use our devices in class to participate in class related activities. The websites and apps we use in class must relate to the material we are studying and are accessed with the teacher’s permission.
- We understand that we can use social networks, video games, music, and other media are during lunch, free periods, or other free time. Media use during advisory can be determined by our advisors.
- We should be sensitive of other people’s views on humor.
- We strive to be respectful in political disputes. We will try to bring facts and opinions, not anger, to our discussions.
- We promise to maintain a good digital reputation of the school.
- We understand that members of the community are allowed to have access to the Internet so that we can look things up, access necessary information for class, research, and learn.
- We know that we are expected and trusted to use appropriate websites while at school.
- We promise not to hack or impersonate others.
- We promise not to engage in bullying behaviors.
- We promise not to post embarrassing or reputation-threatening media of someone else without their permission. We promise not to record other people without their permission, or delete it afterward, if they request. We will ask the teacher’s permission if we want to record a class. We will not post pictures or caricatures of others online without their permission.
- We promise to think carefully before we share information; we will be mindful in an effort to avoid offending others.

General Rules Regarding Use of Equipment

- We promise not to disable another person’s devices.
- We understand that we are responsible for our own devices and will keep track of where our devices are at all times.
- If someone lends us their device, we promise to treat it gently; we know that we must be respectful of others’ electronic property. We will remember that if we are using a borrowed iPad, we should treat it the way we’d treat our own.
- We promise not to change the settings on any other person’s devices. This includes school computers.
- When using school computers, we promise not to impede others’ work by screen sharing unless the primary user gives permission.
- We promise to limit volume to an appropriate level when in the library. If someone asks us to turn our device down, we will be respectful and do so.
- We promise to return a lost device, or hand it in to the Lost and Found as soon as possible.
- The computer labs are public spaces. We promise to be considerate of others.
Privacy Statement
The network services are the property of GCS. This includes Email accounts, network folders, student disks and all data in storage. Grace Church School reserves the right to inspect student accounts and revoke privileges based upon misuse or abuse. Students should understand that nothing we put on the network is guaranteed to remain private.

Disclaimer
GCS makes no warranties of any kind, expressed or implied, for the Internet access it is providing. It cannot be responsible for the accuracy, nature, or quality of information stored on personal diskettes, or on school owned hard drives, or servers; nor for the accuracy, nature, or quality of information gathered through school-provided Internet access. GCS will also not be responsible for unauthorized financial obligations resulting from school-provided access to the Internet.