SAN FRANCISCO
UNIVERSITY
HIGH SCHOOL

COURSE CATALOG

2019 • 2020

UNIVERSITY HIGH SCHOOL

Course Catalog 2019–2020

Planning Your Program

Course Listing

University High School may modify the curriculum, as described herein, including the addition and deletion of courses and the modification of course materials.

MISSION STATEMENT

San Francisco University High School welcomes students of demonstrated motivation and ability to engage in an education that fosters responsibility and the spirited pursuit of knowledge. We are a school where adults believe in the promise of every student, and together we work to build and sustain a community of diverse backgrounds, perspectives, and talents. UHS challenges each individual to live a life of integrity, inquiry, and purpose larger than the self.

UHS HONOR PLEDGE

The UHS mission statement challenges each individual to live a life of integrity, inquiry, and purpose larger than the self.

As members of the UHS community, we believe that integrity is essential to a community of trust, and we agree to hold each other accountable to this standard.

In order to achieve this goal, I will not lie or attempt to deceive. I will not cheat or act in any way that gives me an unfair advantage. I will not steal or damage the property of others.

I promise to uphold this honor pledge and to encourage others to do so as well, so that we may form a community of trust that fosters responsibility and the spirited pursuit of knowledge.

PLANNING YOUR PROGRAM

San Francisco University High School seeks to provide each student with a broad background in the liberal arts and sciences. The curriculum represents a combination of required courses thought to be fundamental to a liberal education, a rich selection of elective courses aimed at meeting the needs and interests of a diverse student body, and a variety of opportunities to pursue independent programs of study. This publication is designed to provide you and your family with guidance as you design your program at this school.

The key to program planning is personal responsibility. At University High School you have an opportunity to take an active part in devising your own course of study. While distribution requirements must be met, you are, in a very real sense, responsible for your co-curricular and academic schedule. We encourage you to take both the short and the long view in this program planning process, considering personal strengths and weaknesses, areas of interest, as well as areas of study you may not yet have explored, aspirations for future schooling, and careers. We also encourage you to discuss your plans in depth with your parents, mentor, and teachers. The faculty is available to help identify issues and to pose pertinent questions concerning breadth, specialization, workload, appropriateness of special programs and activities, and future aspirations. Your own questions should be directed to your mentor, teachers, department chairs, dean of teaching and learning, and other members of the faculty. In the final analysis, the decisions will be yours; you can be educated only by yourself.

GRADUATION REQUIREMENTS

As you go about the process of planning your program, you should keep in mind that there are certain specific minimum requirements that you are expected to complete successfully in order to receive a UHS diploma. These are:

- English: I, II, one seminar course in each semester of the junior and senior years
- Mathematics: I, II, III
- Languages: I, II, III or three years of one language
- Science: Physics in freshman year and Chemistry in sophomore year
- History: History I: Non-Western Civilizations and US History Honors
- Arts: Western Civilization: History of the Arts and two semesters of additional arts courses
- Human Development: courses each semester focusing on health and wellness, community engagement, cultural competency, learning and metacognition, or college counseling. Community engagement hours in the sophomore and junior years, and a community engagement project in the senior year
- Physical Education: PE, interscholastic sports, or an alternate activity each semester

As stated in the UHS Mission Statement, our academic program is designed to challenge each student to "engage in an education that fosters responsibility and the spirited pursuit of knowledge." It is important to recognize that our graduation requirements represent minimum expectations only. The programs in all departments include advanced courses that interested students should actively pursue.

GRADUATION REQUIREMENTS AND UC ELIGIBILITY

A student who meets these graduation requirements also meets the minimum subject requirements for application to the University of California system as long as the grade earned in each of the courses is C- or above. UC requires minimum coursework in all subjects. For example, in English, UC requires applicants to complete four years of high school English with grades of C- or higher to be eligible for admission. Thus, any student earning a semester grade in English below C- will need to make up that subject deficiency. (Note: In addition to these subject requirements, a student must also meet UC's minimum GPA requirement in order to be eligible for admission to the UC system.) For a complete list of requirements, please refer to the UC Admissions website (http://admission.universityofcalifornia.edu/). If you need to make up a subject requirement, be sure to speak with the academic dean to discuss your options. Please note that UC eligibility does not guarantee UC admission.

REQUESTING COURSES

Prior to the start of each term, there is a one or two-week program planning period for students to submit course requests to the Academic Office. Program planning for the spring semester occurs in October, and planning for the coming fall semester takes place in April. Planning guides and all necessary forms are distributed through the website. It is our intention that you will have thoughtful conversations about the choices you are making with your parents and mentor.

Because we offer such a broad variety of courses, we have a large number of single-section courses, particularly for juniors and seniors. This means that we cannot always accommodate your first choice of courses. Often this is due to irresolvable schedule conflicts (a single-section math course at the same time as a single-section arts course, for example). The registrar and dean of teaching and learning spend a great deal of time over the summer building, reviewing, and fine-tuning student schedules to avoid as many such conflicts as possible. Unfortunately, not all of them can be resolved, and occasionally students have to make difficult choices. It is for this reason that we sometimes ask you to rank up to four choices for elective courses.

COURSE LOAD

All courses at University High School have the same weight and are awarded equal academic credit (except where noted in the program guide). It is expected that each student will take at least five courses each term, exclusive of Independent Study projects. The exception to this policy is for students conducting a senior project (in the Independent Study program), in which case the Senior Project may count as one of the five courses that make up the minimum load.

ADDING AND DROPPING COURSES

The first five school days of each semester are considered a "grace period" for schedule changes. The following guidelines apply to schedule change requests during grace period:

- Schedule change request forms are available online on the student portal of our website.
- All student requests for changes should be discussed first and in detail with the student's mentor. The mentor's signature is required on the form.
- Requests for changes will be reviewed by the Academic Office in consultation with the mentor when changes are significant or complex. We shall try to accomplish as many schedule changes as possible using the form only, but when further discussion is needed students will be asked to make an appointment with the academic dean or the registrar.
- Student, mentor, and relevant teachers will be notified by email as soon as a decision has been reached about a schedule change request, and updated copies of the student schedule will be online. Students are required to follow the last schedule they received and should not start attending new classes until they've received a revised schedule from the registrar.

Dropping a course after the grace period

Generally, students are not allowed to drop or add courses after the end of grace period. Students are not allowed to drop a full-year course at the start of the spring semester. The only exception to this rule is when the teacher, mentor, and academic dean determine that the student has been placed in the wrong level of course. In these cases we will, in consultation with student and parents, change the student's schedule and assign the correct course as soon as possible.

TAKING A COURSE WITH THE CREDIT/NO CREDIT GRADING OPTION

To encourage students to take courses outside their areas of strength the school allows enrollment in certain classes on a credit/no credit basis, diminishing the importance of grades. Under this policy, the student receives a record "credit" if he/she/they earns a C- or better in the course, and a record of "No Credit" if the grade is a D+ or lower. The following guidelines apply: This option is not available for required or prerequisite courses.

- A limit of two semester courses or one full-year course over the four years may be taken under this policy.
- A student choosing this option must have the permission of his or her parent and mentor, the academic dean, and the college counselor.
- The completed application (form available from the registrar) must be submitted to the Academic Office by the end of grace period (the first five days of class each term).
- The decision to enroll in either a semester of full-year course on a credit/no credit basis cannot be reversed.

REQUESTING A SPECIFIC TEACHER

Because of our relatively small size and the wide variety of courses that we offer, we cannot honor requests for specific teachers. We maintain high standards for teaching and professionalism at University High School, and we have confidence that each member of our teaching faculty provides an excellent opportunity for students to learn. The school values the diversity of individual styles that our teachers bring to the classroom, and recognizes that each student will also have a particular approach to learning. It is one of our educational goals that each student will develop his/her/their ability to learn in a variety of settings, with teachers who teach in a variety of ways.

REQUIRED COURSES

	9TH GRADE	10TH GRADE	11TH GRADE	12TH GRADE
ARTS	ELECTIVE	WESTERN CIV.	ELECTIVE*	
ENGLISH	ENGLISH I	ENGLISH II	SEMINAR, SEMINAR	SEMINAR, SEMINAR
LANGUAGES	LEVEL I	LEVEL II	LEVEL III **	
HISTORY	HISTORY I: NON-WESTERN CIVILIZATIONS		HONORS US HISTORY	
MATH	MATH I: ALGEBRA	MATH II: GEOMETRY	MATH III: ADV. ALGEBRA**	
SCIENCE	PHYSICS	CHEMISTRY		
HUMAN DEVELOPMENT	HUMAN DEVELOPMENT CURRICULUM	HUMAN DEVELOPMENT CURRICULUM	HUMAN DEVELOPMENT CURRICULUM	SENIOR COMMUNITY ENGAGEMENT PROJECT
PHYSICAL EDUCATION	2 HOURS PER WEEK	2 HOURS PER WEEK	2 HOURS PER WEEK	2 HOURS PER WEEK

* Arts electives may be taken at any time over a student's four years at UHS.

** Completion of Levels III in Math and Languages may occur earlier than junior year in some cases.

FULL-YEAR

SEMESTER-LONG

ARTS

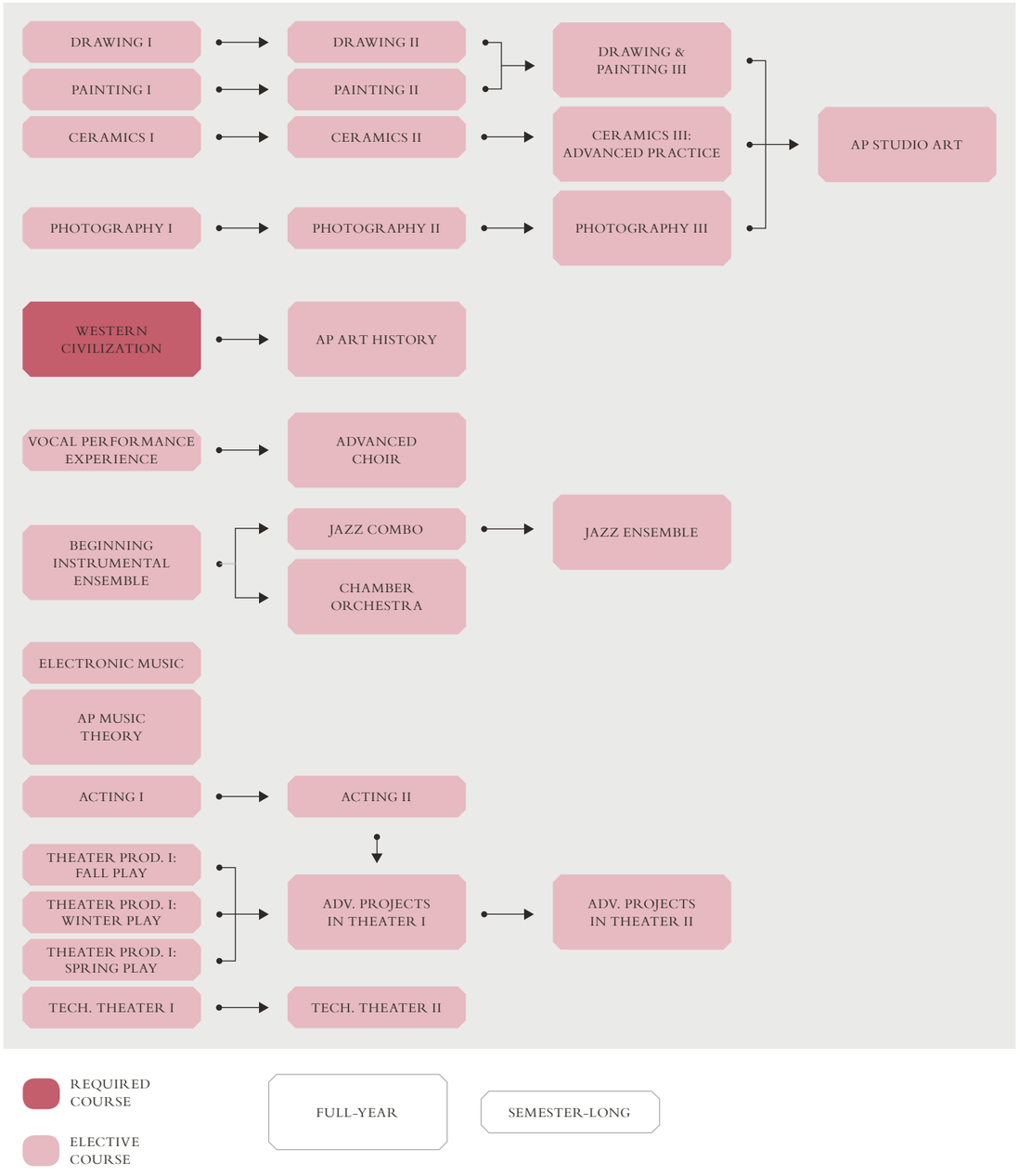
The arts program is designed to fulfill two functions in the student's growth and development. The first is to develop an understanding of the richness of the arts, the contributions that they have made and continue to make to humankind, and the basic elements that are the foundations of visual arts, music, and theater. The second function is to offer students an opportunity to participate directly in the creative process through entry-level courses in each discipline as well as through upper level courses for those students who wish to pursue depth and mastery in a particular art. The arts curriculum is designed to allow students to develop in both the understanding and the creation of the arts.

The foundation of the student's understanding of the arts is provided by Western Civilization: History of the Arts, an interdisciplinary course which is required for sophomores and is taught by a team of teachers representing the fields of art, music, and history. The history, cultural concepts, theories, elements, and facts presented in this course are echoed in the studio and performing classes in the analysis of works and in student project designs.

The arts curriculum also offers a rich selection of studio and performing courses in visual arts, music, and theater and focuses on building skills which will enable students to fulfill their creative visions. Students may take any entry-level course in the three disciplines, as well as pursue greater depth and skill development through upper-level courses such as the level III studio courses, the upper division performing ensembles, AP Studio Art, Theater Production II: Advanced Projects, AP Music Theory, and AP Art History.

The graduation requirement includes two semesters of arts courses, in addition to Western Civilization: History of the Arts.

ARTS



FULL-YEAR COURSES

WESTERN CIVILIZATION: HISTORY OF THE ARTS

Western Civilization: History of the Arts is a landmark class of University High School. Since the founding of UHS, it has served as the cornerstone of the humanities program. Required in the sophomore year, "Civ" has evolved over time into an interdisciplinary course that investigates the relationship among art, music, and history and is taught by a team of teachers in each of the three disciplines. Civ surveys cultural developments from the ancient Middle East to the globalized twenty-first century and examines the transcultural relationship between the west and the world.

At the heart of the program is the development of critical skills: close reading of primary sources, writing and research, critical viewing and listening. Integral to Civ is "learning through reflection on doing": the students take field trips to the opera, local museums, and sacred spaces. They also write concert and gallery reviews and architectural analyses based on their experiences. The spring term culminates in a research project rooted in a historical analysis of the art and music of a particular time and place.

This course is designed to complement the other Arts Department graduation requirement in the performing and studio arts and reflects the departmental philosophy that graduates of UHS should have both a cultural understanding of the arts, as well as a strong experience in their creation. Civ further bridges the curricular goals of research and writing between the History Department's freshman and junior year requirements.

- Open to: 10, 11, 12
- Prerequisite: none

AP ART HISTORY

Since the beginnings of human consciousness, people have been making art. They have been painting on surfaces, making objects, and building spaces to inhabit. This material culture is the product of our needs, desires, and expressions. We can read the history of ideas and values through the study of art, but we can also experience art, whether from 20,000 years ago or from last year, as a present and persisting event. Through a survey based on 250 key artworks, we will study the history of art, from both the Western and broader global tradition, questioning the role of aesthetics, societal values, and personal expression in the making of painting, sculpture, and architecture. This class is a broader and more in-depth study of work and periods familiar to students from Western Civilization. Class work is based on discussion. Homework consists of reading of the primary textbook and papers that are either based on library research or "field" research of Bay Area institutions. This class also serves as preparation for the AP exam.

- Open to: 11, 12
- Prerequisite: Western Civilization: History of the Arts

AP STUDIO ART

Advanced Placement Studio Art is a college level course in which students create a portfolio of artwork to submit for Advanced Placement credit. This portfolio is an extensive body of work that must conform to the Advanced Placement requirements, although there is latitude within those requirements to accommodate all media. For the AP portfolio, students will be expected to produce approximately forty works of art in their area of skill (work from previous art classes is allowed). All work must be original. Students will learn how to develop a body of work, as well as an artist's statement. They will be expected to work independently in school and at home throughout the school year. Students are also expected to keep a graded sketchbook as evidence of creative practice. Nearly all work must be digitally photographed for submission to the Advanced Placement committee and students will learn how to document and label their artwork. All work must be completed by early May. Students must acquire permission of the instructor in the spring of their junior year (through the process of a portfolio review) before gaining entry into this class.

- Open to: 12 only
- Prerequisite: Through level III of studio art courses (or the equivalent) in various media and permission of the instructor

AP MUSIC THEORY

This is an advanced-level, College Board-approved, course for students who can read music and who want to attain the proficiency in understanding the elements of music that a second-year college music student would have attained after courses in beginning harmony and musicianship. Reading treble, bass and C clefs, learning the scales of the basic diatonic system, eighteenth century voice-leading as gleaned from the study of Bach chorales, intervals, chords, instrument transpositions, music notation, score analysis, arranging, composition, and a brief introduction to musical style periods have been covered in past classes. While students do receive basic musicianship training in performance ensembles at UHS, this course is designed for students who wish to augment and improve their understanding of these elements with a view towards arranging and composing for small and large vocal and instrumental ensembles. Students enrolled in this class are expected to take the AP Music Theory Examination.

- Open to: 9, 10, 11, 12
- Prerequisite: Permission of instructor

BEGINNING INSTRUMENTAL ENSEMBLE

Beginning Instrumental Ensemble is for beginners and advanced beginners who are learning to play an instrument. Students will learn the fundamentals of playing an instrument, reading music, and performing ensemble and solo literature. Students will attain the musical proficiency equivalent to that of a third year instrumentalist. Students are also exposed to non-Western music through the viewing of videos and through instructor presentations. Introduction to composition and improvisation is also provided. String, wind, and percussion instrumentalists are participants in this class, although we do not teach guitar or beginning strings. Instruments taught from the beginning level: Flute, clarinet, saxophone, bassoon, trumpet, trombone, baritone horn, electric bass, drums, vibraphone, piano. Many students who take this course advance to one or more of our fine performing ensembles: jazz combo class, jazz ensemble, and chamber orchestra. We encourage students to take this course early in their tenure at UHS so that they may participate in other performing groups. This course may be repeated for credit.

- Open to: 9, 10, 11, 12
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JAZZ ENSEMBLE

The Jazz and Contemporary Music Ensemble is a year-long elective course made up of students who are accepted for membership based upon audition. The study and performance of jazz/contemporary music at the advanced level is the focus of this course. Some of the styles studied and performed include: Swing, bebop, blues, gospel, Latin jazz, Afro-Cuban jazz, fusion, and progressive jazz. Along with performance requirements, instruction in basic improvisational skills, music theory, and jazz history are provided. This course may be repeated for credit.

- Open to: 9, 10, 11, 12
- Prerequisite: Audition

CHAMBER ORCHESTRA

The Sinfonia Chamber Orchestra is a select performing ensemble of advanced string, woodwind, and brass players whose primary interest is classical music. Admission is by audition during the spring semester of the previous year. Sinfonia gives four major performances during the year, as well as at other school and community events. Class activities will also include study of historical styles, sight-reading, musicianship, critical listening, and conducting. Students may also perform in smaller chamber music ensembles and receive coaching from professional guest artists. Since such an ensemble is dependent on the contribution of each player, private lessons are strongly encouraged.

- Open to: 9, 10, 11, 12
- Prerequisite: Audition

ADVANCED CHOIR

Advanced Choir, a yearlong course, is a chamber choir for advanced singers. Building on vocal technique and ensemble skills introduced in Vocal Performance Experience (VPX), Advanced Choir performs choral music ranging from old to new, musical theatre, folk, and jazz. By exploring a diverse range of musical material, students will gain vocal flexibility and become more versatile musicians. Singers study diction and the International Phonetic Alphabet (IPA), sight singing, and basic music theory. Advanced Choir singers perform actively throughout the year and periodically team up with VPX and other UHS ensembles.

CERAMICS II

This course assumes an understanding of, and facility with, the basic elements taught in Ceramics I. This includes knowing the basic technical language of a ceramic studio, as well as the process. What most differentiates Ceramics II from Ceramics I is the amount of studio time devoted to each assignment. Allowing for greater artistic exploration and attention to detail, we spend more time on fewer projects. Wider in scope and personal interpretation, projects investigate self-expression and conceptual work. Concepts of art, craft, and sculpture will be introduced through slides, readings, videos, and discussions. We will discuss artistic strategies to sharpen individual vision.

- Open to: 9, 10, 11, and 12
- Prerequisite: Ceramics I or permission of the instructor

CERAMICS III

This full-year course assumes a level of seriousness and discipline within studio arts. To broaden creativity in the 3D realm, each student will explore industrial design by developing and manufacturing a product that answers a design question. The class will look at many contemporary designs that will challenge and define functionality. This project is complemented by the introduction of the following industrial techniques: casting, slip-casting, mold-making, and commercial decals. Second semester projects are structured around each student's portfolio direction and individual exploration within a series. This is an exciting class that will focus on the conceptual development of each student in preparation for continued advancement in the arts, e.g. senior projects, Studio Art AP, or college level programs. New materials will be introduced throughout the year, as needed. In-progress critiques will take place throughout the year. Critiques will focus on three specific areas: technical skill, critical self-assessment, and conceptual development. The juxtaposition of contemporary art and design will serve as a significant point of reference for discussions, slide shows, and field trips.

- Open to: 10, 11, and 12
- Prerequisite: Ceramics II and permission of the instructor

DRAWING AND PAINTING III: ADVANCED PRACTICE

In this advanced-level course, individual expression and experimentation are combined with skill to produce a cohesive body of work (eight to ten pieces in any 2D media) in which students explore a single theme. In addition, throughout the year, students will be responsible for supplemental artworks which demonstrate conceptual thinking. This is a studio class for the serious artist willing to take risks and make mistakes on their journey to creative and visual literacy. Students will work to craft an artist's statement, which clearly describes their series and their artistic intentions. Students are also responsible for a sketchbook which is graded approximately every two weeks. Class time will be used for serious studio work with additional independent work encouraged. Midpoint and final critiques will take place throughout the year, and will focus on technical skill, critical assessment of the work, and conceptual progress. Contemporary art will serve as a significant point of reference for discussion, slide shows, and field trips.

This course assumes a thorough understanding of and proficiency in the elements and principles of design, composition, perspective, and drawing from life. The student should also possess an existing body of work that demonstrates an ability to manipulate a variety of drawing and/or painting media such as pencil, charcoal, colored pencil, ink, acrylic, oil, watercolor, and/or mixed media.

- Open to: 10, 11, 12
- Prerequisite: Drawing I & II or Painting I & II, and permission of the instructor

PHOTOGRAPHY III: ADVANCED PRACTICE

This course provides an in-depth exploration of a student's creative vision in relation to current technological and cultural practices of image-making. Students will build upon the darkroom skills learned in Photo I and II by incorporating the use of digital photography, Adobe Lightroom, and Photoshop. Assignments are geared toward producing a comprehensive body of work and will culminate in a printed book. Digital cameras will be available for use from the Arts Department.

- Open to 11, 12
- Prerequisite: Photography II or portfolio and permission of the instructor

ADVANCED PROJECTS IN THEATER I

"Projects" is a course designed for the serious theater student who has had practical experiences in UHS mainstage productions and/or training in the acting and/or technical theater classes. There are four components to the course:

1. Advanced acting, movement, voice, and theater-making instruction in a workshop setting through the Monday afternoon workshops.

2. Practical training through involvement in at least one UHS mainstage production: students must act in, design for, or stage manage at least one UHS production during the school year and participate in all school productions through some level of support (publicity, tickets sales, box office support, etc.).

3. Critical analysis training through a process of viewing and critiquing plays produced by professional theater companies.

4. Development of a theater project focused on one or more of the following: acting, directing, playwriting, devising, composing, choreography, design, or production management. This project culminates with a first draft presentation of the work in the fall. Once this first draft presentation is complete, the student then becomes an assistant director to a student in Advanced Projects II, and helps them bring their project to fruition in the Student Drama Series, which is presented in the early spring. This assistantship does not preclude the students in the Advanced Projects I from participating in the Student Drama Series in other ways, i.e., as a performer, designer, or technician. Students must indicate adequate preparation and have a project proposal in mind when applying for this course. The proposal should include a clear statement of goals, a list of resources and/or source material, a description of the project's process, and a schedule/list of deadlines for the work. In addition, admission to this course does not affect UHS production casting decisions, which are based solely on the audition process.

- Open to: 11
- Prerequisites: Theater Production I and/or Acting II and/or Tech Theater II. Permission of the instructor is required

ADVANCED PROJECTS IN THEATER II

"Projects" is a course designed for the serious theater student who has had practical experiences in UHS mainstage productions and/or training in the acting and/or technical theater classes. There are four components to the course:

1. Advanced acting, movement, voice, and theater-making instruction in a workshop setting through the Monday afternoon workshops.

2. Practical training through involvement in at least one UHS mainstage production: students must act in, design for, or stage manage at least one UHS production during the school year and participate in all school productions through some level of support (publicity, tickets sales, box office support, etc.).

3. Critical analysis training through a process of viewing and critiquing plays produced by professional theater companies.

4. Development and completion of a theater project focused on one or more of the following: acting, directing, playwriting, devising, composing, choreography, design, or production management. This project culminates with the presentation of the work in the Student Drama Series in the early spring.

Students must indicate adequate preparation and have a project proposal in mind when applying for this course. The proposal should include a clear statement of goals, a list of resources and/or source material, a description of the project's process, and a schedule/list of deadlines for the work. In addition, admission to this course does not affect UHS production casting decisions, which are based solely on the audition process.

- Open to: 12
- Prerequisites: Theater Production I and/or Acting II and/or Tech Theater II. Permission of the instructor is required

FALL SEMESTER COURSES

DRAWING I

This is an introductory course in drawing and studio practice. Students learn to incorporate basic drawing principles and elements through hands-on work. The majority of the class time is spent actually drawing in a mellow, relaxed atmosphere. Students will use charcoal, graphite, and ink in a variety of exercises that are energetic and engaging. All of the projects build foundational skills and visual language that are used in all the other studio art courses. Students participate in class critiques, as well as learn studio practice. In addition, sketchbook work is regularly reviewed and functions as a drawing journal, chronicling student development. Slide presentations, videos, and museum/gallery fieldtrips are introduced, when opportune, to expand individual creativity and visual literacy.

- Open to: 9, 10, 11, 12
- Prerequisite: none

PAINTING I: ACRYLIC

In this beginning studio course, students will be introduced to painting in acrylic through the study of the elements and principles of design, composition, color theory, and form. Students will begin with a foundation in basic painting skills; classroom exercises include working from photographs and from life, and with a variety of subjects such as the still-life, figure, landscape, and abstraction. Students will be encouraged to experiment and take risks and they will learn about studio practices and proper clean up. In addition, they will keep a sketchbook in which to practice drawing from life, composition, and mixed media, which will be collected approximately every two weeks. Midpoint and final critiques take place throughout the semester.

- Open to: 9, 10, 11, 12
- Prerequisite: none

CERAMICS I

This studio course introduces students to sculpture, design, and pottery. Students will carve, build, mold, and otherwise shape clay through a variety of sculpting techniques. While learning basic technical skills, students will learn to envision and develop their creative endeavors using the principles of three-dimensional design and art. Assignments are designed to hone craftsmanship, creativity, and a rapid understanding of the ceramic process. Students are exposed to historic and contemporary artwork through slide presentations and videos. Students learn to participate in critiques and work effectively in a studio environment. This course energetically teaches and builds confidence, allowing students to solve problems independently and creatively.

- Open to: 9, 10, 11, 12
- Prerequisite: none

Fall Semester Courses continued...

PHOTOGRAPHY I

This course introduces students to the technical, aesthetic, and conceptual elements of B&W photography. Assignments concentrate on camera functions and how they contribute to aesthetics and meaning within the photograph. Students are taught basic darkroom skills such as film processing, printing, and presentation. Emphasis is on traditional fine printing and visual literacy. Slide discussions are used to introduce classic B&W photographers. Cameras will be available for use from the Arts Department.

- Open to 9, 10, 11, 12
- Prerequisite: none

VOCAL PERFORMANCE EXPERIENCE (VPX)

VPX is a semester-long workshop on the human voice. Students will have opportunities to work on solo repertoire with a culminating performance at the end of the year. This is a multi-genre experience, diving into classical, popular, folk, spoken word, and musical theatre. In this course, students will improve musicianship: vocal technique, tone production, blend, diction, rhythm, music notation, music-reading, and part-singing. Students can bring in their own pieces to work on, collaborate with the instructor, or write their own. VPX is a one-semester course that may be repeated for credit. There is no prerequisite, though students must be able to match pitch accurately and sing a simple melodic line.

- Open to: 9, 10, 11, 12
- Prerequisite: none

JAZZ COMBO

Combo class is designed for instrumentalists at the intermediate level who wish to perform jazz/contemporary music but have not had training in jazz styles. The course includes the study and performance of swing, bebop, blues, gospel, Latin jazz, Afro-Cuban, fusion, and progressive jazz styles. In addition to performance at the school concerts, instruction in basic eleven improvisational skills, jazz theory, and jazz history are provided. Field trips are offered as opportunities arise. This course may be repeated for credit.

- Open to: 9, 10, 11, 12
- Prerequisite: Audition

ELECTRONIC MUSIC

This course is designed for both musicians and non-musicians, especially those interested in learning how much of the music heard today is produced. Students employ the synthesizers and recording hardware in the UHS MIDI lab/recording studio to collaborate to produce two songs using the state-of-the-art sequencing software. Along the way, students also learn to digitally record live performances. Students may choose just about any style of music; hip-hop, jazztronica, rock, blues, ragtime, pop, techno, jazz, folk, classical, fusion, and original student compositions have all been produced in this class. The final project (seven to twelve songs) is a class CD. Student work is also posted on the UHS website music channel.

- Open to: 9, 10, 11, 12
- Prerequisite: Permission of the instructor

PROJECTS IN MUSIC

This course offers students the opportunity to pursue styles or aspects of music that are not provided in the regular music curriculum. Enrollment in this class requires concurrent enrollment in a music class. Projects in Music students meet once a week, and receive ½ semester credit for their work. Including class and home practice time, this adds up to a minimum of seven to twelve hours of work per semester.

In general, the goal of their work is a performance. (Concert, ASM, recital, tri-School Arts Night, recording, etc.) *Examples of Projects in Music*: Jazz, rock, or pop combo; string quartet; saxophone quartet; brass choir; music composition (acoustic and/or electronic); music arranging and preparation; live concert recording; and podcast production.

Other Projects in Music:
For the student enrolled in AP Music Theory, a fall semester course, she/he/they would be enrolled in Projects in Music to prepare their repertoire for our fall and winter arts festival concerts. She/he/they would return to the performing group in the second semester, when the AP course changes to become a once a week independent study seminar.

For beginning students who already play in a performance group and who are learning an additional instrument in order to fill a gap in our instrumentation, their work should result in their attainment of a level of proficiency on that instrument to be able to join in that desired ensemble. Their success would be measured by their performance of graded music etudes and exercises using a band/private instruction method book.

To accommodate students who want to participate in an offered music class, but who are not able to enroll due to a schedule conflict, they may enroll in Projects in Music until they can enroll in the music class.

- Open to: 9, 10, 11, 12
- Prerequisite: Enrollment in a UHS performing group and permission of Instructor; may be repeated for credit.

ACTING I

In a workshop setting, students will learn the basic concepts and skills of acting. Through games, improvisations, and exercises, students will learn the skills and techniques of concentration, developing given circumstances, sense memory, emotion portrayal, physical agility, vocal control, and character development. Students will also develop skills in critique and will contemplate issues and factors regarding the art of acting. As a final exercise, each student will develop an original character and perform that character in a scene with other actors.

- Open to: 9, 10, 11, 12

THEATER PRODUCTION I: FALL PLAY

The fall play will be a mainstage production of a significant dramatic work. Auditions for the play will occur during the first week of school, and rehearsals will begin immediately thereafter. The course involves an intensive after school rehearsal schedule culminating in two performances in the fall.

- Open to: 9, 10, 11, 12
- Prerequisite: Audition; may be repeated for credit

THEATER PRODUCTION I: WINTER PLAY

The winter theater production will be a mainstage production of a significant dramatic work. Auditions for the show will take place during the first week of school, and school rehearsals will begin in October. Two performances will be held at the end of January.

- Open to: 9, 10, 11, 12
- Prerequisite: Audition; may be repeated for credit

TECHNICAL THEATER I: STAGE CREW

The mission of this class is to provide all of the technical theater elements for all UHS productions. The class will meet two days a week, after school, from 3:30 p.m. until 6:00 p.m. Some Saturday meetings as well as various evening commitments need to be considered by the student. This course offers the student exposure to and experience in all aspects of stage design, including lighting, scenery, and sound. Students study carpentry, painting, and basic electronics as they relate to the theater. Students are encouraged to repeat the course as many times as they like. By doing so, they gain increased proficiency in tech and are better equipped to take on more advanced design assignments in the future.

- Open to: 9, 10, 11, 12
- Prerequisite: none; may be repeated for credit

Fall Semester Courses continued...

SPRING SEMESTER COURSES

TECHNICAL THEATER II: ADVANCED PRODUCTION

This course is designed for the serious student of technical theater who has previously expressed an interest in becoming proficient in one area of theatrical production. Students enrolled in this course will be asked to choose a specific area of concentration that they will explore in-depth through work on a fully mounted play or musical. For their concentration, students may choose from: lighting design, set design, technical direction, construction, or stage management.

- Open to: 10, 11, 12
- Prerequisite: Two semesters of Technical Theater I and permission of instructor; may be repeated for credit

Photography I, Vocal Performance Experience, Jazz Combo, Projects in Music, and Technical Theater I & II will be repeated in the spring semester. Please read their descriptions under the fall semester heading.

DRAWING II

This course enables students to challenge themselves further in drawing through an expanded vocabulary of skills and media. Students enrolled in this course are expected to have previously mastered basic drawing techniques and to have a firm grasp of the elements and principles of design. Assignments are more complex than in Drawing I and require students to challenge themselves with each project. Students will be introduced to problems dealing with the concepts of proportion and the figure as well as explorations in mark-making and more conceptual drawing. These works will be executed using a variety of traditional materials such as pen and ink, graphite, and charcoal, as well as mixed and alternative media like Xerox transfer and silkscreen. In class critiques, working sketchbook and a final drawing project are some of the required elements of the class.

- Open to: 9, 10, 11, 12
- Prerequisite: Drawing I or permission of instructor; may be repeated for credit

PAINTING II: OIL PAINTING

Building upon what is taught in Painting I, students will learn more advanced techniques in oil painting, and will expand upon and refine their own personal style. Students will be introduced to more critical thinking and investigations around the artistic process. This class will also introduce students to more advanced studio practices such as stretching and priming canvas, and safety, storage, and disposal of solvents. Assignments are designed to encourage more in-depth explorations in subjects such as self-portraiture, abstraction, and master studies, as well as those of the student's choice. In addition to class work, students are expected to keep a sketchbook for skills practice and creative development; these are collected approximately every two weeks. Midpoint and final critiques take place throughout the semester.

- Open to: 9, 10, 11, 12
- Prerequisite: Painting I or permission of instructor; may be repeated for credit

PHOTOGRAPHY II

This course assumes a fundamental understanding of camera controls, darkroom techniques, photographic aesthetics, and ideas. It introduces students to advanced exposure methods and allows for an exploration in portraiture, lighting, staged vs. candid, narrative series, and alternative processes. Assignments concentrate on self-expression. Slide discussions are used to introduce contemporary issues in photography and to begin a critical reading of images. Cameras will be available for use from the Arts Department.

- Open to 9, 10, 11, 12
- Prerequisite: Photography I or portfolio and permission of the instructor

POTTERY PROJECTS

This is an *Open Studio* dedicated to advancing skill on the potter's wheel. Meeting times may vary depending on individual schedules but must meet no less than two times a week during: free periods, meetings, lunches, and faculty mornings. Lectures and demonstrations are held every two weeks. Wheel work, finishing techniques, and glazing are the primary focus of this course. Students will advance from where they are, and this course is appropriate for the beginning and advanced students of ceramics. Pottery Projects students are required to maintain the ceramics studio and present their work in the Spring Art Show.

- Please note: This course is offered for half-semester credit and will not fulfill the Arts requirement.
- Prerequisite: Ceramics I

ACTING II

This course enables students who have developed a firm foundation in acting an opportunity to develop their craft in greater depth. Actors will further develop their skills in physical, vocal, and emotional expressions by working with scenes and plays. Through improvisations, exercises, and script work, actors will build and perform a series of short pieces. Actors will be exposed to a variety of acting concepts and exercises and will be encouraged to push the boundaries of their expressive range and character portrayals.

- Open to: 9, 10, 11, 12
- Prerequisite: Acting I or permission of the instructor

THEATER PRODUCTION I: SPRING MUSICAL

The spring musical has become a UHS tradition that is enjoyed by the entire community. It is a collaborative work that involves: visual arts, music, dance, and drama. Performances, held at the end of April, culminate an intensive rehearsal schedule that begins in February. Auditions for the spring musical are held at the end of the fall semester.

- Open to: 9, 10, 11, 12
- Prerequisite: Audition; may be repeated for credit

ENGLISH

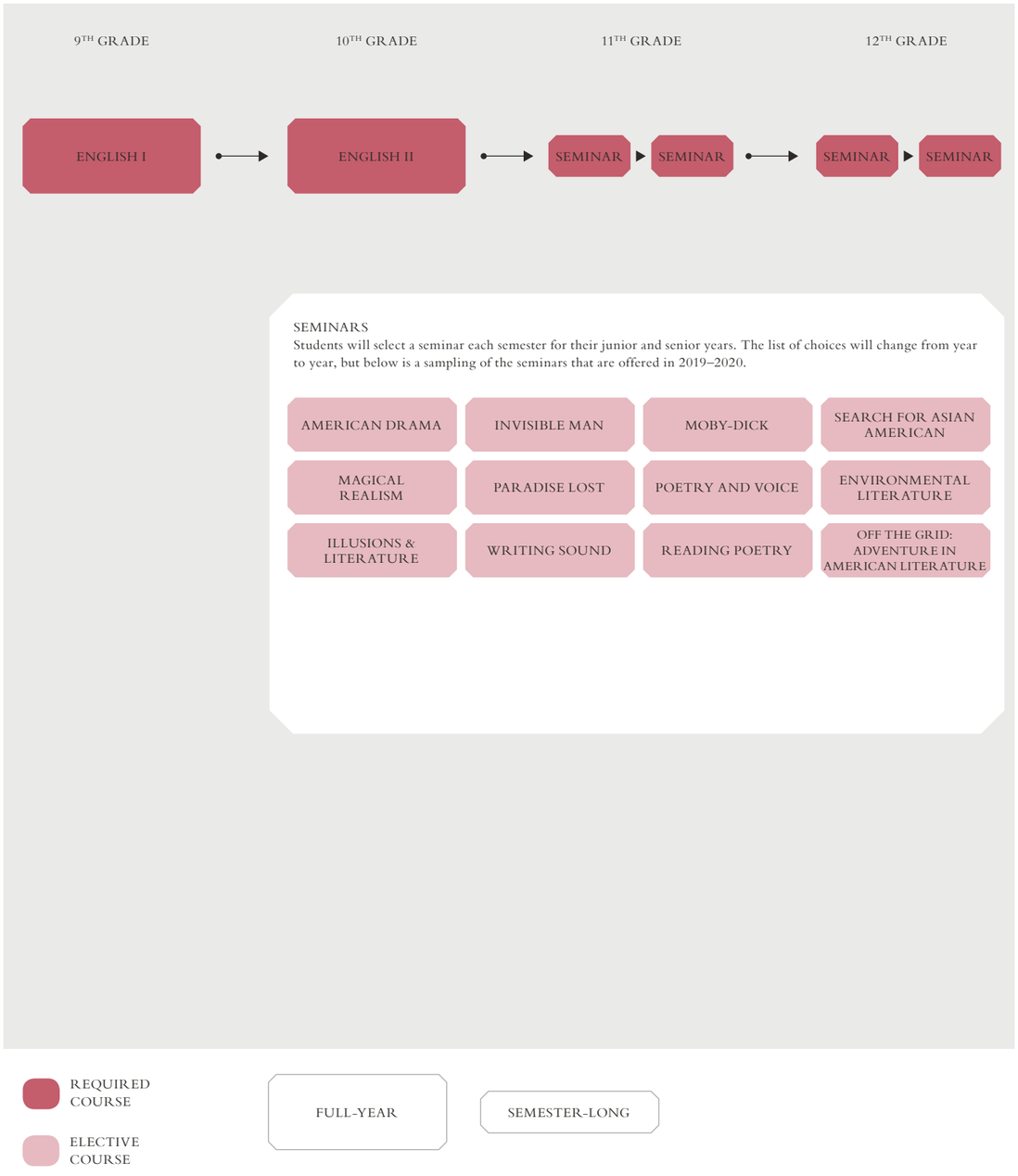
The graduation requirements of University High School include four years of English.

In their freshman and sophomore years, students take a core program that emphasizes reading, writing, and critical thinking. They read a wide variety of literary works and write and revise continually in response.

In their junior and senior years, students take semester-long electives, choosing from a variety of options each term. Each elective offers sustained instruction in analytical writing, and many require creative or personal writing as well. To make the writing process as accessible and as individualized as possible, each major assignment goes through multiple steps of prewriting, writing, and revising, with frequent opportunities for constructive criticism from teachers and peers along the way.

The English Department has chosen the electives model to allow students to pursue topics of particular interest and to go into more depth with each than would otherwise be possible. We also believe, however, that the electives approach allows students to be exposed to a diverse array of texts and to a variety of contexts in which to read them. To encourage students to take advantage of the breadth available to them, we recommend that they think about their choices in light of what they have already taken and what they hope to take. Some courses are organized around a genre, such as poetry, while others take a theme as a guiding principle. Still others focus on the literature of a region or nation. It is our intent that, as juniors and seniors, our students will discover increasingly wider circles of their own interests and that they will be inspired to make connections among these interests.

ENGLISH



FULL-YEAR COURSES

ENGLISH I

In English I, we strive to cultivate a love of reading and writing in our students while introducing them to the thinking and discussion skills that they will continue to practice throughout their time at UHS and beyond. Through a variety of texts and genres as well as types of assignments, we raise student awareness of their own writing processes and guide them as they become skilled students of literature, learning to reflect on personal experience, examine with empathy the experiences of others, and think critically about the world around them.

ENGLISH II

English II continues and expands upon the introduction to literature students receive in English I. We want sophomores to ask questions about literature, about their beliefs, and about the world. Through the study of works in a variety of genres, students practice sustained and focused discussion, critical and literary analysis, and writing in multiple modes. Sophomores read short stories, novels, poetry, non-fiction, and drama that reflect a diversity of voices, and which encourage reflection on the significance, place and role of the individual in society.

FALL SEMESTER COURSES

Open to Grades 11, 12

AMERICAN DRAMA: GRAPPLING WITH THE AMERICAN DREAM

"The American Dream is the largely unacknowledged screen in front of which all American writing plays itself out" —Arthur Miller

From early in our history, American drama has served as both a mirror that reflects the culture of the nation as a whole, and one that challenges the country's basic assumptions about itself. Throughout the semester, we will construct an ongoing narrative history of the American stage, one providing a critical appreciation of both major and lesser-known but significant playwrights who, together, define a wide scope and range of American drama from the early twentieth century up to the present. This course will use the theme of the "American Dream" as an organizing point to explore such issues as American definitions of success, the power of family and belonging, the hunger to define one's own identity, and the continual emergence of new, exciting voices and perspectives that reshape the parameters of what it means to be American. The focus of the course is literary, but we will also view various productions on film as well as attend one field trip to watch a live play.

Possible texts include: Lorraine Hansberry's *A Raisin in the Sun*, Arthur Miller's *Death of a Salesman*, Tennessee Williams' *Streetcar Named Desire*, Edward Albee's *Zoo Story*, August Wilson's *Piano Lesson*, David Henry Hwang's *F.O.B.*, Paula Vogel's *How I Learned to Drive*, Tony Kushner's *Angels in America: Millennium Approaches*, and the current Broadway musical *Hamilton*.

ENVIRONMENTAL LITERATURE

"From the beginning American writing has concerned itself with the story of people and the natural world…'Environmental writing'…takes as its subject the collision between people and the rest of the world, and asks searching questions:…Is it necessary? What are its effects? Might there be a better way?"
—Bill McKibben

This class will examine American environmental writing, and ask big questions about our cultural, moral, and practical relationships to the natural world. We will ground ourselves in the field by reading some early American environmentalists like Ralph Waldo Emerson, Henry David Thoreau, Susan Fenimore Cooper, and John Muir, as well as important writing of the modern environmental movement, like Rachel Carson's Silent Spring. Most of our study will be located in the present, challenging ourselves to understand our 21st century relationship to nature—and the urgent crisis of climate change—by reading today's environmental writers, like Bill McKibben, Robin Wall Kimmerer, Gary Snyder, Octavia Butler, Janisse Ray, Lauret Savoy, M. Jackson, and others. We'll read essays, poems, memoirs, and at least one Cli-Fi novel. We'll try our hand at nature writing, take on environmental concerns in writing and multimedia projects, and create a field guide to UHS.

ILLUSIONS & LITERATURE

When we say someone is under no illusions, we mean that they are fully aware of the true state of affairs. But what is "true"? We might agree there's an objective reality, but how does our perception of that reality, and ourselves, inform what we believe? How do we even know if we have an illusion? And how do others help to corrupt our perception so that we accept and live by illusions? Given how much social media informs so much of our discourse—and with the advent of such phenomenon as confirmation bias, "truthiness," and flat-earthers (for example)—exploring the relationship between truth and fiction becomes ever more relevant. This class will seek to engage with some of these questions by looking first at two classic works, Shakespeare's *Hamlet* and sections of Cervantes' *Don Quixote*—both written contemporaneously, at the dawn of the modern era. Then we will turn our lens to contemporary America and seek to understand some of the ways the issues explored in those works are still very much relevant today.

INVISIBLE MAN

"I am an invisible man. No, I am not a spook like those who haunted Edgar Allen Poe; nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, flesh and bone, fiber and liquids—and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me… When they approach me they see only my surroundings, themselves, or figments of their imagination—indeed, everything and anything except me."

So begins *Invisible Man*, Ralph Ellison's treatise on the Black experience in the US The novel introduces us to an unnamed protagonist anguished by an inexplicable dilemma: invisibility. His attempts to become visible force him to confront issues of race, stereotype, prejudice, and political ideologies that seem to open the door towards respect, but instead, increase his alienation. We'll begin with Ellison's novel and then explore questions of sight and visibility more broadly to consider how we, as human beings, interact and see one another. What does it mean to be visible? Who gets to do the "seeing"? Does one (wo)man's invisibility imply another's blindness? Are there moments when invisibility can be advantageous? And how does one become visible? From people of color, women, the homeless, disabled, and undocumented people (who might seek to preserve their invisibility), to current political movements such as Black Lives Matter (whose implicit demand is visibility), we'll consider the many communities and individuals that remain invisible and the importance of being seen.

Other texts may include Claudia Rankine's *Citizen*, Barry Jenkins' film *Moonlight*, and Jordan Peele's film *Get Out*, and an exploration of visibility as it relates to current political events and movements.

LITERATURE AND HONOR: DUELS, DECISIONS, GAMES AND WAR

We typically consider honor to be a self-explanatory good. We seek honors; we strive to act honorably. Our most prestigious award is the Medal of Honor, and we tend to honor those that impact our lives (as the commandment goes: Honor Thy Father and Mother). On the other hand, seeking honor is often itself considered vain. Honor killings still happen in many corners of the globe. And honorable mentions are usually seen less as achievements and more as let-downs. By reading stories and studies about honor in four distinct categories—the duel (the single act most associated with honor), ethical decision-making (determinations of honorable behavior), gameplay (honorable sportsmanship), and warfare (the honor of individuals and of nations)— we will familiarize ourselves with a fundamental and fundamentally-taken-for-granted concept and consider the relevance of honor and the literature that interacts with it on our daily lives.

Possible texts may include: *Lord Jim* by Joseph Conrad; *Cyrano de Bergerac* by Edmond Rostand; and *The Penguin Book of First World War Poetry*, as well as various short stories and excerpts from experts on the topic.

Fall Semester Courses continued...

MAGICAL REALISM FROM THE GLOBAL SOUTH AND EAST

"The trouble *with the term "magic realism", el realismo mágico, is that when people say or hear it they are really hearing or saying only half of it, "magic", without paying attention to the other half, "realism". But if magic realism were just magic, it wouldn't matter. It would be mere whimsy—writing in which, because anything can happen, nothing has effect. It's because the magic in magic realism has deep roots in the real, because it grows out of the real and illuminates it in beautiful and unexpected ways, that it works."* —Salman Rushdie

In this course, we'll read fiction that renders the impossible and improbable as real and ordinary. Magical realism, however, is neither surrealism nor fantasy. It is also not an escape from reality. Rather, magical realism is a literature of resistance. Magical realism or "lo real maravilloso" according to Alejo Carpentier, calls into question what is a "realistic" representation. It relies on the collapse of truth and fiction; the real and the fantastical to mirror reality and to describe horrific and catastrophic events that defy normal description.

Together, we'll explore magical realism and how it functions as a national and post-colonial identity, as well aesthetically, philosophically, and ideologically. We'll seek to understand why magical realism flourishes and has become a hallmark of literature from the global South and East, and how these literatures are interconnected. The course will begin by examining the historical and geographical arc and influence of magical realism, beginning in Latin America and the "Boom Period" of the 1960s. Moving across hemispheres, we'll study examples from other non-Western regions, such as India and Japan. We'll also evaluate and critique magical realism and the anxiety of influence, specifically from writers of the post-magical realism generation. In reading stories with "magical" events and characters, we'll potentially expand our understanding of what is believable.

Possible texts may include: *A Tale for the Time Being* (Ruth Ozeki), *Pedro Páramo* (Juan Rulfo), *Midnight's Children* (Salman Rushdie), Collected Stories (Gabriel García Marquez), *Birdman* (Alejandro G. Iñárritu), and other texts by Haruki Murakami, Isabel Allende, and Alejo Carpenteir to name a few.

READING POETRY

Emily Dickinson, often assumed to be a quiet, retiring sort of person, claimed of poetry,

"If I feel physically as if the top of my head were taken off, I know that is poetry."

We will spend this semester discovering the reasons behind Dickinson's decapitation response to poetry. What does a poem uniquely offer us that more wordy genres can't? We'll begin our exploration by asking of each poem we encounter, "what does it do?" and "how does it do it?" These questions are wonderfully simple, but the answers they provoke are wonderfully complex. Poetry makes people nervous—like first date nervous—so we'll spend the opening of the semester getting comfortable with the genre. Then we'll dig into describing poems and how they make meaning. The close of the course asks you to focus on a poem you love and to write both analytically and personally about that poem. My goals for the course are that you leave the class with a set of questions that allow you to approach any poem with confidence, but more importantly, that you develop an understanding of what poets and poems speak personally to you.

SPRING SEMESTER COURSES

Open to Grades 11, 12

WRITING SOUND

Consider the different ways you experience music and poetry: reading the lyrics of a song rarely matches the exuberant feeling of hearing them sung, just like listening to someone recite a poem doesn't capture all the depth and complexity of reading it on a page. Writing is a medium that is associated with precision and preservation. Sound is a perception that is connected with immediacy and ephemerality. To put it simply: we read differently than we listen. So what happens when writers try to bridge the gap between writing and sound, reading and listening? In this class, we'll read poetry and recent music criticism to explore the various ways that writers translate sound into language. What decisions and compromises do writers make when they write sound? What do these decisions and compromises show us about the ways that we listen and the messages we choose to hear or ignore?

Readings may include a collection of recent music criticism; a collection of essays on sound and listening by philosophers, cultural critics, and neuroscientists; *Lyrical Ballads* by William Wordsworth and Samuel Taylor Coleridge; *Zong!* by M. NourbeSe Philip; *Top 40* by Brandon Brown; *I Think I'm Ready to See Frank Ocean* by Shayla Lawson; and *How Music Works* by David Byrne. In addition to reading work that explores sound, we'll practice writing sound in blog posts, poems, and essays. Over the course of the semester, we'll listen to and write about music, sound art, field recordings, and everyday noise.

THE SEARCH FOR ASIAN AMERICAN

Some have portrayed the Asian American narrative—you have too—as a heroic one. But even as you tell this story, you wonder at the impossibility of Asian American-ness. There has been no Middle Passage to shape it, no common colonizers' language, except English, to express it. Sometimes you scroll through your Facebook page, and your Black or Chicano friends have posted a video or a quote or a news item of Black or Chicano folks doing something beautiful, ironic, or sad under the line "I love us." And it makes you think of your friend Eric Liu's question "Who is us?"

—Jeff Chang, "*The In-Betweens: On Asian Americanness*" from *We Gon' Be Alright: Notes on Race and Resegregation*

The Search for Asian American course will focus on how writers address, resist, and negate the meaning(s) and meaninglessness of Asian American as a racial category. We will be studying written work by writers who identify as Asian or Asian American as well as writers who are non-Asian but are writing about Asian characters. As we look at various written work, we will discuss how literature answers, "Who is us?" and what, if at all, defines and unifies Asian American literature. As we read, we will consider what it means to write as an Asian American, the value of Asian American literature, and more broadly, what determines Asian American identity. Through the lens of racial and ethnic identity, we will explore notions of gender and sexuality, the model minority, the individual versus the collective, the threat of the "Other," as well as other topics. All students are welcome and encouraged to enroll regardless of racial and ethnic identity.

Other texts may include: *The Sympathizer* (Viet Than Nguyen), *Night Sky with Exit Wounds* (Ocean Vuong), *Woman Warrior* (Maxine Hong Kingston), *No-No Boy* (John Okana), *Snow Hunters* (Paul Yoon), *The Best We Could Do* (Thi Bui), "*The In-Betweens: On Asian Americanness*" (Jeff Chang), *Master of None* (Aziz Ansari and Alan Yang), *Fresh Off the Boat* (Nahn-atchka Khan), as well as additional poems, essays, short stories, film, visual art, and secondary source criticism.

COUNTERNARRATIVES

In this course about postmodern American art and literature, we will examine the lasting and lingering effects of the past, and the weight of history on the present and future. We consider the pressures of "larger" histories (social, racial, gendered, religious, etc.) upon individual lives, and explore individuals' varied attempts to make sense of these histories through stories that run counter to hegemonic norms and the conventions of storytelling. Readings include David Bradley's *The Chaneysville Incident*, Julia Alvarez's *How the Garcia Girls Lost Their Accents*, Art Spiegelman's *Maus*, Maira Kalman's *And the Pursuit of Happiness*, and *Lone Star*, a film by John Sayles. We will also look at work by visual artists like Carrie Mae Weems, Carmen Lomas Garza, Michael Ray Charles, Ruben Trejo, Barbara Kruger, and others.

Spring Semester Courses continued...

IRELAND INTERRUPTED: AN INTEGRATED HISTORICAL AND LITERARY STUDY

The course of Irish history has been interrupted by colonialism, and the outsized role of Irish-identified institutions like the Catholic Church. Gaining independence from England, Ireland is still deeply affected by the legacy including its partition into the Republic of Ireland and Northern Ireland which remained a part of Britain. The beauty of this country is the incredible creativity with which the Irish have thrived even in the face of the stress of attempted cultural annihilation, famine, economic stagnation, civil war, emigration, and the influence of the Irish emigrant cultures.

Together we will read Irish literature from a variety of genres including: novels, poetry, film, speeches, mysteries, and song lyrics. In our exploration of these works, we will learn about the political, social, cultural, and religious context including the Celtic Revival, Troubles, Good Friday Agreement, Celtic Tiger and crash, Constitutional struggles for gender equity, and the questions of how the economy and borders will be affected by Brexit. Driven by the literature, our approach to history will be topical and overlapping rather than chronological.

PARADISE LOST

The epic poem *Paradise Lost*, published in 1667, has influenced everyone from Herman Melville to Toni Morrison, and continues to inform the stories we tell about rebellion, marriage, and God. After being on the losing side of the English Civil War, blind and widowed John Milton set out to write the first epic poem in English, one that would "justify the ways of God to men." No easy task, but perhaps one fitting for a man who commanded nine languages and had already defended divorce and regicide (king-killing) in an era that condemned both activities. From a few lines in the Bible, Milton spins a twelve book poem that introduces a complex and uncomfortably appealing Satan, and a very romantic and doomed Adam and Eve. But are they doomed? Wouldn't that implicate God, who would be responsible for their failure? And what's with the handsome bad boy Satan? In this elective, we will read selections from *Paradise Lost*, and will strive to understand it in its seventeenth-century context, explore some of its literary impact, and "clapback" to a few of its patriarchal assertions. Through lively class discussions and written reflections, we will consider the idea of being "fallen," Milton's vision of the ideal marriage, and contemplate contemporary views of marriage and friendship.

POETRY AND VOICE

In this poetry workshop, we will study how poets craft and maintain their voices within single poems and over the course of longer works. In addition to reading and commenting on each other's poetry, we will also look at recent collections by Californian poets who challenge our idea of what the voice of poetry should sound like. We will consider how these poets channel the language of pop songs, military commands, protest chants, philosophical meditations, and overheard conversations in their effort to make their works speak. We will also have the opportunity to hear some local poets speak in person about their writing process. Some of the poets we read may include Brandon Brown, Claire Marie Stancek, Javier Zamora, Jennifer S. Cheng, Solmaz Sharif, and Tongo-Eisen Martin.

Over the course semester, you will complete an analytical study of a poet's work and practice developing your own voice through weekly writing exercises. By the end of the course, you will revise some of your poems and compile them into a small chapbook (a collection of 6–8 poems).

MOBY-DICK

There is no denying *Moby-Dick*'s cultural influence. But why does this book continue to appeal to contemporary readers? In this course, we'll read and discuss Melville's masterwork and consider its significance in the twenty-first century. We'll pay particular attention to the ways Melville uses this story to question what's "normal." In a society where gender, sexuality, and race have clearly defined boundaries, Melville questions and blurs those distinctions, reminding us of what's possible. Rejecting the conventions of the novel, *Moby-Dick* interweaves comedic, epic, encyclopedic, and tragic modes; it mixes metaphysical contemplations about free will and fate, with minute descriptions of the everyday work of men aboard a nineteenth century American commercial whaler. If *Moby-Dick* is, as many assert, the "Great American Novel," what does this story teach us about the meanings of America, of greatness, and the genre of the novel? From what America does *Moby-Dick* arise, and how does that America relate to the one the book endeavors to create, and the one in which we live in the present day?

STORIES

This course will focus on stories: reading them, understanding them, and writing them. We will begin by reading stories out loud together to learn how to read like a writer and thus gain insight into how stories are constructed and woven together. You will then begin to write stories yourself, so you must be open to writing fiction, and a lot of it, if enrolled in this class. You should also come with an open mind about sharing your writing with your fellow classmates, as critique in a workshop setting is a big part of the weekly work of the class. You will also do one deep investigation into a writer or subject of your choice thus adding a research element. As the course proceeds, the instructor will distribute short stories and excerpts from craft books, and in the end, you will construct one, long short story, which will serve as the final project.

OFF THE GRID: ADVENTURES IN AMERICAN LITERATURE

"My heart sang out its rapture; my soul soared on the wings of eagles. The glory of heaven was revealed to me on the water and I felt invincible." —Eddy Harris, *Mississippi Solo*

Eddy Harris writes these words as he sets across the waters of the Mississippi alone on a canoe, beginning his journey away from a restless and unsettled life, and toward a deeper understanding of himself and his country. From early in our relatively young nation's history, the hunger to step out of the familiar has had its pull on the American imagination. In this course, we will read the stories of various writers who—whether by choice or necessity—have used their writing as a way to record their physical journeys outside of the familiar, as well as the imaginative journeys that accompany them. We will explore various questions raised by these questing minds, such as: What are the personal crises or breaches that spur the desire for adventure? What questions do these writers hope to answer or understand? How much are their perspectives, and even their plans, altered through these journeys? We'll begin by reading sections of Mark Twain's *Huckleberry Finn*—one of the first adventure novels, which includes both a physical journey as well as a shared journey for two characters beyond the rules and restrictions of what is considered "acceptable" in their current world. We'll then move to more contemporary memoirs (and some short essays) of physical journeys and road trips—such as Eddy Harris' *Mississippi Solo*, John Krakauer's *Into the Wild*, Annie *Dillard's Pilgrim at Tinker Creek*. Writing assignments will include both analytical and creative pieces and will culminate in a personal "off-the-grid" mini-quest and writing piece.

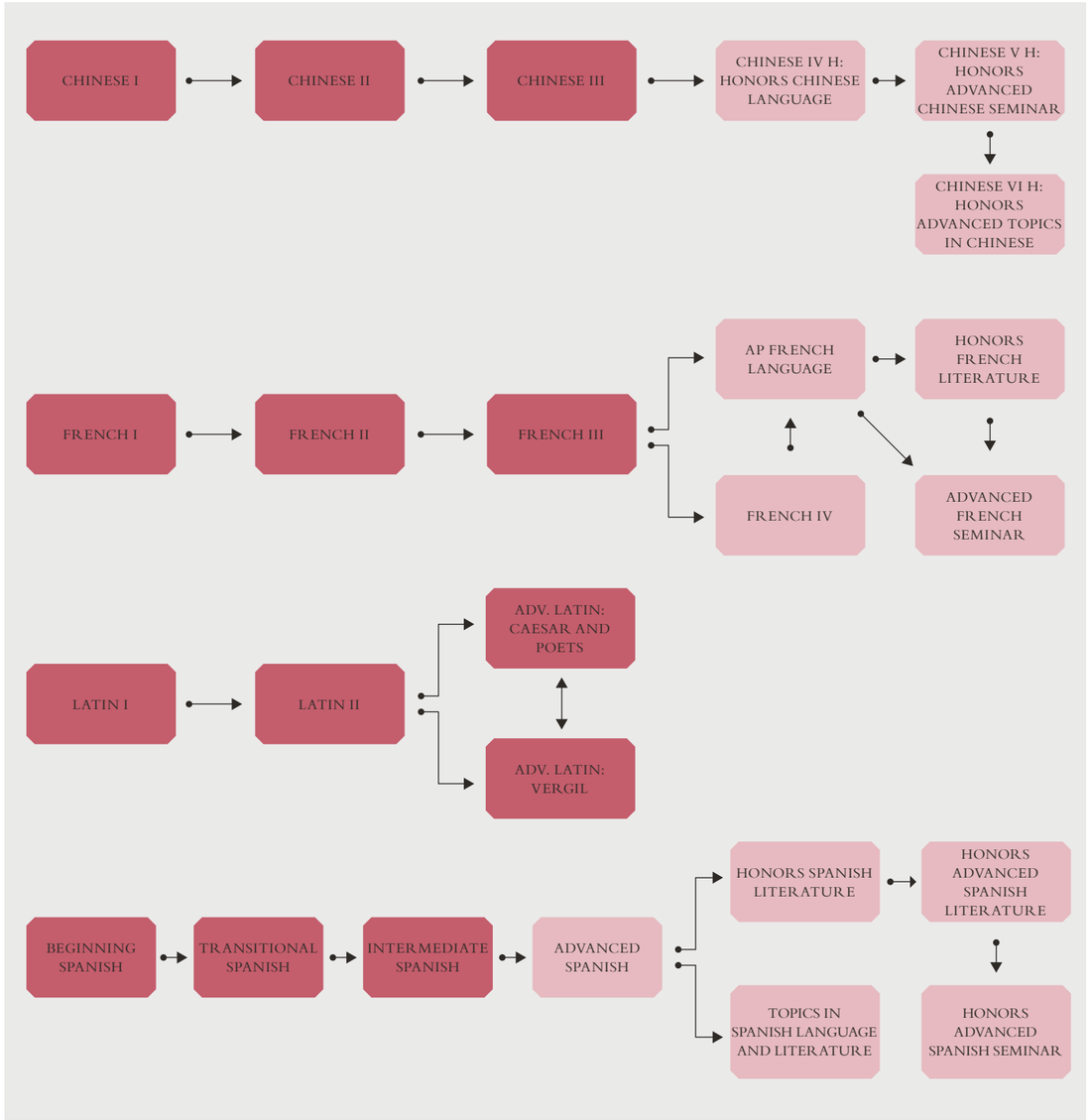
LANGUAGES: CHINESE, FRENCH, LATIN, SPANISH

The study of language and culture offers new dimensions to students' lives, as it opens doors to the world; it also provides them with the opportunity to gain new perspectives on their own languages and cultures. For students to achieve such understanding, we encourage them to study a language other than what is spoken at home.

To graduate from UHS, a student must complete level three or three years of study (whichever comes first) of one of four languages offered: Chinese, French, Latin, and Spanish. Students benefit most from language study when they pursue the same language as far as possible. Therefore, if they choose to enroll in a second language, we recommend doing so only after they complete an advanced level of the first.

A shared goal of all language study at UHS is the close reading and interpretation of a range of texts in the target language, with special emphasis on literary texts as windows into diverse philosophical and cultural points of view. In the case of the modern spoken languages, an equal goal is to ensure that students can communicate fluently and that they have a broad understanding of the countries and cultures where the language is spoken. In so doing, we seek to empower students to attain the linguistic precision, cultural empathy, and sheer enjoyment that come from the spirited pursuit of knowledge.

Languages



FULL-YEAR COURSES

CHINESE I

This course introduces all four skills of listening, speaking, reading, and writing, and assumes no prior knowledge of the language. Particular stress is placed on developing a solid grasp of the tonal structure and other aspects of the pronunciation of Mandarin Chinese. In addition to daily oral practice in the classroom, and weekly sessions in the language lab, we will utilize the phonetic Romanization system, pinyin, to reinforce students' speaking and listening skills. Approximately 500 simplified Chinese characters will be introduced for reading comprehension; while a knowledge of stroke order and the ability to write legibly by hand are expected of all students, some writing assignments are to be completed using Chinese word processing software.

- Open to 9, 10, 11, 12
- Prerequisite: Chinese I or equivalent

CHINESE II

This course builds on the foundational skills learned in Chinese I to further strengthen and develop students' communicative abilities. We will significantly expand the repertoire of vocabulary and sentence patterns, including complex structures such as the use of "ba," subordinate clauses, topic-comment patterns, terms expressing politeness, and idiomatic expressions. Approximately 1,000 additional characters will be introduced, and students will complete paragraph-length writing assignments designed to establish a basic competency in written communication on topics of daily life. Reading assignments will begin to incorporate short selections of authentic materials from newspapers and other sources. By the end of the year, students' proficiency will have reached the low-intermediate level in all four skills.

- Open to 9 (by placement test), 10, 11, 12
- Prerequisite: Chinese I or equivalent

CHINESE III

This intermediate-level course is designed to significantly enhance students' skills in oral and written communication on a wide variety of subjects. This includes expanding vocabulary and discourse strategies that will enable them to articulate their opinions during classroom discussions on current events, cultural issues, personal interests, and academic subjects, among others. Students will also produce longer writing assignments on topics that are closely coordinated with reading and oral assignments, and by the end of the year, will be expected to recognize a total of approximately 3,000 characters. Regular review of vocabulary and grammatical structures will be incorporated into the curriculum, to maintain and further develop the students' confidence in responding spontaneously to a variety of language situations. Reading assignments continue to stress structures and vocabulary shared between the written and spoken languages.

- Open to 9 (by placement test), 10, 11, 12
- Prerequisite: Chinese II or equivalent

CHINESE IV H: HONORS CHINESE LANGUAGE

Honors Chinese Language is intended to further develop students' linguistic and cultural competence. Through a variety of textual, audio, and video materials, students expand and enrich their repertoire of linguistic skills, and broaden their familiarity with cultural issues. Class activities and assignments provide opportunities to engage in oral and written communication, and to increase their aural and written proficiency. The curriculum encompasses significant themes of Chinese language and culture, history, and contemporary events, such as societal relationships, political trends, festivals, cuisine, generational changes, and the modernization of China in recent years.

- Open to 9 (by placement test), 10, 11, 12
- Prerequisite: Chinese III or equivalent, with permission of the Department

CHINESE V H: HONORS ADVANCED CHINESE SEMINAR

This course is designed for students who have reached a solid understanding of Chinese language and culture, and want to further polish their communicative abilities in oral Chinese, as well as enrich their understanding of Chinese literature and improve their Chinese essay-writing skills. Reading and writing assignments incorporate longer selections of authentic materials from newspapers and other sources. The materials are focused on social issues like family values, gender equality, growing house prices, and the dilemma of the younger generation. Activities focus on building effective reading strategies and introducing the nuances of Chinese essay writing to build both language proficiency and cultural knowledge.

- Open to 10, 11, 12
- Prerequisite: Honors Chinese Language or equivalent, with permission of the Department

CHINESE VI H: HONORS ADVANCED TOPICS IN CHINESE

This course is designed to help students consolidate, expand, and advance their knowledge of Chinese and skills acquired in Advanced Chinese Seminar. Through readings and discussions on a variety of topics, students continue to expand their mastery of all four skills of the Chinese language. This course will also equip students with the necessary advanced level Chinese language proficiency that will enable them to conduct research in Chinese and other related work.

- Open to 11, 12
- Prerequisite: Honors Advanced Chinese Seminar or equivalent, with permission of the Department

FRENCH I

This course is an introduction to the four skills of language study, with emphasis upon listening and speaking. The course is taught entirely in the target language. The course's proficiency-oriented textbook integrates the four skills with a study of culture and encourages student-centered activities. Cultural lessons are interwoven into the curriculum to provide a basic overview of France and other French-speaking countries. Weekly sessions in the language laboratory provide the opportunity for group work and individual reinforcement of listening and speaking skills.

- Open to: 9, 10, 11, 12

FRENCH II

This intermediate course conducted in French continues to build on the proficiency skills developed in French I. New vocabulary and structure are introduced systematically and assimilated through guided practice and role-playing. Testing requires demonstration of competency in listening, speaking, reading, and writing. We will continue to study the culture of France and other French-speaking countries. Students are expected to participate fully in all class activities, using only French. The textbook offers an integrated program of DVDs to support student learning and to provide exposure to a variety of native speakers and cultural settings.

- Open to: 9 (by placement exam), 10, 11, 12

FRENCH III

This intermediate course is taught entirely in French. It includes a complete review of fundamental grammatical structures and the study of new vocabulary and idioms. Students continue to perfect their oral skills through a variety of activities. They write compositions based on general topics. An introduction to French literature is provided through the reading of poetry, short stories, and other works from present and past centuries. Students also develop their knowledge of French history and civilization, and they continue to study French-speaking countries and cultures. Students will also make frequent use of the language laboratory.

- Open to: 9 (by placement exam), 10, 11, 12
- Prerequisite: French II or equivalent

FRENCH IV: ADVANCED FRENCH LANGUAGE

This advanced course is designed to develop further the student's mastery of the four basic skills of language study. Emphasis is placed on a thorough review of grammar, as well as vocabulary expansion. Students will study the culture of contemporary France and Francophone countries. They will read and write analytical essays on unabridged literary works and will be expected to make regular oral presentations on various social themes. This course will include frequent use of the Internet and of the language laboratory. Students who need one more year to strengthen their skills to be better prepared for the Advanced Placement examination are strongly encouraged to enroll in this course. This course prepares students to take the SAT II French exam. All instructions and discussions are conducted exclusively in French.

- Open to: 9, 10, 11, 12
- Prerequisite: French III or equivalent

AP FRENCH: ADVANCED PLACEMENT FRENCH LANGUAGE

The French AP course is an advanced course that prepares students for the Advanced Placement French Language Examination. The objective of the course is to achieve native-like proficiency in all four skills of the language. The course includes a thorough review of grammar, an intensive study of vocabulary and idioms, and regular practice in creative writing projects and analytical essays based on the reading of unabridged literary works, such as *Un secret* by Philippe Grimbert, *Huis Clos* by Jean-Paul Sartre, short stories by J.M.G. Le Clezio and Birago Diop among others. Students will have to listen to Radio France or TV5 news on a regular basis to be able to discuss important world news. They are also expected to make oral presentations regularly and to make frequent use of the language laboratory. All instructions and discussions are conducted exclusively in French.

- Open to: 9, 10, 11, 12
- Prerequisite: French III or equivalent, with permission of the Department

HONORS FRENCH LITERATURE

This course is intended for students who wish to continue their study and appreciation of French through the in-depth reading and analysis of works of literature. They will study not only French literature from the sixteenth century to today, but Francophone literatures as well. Students will develop appropriate vocabulary and critical skills to analyze different genres and styles. They will learn the techniques of the "explication de texte" and the "dissertation." Movies on some of the works we read are used to complete the students' understanding of these authors and to enhance class discussions. Students will write critical papers and make oral presentations regularly. All readings and discussions are conducted exclusively in French. We will choose among the following authors: Ronsard, Molière, Voltaire, Maupassant, Flaubert, Zola, Rimbaud, Apollinaire, Baudelaire, Marguerite Duras, and Albert Camus, Aimé Césaire, Léopold Senghor, Albert Memmi.

- Open to: 10, 11, 12
- Prerequisite: AP French Language, with permission of the Department

ADVANCED FRENCH SEMINAR

This course is intended for strong language students who have completed Advanced Placement Language and who wish to continue their study of French.

FALL SEMESTER:
LA FRANCE CONTEMPORAINE

Students will develop their knowledge of France today as a diverse society as they read contemporary fiction. They will also study specific cultural themes of today's society through various readings, including newspapers, magazine articles, and comic strips; the viewing of videotapes and movies; and the use of the Internet. Daily readings and class discussions, along with frequent writings of different lengths, will be expected during the semester. In addition, students will continue to expand their knowledge of grammar and vocabulary.

SPRING SEMESTER:
LE SEPTIÈME ART: CONTEMPORARY FRENCH CINEMA

This course is designed to introduce students to the historical, political, and cultural content of contemporary French films. Students will discuss films by French directors such as Claude Berri, Louis Malle, Francois Truffaut, and Francis Veber to name a few. Students will learn how to observe movies critically and develop the technical vocabulary to write about them. Students will also read articles and literary works that echo the themes encountered in the movies. Readings, class discussions, and writings of different lengths will be expected. As an initiating experience, students will be asked to write the script to their own movie. This class may be repeated for credit as the content changes every year.

- Open to 10, 11, 12
- Prerequisite: AP French Language and/or Honors French Literature

LATIN I

Latin I provides an introduction to the basic phonology, morphology, and syntax of classical Latin. The course aims to prepare students to read Roman literature in the original language with understanding and appreciation. Readings are based on selections from ancient authors and supplemented with linguistic, literary, and historical background materials. Special attention is devoted to the influence of Latin on English vocabulary and grammar.

- Open to: 9, 10, 11, 12

LATIN II

Latin II is an intermediate course offering a comprehensive review of basic grammar; elementary exercises in prose composition; and extensive reading, both prepared and unseen, of Latin prose. In the second semester, readings are drawn primarily from Caesar's account of the Gallic War. The central goal of this reading is the development of strong skills in reading Latin prose. Some attention is also given to literary and rhetorical analysis and to seeing Caesar's role in the political, social, and economic turmoil of the final years of the Roman Republic.

- Open to: 9, 10, 11, 12
- Prerequisite: Latin I or equivalent

ADVANCED LATIN: VERGIL

This course features close study of selections from Books I, II, IV, and VI of Vergil's *Aeneid* in Latin and reading of the rest of the poem in English. The primary emphasis is on translation, critical analysis, and appreciation of Vergil's epic poetry. Topics include metrics, diction, and imagery; literary antecedents; and the literary, cultural, and historical contexts of the poem. There is also practice in sight translation of Latin poetry and in writing analytical essays on the poetry. Advanced Latin may be taken at the honors level, with permission of the instructor. (This course is offered in alternate years.)

- Open to: 10, 11, 12
- Prerequisite: Latin II

ADVANCED LATIN: CAESAR AND POETS

This course features close study of selections from Caesar's account of the Gallic War, as well as selections from the poetry of Catullus, Horace, and Ovid. The primary emphasis is on translation, critical analysis, and appreciation of literary style, both in prose and in poetry. Topics include rhetorical or poetic devices, diction, and metrics; literary antecedents; and the literary, cultural, and historical contexts of the texts examined. There is also practice in sight translation of Latin prose and poetry and in writing analytical essays on a Latin text.

Advanced Latin may be taken at the honors level, with permission of the instructor. (This course is offered in alternate years.)

- Open to: 10, 11, 12
- Prerequisite: Latin II

BEGINNING SPANISH

This class stresses competence in all four language skills—listening, speaking, reading, and writing—while exposing students to the cultural diversity of the Spanish-speaking world. Students learn how to approach an unabridged literary text through the reading of poems and short stories. Activities that foster the precise use of the language include developing personal glossaries, translating meaningfully from English to Spanish, and engaging in analytical writing. Upon completion of this course, students are expected to control the foundational grammar such as the form and function of the infinitive, present and past participles, and the following tenses: present, present progressive, present perfect, commands, preterit, and imperfect.

- Open to 9, 10, 11, 12

TRANSITIONAL SPANISH

This class develops the proficiency expected for the intermediate level by strengthening the four language skills—listening, speaking, reading, and writing. In addition, students hone the skills of literary analysis via the reading of unabridged literary texts, while student-centered discussions based on the analysis of shorts stories, poems, and films create the foundation for authentic production. Activities that foster the precise use of the language include developing personal glossaries, translating meaningfully from English to Spanish, and engaging in analytical writing. Upon completion of this course, students will have a strong foundation in the use of the infinitive, the present and past participles, and the conjugation of progressive and simple present tenses, as well as the preterit and imperfect past tenses and commands. Summer reading is required before taking this course.

- Open to 9, 10, 11, 12
- Prerequisite: Beginning Spanish or equivalent

INTERMEDIATE SPANISH

This class continues to develop the students' four language skills, as well as their literary foundation. These goals are achieved through a review of the grammar introduced in previous levels, followed by the study of more advanced grammatical structures, culminating with the indicative and subjunctive mood in noun, adjective, adverb, and hypothetical clauses. In addition, there is a marked emphasis on the study of vocabulary and idiomatic expressions through the reading of unabridged short stories and poems. Students read works by authors such as Jorge Luis Borges, Julio Cortázar, Gabriel García Márquez, and Ana María Matute. Translations from English to Spanish and in-class essays provide the basis for assessment of the written language, while students hone their oral production through student-centered discussions of the literature. Summer reading is required before taking this course.

- Open to 9, 10, 11, 12
- Prerequisite: Beginning Spanish, Transitional Spanish or equivalent

ADVANCED SPANISH

Through a thorough review of grammar and the study of advanced vocabulary and idiomatic expressions found in literary works, this class offers a rigorous course of study that strengthens the students' grasp of spoken and written Spanish. Students are expected to not only recognize, but also to incorporate subordinate structures in their oral and written production. In addition to the reading of short stories and poems by authors such as Emilia Pardo Bazán, Jorge Luis Borges, Gabriel García Márquez, Luis de Góngora, and Juan Rulfo, the students read Sergio Vodanovic's play, *El delental blanco,* and watch the film *Diarios de motocicleta* by Walter Salles. Summer reading is required before taking this course.

- Open to 9, 10, 11, 12
- Prerequisite: Intermediate Spanish or equivalent

TOPICS IN SPANISH LANGUAGE AND LITERATURE

This course is open to students who have successfully completed Advanced Spanish and seek to strengthen their grammatical foundation and understanding of the language as a whole. Intensive work on the four language skills is developed around topics of cultural, historical, and literary relevance to the Spanish-speaking world. Creative writing projects and analytical essays based on the reading of unabridged short stories, poems, and a play; the viewing and discussion of authentic films; and project work strengthen students' experience of the language. Summer reading is required before taking this course.

- Open to 10, 11, 12
- Prerequisite: Advanced Spanish or equivalent

HONORS SPANISH LITERATURE

This course further develops the skills and habits of mind required for attaining a close reading, analysis, and appreciation of literary texts. The students read a novel *San Manuel Bueno, mártir* by Miguel de Unamuno; Federico García Lorca's play *Bodas de sangre*; short stories by writers such as Jorge Luis Borges and Gabriel García Márquez; and poems by Rubén Darío, Garcilaso de la Vega, and Federico García Lorca. Students also study three prominent cinematic works: *Mujeres al borde de un ataque de nervios* by Pedro Almodóvar, and *Bodas de sangre* and *Cría*, both by Carlos Saura. In-class analytical writing and student-led discussions provide opportunities for independent thought, creativity, and the authentic application of language. Summer reading is required before taking this course.

- Open to 10, 11, 12
- Prerequisite: Advanced Spanish or equivalent

HONORS ADVANCED SPANISH LITERATURE

This course furthers the in-depth study of Spanish language and literature, enhancing the students' understanding and appreciation through the close reading of a wide range of texts. Each quarter serves as an exploration of the complex work of some of the most influential twentieth century writers, such as Sor Juana Inés de la Cruz, Jorge Luis Borges, Federico García Lorca, Gabriel García Márquez, and Miguel de Unamuno. Wherever possible, written works are supplemented by existing cinematic versions, as well as films such as *El espíritu de la colmena* by Víctor Érice. This is a student-propelled class where, in seminar-style fashion, students enrich their command of the language and their cultural competency by collectively leading discussion which, alongside oral presentations, analytical writing, and research projects, provide opportunities for independent thought, creativity, and the authentic application of language. Summer reading is required before taking this course.

- Open to 11, 12
- Prerequisite: Spanish Honors Literature

HONORS ADVANCED SPANISH SEMINAR

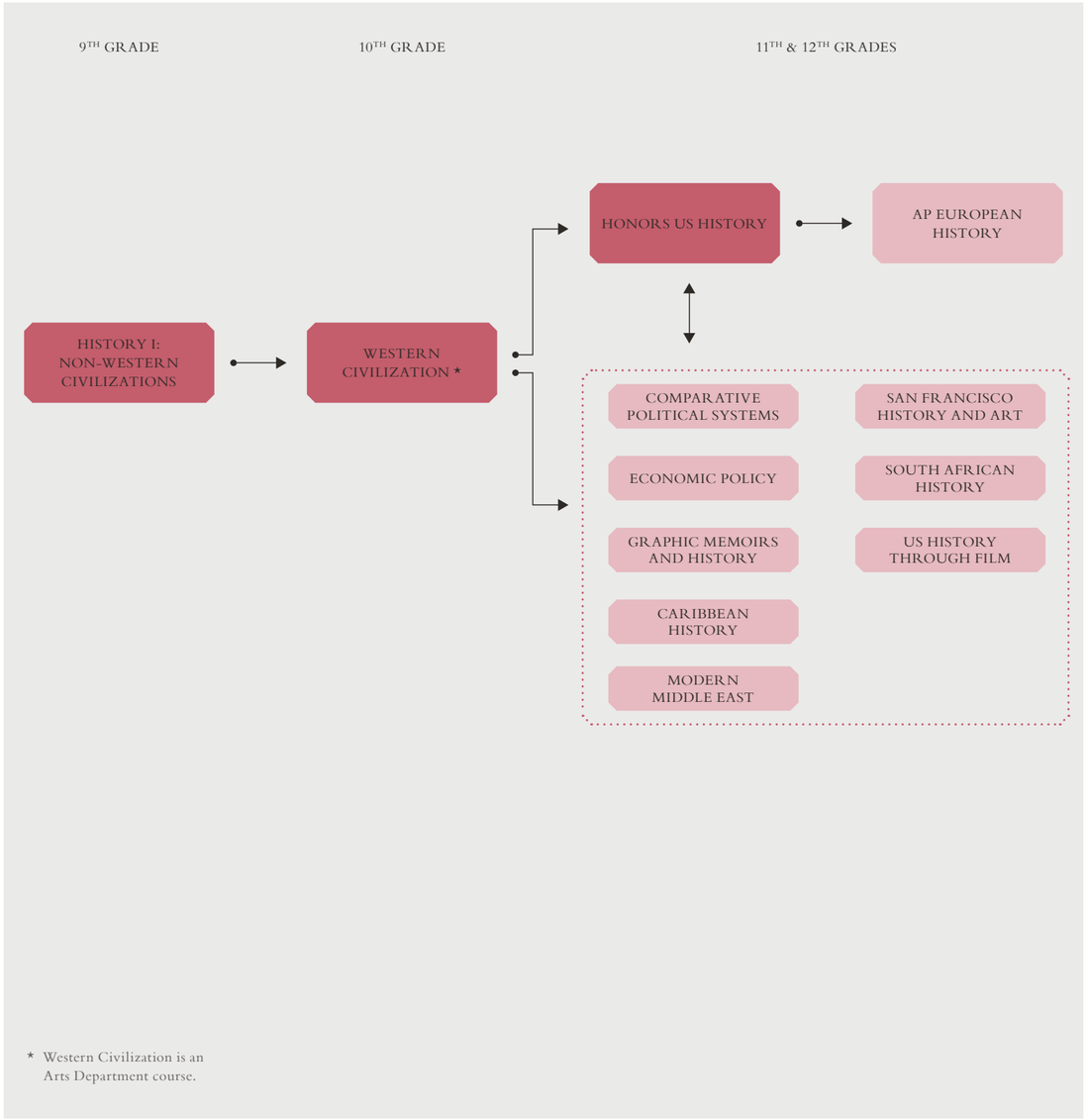
This course is intended for students who wish to undertake college-level coursework through the in-depth reading and analysis of contemporary works of Spanish literature that challenge traditional topics and traditional narrative structures. In college-level seminar style, students lead each other in the understanding of the subtle cultural realities of the Spanish-speaking world. Expository writing assignments and a comprehensive written final exam at the end of each semester assess the students' comprehension of the texts, range and accuracy of grammatical and lexical usage, and analytical skills, while student class presentations assess their speaking and listening skills. Summer reading is required before taking this course.

- Open to 12
- Prerequisite: Spanish Honors Advanced Literature

HISTORY

The study of history is an essential part of the school's comprehensive program. To deepen the students' understanding of the world, past and present, as well as to build and refine their skills in service of historical inquiry and analysis, the History Department offers a four-year curriculum of core courses and electives. History I: Non-Western Civilizations introduces students to the practice of historical inquiry and to area studies and is required of all freshmen. The multidisciplinary course, Western Civilization: A History of the Arts, although housed in the Arts Department, furthers sophomores' study of history. All students must take United States History in their junior or senior year. The capstone is our rich elective program, which allows juniors and seniors to do further investigation and skills refinement in area studies and in theme-based courses.

HISTORY



FULL-YEAR COURSES

HISTORY I: NON-WESTERN CIVILIZATIONS

In this two-semester course, we introduce students to the study of history and culture. We begin with a fall-semester study of Mexico from pre-Columbian times to the present, focusing on the ways that government, religion, art, politics, gender roles, and class allow us to analyze and understand its culture and history. We also focus on building skills necessary for productive historical inquiry, skills that will be reinforced and honed throughout the year: writing for clarity, coherence, clear statement of thesis, and cogency of argument; notetaking from texts, visual sources, online sources, and class discussion; and the integration of primary and secondary sources into a larger historical narrative. During the second semester, students in different sections will study the history of China, India, the Middle East, or Africa, focusing in each case on the rise of empires, the influence of European colonization, the history of religion, and the experience of the common people.

- Open to: 9

HONORS US HISTORY

This course is intended to introduce students to critical issues in the shaping of the American nation. The topics addressed in this survey typically include the colonial experience, the Revolution, slavery and the Civil War, industrialization and immigration, progressive reform, the Twenties and the Great Depression, American foreign policy (in particular the two World Wars, the Cold War, and Vietnam), and the role race has played in shaping the American experience. The course adopts a chronological focus to give students both a sense of perspective on the present and an understanding of historical causation. Readings include a core text, primary sources, and supplementary works. The format of this course is designed to help students see the many exciting ways of knowing the past. Lectures and seminar discussions are supplemented with simulations, films, guest speakers, and field trips. The course is intended as well to help students refine their academic skills, especially those of critical analysis, effective discussion and listening. Special emphasis is placed on developing essay technique and on learning about historical research.

- Open to: 11, 12

AP EUROPEAN HISTORY

This two-semester course focuses on political, social, and cultural developments in Europe from the Renaissance to the present. The course concentrates on various forces of change in an effort to understand how and why European civilization developed as it did and the impact of that civilization on the rest of the world, particularly Asia and Africa. This course offers an introduction to pivotal people, ideas, and events in history. Readings will include: a textbook which emphasizes social and cultural history, a collection of primary source documents, works of political philosophy, interpretive essays, and various other monographs and critical writing. Requirements include research papers and tests including essays. Historically-based films and classic films will be shown, particularly during the second semester. The class operates as a discussion-based seminar, and, to that end, daily preparation is expected. Students are expected to sit for the Advanced Placement Exam.

- Open to: 12

FALL SEMESTER COURSES

Open to Grades 11, 12

COMPARATIVE POLITICAL SYSTEMS

Comparative Political Systems examines the contemporary political systems of established, transitional, and non-democracies. Focus countries vary from year to year depending on the significance of world events and have recently included study of a combination of the following: United States, Britain, France, Germany, India, Japan, Brazil, Mexico, Russia, China and Iran. Emphasis is placed on the legislative and executive forms in each nation, the role(s) of political parties, and the economic, social and cultural forces affecting their systems. Four themes are considered in the study of each country: the political role of the country in the world, its place within the global economy, the demands of its citizens for greater control and participation, and the impact of its collective identities. Students are expected to complete assigned readings from the text each day and from supplemental sources as assigned. Major assessments will include a combination of written exams, papers, and in-class presentations.

ECONOMIC POLICY

Economics is the study of money and the material standard of living of society. Economic policy refers to government management of the economy. We will study economic systems, property rights, drug policy, minimum wages, antitrust, natural monopoly regulation, investment and financial markets, taxes, poverty and inequality, housing, environmental policy, health care, and Social Security.

Our quality of life depends critically on our economic policy. As productive citizens, voters, and leaders, you will be shaping our economic world throughout your lives. If you can critically read the New York Times and Wall Street Journal, sensibly evaluate candidates' economic proposals, and manage your own economic lives responsibly, then your study of economics will have been a success.

Economics is both qualitative and quantitative, requiring reading, writing, mathematical problem-solving, and data analysis.

MODERN MIDDLE EAST

After we establish some historical context, this class will focus on major events in the Middle East since the Arab Spring in 2011. What happened, and why? How do the causes and effects of uprisings in countries like Libya, Syria, and Egypt help explain the different courses each revolution took and the results since? Should the US have been involved where it wasn't, and not where it was? Would that have made any difference? Students will take a map quiz, a take-home test on Islamic history, complete two short research projects, and write and present a research paper. We will watch documentaries and read part or all of Hooman Majd, *The Ayatollahs' Democracy*; James Gelvin, *The New Middle East: What Everyone Needs to Know*; and Robert Worth, *A Rage for Order.*

Fall Semester Courses continued...

SPRING SEMESTER COURSES

Open to Grades 11, 12

SOUTH AFRICAN HISTORY

In the past two decades, South Africa, a country in many ways similar to the United States, has undergone a remarkable transformation from rule by an oppressive white minority to a society with a vibrant, inclusive democracy. This course will examine the development of South African society and seek to understand the persistence of deep racial, gender and class disparities, and to examine the way that South Africans have and are responding to those realities. We will focus not only on historical events and trends, but also on political, social and cultural developments that have shaped South Africa, using historical texts and documents, oral histories, literature, music and film. Our study of South Africa will frequently draw upon students' knowledge of US history; and lends naturally to an interrogation of American society as well.

The course begins with a brief look at southern African society before European contact and the transformation of African society following European conquest and colonialism, traces the evolution of white racial domination and African responses to it, and examines the struggle and triumph over Apartheid. It concludes with a consideration of the country's recent successes, and of the challenges still facing South Africa. Students will write praise poems, study the protest music of the anti-apartheid struggle, and learn to speak a little Zulu. Work for the course will include class participation, presentations, essays, quizzes, and a final project on a topic of interest developed by each student.

ECONOMIC POLICY

Economics is the study of money and the material standard of living of society. Economic policy refers to government management of the economy. We will study economic systems, property rights, drug policy, minimum wages, antitrust, natural monopoly regulation, investment and financial markets, taxes, poverty and inequality, housing, environmental policy, health care, and Social Security.

Our quality of life depends critically on our economic policy. As productive citizens, voters, and leaders, you will be shaping our economic world throughout your lives. If you can critically read the New York Times and Wall Street Journal, sensibly evaluate candidates' economic proposals, and manage your own economic lives responsibly, then your study of economics will have been a success.

Economics is both qualitative and quantitative, requiring reading, writing, mathematical problem-solving, and data analysis.

CARIBBEAN HISTORY

This course provides an overview of the history of the Caribbean from pre-Columbian times to the present. We will look at what factors unite the Caribbean into a cohesive unit, while also taking into account linguistic and cultural fragmentation. We will examine the Caribbean as an expansive space that incorporates parts of the southern United States and coastal regions of Central and South America. This course views the Caribbean in an international context, especially in the global ramifications of the Haitian and Cuban Revolutions, and the role played by Caribbean activists, artists and intellectuals in the broader Atlantic world. Some of our areas of focus will be the impact of African slavery on the Caribbean, emancipation and the transition to free labor, the struggle for independence, and nationalism and revolution in the 20th century. As we move into the 20th century we will narrow our gaze onto three case studies: Jamaica, Trinidad and Cuba. Through primary and secondary sources, documentary films, art and music, we will look at the the aspects of shared culture and experience that make these countries "Caribbean," but also that which makes them distinct.

GRAPHIC HISTORY

While forerunners have existed for some time now, there has been a recent exciting burst in graphic histories, memoirs, and journalism—works that are published in 'comic book' style. This allows students to interact with historical texts in a different and at times more engaging manner, incorporating text and imagery, and oftentimes allowing deeper personal stories to emerge that combine to make up the larger narratives of history. Studying these texts will help students encounter an exciting array of topics and enable them to make human connections while exploring the impact of this style of writing history on the readers. Themes will include how intergenerational family dynamics intersect with regional histories like conflict in Vietnam and the Balkans (The Best We Could Do by Thi Bui and Fatherland: A Family History by Nina Bunjevac) and how a variety of people from different region experienced the current refugee crisis, the greatest the world has seen since the post-WWII era (Escape from Syria by Samya Kullab, Jackie Roche and Mike Freiheit; Freedom Hospital by Hamid Sulaiman; An Olympic Dream: the Story of Samia Yusuf Omar by Reinhard Kleist and others); as well as biographies (Red Rosa by Kate Evans), memoir (Duran Duran, Imelda Marcos and Me by Lorina Mapa) and a variety of other texts. This class will depart from traditional history classes as it will explore the historical context of each text, but will not constitute study of a particular area of history per se; students will instead learn about many different historical times, places, and themes. Graphic memoirs can also be read far more quickly than traditional text only memoirs, which allow us to consider many more texts and areas than we would otherwise be able.

SAN FRANCISCO HISTORY AND ART: A FIELD STUDY

This course is a field study of San Francisco history and art. Organized by theme, the course requires substantial time "in the field" examining the rich historical and artistic life of the San Francisco Bay Area including public art, murals, and architecture. Among the themes that may be covered are: Art of the Boom Times, Asian SF, The Green City, Gendered SF, Urban Planning, and State-Sponsored Art. Students will be expected to maintain a written journal of their work in the field, give one presentation to the class, lead a class discussion, and complete a final, creative project. Unlike other a traditional course, this field study rethinks both the role of the classroom and the use of class time and requires students to be teachers of the material as much as learners.

- Open to: 12
- Prerequisite: Western Civ and US History.

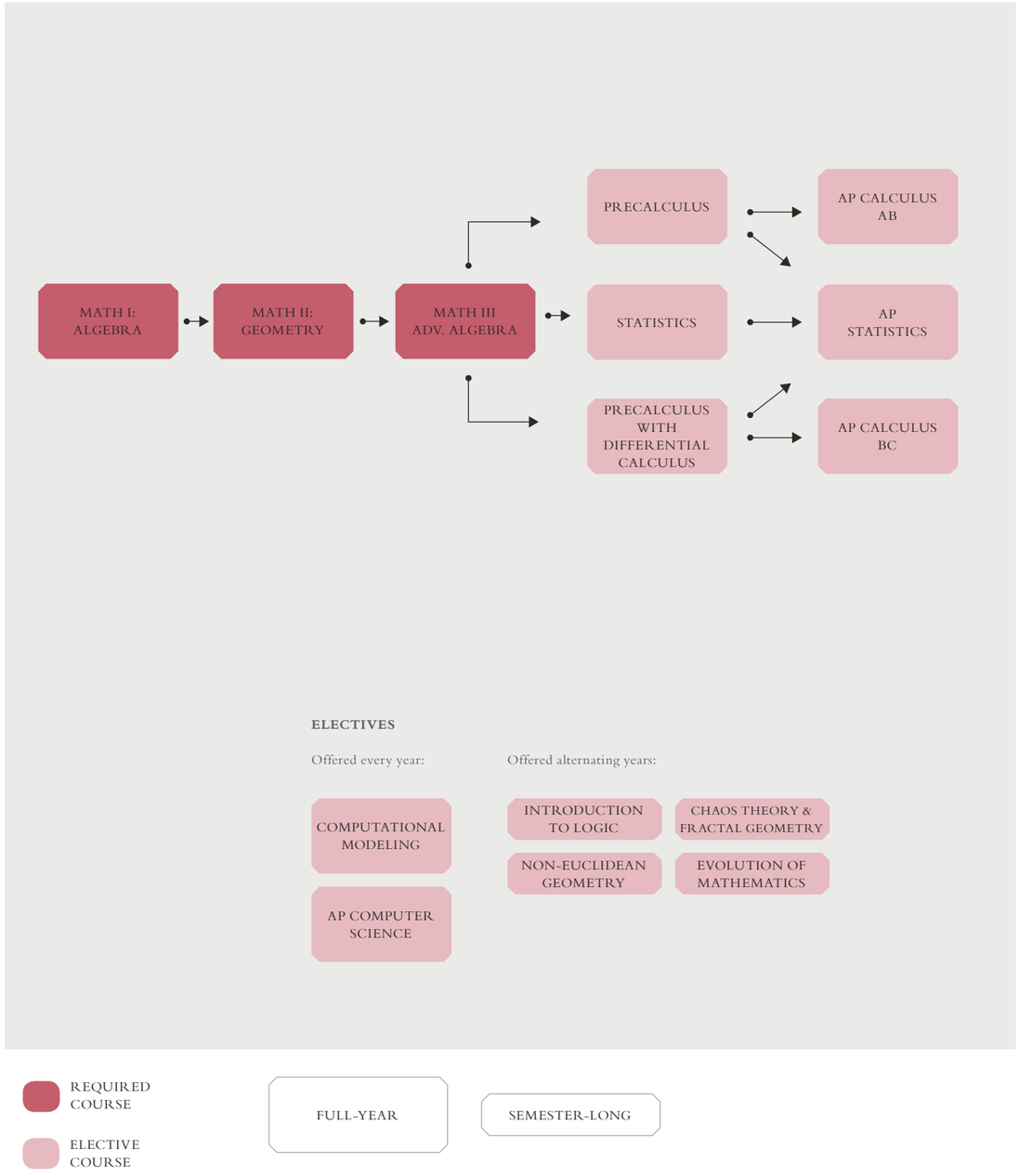
US HISTORY THROUGH FILM

This class will consider, in the widest sense, the relationship between film and America since 1900. How useful is film, really, as a historical source? How do films tell the truth? How do they mislead or even lie? In pursuit of answers, we will look at films grouped around the major themes of love, war, multicultural America, and religion; we will consider how the films' treatment of themes changes over time, as well as the ways in which each film illuminates the larger cultural concerns of a period. Assignments include weekly short papers, larger papers on each theme, and a final project in which you curate your own festival of three films on a theme of your choice. Films may include: *The Cheat*, *Guess Who's Coming to Dinner*, *Cleopatra Jones*, *8 Mile*, *My Man Godfrey*, *Pillow Talk*, *Mississippi Masala*, *Dr. Strangelove*, *Red Dawn*, and *Left Behind II: Tribulation Force*.

MATHEMATICS

The Mathematics requirement for graduation consists of a three-year sequence of courses: Math I, II, and III. These courses emphasize modes of mathematical reasoning and techniques of problem solving through the traditional topics of algebra, geometry, and right-triangle trigonometry. Students who wish to continue their study of mathematics have a variety of electives to choose from. Precalculus, Precalculus with Differential Calculus, Statistics, AP Calculus, AP Statistics, and AP Computer Science are offered every year. There is also a changing menu of various special electives that are offered occasionally, including Non-Euclidean Geometry, Chaos Theory, Evolution of Mathematics, Computational Modeling and Simulation, and Introduction to Logic.

MATHEMATICS



FULL-YEAR COURSES

MATH I: ALGEBRA

This is a course in first-year algebra. Basic skills and concepts are introduced and consistently reinforced. Students focus on the interrelationships of the most important ideas: ratios, graphing, problem-solving strategies, and writing and solving equations. The course is built around problems—lots of problems—which address these important ideas in a variety of contexts. A strong foundation in this course is valuable for all future math and science courses.

MATH II: GEOMETRY

In this course we will study plane Euclidean geometry from a deductive approach. We will introduce the concept of proof, which is, to the mathematician, what the painting is to the artist. Students will learn (and mostly prove) the classical theorems concerning lines, angles, polygons, and circles and will be introduced to inductive logic and the trigonometric ratios tangent, cosine, and sine. The course develops an awareness of shape and form, as well as an enhancement of visualization skills. Cooperative learning will form a major part of the pedagogy.

- Prerequisite: an eighth-grade course in algebra and satisfactory performance on a placement examination, or Math I

MATH III: ADVANCED ALGEBRA

This course covers concepts and techniques of advanced algebra. Topics covered include an algebraic and graphical investigation of functions (linear, quadratic, polynomial, exponential, logarithmic, rational), the unit circle, right triangle trigonometry, counting and probability, using matrices to solve systems of linear equations, an introduction to imaginary numbers, solving equations (linear, quadratic, rational, root, exponential, logarithmic, absolute value), equations of circles on the coordinate plane, and the binomial theorem. This course prepares the student for the Mathematics Level 1 SAT Subject Test.

- Prerequisite: Math II

PRECALCULUS-A/ PRECALCULUS-B

This two-semester sequence in precalculus is for students intending to take a rigorous college course in Calculus (or our own AB Calculus AP). Topics include: a review of linear and quadratic functions, higher degree polynomial functions, linear and polynomial inequalities, inverse functions, transformations of functions, analytic geometry of lines and conic sections. This course also focuses on trigonometric functions and applications. Topics include: trig equations and applications; identities, addition, double-angle and half-angle formulas; polar coordinates and complex numbers; and a return to triangle trigonometry from an advanced standpoint. The entire two-semester sequence prepares the student for the Mathematics Level II SAT Subject Test.

- Prerequisite: Math III

PRECALCULUS WITH DIFFERENTIAL CALCULUS

This two-semester sequence in precalculus is an accelerated course covering all of Precalculus plus selected topics from differential Calculus, with no review of Algebra 2. Students study polynomials, rationals, piecewise, logarithmic, exponential and trig functions in an integrated format giving students early exposure to Calculus. The course is designed around problem-solving and stretches students through connections to geometry, algebraic proof and applications. The course prepares students to take AP Calculus BC the following year.

- Prerequisite: Math III and recommendation of the department

AP CALCULUS AB

A one-year study of the basic topics of differential and integral calculus including functions (polynomial, rational, irrational, trigonometric, and logarithmic), limits, the derivative and applications of differentiation, curve sketching, the integral, and applications such as rectilinear motion, area and volumes. This class is for those able and motivated in mathematics and students will be expected to sit for the AB advanced placement exam.

- Prerequisite: Precalculus A-B, or Precalculus with Differential Calculus, and recommendation of the department

AP CALCULUS BC

BC calculus includes a review of AB topics of differential and integral calculus, along with advanced integration techniques using partial fractions, trigonometric functions, integration by parts and indefinite integrals. Students study first order differential equations, parametric equations, polar graphs, and infinite series. Students will be expected to sit for the BC advanced placement exam.

- Prerequisite: AP Calculus AB, or Precalculus with Differential Calculus with B+, and recommendation of the department

DESCRIPTIVE STATISTICS/INFERENTIAL STATISTICS

For better or worse, statistics is all around us. Every day, in the newspapers, on TV, we are bombarded with statistics, most of which try to convince us of one thing or another. Should we believe them? On what will we base our assessments? This course will help you become a more critical thinker, savvy consumer, and informed citizen. In the first semester, we will explore the ideas behind design of experiments, data summary and analysis, and linear correlation and regression. In the second semester, we will address probability and the fundamental topic of inference. Given the results of a random sample, what inferences can one make about the larger population from which the sample was taken? How such error is associated with this inference? When is this inference valid or not valid? We will also study confidence intervals and tests of significance and see how these can be used to make inferences about unknown population characteristics. You will have the opportunity to pull all of these ideas together in a research project of your choice. You will develop your own research question, collect the data, display and summarize the data, and draw inferences from the data. This course can be taken as a stand alone or can be followed up with AP Statistics.

- Prerequisite: Math III

AP STATISTICS

How is data collected? How is it described? What, if anything, do these descriptions mean? These are the central questions of statistics. This rigorous, year-long course will focus on the descriptions of one and two variable data and the inferences that can be drawn from them. We will address such topics as: study design and bias, sample surveys, the normal distribution, correlation, linear and non-linear regression, probability, confidence intervals, and tests of significance. This course will include the conceptual elements of Statistics but will also add a layer of formality and symbolism. Additionally, it will cover more content and therefore move at a faster pace. Effective and precise technical and verbal communication of statistical concepts will be emphasized throughout the year, as we prepare for the Advanced Placement Examination in May.

- Prerequisite: Statistics, Precalculus, or Precalculus with Differential Calculus.

AP COMPUTER SCIENCE

This is a first course in Computer Science and requires no prior computer or programming experience. Using the Java programming language, we will explore Computer Science fundamentals such as data types, logical operators, control statements, arrays, recursion, sorting, and searching. In addition, we will focus on the larger architecture of program design, that is, how do you design a program to effectively model a physical situation or answer a given research question. By studying object-oriented design, we will see how to create self-contained, reusable objects that call each other in order to carry out different tasks. In addition to becoming fluent in a new language (Java), you will have ample opportunity to develop and apply your creativity and your logical reasoning skills. You will design and write your own programs, both text-based and graphical. These will include chatbots, a card game, and an image manipulation project. In May, all students will sit for the Computer Science A - AP Exam. Students are expected to bring a reliable Mac or PC laptop to class each period; if this presents a financial burden, the school can provide a laptop for loan.

- Prerequisite: Math III and recommendation of the department

COMPUTATIONAL MODELING AND SIMULATION

Computational modeling is an emerging academic discipline with applications that cross fields and practices. In this project-centered class, students develop literacy in computer programming, initially in Python, to solve problems, search for truth, and express novel ideas in the sciences, mathematics, arts, languages, social sciences, humanities, and interdisciplinary fields. Project types will vary by student, but may include physics-based game design, simulation of complex systems, medical research, climate modeling, machine learning, robotics, economic and/or political forecasting, web or mobile applications - the sky's the limit. Students will develop core coding skills applicable to any programming language while learning and applying new mathematical techniques. Students are expected to bring a reliable Mac or Unix-based laptop to class each period; if this presents a financial burden, the school can provide a laptop for loan. No prior coding experience is required, but students with experience are welcome and will be accommodated. Students who have developed strong skills and habits around working on long-term projects independently will have the most fulfilling experience.

- Prerequisites: Completion of Physics, and concurrent or past enrollment in Precalculus or Precalculus With Differential Calculus.

FALL SEMESTER COURSES

EVOLUTION OF MATH

How did mathematics develop across Western and non-Western civilizations? How was the number Pi discovered around the world and what were the original estimates of its value? What did ancient number symbols look like? What algorithms were first used for multiplication and division? In this course we'll look at the development of mathematical ideas from ancient times through the seventeenth century, looking at contributions made by various cultures and by individuals. We will solve classical problems in number theory, classical geometry, and algebra; and we will prove theorems within and about axiomatic systems.

- This course will be offered in alternating years
- Prerequisite: Precalculus or Precalculus with Differential Calculus, or permission of the instructor

NON-EUCLIDEAN GEOMETRY AND SPECIAL RELATIVITY

This curious little class will be a hitchhiker's guide to Book I of Euclid's Elements. We will travel through each one of the 48 propositions—more or less in order—and see how each one of them generalizes (or does not generalize) to hyperbolic, elliptic, and other non-Euclidean and higher dimensional spaces. (Yes, we will travel to the fourth dimension... and beyond!) As we progress through Euclid's propositions, it will become increasingly clear that every theorem in neutral and hyperbolic geometry can be translated into a true statement in Einstein's Special Theory of Relativity. Topics will include curved space, time as a higher dimension, relativity, time travel, and the shape of space-time.

- Prerequisite: Precalculus-B

SPRING SEMESTER COURSES

INTRODUCTION TO LOGIC

Logic is one of the oldest intellectual disciplines in human history, dating back to Aristotle. We use logic in just about everything we do: To state observations, to define concepts, and to formalize theories. We use logical reasoning to derive conclusions from bits of information. We use logical proofs to convince others of our conclusions. Logic is essential for many STEM disciplines, especially mathematics and computer science. Logic is increasingly being used by computers—to prove mathematical theorems, to validate engineering designs, to diagnose failures, to encode and analyze laws and regulations and business rules. In this semester-long course, we will study some elements of symbolic logic including truth-tables and formal systems of derivation such as propositional logic, relational logical, and Herbrand logic. Along the way, we will also look at some interesting logical puzzles.

- Prerequisite: Precalculus or Precalculus with Differential Calculus, or permission of the instructor

INTRODUCTION TO CHAOS THEORY AND FRACTAL GEOMETRY

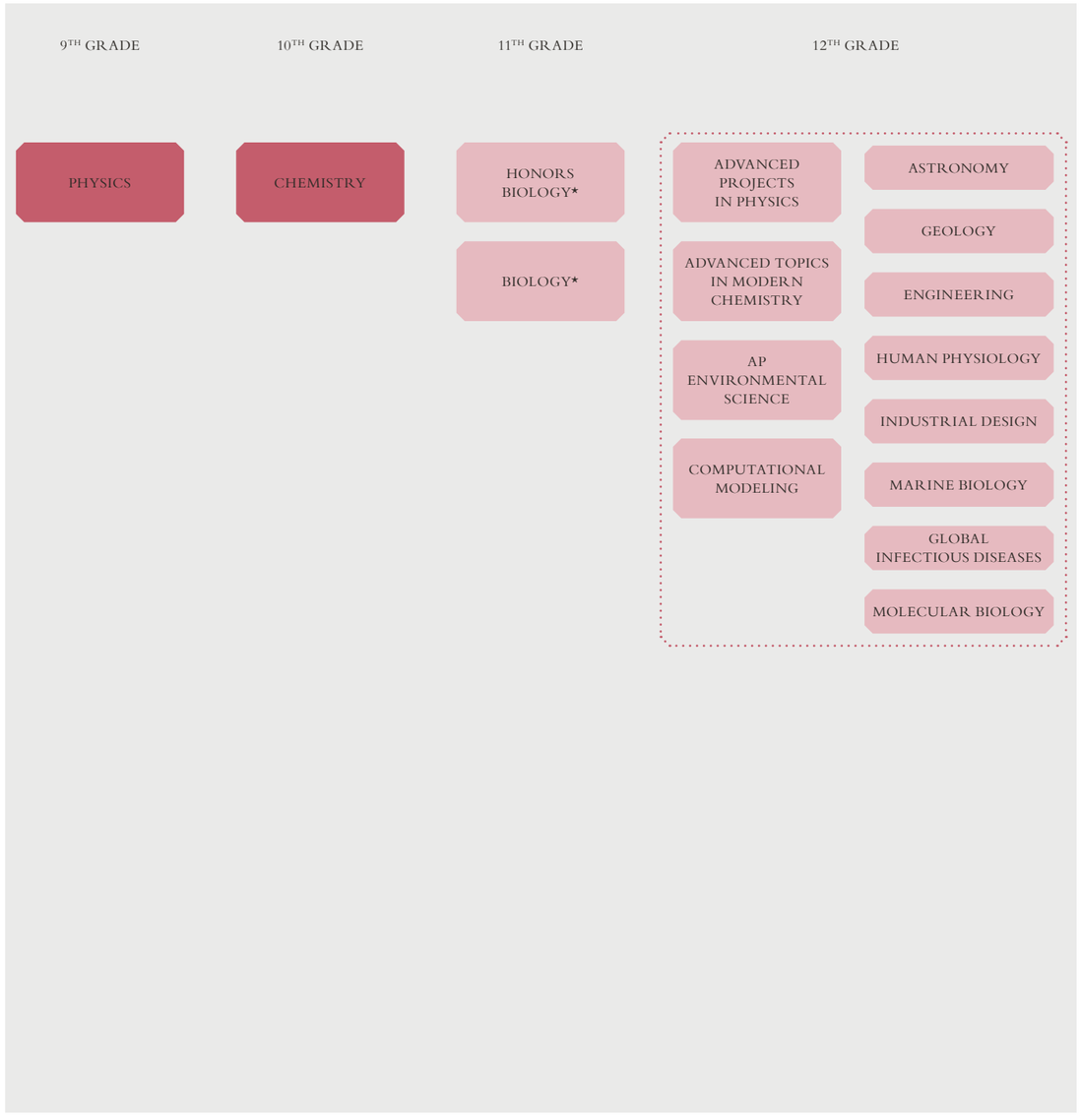
"Does the flap of a butterfly's wings in Brazil set off a tornado in Texas? If you smiled at your mother this morning, does it have global consequences?" So asked Edward Lorenz, a meteorologist at MIT in the early 1960s, and thus a new branch of mathematics was born. Chaos Theory studies the behavior of dynamical systems that are highly sensitive to initial conditions, a situation which is popularly referred to as the "butterfly effect." Small differences in initial conditions yield widely diverging outcomes for such dynamical systems, rendering long-term prediction impossible. This happens even though these systems are deterministic, meaning that their future behavior is fully determined by their initial conditions, with no random elements involved. In other words, the deterministic nature of these systems does not make them predictable. This was summarized by Edward Lorenz as follows: "Chaos: when the present determines the future, but the approximate present does not approximately determine the future." Chaotic behavior can be observed in many systems, such as the weather, the stock market, galaxies, clouds, snowflakes, bluebells, dripping faucets, trees, heartbeats, political elections, and seashells.

- Prerequisite: Precalculus-B

SCIENCE

University High School requires that each student complete two years of a science for graduation; the requirement will be met by 9th grade Physics and 10th grade Chemistry, respectively. However, all students are strongly encouraged to leave UHS with a foundation in all three fundamental sciences (biology, chemistry, and physics). The advanced electives that we may offer in upcoming years include Astronomy, Geology, Physics, Physics Honors, Advanced Projects in Physics, Advanced Topics in Modern Chemistry, AP Environmental Science, and three courses under the heading of Advanced Topics in Biology: Microbiology, Molecular Biology, and Physiology. Industrial Design is offered in conjunction with the Arts Department. Any elective with an "AP," "Advanced," or "Honors" designation is considered a "college-level" course. Permission to enroll in some advanced courses is granted at the discretion of the instructor and the science department as a whole and will be based on a student's past record in science classes. Taking more than one science course at a time requires permission of the department and space in the desired course. In scheduling classes we will accommodate all single-course students first.

SCIENCE



FULL-YEAR COURSES

PHYSICS

As a foundational science, physics examines the properties of matter and energy, and the interactions between them. Strong grounding in these concepts will position students well for the study of chemistry and biology in later years. In this course, we will explore the evolution of scientific inquiry, from early Babylonian astronomers to present-day theorists, and consider the interplay between culture, society, and our scientific models. The structure of the class is framed around hands-on qualitative, quantitative, and computational investigations. Topics of study include measurement, optics, kinematics, Newtonian mechanics, conservation laws, harmonic motion, wave interactions, sound, electricity, and modern physics. Through this course, students will construct a coherent, personal model of how the universe works and gain historical and philosophical perspective on the nature of scientific inquiry.

- Open to: 9

CHEMISTRY: SCIENCE IN PRACTICE

In this course, you'll apply what you've learned in Physics 9 class to answer the big questions of chemistry: What is matter made of, and how do we know? What holds atoms and molecules together, and how does this change when substances react? How can we model these changes, and why do they occur? Students in this course will come to better understand the nature of science as a human process of model making via a focus on inquiry within the lab setting. After instruction to help you gain the practical and quantitative skills needed to design, carry out, and analyze results from experiments, you'll uncover important chemical relationships and concepts via experimentation in a guided inquiry setting. Peer review, revising procedures to reduce error, and iterative model refinement will be expected as you generate your own conceptual understanding of the material world based on evidence you gather. Applications of this understanding to products and problems in your everyday life through class and individual projects, and discussion of related ethical questions, will ground your work. Key chemistry concepts covered include the particulate nature of matter; bonding and interactions; thermodynamics and spontaneity; equilibrium; kinetic theory, and a range of reaction types including acid-base, redox, combustion, and organic dehydration/hydrolysis.

- Open to: 10
- Prerequisite: Physics

BIOLOGY

This yearlong biology course will build on your foundational knowledge in chemistry and survey the vast scope of life science. Units are structured to examine life and its requirements at different levels, with an emphasis in the second semester on how organisms function and the diversity of life. This course differs from Honors Biology in the reading level of the textbook, the expectation around independent learning, and a decreased emphasis on the biochemical mechanisms playing out within cells. Learning the skills and voice of scientific writing will continue to require scaffolded practice, and daily work will involve group sensemaking through guided group inquiry and lab activities. The course will conclude with an independent, student-defined project where students connect their biology learning to a current issue in society. Choosing this course will not preclude future enrollment in any elective; however, students wishing to take Advanced Molecular Biology will be required to do summer work to get up to speed in areas this course doesn't emphasize.

- Open to 11, 12

HONORS BIOLOGY

This full-year biology course is meant as both an introductory survey of the biological sciences and the capstone of our science curriculum. As such, it will build on the foundations of molecular interactions you learned in Chemistry, and the understandings about the nature and practice of science we've built over two years. Units are structured to address central questions of biology, including: "What are living things made of?"; "How do cells get things done?"; "How do cells and organisms reproduce?" and "How do organisms adapt and interact?" Examples from across the kingdoms of life will be used to investigate these and related questions. In parallel, we will learn and apply the tools and techniques of modern biology, including lab and field experimentation, simulation, and computational modeling. Themes of evolution and ecological relationships will be woven through the course, as we expand from molecular to cellular to organismal scale. Given the broad scope of an introductory course, certain topics will be exclusively addressed by textbook reading assignments. The relevance of what you learn to societal problems and daily life (including genetic modification, reproductive technology, and climate change) will be an integrated part of the course. At the end of the year, each student will develop a project that builds off one of the content areas covered. This project will involve either quantitative biology tools (simulations/coding) or a societal lens.

- Open to: 11

COMPUTATIONAL MODELING AND SIMULATION

Computational modeling is an emerging academic discipline with applications that cross fields and practices. In this project-centered class, students develop literacy in computer programming, initially in Python, to solve problems, search for truth, and express novel ideas in the sciences, mathematics, arts, languages, social sciences, humanities, and interdisciplinary fields. Project types will vary by student, but may include physics-based game design, simulation of complex systems, medical research, climate modeling, machine learning, robotics, economic and/or political forecasting, web or mobile applications — the sky's the limit. Students will develop core coding skills applicable to any programming language while learning and applying new mathematical techniques. Students are expected to bring a reliable Mac or Unix-based laptop to class each period; if this presents a financial burden, the school can provide a laptop for loan. No prior coding experience is required, but students with experience are welcome and will be accommodated. Students who have developed strong skills and habits around working on long-term projects independently will have the most fulfilling experience.

- Prerequisites: Completion of Physics, concurrent enrollment in or completion of Precalculus or more advanced math course.

AP ENVIRONMENTAL SCIENCE

This college-level course provides students with the scientific principles, concepts, and methodologies required to understand the interrelationships of the natural world, to identify and analyze environmental problems both natural and human-made, to evaluate the relative risks associated with these problems, and to examine alternative solutions for resolving and/or preventing them. Students will be required to attend the three-day Gateway Mountain overnight program in September.

- Open to: 12
- Prerequisites: Students are expected to have completed Physics 9 and Chemistry 10. It is strongly suggested that students have completed Honors Biology. Permission of the Science Department, shown with signature from their current science instructor, is required.

ADVANCED TOPICS IN MODERN CHEMISTRY

The foundations of chemistry have not changed much since the early twentieth century, but chemistry is not a dead science! This course will give you a taste of several "flavors" of modern chemistry, and a better idea of what is currently happening in the field than your introductory chemistry sequence was able to. It is designed as an honors-level course for students who intend to study chemistry in college, and with an interest in engineering, scientific research, or medicine. In the first semester of the course, we'll investigate the question, "What are substances like at the atomic level, and how do their structures relate to their properties and uses?" We'll apply

FALL SEMESTER COURSES

a molecular orbital model for bonding to help understand interesting materials and substances that may include metals, semiconductors, glasses, synthetic polymers, and drug-like molecules. In the second semester, we'll focus on application of statistical and physics concepts as tools to describe, understand, and predict physical and chemical changes. Our work will also include an independent investigation part-way through the year and room for linking our studies to current events and/or contemporary discoveries in the chemical sciences.

- Open to: 11, 12
- Prerequisites: This course is open to any student who has completed Chemistry with a grade of B+ or better, and completion of or concurrent enrollment in Precalculus. Instructor approval required.

ADVANCED PROJECTS IN PHYSICS: EXPERIMENT AND APPLICATION

After a year of physics, you have simultaneously developed a conceptual framework and built mathematical models that describe the observations we make about the universe and the principles that determine them. This course will allow you to use the concepts you've learned and skills you've acquired to design, build, test, and present your own projects. As a project-based course built around individual and group work, the class is aimed at students with an interest in pursuing engineering, research, or science-related fields in college. The overarching goal of this class is to let you experience how science can serve not only as a field to advance our understanding of the universe but also as a tool for social progress.

As a first step, we will discuss mathematical methods for data analysis, study the dependency between variables, and develop more complete models of observed behaviors. This foundation will allow us to delve deeper into areas of mechanics, kinematics, energy, momentum, rotational motion, waves, sound, optics, and circuits through carrying out group and individual projects of two different types: experiments you will design and carry out, and design-based work that will apply your skills toward a greater purpose. This second type will require the application of science to addressing a human need or social issue that you have a personal connection to.

- Open to: 12
- Prerequisites: This course is open to any student who has completed Physics or Physics Honors with a grade of B+ or better and has taken or is currently enrolled in Calculus AB or BC. Signature of instructor required.

ADVANCED TOPICS IN BIOLOGY: HUMAN PHYSIOLOGY

This fast-paced course offers an extensive study of a few human systems, rather than a general survey course of all systems. Students will study the intricacies of the human body through dissection of tissues, organs, and animals, case studies, laboratory experiments, guest speakers, and online simulations and videos. Systems studied may include nervous, cardiovascular, respiratory, and endocrine. The course will require consistent independent work outside of class.

- Open to 12
- Prerequisite: A strong record in Biology and Chemistry and the instructor's signature
- NOTE: Students who have taken Bio II-Molecular do not require any additional preparation for this class. Students who took Biology II-Ecology will be provided with a summer reading assignment

GLOBAL INFECTIOUS DISEASE

This is an interdisciplinary semester-long course that combines the studies of microbiology, epidemiology, vaccine and drug-development, and global public health. Our goal will be to examine the factors that contribute to the spread and mitigation of human disease. We will begin with the basic biology of microorganisms (bacteria, viruses, parasites, fungi, etc.) to understand the role of microbes in the natural world and the human body/microbiome, including their morphology, reproduction, metabolism and modes and mechanisms of infection. Next, we'll take a look at the connections between microbes and human disease using a small number of diseases as case studies: malaria, tuberculosis and HIV/AIDS. The lenses of epidemiology, the immune system, and vaccine/drug development will help us understand real-world disease mitigation and management strategies for these diverse diseases. Finally, the class will use bioethical frameworks and an understanding of the economics of various financing strategies to examine current global health challenges and proposed disease management solutions. As a final project, students will independently research a disease-causing pathogen and propose a combined disease management proposal that uses epidemiological data, bioethical frameworks, health system analysis, and economic and financing considerations to defend their plans.

- Open to: 12
- Prerequisite: A strong record in Chemistry and Biology and permission of the department

ASTRONOMY

Throughout history, people have looked up at the sky and tried to make sense of what they saw. The desire to understand what the stars are and how and why they move the way they do was the critical driving force in the early development of science and mathematics. Over the last century in particular, we have experienced a phenomenal leap in our ability to make precise measurements of these very distant objects, leading to dramatic conclusions about the history, future, and fundamental nature of the Universe, its contents, and our place within it. In this survey course, we will study astrophysical phenomena we can observe from the Earth and near-Earth orbit, the techniques that we have for seeing them, and the ways that we can interpret our observations. The course will include some fieldwork, which will involve one or two evenings of observation using our school telescopes and nearby observatories.

- Open to: 11, 12
- Prerequisite: none

SPRING SEMESTER COURSES

INTRODUCTION TO ENGINEERING AND DESIGN

This is a semester-long course that introduces you to the field of engineering and looks at the basic principles of engineering design by developing your problem-solving skills and introducing you to core elements of the design process. This is a hands-on class and relies on both teamwork and independent motivation as we cover the three units of this course. The first unit will introduce modeling, sketching, and measurement standards and tools. The second unit will cover engineering drawing standards and computer-aided design (CAD) modeling. These skills will allow you to build off of the first unit as you learn to make basic engineering drawings and use CAD software as part of the modeling process. If time allows, you will have the opportunity to build a 3D prototype of a model using your CAD models and our rapid prototyping machines. The final unit will cover some of the core principles of design thinking, the design process, and types of design—all with an eye towards sustainability and social responsibility. This will be the most open-ended and fun unit because it will be your opportunity to work on a project that allows you to creatively connect the themes of this class as you go through the design process, prototype and construct a final product, and present your drawings and project to the class. This course is open to those that are both curious to learn what engineering is about and eager to bring together their scientific curiosity, interest in technology, and creative thinking all in one class!

- This class is open to 11th and 12th grades with departmental approval

GEOLOGY

Geological change usually happens on a time scale that is so long, we don't even notice it's happening. This means that the types of measurements and observations you've learned to make and use in biology, chemistry, or physics class just won't cut it when you want to learn about how the earth was formed and has changed over billions of years. We will learn to use the clues left behind in rocks and the analytical tools available to modern scientists to get a glimpse into how and when geologic changes have occurred, and how they led to what we see in our world today. This also presents an excellent opportunity to discuss one of the most fundamental questions in science—"How do we know what we know?" The topics we'll cover in an attempt to partially answer this question will include relative and absolute dating techniques, mineral and rock structures and the chemical and physical processes that form them, and plate tectonics and the forces that slowly (or once in a while very quickly!) change the earth. Our approach will be grounded in local landscapes and phenomena, so this course will include several required field trips, including one weekend (three day/two night) trip to Yosemite in May. There will be a heavy emphasis on planetary geology throughout the course, and we will also try to draw on the range of interests and prior course experiences the members of the class bring with them, including background or interest in environmental science, astronomy, evolution, chemical structures and/or reactions, ecology, model building, biochemistry, visual expression, and Newtonian physics.

- Open to: 9, 10, 11, 12; This course is open to any interested student, but 9th graders must get approval from their current science instructor
- Prerequisites: none

INDUSTRIAL DESIGN

The consumer-driven market of the twentieth century has made industrial design an integral part of how people think about the design process of their products. Initially, the functionality of products intrinsically linked to its aesthetic form was and is a large contributing factor to the success of companies like Braun and Apple. Increasingly, 'design thinking' is a deployed method for solving an array of complex real world problems, and an academic discipline taught at many top universities. This class will introduce you to the field of industrial design by investigating the set of unique principles that support this field, as well as the shared principles that create it. You will learn about form, structure, simple machines, stored energy, the design process, and prototyping through hands-on explorations and supplemented by lectures, films, field trips, and demonstrations. Once the foundation has been laid regarding the principles that underpin design thinking, you will begin work on a project that will take most of the semester. This project will give you the chance to demonstrate and enhance your understanding of the core principles, your creativity in merging these principles, your originality in project conception, your willingness to have a design mindset, and your ability to organize the entire process.

Please sign up for this course under the Arts Department.

- Open to: 11, 12
- No art or science prerequisites; however, this course will not fulfill arts or science requirements for graduation

MARINE BIOLOGY

This course will explore basic taxonomy of marine species and the diversity of marine ecosystems. The first part of the semester includes examination of essential marine microorganisms (cyanobacteria, phytoplankton, zooplankton), an introduction to marine botany (the study of macroalgae and marine plants), and an exposure to marine invertebrate and vertebrate zoology. Students should be prepared to conduct dissections of marine invertebrate and vertebrate species to reach a better understanding of the adaptations in the anatomy and physiology that give these organisms advantages in the marine world. In order to understand research techniques, students will attend a field trip to explore a local marine ecosystem. Students conclude the semester with an investigation into the diversity of marine habitats and relationships between organisms in marine communities, including a study of the human impacts on these communities, such as eutrophication, overfishing, climate change, ocean acidification, etc. using San Francisco Bay as a case study. Throughout the semester, topics such as marine productivity, fisheries science, aquaculture, and conservation are explored. Students will come to develop an understanding for the role that marine biologists play in furthering our understanding of how natural and anthropogenic forces affect coastal and ocean life.

- Open to: 12
- Prerequisite: Biology

ADVANCED TOPICS IN BIOLOGY: MOLECULAR BIOLOGY

This is a one-semester course in molecular biology and biotechnology that continues many of the concepts learned in Bio II at a more detailed level. This course will place a heavy emphasis on experimentation and lab work to learn and contextualize concepts, beginning with the central dogma (DNA to mRNA to protein), foundational bacterial recombinant DNA technology and tools (plasmid DNA, restriction enzymes, and molecular cloning) and leading to topics of genetic transformation, gene sequencing and the Human Genome project, bioinformatics, cancer, epigenetics, and silencing genomes using RNAi in C. elegans. The final project for the semester will be an extended investigation that will culminate in the creation of a gene silencing vector that will allow a gene of the students choosing to be manipulated in the C. elegans worm. Lab analysis, experimental interpretation, and critical assessment will be stressed throughout the course wherein the final project will result in the application of the concepts and tools used throughout the term.

- Open to: 12
- Prerequisite: A strong record in Bio and Chemistry, or Advanced Topics in Biology A or B, signature of the instructor

HUMAN DEVELOPMENT

The University High School Human Development curriculum is designed to support the overall cognitive, social, and emotional development of each student by creating opportunities for experiential and project-based learning. The curriculum, which spans all four years of a student's time at UHS, focuses on five main areas: learning and metacognition, cultural competency, health and wellness, community engagement, and college counseling. The Human Development faculty work closely with one another, as well as with the mentors to design, deliver, and support learning that aligns with the school's mission, philosophy, and goals for student competencies.

THE HUMAN DEVELOPMENT BLOCK

	9TH GRADE	10TH GRADE	11TH GRADE	12TH GRADE
1Q	LEARNING & METACOGNITION	CULTURAL COMPETENCY	COMMUNITY ENGAGEMENT	COLLEGE COUNSELING
2Q	HEALTH AND WELLNESS	LEARNING & METACOGNITION	COMMUNITY ENGAGEMENT	COLLEGE COUNSELING
3Q	NEIGHBORHOODS INVESTIGATION UNIT*	HEALTH AND WELLNESS	COLLEGE COUNSELING	TOPICAL WORKSHOPS
4Q	POVERTY & HOMELESSNESS UNIT*	COMMUNITY ENGAGEMENT	COLLEGE COUNSELING	TOPICAL WORKSHOPS

* Indicates interdisciplinary units that serve the learning goals of our cultural competency and community engagement programs simultaneously.

LEARNING AND METACOGNITION

The learning and metacognition curriculum teaches students how to utilize effective study skills and develop awareness of their own learning. In 9th grade, the program provides a foundation in study skills and organization, encouraging all students to approach their studies in a strategic manner. Topics include note taking, study skills, time management, organization, selfadvocacy, and self-monitoring. In 10th grade, students delve deeper into the science of learning and explore research-based study strategies relevant to sophomore year classes, such as Western Civilization. The ultimate goal is to equip students with the tools to become effective learners in any subject area, cognizant of their own strengths and areas for improvement as students.

CULTURAL COMPETENCY

The cultural competency curriculum engages students in conversations about what it means to be a citizen in a diverse world that is becoming more oriented toward global issues every day and where people from different communities and cultures are expected to work with each other frequently and effectively. A part of the 9th, and 10th-grade core curriculum, cultural competency courses focus on providing students with the opportunity to reflect on their own identities in order to gain a greater level of self-awareness: their values, beliefs, biases, etc. Topics covered include stereotypes and stereotype threat, racial stress, implicit bias, systemic inequities, history of whiteness, and responding to microaggressions, among others. Our belief is that through increased self-awareness and a deeper understanding of the topics covered, students will be able to engage with people across many types of differences in ways that consistently lead to respectful and equitable interactions.

HEALTH AND WELLNESS

The health and wellness curriculum engages students in discussions about health issues that are experienced by teens. The topics covered include communication, decision-making, drugs, alcohol, mental health, contraception, STIs, stress, sleep, nutrition, teen rights, gender and sexuality, and healthy relationships. This curriculum gives students the opportunity to become more familiar with the health resources available to them, familiarizes them with the most prevalent health issues for their population, and provides a way for our students to support and learn from each other.

COMMUNITY ENGAGEMENT

The community engagement curriculum connects student learning, the notion of social responsibility, and meaningful service. By understanding (1) the social, political, and economic contexts of issues such as poverty, health, education, urban life, or the environment, (2) the meaning of the role of active citizenship and engagement in one's society, and (3) the needs of the Bay Area community, students' volunteer work will go beyond mere charity to be useful, authentic, meaningful, and educational. The ultimate goal is to graduate students who feel connected to the world about them, see themselves as active citizens, think critically about the causes and solutions to social issues in the greater community, and are equipped with the skills and attitude to effect change where they see it is needed. The program begins in 9th grade, when students start learning about the greater San Francisco community through neighborhood investigation units that involve learning from people in the neighborhoods they study. Ninth graders also begin to learn about some of the causes of homelessness in San Francisco and participate in a day-long justice education and volunteer day with an organization that works to address the issue of poverty in our city. Sophomores experience classes that expose them to the core concepts of the community engagement program such as empathy, community, critical thinking about social issues and their root causes, different approaches to community engagement, and cultural competency. They also begin to explore different types of community engagement opportunities. The program continues and deepens in the junior year through a semester-long course on a specific social issue, focused community volunteer work, and guided reflection, and it culminates in the senior year when students create and implement a year-long community engagement project. This project involves students taking on a deeper level of commitment and/or leadership in their community work while continuing to engage them in guided reflection about their learning experiences.

COLLEGE COUNSELING

As part of the Department of Human Development, the college counseling curriculum addresses the college process as an integral part of a student's UHS education. The content introduced through human development classes enhances the individual college counseling each student receives. This curriculum builds on the topics covered in learning and metacognition, health and wellness, cultural competency, and community engagement classes. The conversations students have in ninth and tenth grade—about introspection and self-awareness, healthy decision making, cultural humility, the importance of developing meaningful relationships and clear communication with teachers, and what it means to be an engaged member of a community, among others—lay the foundation for an enriching, growth-centered college process in their junior and senior years.

The junior curriculum provides students with an overview of the process, instructs students on various methods of researching colleges, orients them to standardized testing, and concludes with a presentation from seniors reflecting on their experiences. The senior curriculum centers on the application itself and addresses essay-writing, deciding whether and where to apply early, applying to the University of California, finalizing the college list, submitting applications, and, later on, handling the emotions and logistics after receiving decisions. During both years, the curriculum focuses on students developing a deeper sense of what is important to them; expanding their competency in important areas such as stress management, organization, resilience, and decision-making; and remaining healthy, balanced, and grounded throughout the process.

INDEPENDENT STUDY

To provide students opportunities to pursue self-directed learning, the school offers a rich program of independent study. Following our belief that students learn best when they become architects of their own education, the program encourages students to pursue independent study by awarding transcript credit for a variety of self-initiated projects. A committee comprised of teachers across the disciplines oversees the approval process for these projects.

Students who wish to apply for an independent study should first enlist the sponsorship of a UHS faculty member or, in some cases, the supervision of an adult off-campus. Students should indicate their interest in pursuing independent study on the program planning form and then develop their proposals with their sponsors. In most cases, a student will meet with a sponsor at least twice prior to submitting an independent study proposal, once to discuss the general idea for the independent study and once to review and refine the written independent study proposal.

Students may apply for full-semester credit for projects that will require at least four hours of work per week, and for half-semester credit for projects that will require at least two hours per week. Students will discuss with their faculty sponsor whether the independent study will receive a letter grade or credit only, and will designate on the application the option on which the student and sponsor have agreed.

While faculty sponsors will develop their own specific criteria for evaluating the independent studies they sponsor, all graded independent studies will include evaluation of the following: consistency of the student's preparation and attendance; depth and sophistication of the student's engagement; and some kind of culminating project, which could take the form of a paper, a performance, a presentation, or some other form of sharing what the student has learned with the school community. independent studies receiving credit only will be assessed based on the consistency of preparation and attendance.

Applications *must be submitted on time* and are usually due on the Friday following the grace period of either semester. First semester students who wish to continue an independent study during the second semester must re-apply.

Each independent study proposal must include a "milestone," which serves as a safety measure to protect students from overcommitting themselves. Students must complete their milestone goals by a date specified by the independent study committee, usually the Friday preceding the end of the first quarter in the fall or the third quarter in the spring. If the student does not complete the milestone goal, the independent study is removed from his or her schedule. Once the proposal is approved and the milestone is successfully completed, the student is responsible for finishing the independent study.

FOLLOWING IS A DESCRIPTION OF THE CATEGORIES AVAILABLE FOR INDEPENDENT STUDY:

PROJECTS

This category encompasses all projects for which the student has designed the curriculum, including research, performances, studio work, and the teaching responsibility for student seminars. Students should do the research, planning, and organization for the project prior to the semester in which they plan to undertake it.

SEMINAR

This category includes all independent work in which the curriculum is set by someone other than the student. This would include participation in a student production, the creation of a one-time elective course of study with a teacher, and enrollment in a seminar led by another student.

OFF-CAMPUS COURSEWORK

This program enables students to receive credit for approved courses taken at another institution during the normal school year. The student must provide a course description, an accounting of the work to be accomplished, and an agreement by the instructor to write progress reports and provide grades, when applicable.

ONLINE COURSES

Exciting new learning opportunities proliferate on the internet, and assessing their quality can be difficult. Therefore, any student wishing to propose an independent study via an online course must first have the course approved by the academic dean, who will also provide guidance about whether the online course should be a project or a seminar. In most cases, students will take these courses for credit only.

CAREER INTERNSHIP

This program allows students to explore career opportunities in professional fields beyond the school, including law, medicine, politics, business, architecture, community work, etc. An internship involves the close supervision by a sponsor who is a qualified professional and may not result in compensation of any kind. Students may enroll in a Career Internship on a credit or no credit basis only.

TEACHING ASSISTANTSHIP

At minimum, TAs are expected to attend all classes and, with the direction of the teacher, design a job description that will bring value to the students in the course and develop the teaching assistant's own knowledge and skills within the discipline.

SENIOR PROJECT

This category includes "projects" undertaken by seniors in their eighth semester which 1) pursue a long-term interest or talent which has been the subject of a previous class or study; and 2) result in a final exhibition of significant stature that is shared with the community. Senior projects may count as one course in the normal five-course requirement and must be sponsored by a UHS faculty or staff member.

PHYSICAL EDUCATION

The principal objectives of the Physical Education program are to stimulate interest in physical education and physical fitness and to provide students with an opportunity to participate in activities that may be of ongoing interest to them throughout their lives.

With physical education, the year is divided into thirds (trimesters) to match the athletic program seasons (fall/winter/spring). Students must meet a PE requirement each semester of their four years (12 trimesters). A student may fulfill this requirement in one of three ways: 1) participation on an interscholastic team, 2) enrollment in a physical education class, or 3) participation in the Alternate Activity program.

Most students at UHS participate on one or more interscholastic teams (listed in the accompanying chart). This breadth of offering would compare favorably to many college programs. UHS encourages all students to participate in interscholastic athletics and over 90 percent of our students do participate on at least one team during their years here. The spring season in particular sees about 60 percent of the student body playing on one of seventeen teams. For more information about UHS sports teams, see the sfuhs.org/athletics website or contact the Athletic Department staff.

Students not participating on a team in a particular season often enroll in a PE class. Classes meet one-two times a week, almost always after school. Class sizes are generally small, permitting instructors to offer individual students a considerable amount of personal guidance and attention. The following activities are traditionally offered in the Physical Education program: archery, badminton, bowling, fencing, fitness training, rock climbing*, running club, strength and conditioning, and yoga.
**Additional fee involved.*

Strength and conditioning classes are offered by the school's in-house S&C coach and are integrated into interscholastic team practices and also available separately for out-of-season athletes. The classes are designed to reduce the risk of injury and to build stronger foundations for athletic development. They are offered most days of the week after school on campus.

The Alternate Activity program is designed to accommodate students who wish to pursue physical activities and interests outside the school's core program. Each year the list of accepted activities is long and varied. Typical examples might include ballet, cycling, figure skating, gymnastics, horseback riding, ice hockey, martial arts, or pilates. Athletes playing on outside club teams receive PE credit through this program as well. Any student interested in participating in off campus activities must submit a completed contract to the director of physical education at the beginning of the trimester. The student must also take responsibility for submitting completed logs to the PE Department at designated deadline dates.

Through this three-pronged approach to physical education, we hope that all UHS students will find their own passion for athletic activities, will learn how to develop and maintain a desired level of physical conditioning, and will leave UHS more likely to have an ongoing interest in physical fitness and sports for years to come.

Outside of the PE program, the Athletic Department also offers an extensive intramural program during lunch time and in the fall after school. Activities have included: badminton, basketball, dodgeball, flag football, indoor soccer, ultimate frisbee, and volleyball.

	BOYS' SPORTS	CO-ED SPORTS	GIRLS' SPORTS
FALL	Cross Country (V/JV) Flag Football (Club)	Sailing (V) (Club) Ultimate Frisbee (Club)	Cross Country (V/JV) Field Hockey (V/JV) Tennis (V/JV) Volleyball (V/JV)
WINTER	Basketball (Frosh/JV/V) Soccer (JV/V)		Basketball (V/JV) Soccer (V/JV)
SPRING	Baseball (V) Fencing (V) Golf (V) Lacrosse (V/JV) Swimming (V) Tennis (V/JV) Track (V)	Badminton (V)	Fencing (V) Lacrosse (V/JV) Softball (V) Swimming (V) Track (V)

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