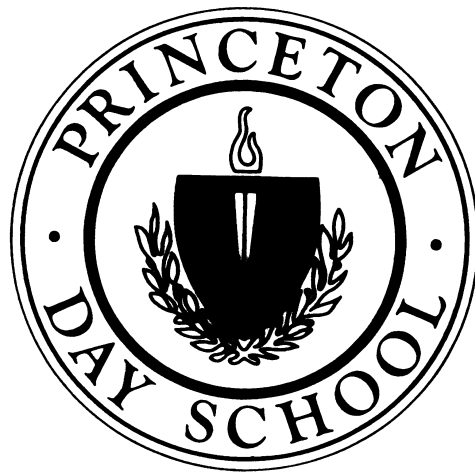


**UPPER SCHOOL**  
**COURSE SELECTION GUIDE**



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**2022 - 2023**



**UPPER SCHOOL**  
**COURSE SELECTION GUIDE**

**Course Descriptions**  
**Choosing Your Courses**



**2022 - 2023**

## MISSION STATEMENT

Princeton Day School nurtures the mind, the body, and the character of each student. In academics, athletics, the arts, and service, we celebrate the pursuit of individual excellence and the spirit of collaboration that binds us together as a community. We seek diversity of cultures, views, and talents to promote the intellectual growth and moral development of our students.

Our rigorous and broad PK-12 program is designed for motivated and academically talented students. We emphasize both creative and critical thought and their clear expression. Supported by an exceptional faculty and a cooperative partnership of school and home, our students discover the joy of learning. They explore their interests, cultivate enduring relationships with teachers and peers, take risks, and thrive.

Integrity, respect, and compassion are essential to the school's mission. Our students leave Princeton Day School well equipped for college and beyond; prepared to act knowledgeably, to lead thoughtfully, to share generously, and to contribute meaningfully.

## PHILOSOPHY OF THE PROGRAM

As a college preparatory school, PDS sets a high standard of academic excellence, which includes independence of thought. It offers rigorous training in core skills of verbal and quantitative reasoning and self-expression. We seek students of character and promising intellect who are capable of responding to this challenge. Our broad and innovative curriculum is complemented by our attention to the individual student and by our commitment to recognizing and supporting differences in learning styles.

### ACADEMIC GUIDELINES AND PROCEDURES

#### DIPLOMA REQUIREMENTS

To earn a diploma, a student must successfully complete the equivalent of 18 full-year academic courses during the upper school years. Each year-long major is worth one credit; each year-long minor is worth one half of a credit. These credits must include:

- 4 credits of English
- 3 credits of mathematics
- 3 credits of history, including American History in 10<sup>th</sup> grade and one credit of religion
- 2 credits of core (laboratory) science
- 2 credits of one modern or classical language
- 1 credit (1 year-long major or 2 year-long minors) in fine or performing arts
- 3 credits of electives (3 years of major courses or 2 majors and 2 minors)

Also required for all students are:

- 1 credit (6 terms) of physical education/athletics, including 1 semester of Health (usually taken in 10<sup>th</sup> grade)
- 50 hours of community service, which should be completed by September of the senior year
- successful completion of a senior independent project

#### STUDENT COURSE LOAD

These requirements define a minimum upper school program and are designed to allow flexibility for students with special interests. **Students generally take five majors and one or two minors; a student must be enrolled in at least four majors. Taking six majors is an exception and requires the permission of the advisor, college guidance, and the head of upper school.**

#### DIPLOMA/CREDIT EXCEPTIONS

With prior approval of the Committee of Department Chairs, the head of upper school, the student's advisor, parents and the department when applicable, a student may:

1. Receive a waiver of a diploma requirement if the department involved rules that the student has achieved a level of proficiency commensurate with the credit requirements.
2. Complete the diploma requirements and graduate at the end of three years in the upper school. Such a student should submit plans to the Committee of Department Chairs by December of the sophomore year. A student who leaves PDS at the end of the junior year without having completed graduation requirements may later petition for a diploma on completion of the equivalent of those requirements.
3. Receive recognition (but not credit) for academic work at other schools, colleges or summer schools. No outside work may be substituted for a graduation requirement.
4. Receive credit for independent work and, in rare cases, substitute such an accredited independent program for some portion of the course requirements defined above.
5. Residency requirement. A student, who is accepted for tenth or eleventh grade, must stay for two years to receive a PDS diploma. A student accepted for the twelfth grade, who has completed all PDS requirements, may be eligible to receive a PDS diploma.

#### COURSE WITHDRAWAL

The school reserves the right to withdraw any course for which there is insufficient enrollment.

#### PASS/FAIL OPTIONS

Any eleventh or twelfth grade student who is taking a fifth course that is not a requirement for graduation has the option of taking this course on a pass/fail basis. In addition, any student may opt to take an art minor pass/fail once the graduation requirement is fulfilled. The decision to exercise this option must be made before the end of the fourth week of classes.

#### ADVANCED PLACEMENT COURSE GUIDELINES

Many of the departments offer Advanced Placement (AP) courses, which have curriculum guidelines set by the College Board, entailing a level of commitment and rigor appropriate to a college level course and culminating in a three-hour national exam. Each department has determined the criteria by which a student may qualify to enroll in a given AP course. The school makes sure that this challenge is a correct match by consulting the teacher, department chairs, and advisors, who verify that the student meets the criteria for entering the course. Not all students are eligible or appropriate for AP classes, and the school reserves the right to make that decision. In order to honor the integrity of the AP program, a student who enrolls in an AP course must sit for the AP exam. Following the AP exam, a senior will be excused from the class to focus on his/her senior project, while underclassmen must continue in the course until the end of the year. Students are required to attend all of their classes on the day of their AP exams, but they are allowed to be unprepared for those classes without penalty. A student who has a morning exam and leaves early or who has an afternoon exam and arrives late will be treated as having an unexcused absence.

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## ENGLISH

Upper School English is a **four-year**, integrated program based on the principle that reading and writing are complementary disciplines. Ninth and tenth grade students take year-long English courses shaped around the core curricula described below; juniors and seniors choose their courses from a rich and varied list of English electives.

### **SPEECH AND DEBATE (minor)**

Open to all upper schoolers, grades 9-12, this year-long minor course gives students an exciting and challenging opportunity to strengthen their public speaking skills. Students prepare and deliver speeches that inform, entertain, and persuade, and they study the rules and techniques of formal debate, learning how to plan and present affirmative and negative arguments.

### **ENGLISH IX—SEARCH FOR SELF: LITERATURE ACROSS CULTURES AND AROUND THE GLOBE**

Students entering the ninth grade are just beginning to step back and question themselves and their surroundings, exploring in various ways their autonomy. This course is designed to help them discover and nurture their powers of self-reflection in thought, feeling, and expression. English IX will examine an essential question: Who am I? It will explore the power of words and of storytelling to help us give shape and meaning to our experience and to our sense of self and community. Reading and discussing texts that span the globe, students will come to understand themselves, others, and the interconnectedness of all cultures.

As the humanities component of the PDS ninth grade experience, English IX will work to accomplish distinct literature goals and introduce essential skills. The course will be divided into three parts.

To help ninth graders transition to upper school at PDS and to establish a sense of belongingness and inclusivity, we will begin the year with personal narrative writing. Using our required summer reading as a point of comparison, students will define and question their own backgrounds and values. They will reflect on how they have emerged into their present states. This part of the course will provide opportunity to share personal and culturally diverse narratives.

Working with a selection of foundational literary texts, first semester will introduce and hone critical reading skills and seminar style discussion. Students will read for theme, character, symbol, tone, voice, and style. They will write formal, analytical essays and personal responses to the stories they read. They will also craft short stories and poems. During the second semester, students will write a short research paper that will help them become familiar with the resources available through the PDS libraries, strengthen their research skills, and learn to use information technology efficiently and wisely. The goal is not simply to improve writing skills, but to strengthen the students' sense of self-confidence about their individual powers of self-expression.

During the second semester, English IX reads stories from different cultural perspectives. *Purple Hibiscus*, a collection of Chinese short stories, and *Othello*, among others, will showcase characters in conflict with their familial, religious, and/or cultural roots. These stories of journey and self-discovery align with the global case studies students will be examining in their World Religions in History course across Shepherd Commons. There will be ample opportunity for shared discussion and assessments as well as a final project that will allow students to articulate their understanding of how stories help determine self and how they teach, preserve, and build cultural identity.

### **ENGLISH X — AMERICAN LITERATURE: JOURNEY, CONFLICT, AND THE AMERICAN DREAM**

Tenth grade is a year when students come into their intellectual and analytical power. English X nurtures this developmental phase by focusing on close reading and analysis of text. The course is designed to help students grow as readers and thinkers who can interpret beyond the literal and respond to a text in more nuanced and complex ways, both critically and creatively. Whereas English IX looked outward to examine literature from around the globe, English X will turn inward to examine American literature.

Ours is a rich literature of trials and tribulations, successes and failures, hopes and dreams. It is a literature of journey and self-discovery, a literature of grappling with and articulating the American dream, a literature of assimilation and self-reliance, of subjugation and betrayal. English X will trace the competing narrative threads that define American literature and the American sense of self. Essential questions of the course include: What does it mean to be an American? What are the distinguishing features of American culture and of the American story?

Students will engage in close reading of *The Namesake*, *The Scarlet Letter*, excerpts from the essays of Ralph Waldo Emerson and Henry David Thoreau, *The Great Gatsby*, *Another Brooklyn*, *The House on Mango Street*, and select plays, poems, and short stories. They will be encouraged to ask open-ended questions in writing and discussion and to connect one piece of literature to another, to the U. S. history they are studying, and to their own experiences. Students will write both critical and creative responses to the texts they read. They will also assemble a poetry portfolio and draft several short pieces of fiction. The course will culminate in a research project that will allow students to draw explicitly on materials, information, and knowledge they have gathered in both English X and U.S. History.

### **Grades Eleven and Twelve - Electives**

Upperclassmen choose from a rich selection of semester-long electives. During the fall semester, juniors and seniors will enroll in one of fourteen electives designed to strengthen their skills as readers, writers, and critical thinkers. In late January, juniors will begin a second semester English course with a focus on writing; seniors will participate in our signature Senior Reading & Writing Intensive seminar.

### **Semester Electives for Juniors (Fall and Spring) and Seniors (Fall Only)**

**Please Note:** *What follows is a general listing of frequently offered English electives. An updated list of English electives scheduled to run for the coming fall is published each spring, at which time students sign up for a course through their current English classes. Spring electives will be selected late in the fall semester.*

### **ASIAN AMERICAN LITERATURE**

In his op-ed for *The New York Times* titled "Asian-Americans Need More Movies, Even Mediocre Ones," Viet Thanh Nguyen coined the term "narrative plenitude." He argues that Asian American stories have not been included in the grand narrative of America. Nguyen writes that "[he] and most other Asian-Americans grew up and still live in the opposite of 'narrative plenitude.' We live in an economy of narrative scarcity in which we feel deprived and must fight to tell our own stories and fight against the stories that distort or erase us. Many Americans will take these Asian images — which are usually awful — and transfer them to any Asian-American they encounter."

This course is an introduction to Asian American Literature. In it we will explore the origins of and what it means to be "Asian American" and how Asian American Literature works to disrupt the stereotypical "single story" of the perpetual foreigner (to use Chimamanda Ngozi Adichie's term) that is often told about Asians. We will read from a range of texts, across multiple genres and time periods, including works by Maxine Hong Kingston, Viet Thanh Nguyen, Cathy Park Hong, Jhumpa Lahiri, Jessica Hagedorn, and Kimiko Hahn as well as other Asian American writers of different ethnicities.

### **BELONGING & HUMANITY: A STUDY IN MONSTERS AND MAGIC**

This course will explore representations of monstrosity and magic in literature. Monsters often reveal our deepest fears while magic presents our most prevalent desires — what we wish for most. In this course we will explore the societal, cultural, and historical implications of the monsters we meet and the magic that reveals the character's most dire needs and attempts to survive. We will work with the course's essential questions: how do authors use monsters or magic to reveal societal fears and desires? What does it mean to be human? How do humans (and perhaps even monsters) find a sense of self and belonging amidst the turmoil? Texts will include Shakespeare's *The*

*Tempest*, Hamid's *Exit West*, and Russell's *Swamplandia!* or Ishiguro's *Klara and the Sun*, as well as short stories by Gabriel Garcia Marquez.

### CREATIVE WRITING

This course is for students with strong writing skills, a particular interest in creative writing, and the desire to explore writing in a range of forms — including personal essays, critical essays, poetry, short stories, plays, and screenplays. Significant class time will be devoted to a shared exploration of the writer's craft through individual conferencing, critiquing in small groups, free-writing, and presenting works in progress. For the final project, students will assemble a portfolio containing their best revised creations as well as an artist's statement concerning how and why their writing and their approach to writing have changed. To thrive in the atmosphere of freedom and experimentation that this course encourages, students should possess a self-motivated commitment to the craft of writing and a genuine eagerness to explore (and help others explore) the range and depth of their voices as writers.

Models will be drawn from such longer works as *Wonder Boys* (Chabon), *The Things They Carried* (O'Brien), *Jesus' Son* (Johnson), *A Visit from the Goon Squad* (Egan), and *Woman Hollering Creek* (Cisneros) as well as a number of selected short stories, poems, and essays. Reading will also include reflections on the life of a writer from the journals and essays of various writers.

### DISRUPTIVE DISCOURSE: PAST AND BELONGING IN MAGICAL REALISM

This course will focus on literature defined as "magical realism:" a genre where supernatural elements become a part of the everyday, ordinary world. Titled disruptive discourse, we will, in the obvious sense, be wrestling with the supernatural disturbance within reality; however, in the figurative sense, many of the texts we will read disrupt history by providing a retelling or even an alternative reimagining of the past. In this course students will explore the ways in which authors use magical realism to lend voice to the previously unheard. Through a close examination of literature and film from varying cultural contexts around the world, students will work with the course's essential question: how does the genre help us understand the impact that memory and history (individual and collective) have on a person's sense of self, belonging, and home. Works read may include Russell's *Vampires in the Lemon Grove*, Whitehead's *The Underground Railroad*, Hamid's *Exit West*, and Márquez's *Chronicle of a Death Foretold*. Films may include *Pan's Labyrinth*, *The Shape of Water*, *Beasts of the Southern Wild*, and *Big Fish*. Students will do historical research to gather context and knowledge of the documented "truth" that initiates each story, write a scene explication of a film, draft close analysis and comparative essays, and flex their own imagination in crafting a creative piece containing magical realism.

### ESSAYS AND MEMOIRS: THE ART OF TELLING TRUE STORIES

*I write entirely to find out what I'm thinking, what I'm looking at, what I see and what it means. What I want and what I fear. — Joan Didion*

When you write about something that you have experienced — even if you keep all of the names, and places, and dates unchanged — you are still creating a story. The art of writing essays and memoirs lies in interpreting, bringing meaning to our own experiences, impressions, and memories. The objective facts that make a story "true" are simply a starting point: a place from which we can begin to explore the larger, and more profound, truth of who we are and what matters to us.

As readers, we will examine how different authors take ownership of their experiences through the act of writing. Where do they start? How do they take something small and seemingly inconsequential and translate it into something universal? Alternately, how do they take something impossibly vast and find a way to make it personal, life-sized, and human?

As writers we will take inspiration from the authors we study, expanding our narrative range and developing a greater sense of voice. Writing will include analytic pieces, personal reflections, and, of course, essays and memoirs.

Readings may include excerpts from Joan Didion's *Let Me Tell You What I Mean*, Paul Kalanithi's *When Breath Becomes Air*, Maxine

Hong Kingston's *The Woman Warrior: Memoirs of a Girlhood among Ghosts*, David Sedaris' *Dress Your Family in Corduroy and Denim*, Amy Tan's *Where the Past Begins: A Writer's Memoir*, David Foster Wallace's *Consider the Lobster*, and others.

### ETHICS IN LITERATURE

To what length would (or should) an individual go to uphold their moral principles? Through our readings we will examine the decisions and actions that characters make and in the process explore the nature of ethical dilemmas. With a focus on community ethics, we will consider what brings families and communities together and what threatens to break them apart. The following essential questions will serve as a guide for our course: What are the boundaries of our community? What is an individual's responsibility to others: family, neighborhood, country? With texts written by authors from various countries and cultural backgrounds, this discussion-based course will sharpen our understanding of various perspectives and our own sense of morality as well as our analytical reading and writing skills. Works read may include: Dostoevsky's "The Dream of a Ridiculous Man," Chekov's *The Cherry Orchard*, Gordimer's *The Pickup*, Ng's *Little Fires Everywhere*, and Ishiguro's *Never Let Me Go*.

### FUTURE PRESENT

In the late 1960's, I watched *The Jetsons* on our shiny, thirteen-inch Sony and imagined piloting my bubble car through an enlightened galaxy on my way home to robot butlers and maids. Lately, though, I've been wondering if human beings — and Earth — are moving closer to the big "poof." Cyberneticist F. Heylighen wrote, "The optimists believe that progress, fueled by scientific research, will continue to make our life better, conquering all problems [while the pessimists believe that] ...problems are intrinsic to humanity itself, and that science can only aggravate them, unleashing dark forces that may forever escape control." Finding answers about the destiny of our race involves the study of Futurology — examining predictions of possible futures — so we can see the present in the past and the future in the present and the future as the past repeated. And not keep making the same mistakes... maybe.

We'll use the events unfolding around us every day as launching pads for class discussions and projects. We will write a short research paper generated from a recent History Channel series, *Last Days on Earth*, which explores fourteen ways our species and planet may disappear. We will also write a short story set in an imagined future, and create a personal essay. Reading for this course will consist of shorter creations by Ray Bradbury, Robert Heinlein, Joe Haldeman, Mary Shelley, Nancy Kress, and Isaac Asimov; we will also read several classic dystopian creations including Cormac McCarthy's *The Road*, Aldous Huxley's *Brave New World*, Ayn Rand's *Anthem*, and George Orwell's *1984*. Bring your questions, preconceptions, curiosity, and imagination, and you will learn how to see the future in the present.

### GENDER AND LITERATURE

From 1966 until 2014, the comic book character Thor epitomized heroic masculinity. In 2015 Thor became a woman. Marvel writer Jason Aaron wrote that he wanted someone else to "pick up the hammer," and that someone should be a woman. More recently in 2017, DC brought Wonder Woman onto the big screen, and the 13<sup>th</sup> Doctor was a woman.

Yet, from the mythic Guan Yin to the prophet Tiresias to the cross-dressing Shakespearean players/characters to the feminist archetype of Buffy the Vampire Slayer, these issues of sex and gender aren't necessarily new. In this course we will explore constructions of gender identity in literature and language. To what extent is it merely a switching out of roles and to use Aaron's words, "picking up the hammer?" What does it mean to have a gender identity? How does one's gender identity affect how one perceives and is perceived by the world around him/her/them? To what extent is gender shaped by the intersections of race, class, and language?

Over the course of the semester, we will be reading a range of texts including fiction, non-fiction, memoir, poetry, and gender theory. Topics will include: gender roles/performativity, feminism, race, and sexual orientation. Possible texts include Woolf's *Orlando*, Shakespeare's *Macbeth*, Beauvoir's *The*



*Second Sex*, Diaz's *Drown*, Eugenides' *Middlesex*, Kingston's *The Woman Warrior: A Girlhood Among Ghosts*, Atwood's *The Handmaid's Tale*, and Morrison's *Sula*. Expect lots of lively discussion and self-reflection.

### THE GREAT MIGRATION: UNDERSTANDING THE PAST, IMAGINING THE FUTURE

In her exhaustively researched book on the Great Migration, *The Warmth of Other Suns*, Isabel Wilkerson states: "They did what human beings looking for freedom, throughout history, have often done. They left." In this course we will explore the impact that the Great Migration has had on the Black community in the US through an examination of art, music, and literature spanning from the early years of the Migration to today. In many of the texts, migration is often central to the plot: characters are on their own physical/literal journey looking for freedom. Our task will come in examining the impact that migrating and resettling has on the characters: some characters very literally migrate as a part of the historical Great Migration while others go in search of freedom from a dystopian world. Whether the text is rooted in history or science fiction, the course's essential questions will remain: How is someone's sense of place, self, and belonging challenged as a result of their migration or journey? How are authors' reimaginings of the past and/or future generating power and agency over their selves in the present? How does the reimagination of black power create hope for change and agency? Texts will include Jacob Lawrence's *Migration Series*; the poetry of Hughes, McKay, and Cullen; Nella Larsen's *Quicksand*; Octavia Butler's *Parable of the Sower*; Nnedi Okorafor's *Binti*; and Ryan Coogler's *Black Panther*.

### (HI)STORY IN FILM AND LITERATURE

Every picture tells a story and every story is made up of words spun together to form vivid images on the page. "(Hi)Story in Film and Literature" will explore the ways in which both film and literature work to preserve, critique, and even reinterpret the past. Working with the assumption that history books, historical documents, artifacts, and public records are not the only way to learn about the past, this course will look to film and literature as valid forms of a collective "cultural memory." Whether we are examining the French Revolution, WWII, the Native American experience, Vietnam, or 9/11, we will seek to understand significant moments in history through stories that have been crafted in words or in moving pictures. We will explore how artistic works of various eras celebrate, criticize, or reconstruct the past. Alongside our study of *what* story is being told, we will question the different perspectives *from which* all (hi)stories can be told (victor, victim, male, female, upper class, the masses, the young, and the old). Works read may include Benioff's *City of Thieves*, Zusak's *The Book Thief*, and Tim O'Brien's *The Things They Carried*. Films may include *Au revoir les enfants*, *Nuit et brouillard*, *Apocalypse Now*, *The Vietnam War*, *Bonnie and Clyde*, *Little Big Man*, *Django Unchained*, and *American Sniper*.

Students will do historical research on each period studied, present "History blips" to the class, and keep a journal of the discoveries they make while reading and viewing works from different moments in history. They will craft several close analysis essays, a film review, and a creative story retelling an important historical event from an "untraditional" perspective, and a Vietnam Veteran memoir.

### HOMER'S ODYSSEY: ANCIENT MYTHS/MODERN LIVES

American students sometimes feel guilty about their limited knowledge of Greek mythology, much of which may be based on Disney movies, novels by Rick Riordan, or a favorite childhood storybook. Yet even greater writers like Shakespeare and Chaucer borrowed selectively from Greek mythology, putting together parts of the whole that best served their artistic purposes. The surest remedy to complete one's imperfect understanding of mythology is to read Homer. All mythic roads lead back to Homer in 800 BCE, and hundreds of tales and characters are embedded within his epic, *The Odyssey*. Homer stands at the end of a four-hundred-year bardic tradition of storytelling, and through his artful digressions, epichoric poetry, flashbacks, biographies of warriors, and stories within stories, he unfurls a comprehensive and curious mythological world, a world that many subsequent writers and artists reference, re-fashion, reject, or emulate.

In this course students will first read and study Homer's *The Odyssey* in its entirety and then explore how Homer's mythic universe helped to shape the visions of later artists and intellectuals throughout the world.

In particular, we will read and discuss Margaret Atwood's short novel *Penelopiad* as a feminist response (part critique, part homage) to Homer's masterpiece. In addition to a close reading of the ancient epic and Atwood's modern novel, an introductory study of the Greek alphabet and language will be offered. Finally, the term ends with a short research paper.

### THE LIVES OF OTHERS: INVESTIGATING THE GRAPHIC NOVEL

One look at hieroglyphics will provide a potent reminder that visual storytelling is a fundamental aspect of the human experience. Since the 1980s the graphic novel, or long-form comic, has become a popular and accomplished literary and artistic form. The contemporary graphic novel is a collaboration between text and image, which blends the shape and arc of the novel with the conventions of visual storytelling. Rigorously studying graphic novels means engaging in new scholarly inquiries that challenge students about how image and text work together to convey meanings that would not be conveyed separately. This course offers a survey of some of the most evocative graphic novels of the last forty years while concurrently providing the skills for reading comics critically in terms of *what* they say and *how* they say it.

Throughout the semester we will examine the evolution, subject matter, form, and future of the graphic novel genre. The focus of this course will be on how artists create stories and characters and how to interpret and contextualize such works. This is an interdisciplinary course that will investigate a multitude of media and topics such as racial constructions, stereotypes, assimilation, performativity, immigration, and identification. Ultimately, this is a course about humanity and how image and text can be utilized to shift one's understanding of another person's reality.

Please Note: The foundation of this course is an investigation of mainstream graphic novels; however, we will also be reading relevant novels, plays, poetry, and short stories which match with the major themes and/or events of graphic novels that are included in the syllabus. Works by graphic novelists such as Art Spiegelman, Marjane Satrapi, Alison Bechdel, Alan Moore, Miriam Katin, and Daniel Clowes may be included in this course.

### THE JOURNEY IN LITERATURE

How might you be happier — right here, right now — while negotiating "meselescence" and preparing for adulthood? Make more lists? Sacrifice all for a pre-planned dream? Reimagine expectations (societal and personal)? Return to childhood? Just quiet the mind and breathe? Maybe famous writers will enlighten you: "It's silly to think you are anything more than a passenger on this planet; we find that after years of struggle we do not take a trip; a trip takes us" (John Steinbeck); Twain lived *Huck Finn* long before he wrote it: he was a childhood adventurer, a jour printer, and a riverboat captain—he even "lit out" after ditching the Civil War and traveled west to prospect for gold.

To create answers that may guide your journey, you will visit kindergarten and the eighth grade, interview peers and college students, discuss life choices with grandparents, and visit a home for the elderly. Cornerstone texts from seven journey stages will shepherd you through chronological, racial, sexual, socio-economic, and geographical boundaries: *Ellen Foster* (Gibbons), *Alice's Adventures in Wonderland* (Carroll), *Diary of Adam and Eve* (Twain), *Slaughterhouse Five* (Vonnegut), *Their Eyes Were Watching God* (Hurston), and *Candide* (Voltaire). Psychological studies, poetry, plays, short stories and films (*The Red Balloon*, *Rebel Without a Cause*, *The Color Purple*, and *Cat on a Hot Tin Roof*) will offer you supplemental worlds to visit and contemplate. Opportunities for revealing "growth mindset" will include creative and analytical writing, a project-based learning challenge involving happiness, a final formal speech, and submissions to writing contests.

### MAKING THE OLD NEW AGAIN: ADAPTATION AND CLASSIC LITERATURE

The writer John Gardner has been credited with saying that there are only two types of stories: a man goes on a journey and a stranger comes to town. With such limited options, is it any wonder that writers continually revisit and remake familiar stories? And yet, critics frequently bemoan the fact that so many modern tales

(especially movies) are simply remakes of older ones — is this proof, as these editorials claim, that there is no originality in these cynical, unimaginative times, or is this simply a continuation of what has been done for centuries? After all, Shakespeare freely stole his plots from other sources, and if The Bard did it, why shouldn't Hollywood? This course will examine what happens when original texts are adapted: What is gained? What is lost? How does our understanding of the characters or themes shift as the story is put into a new setting or a new medium? How can modern writers tackle outdated ideas, make familiar stories feel new, or transform classic tales into something that is entirely their own?

Possible anchor texts include Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, Shakespeare's *Macbeth*, and Jane Austen's *Pride and Prejudice*. Adaptations may include film versions of *Jekyll and Hyde*, Akira Kurosawa's *Throne of Blood*, Jo Baker's *Longbourn*, and Ibi Zoboi's *Pride* as well as excerpts from other adaptations on both page and screen. Writings will include analytical essays, personal responses, and (pardon the oxymoron) original adaptations.

### THE MODERN PICAESQUE NOVEL

With its style originating in the sixteenth century and, arguably, its roots going back 2700 years ago, the picaresque novel typically depicts a hilarious tale of satire and adventure, a story about a *picaresque* or rogue, typically a person of low social class who lives off of his wits in a corrupt society. Like Holden Caulfield and Huck Finn, the rogue, while highly flawed, is at heart a romantic and preferable to those around him. As we navigate the texts of the course, we will come back to certain key questions over and over again: Why has this four-hundred-year-old-plus genre that predates the novel endured? What role does the environment we live in play in the shaping of the rogue? Does the physical or psychological journey that the rogue embarks upon shape his or her ideals or do his or her ideals shape the journey? And why are we almost always charmed by the rogue despite his or her numerous faults? Naturally, there is a good degree of variation in the modern picaresque novel. Earlier works may include excerpts from Miguel de Cervantes' *Don Quixote*, Geoffrey Chaucer's *Canterbury Tales*, and Homer's *The Odyssey*. More contemporary works may include *Bridget Jones's Diary* by Helen Fielding, *Cannery Row* by John Steinbeck, *Straight Man* by Richard Russo, *Karoo* by Steve Tesich, and *Angela's Ashes* by Frank McCourt. Writings will include critical essays, short responses, personal narratives, and creative pieces modeled on some of the works we read.

### THE PEN AND THE SWORD: POWER AND POLITICS IN LITERATURE

Lord John Acton once famously said, "power tends to corrupt, and absolute power corrupts absolutely." Throughout this course we will examine the truth of that claim. What is it that makes humans wish to control others? How do people determine the difference between privileges and inalienable rights, and what do they do when the latter are taken away? What makes people stand up and fight? What happens after the dust has settled, and the new regime is in place? What is to be done when the cure is no better than the disease?

This course will require us to grapple with divisions along ideological, class, race, and gender lines. While the texts we will study in this class are all fiction, each has its root in real-world problems, either current, historical, or potential. Possible texts include George Orwell's classic allegory, *Animal Farm*; Shakespeare's *Julius Caesar*, Charles Chesnut's *The Marrow of Tradition*, a heartbreaking story inspired by the Wilmington Massacre of 1898; and Margaret Atwood's chilling dystopian vision of the future, *The Handmaid's Tale*, in addition to supplemental articles, poems, and short stories.

We will consider what the authors' original intent might have been and how successful those goals ultimately are. In other words: Is the pen really mightier than the sword? Writing will be largely analytical, but there will also be opportunities for students to wield their own pens as (metaphorical) weapons.

### PLAYWRITING AND THE LIVING NEWSPAPER

As part of the 1930s Works Project Administration federal project, a "Living Newspaper" play responded to current events and crises, mining local news and public documents for theatrical material. That same work can happen today, reaching across an array of disciplines

(history, politics, arts, science, economics, etc.) to take shape in an art form that continues to resonate in our culture. This course will ask students to study the art of playwriting; research news stories, both archival and contemporary, learning to question bias and determine the credibility of source material; and write original plays based on newspaper reporting and other public documents. This will be a hands-on, project driven course that incorporates the development of research and critical reading skills, creative writing skills, and basic performative work as well. Students will be assessing and evaluating news stories analytically and critically, on their way to creating original expressions of their vision via their scripts and performances. A student-centered and directed course from its conception, this class will allow students to explore their own interests across disciplines, naturally encouraging inquiry and fostering an interdisciplinary approach to learning. In addition, it will strengthen their critical reading skills and enhance their writing and communication abilities. There will be a clear emphasis on collaboration and complementary 21<sup>st</sup> century skills such as information and media literacy. Core texts will include such titles as Lynn Nottage's *Sweat*, Moisés Kaufman's *The Laramie Project*, and Anna Deveare Smith's *Twilight: Los Angeles*. McCarter Theater residencies with teaching artists will be a special feature of this course.

### POETRY

If, as Marianne Moore wrote, "you demand on one hand.../ the raw material of poetry in/all its rawness and/ that which is on the other hand/ genuine, then you are interested in poetry." Bring your interest in poetry and a desire to develop your skills as a poet to this class. We will consider and study a wide range of traditional and contemporary poetry as well as voices in translation, looking at collections of poetry in addition to individual poems. There will also be a significant poetry writing component; experimenting with a variety of forms — including the sonnet, villanelle, pantoum, and ghazal — each student will gradually create a portfolio of poems to share in class. In addition to the portfolio, students will keep a journal of observations and notes for poems to be written. Students will also write analytical essays on selected poems. Along the way students will immerse themselves in one poet's work and share their research with the class. Texts include *The Making of a Poem: A Norton Anthology of Poetic Forms*, Mary Oliver's *A Poetry Handbook*, and selected poems.

### PSYCHOLOGICAL LITERATURE

There's a theory that we need the insane to help us define what it means to be sane and to reassure ourselves that we are "normal." Who decides what is "normal"? Is it a goal? Why do we fear, even loathe, the "Other"? How do we move from judgment toward forgiveness, acceptance, connection, and healing? We read several works that present different perspectives on sanity, madness, forgiveness, and redemption and raise questions about how we perceive and interpret reality. A variety of readings—novels, short stories, plays, memoir, non-fiction, and poetry—may include Stephen Chbosky's *The Perks of Being a Wallflower*, Mark Haddon's *The Curious Case of the Dog in the Night*, Fitzgerald's *Tender is the Night*, Iain Banks' *The Wasp Factory*, Peter Shaffer's *Equus*; Kay Redfield Jamison's *An Unquiet Mind*; Sam Shepard's *Buried Child*, Chuck Palaniuk's *Fight Club*; short stories by J.D. Salinger, Flannery O'Connor, and Franz Kafka; poetry by Emily Dickinson and others; and writings by and about Sigmund Freud. Our writings will include personal and creative responses, analytical essays, a short story, and an individual research piece.

### RED HERRINGS AND (LITTLE) GREY CELLS: THE DETECTIVE IN FICTION

There is something immensely satisfying about curling up with a good mystery novel, whiling away the time reading about secrets, lies, murder, and mayhem from the safety of our own living rooms. But why? What is it about the genre that has made it so enduringly appealing? Throughout this course we will strive to articulate an answer to that question while we examine the evolution of the fictional detective, from the epitome of the "formal" detective, Sherlock Holmes, to the ultimate "hard-boiled" gumshoe, Sam Spade. We will consider the ways in which these detectives reflect the time and place of their creation and what their moral codes tell us about our own society. We will also hone our own detective skills as we analyze dialogue for means, motive, and opportunity, dissect plots to distinguish between red herrings and genuine clues, and, of course, try to figure out "whodunnit."

Possible texts include “The Murders in the Rue Morgue” by Edgar Allan Poe, *A Study in Scarlet* by Sir Arthur Conan Doyle, *Murder on the Orient Express* by Agatha Christie, John Huston’s film adaptation of *The Maltese Falcon*, *The Spy Who Came in from the Cold* by John Le Carré, and *In a Lonely Place* by Dorothy B. Hughes as well as selected short stories, essays, and excerpts from movies and TV shows. In addition to writing analytical essays and informal responses to the literature, students will have the opportunity to create their own murder mystery game and write original short stories.

### ROMANTICS TO MODERNS

Visionaries, dreamers, lovable criminals, street urchins, and a whole generation of lost artists – this course has them all. In January we read Mary Shelley’s *Frankenstein*, trekking into the wild landscape of England and Russia alongside Dr. Frankenstein and his savage creation. We settle into winter by observing nature with the Romantic poets Coleridge, Wordsworth, Blake, and Keats, exploring how they created their visionary worlds and looking at their relationship to nature and truth. Then as the cold winds begin to subside, we are swept along the seamy streets of industrialized London with Charles Dickens’s *Great Expectations*. Just when we think that we understand the world we have been reading about, the century turns; World War I explodes and the Modern era emerges, where we are forced to reexamine in idea and form every truth we thought we held (James Joyce’s *Dubliners*, Virginia Woolf’s *To the Lighthouse*; and T. S. Eliot’s *The Wasteland*). To help us place our reading in a cultural and historical context, we will devote time every cycle listening to music, viewing works of art, studying British history, and learning about the composers, artists, and public figures whose work helped define the Romantic and Modern eras. There will be both creative and analytical writing assignments and plenty of student-centered discussion.

### SHAKESPEARE AND...

In anticipation of the 400th anniversary of Shakespeare’s death, we will embark on a celebration of his enduring works and remarkable legacy. Shakespeare’s plays and sonnets encompass the range of human experience in ways as intriguing and provocative today as when they were written. For this reason, they continue to inspire new generations of writers, filmmakers, and musicians who recast Shakespeare’s work

in innovative and surprising interpretations. In addition to reading selected sonnets and such plays as *Romeo & Juliet*, *Much Ado About Nothing*, *Henry IV Part 1*, *Macbeth*, and *King Lear*, we will consider contemporary works like *West Side Story*, *Shakespeare in Love*, *A Thousand Acres*, and William Shakespeare’s *Star Wars: Verily a New Hope*. Throughout, we will consider themes of conflict, loyalty, self-awareness, romantic and family love — always keeping in mind the central question of why Shakespeare has stood the test of time. We will explore these ideas through performance and classroom discussions, in our reader’s and writer’s notebooks, in original writing, and in analytical essays on the plays and sonnets. We will bring the plays to life by reading aloud, performing scenes informally in class, reciting memorized speeches, and seeing various productions on screen, and, whenever possible, on stage. Students will also have the opportunity to research some aspect of Shakespeare’s life, theater, or world and present their findings to the class.

### WORDS AND MUSIC

“If music be the food of love, play on.” From Duke Orsino’s exhortation in this opening line of Shakespeare’s *Twelfth Night*, to the “yellow cocktail music” in *The Great Gatsby*, to the “drowsy, syncopated tune” of Langston Hughes’s; “The Weary Blues,” the music of words has always grown from and paid homage to the music of music. In this course we will explore the relationship between music and the written word: how music has inspired poets and writers from the bards of ancient Greece to contemporary slam poets and how literature has given rise to symphonies, songs, and other musical works. Our aim is to examine not only how music and writing inspire one another, but also to explore the musical qualities of good writing. We will begin the course by making playlists, personal narratives, and essays exploring the musicality of literary texts, as well as our own word-music in poetry and prose. Essential Questions: Why do we create music? Why do we write? What is the connection between music and language? How and why does music inspire us to write? How and why does writing inspire music? Can language even exist apart from music? What role does music play in our lives? Texts will include Anthony Burgess’s *A Clockwork Orange* and a variety of poems and short stories.

## HISTORY

The History Department believes that a diverse program with a global outlook best prepares students to be knowledgeable, engaged, compassionate citizens of the world. Grounded by our foundational 9th grade World Religions in History and 10th grade American History, we seek to offer our students myriad opportunities to learn about and reflect upon how societies develop over time. As 9th graders, students will examine how the world’s many religions form the foundation for understanding civilizational development. Tenth grade students will trace the evolution of American history, society, identity and culture. During their 11th and 12th grades, students choose electives that allow learners to dive deeply into curricula that ignites their passions and offers them a broad worldview. To meet these needs, the majority of our offerings are semester-long courses offering distinct, unique PDS experiences. We also offer externally created year-long AP courses. All semester electives and AP courses are taught at an advanced level.

Students who enter PDS after freshman year will be required to take (or have taken) a year of Philosophy/Ethics and American History. Please note that not all electives are offered every year. Admission to any individual elective may be restricted to ensure seminar size classes. Junior/Senior Electives will be offered as noted, subject to enrollment. While nearly every PDS student takes four years of history classes, the graduation minimum is three years including American History and one year of philosophy/religion.

### Grade Nine (Required)

#### THE SEARCH FOR SELF: WORLD RELIGIONS IN HISTORY

This course will investigate how religion and philosophy provide meaning to the human experience. During the first half of the course,

we will create a foundational understanding of the major families of religion and philosophy by exploring the relationship between the individual and society. These families include, in chronological order: Indic (Hinduism and Buddhism), East Asian (Confucianism and Daoism), Abrahamic religions (Judaism, Christianity, and Islam), and humanist thought.

During the second half of the year, we will examine how these worldviews evolve and maintain their traditions as they come into contact throughout world history. We will take a case study approach to explore themes of intellectual evolution, cultural assimilation, and syncretism, as well as conflict and conquest. Examples of case studies could include the interaction of Hinduism and Islam in Mughal India; the intersection among Christianity, Islam, and African traditional religions; the relationship between the Reformation and the Enlightenment; and the tension between traditional Chinese thought and Maoist philosophy.

### Grade Ten (Required)

#### AMERICAN HISTORY

The goal of the 10<sup>th</sup> grade American history course is to inspire students to become reflective, concerned, and engaged participants who are equipped with a deep and broad understanding of our collective past. Blending together the very best of chronological and thematic approaches, the curriculum highlights the manifold innovations, dreams, flaws, failures and achievements of a diverse population. The course begins by examining how we make meaning of the past and how societies decide whose stories get told. Essential themes underscore the nature of identity and culture; geography, people, and the environment; citizenship, governance, and power;

work, exchange, and technology; and global interconnectedness. Through primary and secondary source analysis, writing assignments, and projects, students will hone their analytical thinking and research skills throughout the year. Students will engage in two interdisciplinary American Studies research papers that combine students' work in both the English and History Departments.

### **Grades Eleven and Twelve (One year required)**

#### **AMERICAN FOREIGN INVOLVEMENT**

This course is an introduction to American foreign policy from the Cold War to the present. The United States is and will likely remain the most important actor on the international stage for some time, so this course considers how America came to occupy that position and what it means for the future. To answer these questions, the class is divided into three sections. First, we will consider the history of the Cold War, especially the saga of the Vietnam War, to the fall of the Soviet Union. Next, we will analyze the institutions and ideas which have shaped the debate between isolation and intervention in places such as Somalia, the former Yugoslavia, Kuwait, Afghanistan, and Iraq. Finally, we will turn to a range of contemporary challenges facing the United States, including terrorism, nuclear proliferation, human rights abuses, cyberwarfare, global governance, and more. By the end of the course, students will better understand the world around them and the emergence of future conflicts as well. (This course is not offered in 2022-2023.)

#### **BEYOND WAKANDA: THE GRANDEUR OF AFRICA**

In this semester-long course, we will examine *what we know* as well as *why* we know what we know about Africa as both a real geographic and political space and a *historically constructed idea*. The goal of such study is to subvert the notion that "Africa" or "Africans" can be spoken of in general and historically unspecific terms. To this end, we will examine the long arc of African history from prehistory to the modern era. We will explore the migrations of early African peoples, the evolution of African languages, and the development of regional material culture. African spirituality, intellectual life, and civilization building will challenge long-held Western myths about the world's second largest continent. Key moments in African commercial and economic development will provide the student with an appreciation of the dazzling diversity and complexity of pre-colonial African states that confirm the continent's rightful place in world history. We will conclude by tapping into student interests to examine ways that a meaningful understanding of the African past helps us to make sense of the continent today. (This course is offered for Semester 1 in 2022-2023.)

#### **BREAKING NEWS, FAKING NEWS, & MAKING NEWS**

This course prepares students to be ethically informed and engaged members of the global community by exploring current world events and issues as case studies. Through source analysis, simulations, discussions, and research, students will evaluate multiple perspectives on contemporary issues and examine the systems that frame global networks and connections. Past case study topics have included the treatment of Uigur Muslims in China, climate change policy, the militarization of police, and the 2020 U.S. presidential election. In addition to understanding and analyzing current issues facing different regions of the world, students will develop global thinking dispositions and media literacy skills. The course culminates in an inquiry-driven Global Advocacy Project in which students use the design-thinking process to identify and investigate an important global issue of their choosing and to create a plan of action to address that issue. Past Global Advocacy Projects have included a website addressing COVID vaccine inequities in America, a campaign against mass incarceration, and a curriculum about redlining and its modern implications. (This course is offered for Semester 2 in 2022-2023.)

#### **CLASS, RACE, AND POVERTY**

This course examines various intersections of race and class in American society. The central focus will be developing an understanding of how race and class work together to shape life as we know it. Along the way, we will highlight particular topics, such as homeownership, environmentalism, criminal justice, and education. In each case a deep dive will familiarize us with specifics as we unpack the emergence of social, political, and economic inequalities as well as the mechanics of resistance. By the end of the term, students will better understand the complexities of life in America and how to live

with empathy for the experiences of others. (This course is offered for Semester 2 in 2022-2023.)

#### **CONTEMPORARY AMERICAN FEMINISM**

The goal of this course is to examine the meaning, past and present, of being a feminist in the United States and to help each of us identify our own space within this paradigm. Together, we will unpack the theory and history that inform where American society is today and look at cultural reflections, positive and negative, that shape the experiences of those who identify as women in this country. Organized around four lenses – mind, body, heart and soul – this course invites the student to engage deeply in the study of feminist voices and their intellectual roots and offers many opportunities to express where one's personal narrative becomes part of the story of American feminism. (This course is offered for Semester 2 in 2022-2023.)

#### **DISRUPTION: TECHNOLOGY AND SOCIETY**

Imagining a life without smartphones, internet shopping, or social media is difficult, but these everyday technologies have only been around for a decade or two. Considering how dramatically the human experience has changed in the past twenty years, technology has clearly disrupted our society, transforming how we learn, interact, work, and live in fundamental ways. This disruptive nature of technology is nothing new, however. Historical discoveries such as the printing press, the steam engine, and plastic have completely revolutionized how human beings operate. Through this course, students will examine past, present, and emerging technologies to better understand the disruptive impact of innovation, gaining critical perspective on the role technology has played in history, and the big questions that face humanity today. Students will hone their research, writing, and media literacy skills while pursuing topics of personal relevance, and the class will have opportunities to interact with professionals in fields revolutionized by technology. Additionally, students will gain a basic understanding of how cutting-edge technologies such as artificial intelligence and digital fabrication actually work. (This course is offered for Semester 1 in 2022-2023.)

#### **ETHICS**

This course is an introduction to the philosophical study of morality. Ethical questions confront us every day: Should I buy a latte or give a few dollars to charity? Is it ever okay to lie? Should I support abortion rights? What about gun control? Why should I care about the suffering of animals? Most of us have thought about these questions, but ethicists explore them in all their beautiful complexity. Over the course of the semester, we will survey key ethical platforms such as utilitarianism, deontology, rights, virtue, and care while applying these insights to contemporary social controversies. (This course is offered for Semester 2 in 2022-2023.)

#### **ENVIRONMENTAL HISTORY: NATURE AND POWER**

This class radically expands our notion of history. It argues that history must include both people and plants, animals, and disease. From agriculture to bitcoin, little can exist without considering the environment. Environmental historians also push on categories that people use to divide the world. What makes something "natural" or "artificial," "wild" or "civilized," "human" or "non-human"? In this class students will deepen their understandings of the world. They will study documents, images, and the environment itself. Topics cover a range of human difference and experience, including indigenous societies, environmental racism, energy and technology, health and medicine, food politics, and ideas of gender and the body. (This course is offered for Semester 1 in 2022-2023.)

#### **FROM MAO TO NOW: UNDERSTANDING MODERN CHINA**

This semester class will introduce students to the history and culture of modern China from the fall of the Qing Dynasty to the present with the goal of understanding the extraordinary events that have transformed China into a global superpower possessing enormous political, economic, and cultural influence. Among the historical events studied will be the civil war between Nationalists and Communists, the Great Leap Forward, the Cultural Revolution, the reforms of Deng Xiaoping, the Tiananmen Square protests, the great urban to rural migration at the end of the 20th century, and the new initiatives of Xi Jinping. Students will study a variety of sources along the way, including historical texts, films, and literature, for example Zhang Yimou's landmark film *To Live*, Tian Zhuangzhuang's *The Blue Kite*, and Lun

Zhang's graphic novel *Tiananmen 1989*. (This course is offered for Semester 2 in 2022-2023.)

### **HISTORY BY BOLLYWOOD: MODERN INDIAN HISTORY THROUGH FILM**

This semester class will examine the making of modern India by looking at important events between 1857 and the present. As a window into this important history, we will study how popular Indian films have interpreted (and sometimes misinterpreted) key moments and developments in this period. Beginning with the Great Uprising of 1857 through the struggle for independence, Partition, and the social and political upheavals of the post-colonial era, we will come to understand how the Indian subcontinent was shaped into its current form over the past 175 years. We will view a variety of films throughout the semester, such as *The Rising: Mangel Pandey*, *Lagaan*, *Rang de Basanti*, *Tamas*, *Salaam Bombay*, and *Three Idiots*. Readings from primary and secondary sources will help students assess and analyze the issue of historical and social perspective in these films. Students will write a series of short essays, participate in class discussions, and engage in a concluding project. (This course is offered for Semester 1 in 2022-2023.)

### **LATIN AMERICAN STUDIES**

This course is an introduction to the rich tapestry that is modern Latin America. The semester begins with a brief survey of the historical forces that have shaped Latin American communities, from colonialism and slavery to nationalism and globalization. Through thematic units and case studies, students will explore topics such as Latin America's economic development and integration into the global economy; the legacies and experiences of indigenous peoples; the construction of race and identity; the role of religion and folklore; environmental degradation and protection; the relationship between politics, militaries, and human rights; expressions of music, art, and literature; and patterns of urbanization and migration. The foundational text of the course, *Faces of Latin America* by Duncan Green and Sue Branford, will be supplemented with primary source materials and critical scholarship representing a diversity of perspectives and experiences. Students will cultivate critical news literacy by following current events from across the region, build reasoning and writing skills by seeking to reconcile the many narratives that constitute Latin America, and consider their own identities as global citizens by examining the relationship between the United States and its southern neighbors. (This course is not offered in 2022-2023.)

### **LAW AND SOCIETY**

While we all strive to create a just society, we often disagree over process and results. This class will explore the theoretical foundations of justice and how America has implemented various philosophical theories over time. The class will first introduce students to the major theories of justice in the Western tradition and then dive into the history and application of constitutional law. Students will read Michael Sandel's *Justice*, significant speeches and treatises from American history, as well as Supreme Court cases. While students will be tested on the basic tenets of political philosophy and the Constitution, most of the assessments will be scholarly essays applying legal and philosophical theories to specific speeches and case studies. (This course is not offered in 2022-2023.)

### **MACROECONOMICS**

Macroeconomics is an introductory college-level macroeconomics course where students cultivate their understanding of the principles that apply to an economic system as a whole through an exploration of (1) national income, prices, and measurements of economic performance; (2) the financial sector and the markets; and (3) monetary and fiscal policy. This is achieved by using principles and models to describe economic situations and predict and explain outcomes with graphs, charts, and data as they explore concepts like economic measurements, markets, macroeconomic models, and macroeconomic policies. During this class we will also examine ideas in finance including corporate finance, basic financial analysis, and the capital markets. In addition, the course provides students with a basic understanding of how markets value and trade financial assets. Course materials include Gregory Mankiw's *Principles of Economics*, articles from current sources such as *The Economist*, *The Wall Street Journal*, *The New York Times*, and a variety of graduate business school case materials. Although basic mathematics is used to study many of the course's topics, there are no math prerequisites to enroll in

the class; the course is intended to be equally appropriate for students with primary interests in either humanities or math/science. (This course is offered for Semester 2 in 2022-2023.)

**Requirements:** Successful completion of Microeconomics

### **MEDIA AND ADVERTISING**

From snake oil salespeople at carnivals to Tik Tok influencers, the drive to buy and sell has defined American life. This course examines how that historical impulse has helped lead to contemporary issues, such as battles over fake news and misinformation. Advertising has long blurred the lines between art, entertainment, news, health advice, and sales pitches. Students will learn to analyze those lines with sophistication and context. They will critically read advertisements as text, images, music, and video. They will also explore different types of media, from old magazines to Instagram posts. Tracking controversies in advertising and media, students will develop their understanding of advertising history by considering persistent questions of ethics, appropriation, authenticity, and representation. (This course is offered for Semester 2 in 2022-2023.)

### **MICROECONOMICS**

Microeconomics is an introductory college-level course that gives students an understanding of how society allocates its resources, how individuals and producers make decisions, and how the government can become involved in those choices. Students cultivate their understanding of individual economic decision-makers by using principles and models to describe economic situations and predict and explain outcomes with graphs, charts, and data as they explore concepts like scarcity and markets; costs, benefits, and marginal analysis; production choices and behavior; and market inefficiency and public policy. Course materials include Gregory Mankiw's *Principles of Economics*, articles from current sources such as *The Economist*, *The Wall Street Journal*, *The New York Times*, and a variety of graduate business school case materials. Although basic mathematics is used to study many of the course's topics, there are no math prerequisites to enroll in the class; the course is intended to be equally appropriate for students with primary interests in either humanities or math/science. (This course is offered for Semester 1 in 2022-2023.)

### **MODERN AFRICAN AMERICAN HISTORY – FREEDOM IS A CONSTANT STRUGGLE**

Organized chronologically with an emphasis on 20<sup>th</sup> century people and events, this course highlights the history of African Americans and the struggle for equality and human dignity. We will interrogate the definition and codification of race in the United States, analyze the institutionalization of segregation through policy and practice, and examine the myriad ways in which African Americans have protested, resisted, and generated change. Through primary and secondary source readings, documentaries, and discussions, we will explore African Americans' contributions to the nation's identity and prosperity and what they reveal about the role and significance of diversity in American society. Prominent themes include urbanization, the development of the modern civil rights movement and its aftermath, the thought and leadership of black intellectuals and activists, and the continuing push for equity and inclusion. (This course is offered for Semester 1 in 2022-2023.)

### **PHILOSOPHY**

This course is an introduction to the great questions of philosophy: Are we living in a simulation? Do we have free will? Can machines think? What is the good life? Philosophers relentlessly pursue such topics, and this course will explore their efforts across key fields: epistemology (what can we know and how can we know it), metaphysics (what exists and what is its nature), and philosophy of mind (what makes you you and why does it matter). In considering such questions, philosophy makes the invisible visible and forces us to carefully examine our lives and the world around us. (This course is offered for Semester 1 in 2022-2023.)

### **PSYCHOLOGY**

This course explores key theories and methods in the scientific study of behavior and mental processes. We will pursue such topics as intelligence, emotion, and decision-making in looking at how people think, feel, and behave. In doing so, we will consider how the mind develops and the role of mental illness. Students will be introduced to the key figures and research findings which have shaped our

understanding of the mind as well as cutting edge research in contemporary psychology. (This course is offered for Semester 1 in 2022-2023.)

### QUEER IN AMERICA

The iconic 1969 Stonewall Uprising in NYC inaugurated an era of large-scale activism and gradual but increasing visibility of LGBTQ people. However, we must remember that LGBTQ history predates Stonewall by centuries. For example, in the pre-colonial era, many Native American societies honored gender and sexual fluidity. The queer stories of white folks and people of color have also long been woven into the fabric of American life. In this semester-long course, we will discover how these intimate narratives of same-sex love and pioneering gender creativity offer us inspiring and poignant view from the margins of our nation's history. We will also explore how queer narratives have been informed by and intersected with gender, race, and class in complex – and sometimes surprising – ways. (This course is offered for Semester 2 in 2022-2023.)

### THE WORLD SINCE WWII

This course explores the major historical trends and developments in global history from the end of World War II up to the present. Through source analysis, simulations, and research, students will engage in discussions on nationalism and supranationalism, decolonization and democratization, racial and ethnic conflict, globalization, and the post-9/11 world. Students will develop essential historical thinking skills, including analyzing sources, evaluating continuity and change over time, chronological reasoning, and creating and supporting historical arguments. Past topics have included communist revolutions, a case study of the Arab Spring uprisings, and ethical consumerism. This course will enhance student understanding of the current geopolitical and economic landscape of the world, will enable students to think critically about world affairs, and will prepare them to take informed action as global citizens. (This course is offered for Semester 1 in 2022-2023.)

### AP ART HISTORY

This course examines art produced across the world from the earliest civilizations to the present (roughly 3000 BCE to 2015 CE), providing students with a global foundation in the history of art and architecture and focusing on a core of 250 works. We will deal with major artistic monuments and movements, paying particular attention to how art shapes and is shaped by the social, historical, religious, and political circumstances of the period and culture. Following the redesign of AP Art History exam, which students are required to take, the three big ideas of this course. First, artists manipulate materials and ideas to create an aesthetic object, act, or event. Second, art making is shaped by tradition and change, and third, interpretations of art are variable. Our three essential questions for the year will be: What is art and how is it made? Why and how does art change? How do we describe our thinking about art? Our emphasis on culture, history, writing, and critical analysis fosters the kinds of skills crucial for success in any profession involving synthetic thinking. At least two assignments will be based upon visits to the Princeton University Art Museum, and we will take a class field trip to the Metropolitan Museum of Art. (This course is not offered in 2022-2023.)

### AP COMPARATIVE GOVERNMENT AND POLITICS

This course introduces students to the comparative study of politics, an area of political science that looks at different political systems and compares them in an effort to make informed observations about political ideologies, structures, processes, institutions, and leaders. We will begin the year with a general study of comparative theory and concepts before moving on to an examination of the history, structure, and policies of the European Union. We will then move on to the core

curriculum, a study of the political and social systems of the UK, Russia, China, Nigeria, Mexico, and Iran. As students examine each nation, they will be developing the skills necessary to engage successfully in both single nation and comparative studies. Course materials include primary source material from a variety of sources and Kesselman's *Introduction to Comparative Politics*. The course concludes with the required AP exam in May.

### AP EUROPEAN HISTORY

Advanced Placement Modern European History is a full-year course focusing on European history from 1450 to the present, including the Renaissance and Reformation, Absolutism and Constitutionalism, the Enlightenment and French Revolution, Nationalism and Imperialism, the World Wars and the Cold War, and Post-Cold War Modern Europe. Coursework includes analysis of historical documents, student-centered activities and simulations, and writing document-based, long essay, and short answer questions. This course is designed to prepare students for the Advanced Placement Modern European History Exam by making demands upon them equivalent to that of an introductory college course. This includes using an AP-level textbook and supplemental primary and secondary materials. Highly motivated, independent learners who have a strong interest in European history should take this course. Students are required to take the AP exam in May.

### AP HUMAN GEOGRAPHY

This course examines the 'why of where,' as students learn to employ spatial concepts and geographic analysis to understand the economic, social, political, cultural, and demographic organization of human societies and their environmental impact. Content is presented thematically rather than regionally and is organized around the discipline's main subfields: economic geography, cultural geography, political geography, urban geography, and population geography, as well as food production and agriculture. The approach is spatial and problem oriented. Case studies are drawn from all world regions, with an emphasis on understanding the world in which we live today. Major topics include: economic development, cultural change, population growth, migration, ethnicity, gender and race, political conflicts, food production and agricultural land use, urban development, and climate change. By the end of the course, students should be more geoliterate, more engaged in contemporary global issues, and more nuanced in their viewpoints. Geographic understanding should become a source of ideas for identifying, clarifying, and solving problems at various scales and a key component of building global citizenship and environmental stewardship. Students are required to take the AP exam in May.

### AP U.S. GOVERNMENT AND POLITICS

This course is intended for students who have excelled in American History and who wish to gain an analytical perspective on the government and politics of the United States. The course involves both the study of general concepts used to interpret U.S. politics and the analysis of specific case studies. Students gain a familiarity with the various institutions, groups, and ideologies that shape U.S. politics. Course materials include short articles and primary source material in *The Enduring Debate: Classic and Contemporary Readings in American Politics* (Canon, Coleman, and Mayer, eds.); *American Government: Roots and Reform* (O'Connor and Sabato); and a variety of primary source case studies. Additional course material includes C-SPAN footage, films, internet data, and, if scheduling allows, an intensive trip to Washington, D.C., to meet with government officials, lobbyists, and reporters and to attend sessions of the Supreme Court and Congressional committees. Students are required to take the AP examination in May.

## CLASSICAL AND MODERN LANGUAGES

As many languages you know,  
As many times you are a human being.

The languages offered at PDS are French, Spanish, Latin, Classical Greek, and Chinese (Mandarin). Our languages are taught according to the current ACTFL standards. In some cases, students pursue studying more than one language. Note that all class offerings are dependent on enrollment.

### Placement

Students new to PDS or new to the upper school (9<sup>th</sup> grade) are placed in the appropriate language course by the department; this placement is based on the student's communicative proficiency, which is evaluated through a written placement test, an oral interview, previous

experience, and (when applicable) the recommendation of their current teacher.

All students must meet department standards to qualify for and retain honors/AP placement. Honors sections (in French and Spanish) are designed for students with an exceptionally strong grasp of the material covered in the prior year. Honors-level students progress at an accelerated pace, work well independently, and are held to a stricter grading standard.

In order to stay in an Honors track, students need to earn an A- (or higher) for the year AND earn the recommendation of the department. In order to advance from the non-Honors to the Honors track, students need to earn an A (or higher) for the year AND earn the recommendation of the department.

## CLASSICAL LANGUAGES: LATIN & GREEK

Latin classes at PDS offer a balance between consistent progress in grammar study and translation and a close investigation of the history, culture, and literature of the Ancient Mediterranean World. In addition, a coherent word study program helps students improve their English vocabulary through their Latin studies. Latin courses range from introduction to grammar and Roman history to advanced courses such as AP Vergil and Caesar and Ancient Greek. "Classics" as a twenty-first century discipline overlaps with and influences many other disciplines in the humanities: history, theology, philosophy, anthropology, literary criticism, archaeology, numismatics, epigraphy, and paleography. Therefore, the pleasures of learning Latin are many: serving as an entry point into many other of the human sciences, Latin is a beautiful, elegant language with over a thousand-year tradition of literature.

### LATIN I

First year students learn from *Units 1 and 2 of the Cambridge Latin Series*. English and Latin grammar are studied through reading historical fiction about the family of Lucius Caecilius Iucundus. The "plot" unfolds in exotic territories of the Early Roman Empire – Pompeii, Roman Britain, and Alexandria – as students translate, write, and even speak the language of the Ancient Romans. Emphasis is placed on the building blocks of Latin grammar: the noun case system and verb conjugation patterns. Greco-Roman history and culture is taught through various activities and projects such as architectural drawings of Roman villas and historical analyses of films with text, e.g. Plutarch's *Lives* and Stanley Kubrick's *Spartacus*.

### LATIN II

Latin II begins with grammar review through the translation of Perseus and Hercules from Ritchie's *Fabulae Faciles*. Much attention is paid not only to Latin vocabulary building but also to word origins and derivatives – students are trained to become etymologists, capable of tracing many of the 60% of English words that derive from classical Latin. Continuing with *Unit 2*, the class will follow Quintus, sole survivor of the Caecilii family, from the tumultuous city life of Alexandria to the frontier towns of Britain. Roman rule, influence, and culture throughout the empire are covered extensively in this course. The students also explore the Julio-Claudian and Flavian dynasties through film, translation, and research.

### LATIN III

Students begin the year with *Unit 3* of the *Cambridge Series*. Advanced grammar is tackled, analyzed, and internalized. Roman art, architecture, engineering, military life and tactics, the Roman patronage system, and Roman religious and philosophical practices are explored in *Unit 3*. Students are well informed about the cultural treasures of the *urbs aeterna* if they choose to take part in the biennial Rome Trip.

### LATIN IV – OVID AND SELECT AUTHORS

Latin IV begins in the fall with a survey of Latin literature provided by the *Cambridge Unit 4* reader of Roman authors, Juvenal, Martial, Ovid, Pliny, Phaedrus, Vergil, Cicero, and select medieval authors. In addition, we will translate and study Roman myths and folktales from Ovid's *Metamorphoses*, e.g. *Apollo and Daphne* and *Icarus and Daedalus*. A unit on Greco-Roman mythology is provided by Ritchie's *Fabulae Faciles*, where regular sight-readings will both improve a student's Latin reading comprehension and teach the rich content of hero sagas, e.g. Hercules and Jason and the Argonauts, and stories

from Homer's *Odyssey*. Latin IV will consolidate students' knowledge of Latin grammar and vocabulary and hone translation skills so that they are well prepared for text-author courses of Latin 5.

Cultural and historical context of the above literature is provided by two main sources. Throughout the year, students will study the Late First and Second Century Emperors, from Domitian to Commodus, through the Mike Davis podcast *The History of Rome*. Moreover, a Rome city project allows students the opportunity to choose one monument, urban region, or architectural wonder from any period of Rome's long history and research it closely. Past projects include: the Sistine Chapel, historic churches of Trastevere, the Villa Borghese, the Ara Pacis, the Jewish Ghetto, The Protestant Cemetery, the Spanish Steps, and Hadrian's Villa.

### AP LATIN – VERGIL AND CAESAR and LATIN 5

Two primary texts provide the focus of this course: Julius Caesar's military journals *De Bello Gallico* and the poet Vergil's epic *The Aeneid*. The emphasis of this course is to develop a student's Latin reading and translation abilities and analytical writing skills in English. Close attention is paid to the social and political milieu in which the books were written: the tumultuous days of the late Republic and the emergence of Empire during the reign of Augustus. Furthermore, in order to aid understanding of both texts, Roman military history, the Trojan War cycle, and the principles of classical rhetoric are carefully studied. AP designation by permission of teacher.

### ADVANCED LATIN AND ANCIENT GREEK (minor)

This Advanced course is primarily designed for AP or post-AP Latin students. Juniors and seniors concurrently enrolled in Latin 3 or 4 may take this course but must also take the English elective "Homer's Odyssey: Ancient Myths/Modern Lives". Post-AP students may take this course with or without enrolling in the companion English elective. Students taking both courses will receive minor credit for Ancient Greek and major credit for English. All students must be recommended by their current Latin teacher. Students will attend all classes with English students, fulfill all course requirements, and study together in a smaller group in the required twice-a-cycle meetings. Students learn Ancient Greek from *Homeric Greek: A Book For Beginners* as well as practice their Latin sight-reading skills with Roman authors such as Pliny, Ovid, and Horace with a sharp focus on Latin texts on or about Ancient Greek culture and history. Students will also explore topics in Ancient Greek culture and literature. These topics could include the work of the tragedians Aeschylus, Sophocles, and Euripides or accounts of the history of Ancient Greece, such as Thucydides' writings on the Peloponnesian War. See the Odyssey course description for the English elective.

### MODERN LANGUAGES – FRENCH, SPANISH, AND CHINESE

French, Spanish and Chinese are taught through a communicative approach stressing proficiency in listening, speaking, reading, and writing. All classes are conducted in the target language with the goal of enabling students to converse with native speakers, think in the language, and understand and appreciate other cultures.

PDS offers seven levels of French and Spanish and five levels of Chinese. At the beginning levels, students learn how to communicate using basic vocabulary, grammar, and syntax and become familiar with culture and civilization. In advanced levels they study literature, history, civilization, and contemporary culture. Elective courses allow students to pursue specific aspects of the language and culture and to reinforce conversational skills. At all levels individual sections of the course are tailored to the abilities and strengths of the group.

### FRENCH

#### FRENCH I

Students learn to communicate, using everyday vocabulary, elementary grammar, and basic syntax. Through individual, paired, and group exercises, we encourage students to express themselves in typical situations and everyday activities. Students are involved in meaningful interactions from the start. Topics include, among others, the family, clothing, school, weather, time, food, pastimes, and seasons. Students learn to use the present tense, the immediate future, and the *passé composé*. Since culture is an essential

component of the curriculum, students are exposed to short readings and activities infused with cultural aspects of both the French and Francophone worlds. An interactive website as well as other multimedia materials reinforce class presentations and facilitate each student's active practice of the language.

## **FRENCH II**

At this level, students continue to expand their knowledge of vocabulary, verb tenses (*imparfait/passé composé*), grammatical structures of intermediate difficulty (such as object pronouns, comparatives and superlatives, reflexive verbs), and general communication. The emphasis is on advancing and integrating listening, speaking, reading, and writing skills. Reading passages of progressive difficulty are introduced to enrich the full immersion in the French language and culture. Students read short authentic texts and are asked to memorize a poem. Projects are also a part of the curriculum, used to link student interests with aspects of contemporary French and Francophone cultures. Films, songs, and other interactive media reinforce essential vocabulary, linguistic structures, cultural knowledge, and listening comprehension.

## **FRENCH III**

At this level, students develop their ability to express more complex thoughts and feelings both orally and in writing. Students learn to read and understand increasingly difficult literary and expository texts, to discuss their ideas, and to organize them in composition form. Students reinforce and expand their knowledge of verb tenses and other grammatical structures (such as double pronouns, adjectives and adverbs, relative pronouns, and interrogative pronouns) in order to communicate more effectively. Themes studied throughout the year include: relationships and feelings; living in the city; the influence of media; values and politics; and the challenges of our contemporary society. Music, movies, and excerpts from audio-visual media (such as news on the radio, internet, or TV) enrich the cultural component of the class.

## **FRENCH IV**

At this level, students study and review the most difficult forms of grammar and verb usage (subjunctive with expressions of doubt and with conjunctions; compound relative pronouns, present participle, conditional, demonstrative and possessive pronouns). Critical thinking skills and fluency of expression are fostered through reading selections from newspapers, magazines, and major literary works. The literary and cultural components of this level serve as an introduction for those students who are interested in continuing at the AP level. In the Honors section, students are introduced to more advanced literary texts.

## **AP FRENCH LANGUAGE AND CULTURE**

Beyond preparing students to take the AP French Language exam, this college-level course is designed to help them develop their command of the French language and their knowledge and appreciation of French and Francophone culture. Students entering the class should already have a solid grasp of French grammar and vocabulary, and their aural/oral competence should also be strong. During the course of the year through different activities (study of press articles and literary works, oral presentations, email and essay writing, comprehension activities about audio and audio-visual material...), the students will improve their four skills (reading, writing, listening, and speaking) with a special emphasis on written and spoken expression in French. They will review advanced grammar topics and will write essays on various subjects with a focus on the six thematic content areas prescribed by the College Board (personal and public identities, families and communities, science and technology, global challenges, contemporary life, beauty and aesthetics). All students will take the AP Language exam in May.

**Requirements:** Students must show mastery of the grammar points taught in French IV Honors, demonstrate high proficiency in reading and aural comprehension as well as speaking and writing with fluency and accuracy, earn a grade of A- in French IV Honors or an A in French IV, and receive recommendation of the department.

## **FRENCH V**

This advanced French course, open to students who have completed either French IV or an AP class, is designed to develop knowledge of the French language and appreciation of Francophone societies and cultures. Students will increase their vocabulary and develop their

linguistic skills while studying topics presented primarily in French films. The texts, press excerpts, movies, and songs studied in class will provide a rich historical and cultural background from which students will expand their understanding of the multiple aspects of French and Francophone contemporary societies.

## **ADVANCED FRENCH LITERATURE (minor)**

This course is a survey of French Literature from the 16<sup>th</sup> to the 20<sup>th</sup> century. The class is comparable to a college level course. Its goal is not only to perfect the students' already advanced level of proficiency in French, but also to develop a fuller understanding of and appreciation for French and Francophone literature and culture. The students will familiarize themselves with great works of French literature of intermediate to advanced difficulty and mature content. They will be provided with methods for literary interpretation through close reading of those texts. They will practice formulating critical opinions in spoken and written French and will be asked to participate actively in discussions on literary topics. The corpus of texts might include poems (by authors such as La Fontaine, Baudelaire, Apollinaire), short stories (by Maupassant, Balzac) and plays (by Molière, Sartre). This course is open to students who have completed AP French (or French 4 Honors with recommendation of the department). It is conducted exclusively in French.

## **SPANISH**

### **SPANISH I**

Although an introductory course, Spanish I utilizes the communicative approach to engage students in the reading, writing, listening, and speaking of the Spanish language. Students learn to communicate and exchange information about familiar topics using phrases and simple sentences. Through individual, paired, and group exercises, students manage short social interactions in everyday situations. Writing includes short messages and notes on familiar topics related to everyday life. Culture is an essential component of the curriculum; activities are constantly infused with aspects of the respective cultures and their contributions to our global society.

### **SPANISH II**

This course is designed to develop the grammatical concepts and communicative skills acquired in Spanish I and to expand students' ability to interact more fluidly in Spanish in everyday social interactions. Students will continue to grow in phonology, vocabulary, grammar, and culture through the four language skills: listening, speaking, reading, and writing. The course requires expressing ideas on a variety of topics in written and oral formats with more complex grammatical structures and a wider breadth of vocabulary. The above skills are improved upon through the use of authentic sources, which provides a greater understanding of the cultural complexity of the Spanish-speaking world.

### **SPANISH III**

Spanish III continues using the communicative approach to engage students in the reading, writing, listening, and speaking of the Spanish language. Through individual, paired, and group exercises, students learn to participate in conversations on familiar topics using sentences and series of sentences. Students are able to handle short social interactions in everyday situations by asking and answering a variety of questions. They also are able to give presentations on a variety of familiar topics using connected sentences. They are able to understand the main idea of messages, presentations, and texts related to everyday life and personal interests or studies. Culture is an essential component of the curriculum; activities are constantly infused with aspects of the respective cultures and their contributions to our global society.

### **SPANISH IV**

Spanish IV builds on the communicative skills developed in Spanish III through listening, speaking, reading, and writing. Students can converse with ease and confidence on familiar topics using various time frames. Through individual, paired, and group work, students deliver organized presentations and write on a variety of topics, also in various time frames. They are able to follow stories and descriptions of some length from various genres, even when something unexpected is expressed. Critical thinking skills and fluency of expression are promoted through authentic sources. Culture is an essential



component of the curriculum; activities are constantly infused with aspects of the respective cultures and their contributions to our global society.

### **SPANISH V – La experiencia hispana a través del cine**

This topics-based course promotes Spanish and Hispanic culture through authentic sources of film and literature as well as interactive activities from the vast Spanish-speaking world, deepening the students' appreciation for Spanish and Latino experiences both in the native country and the United States. Making a shift from the grammar-based textbook structure of the previous levels, this course brings beauty, traditions, and culture to students in a relaxed and communicative classroom. We will explore cultural, social, and political issues throughout the course such as immigration and migration, formation of cultural identities, gender and class, and experiences of war and dictatorship as well as other relevant themes. Movies viewed in class will provide a context in history and culture as well as language. In preparation for watching the films, students will delve into historical and cultural information that provides the backdrop of the settings of the films. Students will further develop their Spanish language skills by actively engaging in the analysis and discussion of Spanish and Latino culture. Enrollment is open to students that have completed level IV or AP Spanish Language.

### **SPANISH VI – Viajes hispanos**

This multimedia, interdisciplinary course will explore language and culture through relevant films from a variety of Spanish speaking countries. We will explore the cultural, social, and political issues throughout the course, such as: Latino representation in the media, global health issues, gender and class, experiences of war and the intercultural. In preparation for watching the films, students will study the historical/cultural information that provides the backdrop of the settings of the films. Readings and discussions will introduce the student to the ways in which history and cultural perspectives can influence both individual and societal behaviors, practices, and beliefs. Ultimately, this course will prompt students to consider their own life experiences in contrast and comparison with the global cultures studied. Through the study of films, literature, visual arts, and current events, students will continue to expand their proficiency in the Spanish language. We will, from time to time, pinpoint a grammatical topic to be reviewed, but the focus of this course is not one of grammar. Student work will be assessed through essays, film reviews, exams, and independent projects. Enrollment is open to students who have completed level V or AP Spanish Language.

### **AP SPANISH LANGUAGE AND CULTURE**

The AP Spanish Language and Culture course takes a holistic approach to language proficiency and recognizes the complex interrelatedness of comprehension and comprehensibility, vocabulary usage, language control, communication strategies, and cultural awareness. The course strives to promote both fluency and accuracy in language use and not to overemphasize grammatical accuracy at the expense of communication. In order to best facilitate the study of language and culture, the course is **conducted exclusively in Spanish**. The goal of the course is to provide students with the opportunity to build proficiency at the Advanced level and beyond. The course focuses on the integration of authentic resources with the goal of providing a rich, diverse learning experience. The AP Language and Culture course is divided into thematic units based on recommended contexts and guided by essential questions relating to the AP themes. These essential questions drive instruction; students are regularly assessed and receive formative feedback to refine communication skills and to develop deep understandings relating to the essential questions. Any student enrolled in this course must take the AP Spanish Language and Culture exam in May.

**Requirements:** Students must receive the recommendation of the department and either **a)** earn a minimum grade of A- in Spanish IV Honors; **OR b)** earn a minimum grade of A in Spanish IV **AND** demonstrate a proficiency level of Advanced Low.

### **ADVANCED SPANISH – Identidades latinoamericanas**

This course, taught entirely in Spanish, will examine how Latin Americans have constructed and interpreted racial, ethnic, class, and gender identities and ideologies from colonial times to present. The course explores how physical environments and geographies have influenced these identities. Our focus will be on the intersection of

Iberian, American, African, and Asian peoples and the resulting multiethnic societies in two specific regions: Cuba and Perú. Over the course of the year, the course will also focus on the intersections between disciplines (history, geography, economics, politics, literature, film, music, and art). Each semester, students will progress toward an integrated synthesis which reflects the benefit of using interdisciplinary tools to understand situations or crises. Upon completion of this course, students must demonstrate content knowledge and mastery of skills across several disciplines, including but not limited to Spanish language. Students will interact with one another; with the instructor; and with local, national, and international communities. This work is completed via classroom discussion, live virtual conferencing, recorded symposia, scholarly articles, site visits, written reactions, case studies, and collaborative group projects.

**Requirements:** Successful completion of AP Spanish Language & Culture (score of 4 or higher on the AP exam) as well as the recommendation of a PDS teacher from another discipline who will attest to the student's readiness for extensive collaborative work and the ability to manage long-term projects.

### **CHINESE**

#### **CHINESE I**

Students learn to communicate, using everyday vocabulary, elementary grammar, and basic syntax. Through individual, pair, and group exercises, we encourage students to express themselves in typical situations and everyday activities. Topics include the family, time, food, pets, and pastimes. Students acquire the speaking, listening, reading, and writing skills necessary for basic communication in Mandarin Chinese. The course emphasizes good pronunciation with particular attention to the four tones. In addition to the pinyin system, which is used to introduce pronunciation, vocabulary, and grammatical structures, students learn to read more than 170 Chinese characters and write approximately 110 Chinese characters. Calligraphy practices, videos, and interactive CDs reinforce class presentations and facilitate each student's active practice of the language. The curriculum addresses cultural topics and enables students to make connections and comparisons between Chinese and other languages and cultures. The course also encourages students to use their knowledge of Chinese culture in the wider community.

#### **CHINESE II**

At this level, students continue to expand their knowledge of vocabulary, grammatical structures of graduated difficulty, Chinese characters, and general communication. Through individual, paired and group exercises, the students are encouraged to express themselves on the following topics: sports, school related activities, identifying locations, giving directions, shopping and bargaining, making appointments, commenting, and comparing concepts of punctuality. The emphasis is on advancing and integrating listening, speaking, reading, and writing skills. Students demonstrate more accuracy in tones and continue to build basic to intermediate skills in reading and writing. Students learn to read more than 400 Chinese characters and write approximately 250 Chinese characters. Reading passages of progressive difficulty are introduced to enrich the full immersion in the Chinese language and culture. Short writings by contemporary Chinese authors are introduced. Term-project presentations on Chinese culture are also an integral part of the curriculum, linking student interests with aspects of Chinese culture. Calligraphy practices, video materials, films, and interactive CDs reinforce essential vocabulary, linguistic structures, listening comprehension, and cultural knowledge.

#### **CHINESE III**

Students continue to develop their communicative competence in reading, listening, speaking, and writing. They approximately double their knowledge of vocabulary words and characters. Students are able to read and write short passages of familiar and personal topics. Units on Chinese history and culture help students develop a broader understanding and appreciation of this civilization. Students develop reading strategies to comprehend material composed in formal written Chinese.

#### **CHINESE IV**

Students will be able to engage in communicative tasks in three modes: interpretive communication, interpersonal communication, and

presentational communication. Students will be able to understand the main ideas and facts from texts and read consistently with increased understanding. They will be able to demonstrate increased ease and accuracy in pronouncing Chinese sounds and tones and to handle successfully a variety of communicative tasks and social situations.

They will give brief oral presentations and develop their writing and speaking proficiency by reading texts written in colloquial Chinese. In addition, students keep gaining understanding of Chinese cultural practices and traditions and study important places in China and the values and morals embedded in proverbs. Moreover, students will be able to make connections between Chinese and other subjects such as geography, social studies, and the fine arts.

#### CHINESE V

This course is designed for students who are prepared and motivated to participate in the extensive and intensive study of language and culture. Students will have the opportunity to engage in classroom discussions and research projects in order to allow them to use the language to explore in depth topics related to Chinese literature, history, education, traveling, music, entertainment and technology in school. Strong organizational skills and the ability to work independently are required. AP material will be included in the course,

such as reading from the Internet, materials from the Chinese-speaking world, essays, short stories, comic books, magazines, Chinese movies, and newspapers. The goal of this course is to further the students' intercultural and communicative competence.

#### ADVANCED CHINESE LITERATURE AND CULTURE

This course, taught entirely in Chinese, is comparable to a college level course and is open to students who have successfully completed Chinese V. Its goal is not only to perfect the students' already advanced level of proficiency in Chinese but also to develop a fuller understanding of and appreciation for Chinese literature and culture. The students will familiarize themselves with great works of Chinese literature of intermediate to advanced difficulty and mature content. They will be provided with methods for literary interpretation through close reading of those texts. They will practice formulating critical opinions in spoken and written Chinese and will be asked to participate actively in discussions on literary topics. Over the course of the year, the curriculum will focus on the intersections between disciplines (history, geography, economics, politics, literature, film, music, and art).

## MATHEMATICS

#### Grades Nine through Eleven

All students must complete at least **three years** of high school-level mathematics, and must include the completion of Algebra I, Geometry, and Algebra II. Required courses and electives develop strong reasoning skills and broad conceptual understanding and are offered at various levels, including several college-level classes. Computers and graphing calculators are integrated throughout the math curriculum. A student's initial course selection is dependent upon his or her previous math background. Placement is determined every year and is based on academic achievement in previous math classes, and department recommendation.

#### ALGEBRA I

The beginning algebra course substitutes letters for numbers and shows how expressions containing variables can represent real world quantities. Solving equations through the use of algebraic axioms leads naturally into word problems with practical applications. Students explore both linear and quadratic equations along with topics such as exponents, rational expressions, and inequalities. The course ends with the idea of function and how it pertains to more advanced topics.

**Prerequisites:** None.

#### GEOMETRY

This course consists of a study of geometry integrated with a review of skills from Algebra 1. Using classical and modern construction techniques, students will investigate and learn properties that proofs verify. Students will see how geometry relates to the physical world through problem settings and potential projects involving design, architecture, construction, archaeology, etc. Confidence in mathematics is strengthened.

**Prerequisites:** Successful completion of Algebra I

#### ACCELERATED GEOMETRY

This course offers a clear introduction to the fundamental concepts and operations of plane geometry. Students use sequential logic and deductive reasoning skills throughout the course to provide informal justifications and arguments as well as formal ones that are the basis for two-column and paragraph proofs. Students see the development of Euclidean proofs and attain a working knowledge of trigonometry as it applies to right triangles. Areas and volumes are examples of additional topics. There is an expectation of algebraic proficiency, and algebra is used throughout.

**Prerequisites:** Successful completion of Algebra I

#### HONORS GEOMETRY

This course is intended for students with a strong mathematical ability and desire to deeply study the structure and applications of

mathematics. The class includes a more sophisticated and faster paced study of all of the topics of the Accelerated Geometry class as well as many concepts which the Accelerated course will not have the opportunity to address. Superior algebraic skills are assumed and flexibility is necessary for application to the geometric concepts. The whole course is proof based.

**Prerequisites:** Successful completion of Algebra I

#### HONORS STUDIO GEOMETRY

This course provides an innovative and original approach to studying the classic principles of Euclidean geometry and requires co-enrollment in Honors Geometric Design (an introductory architecture course). The two courses will come together to create a deeply engaging interdisciplinary experience. Students will engage in a hands-on discovery of the axioms and theorems that rule the mathematics of objects in the world. Students will be lead to appreciate the mathematics as well as the artistic beauty of the field of geometry. Students will develop formal proof writing through deep understanding of how concepts work together logically. Strong algebraic skills are assumed and will be used throughout the study. Through the creation of products, students will display an ability to reason in two and three dimensions. **Prerequisites:** Successful completion of Algebra I

#### ALGEBRA II

This course provides the essential concepts and skills of algebra and the study of functions that are needed for the further study of mathematics. Topics include linear and quadratic, higher polynomial, rational, exponential, and logarithmic functions. **Prerequisites:** Successful completion of Geometry

#### ACCELERATED ALGEBRA II

Accelerated Algebra II combines a rigorous study of algebra with an introduction to the family of functions. Students will gain a strong foundation in algebraic skills while exploring linear, quadratic, polynomial, exponential, and logarithmic functions. Applications are also used to reinforce theory and concepts. All of the topics of the Algebra II course are covered in depth with a larger emphasis placed on students developing skills in making connections more independently.

**Prerequisites:** Successful completion of Geometry I

#### HONORS ALGEBRA II

This course is intended for students with a strong mathematical ability and desire to study deeply the structure and applications of mathematics. The class includes a more sophisticated study of all of the topics of the Accelerated Algebra 2 class. The faster pace also

allows for an in-depth study of trigonometry; circular functions, graphing, and identities are all included.

**Prerequisites:** Successful completion of Geometry

## ELECTIVES

### CONCEPTUAL PRECALCULUS

Conceptual Precalculus offers students the opportunity to strengthen their algebraic reasoning skills and fluency. Elementary functions are explored through data tables, graphs, descriptions, and equations with an emphasis placed on properties, transformations of graphs, and the use of functions to model real-world scenarios. This includes polynomial, rational, exponential, and basic trigonometric functions. Additionally, this course introduces some math concepts that a student may not have seen yet in their high school career. Potential topics are number theory, history of math, math in nature, probability, and logic.

**Prerequisites:** Successful completion of Algebra II

### PRECALCULUS

Precalculus continues the study of functions begun in Algebra II.

Elementary functions are revisited in greater depth, and an emphasis is placed on properties and transformations of graphs. Polynomial, rational, exponential, and logarithmic functions and their graphs are studied thoroughly. Additionally, trigonometry is covered in depth. Students review the basic trigonometric functions in preparation for discussions about the unit circle, trigonometric graphs, trigonometric formulas and identities, and applications of trigonometry.

**Prerequisites:** Successful completion of Algebra II

### ACCELERATED PRE-CALCULUS

This course is designed to prepare students for a college level calculus class. Students will study properties of polynomial, rational, exponential and logarithmic functions. An in-depth study of trigonometry includes the properties of circular functions, inverse trigonometric functions, identities, vectors, and polar graphing. Limits, parametric functions, and continuity are used to study each family of functions.

**Prerequisites:** Successful completion of Geometry and Algebra II

### HONORS PRE-CALCULUS

This course is intended for students with a strong mathematical ability and desire to study deeply the structure and applications of mathematics. This course uses limits to continue the study of polynomial, rational, exponential, logarithmic, and trigonometric functions. The faster pace allows the class to begin the study of differential calculus. If time permits, additional topics may include sequences and series, conics, and matrices.

**Prerequisites:** Successful completion of Algebra II

### CONCEPTUAL CALCULUS & STATISTICS

This course consists of student-driven explorations of two central topics in applied mathematics. The first, an introduction to Calculus, will extend students' knowledge about functions; they will then use that knowledge to discuss the behavior of several real-world phenomena over time. Learning objectives of this exploration include empowering students to take ownership of developing mathematical content; strengthening their problem-solving skills; and teaching them to read, write, speak, and think in the language of mathematics. The second exploration introduces a set of foundational tools used in statistics. Students will build skills in gathering, describing, and analyzing data; they will also discuss several mathematical models for randomness, ultimately using those models to test hypotheses about events and behavior around them. New learning objectives here include helping students form and support quantitative arguments, teaching them to assess similar arguments made by others, and making sure they conduct studies and communicate results in an ethical way.

**Prerequisites:** Successful completion of Precalculus or Discrete Mathematics and Trigonometry

## CALCULUS

This course provides a numerical, graphical, and analytical introduction to the study of calculus. Functions are revisited before expanding upon the theory of limits in order to develop the concept of the derivative and the definite integral. The definition of the derivative and the Fundamental Theorem of Calculus form the basis to study the mechanics of derivatives, anti-derivatives, and definite integrals. Applications that focus on real world situations are emphasized. Technology is used throughout. While this course gives a sound foundation for the study of calculus in college, it is not intended as preparation for the advanced placement test.

**Prerequisites:** Successful completion of Precalculus

### AP CALCULUS AB

This course follows closely, but is not limited to, the guidelines of the Advanced Placement Calculus AB syllabus. Following a short review of functions, trigonometry, and graphing, the concept of a limit and the definition of the derivative are introduced. The theory and techniques of differential calculus are developed and applied to topics including optimization techniques, related rates, and the study of change in physics, economics, and life science models. Numerical approximation methods and integration techniques are applied to the contexts of areas, volumes, and curvilinear motion. The distinctions between antiderivatives, definite integrals, and improper integrals are addressed.

**Prerequisites:** Successful completion of Precalculus

### AP CALCULUS BC

A continuation of the honors math curriculum, this course follows closely, but is not limited to, the guidelines of the Advanced Placement Calculus BC syllabus. After a brief review of limits and the fundamentals of differential calculus developed in the Honors Precalculus class, students apply these ideas to their perspective of functions. Topics include optimization techniques, related rates, and the study of change in physics, economics, and life science models. Numerical approximation methods and integration techniques are applied to the contexts of areas, volumes, and curvilinear motion. The distinctions between antiderivatives, definite integrals, and improper integrals are addressed. Other topics include series convergence, vector theory, and polar and parametrically defined functions.

**Prerequisites:** Successful completion of Precalculus

### AP STATISTICS

The Advanced Placement Statistics course is designed to introduce students to the major concepts and tools for collecting, analyzing, and drawing conclusions from data. The four major conceptual themes of the course are exploring data, planning a study, making inferences from data, and modeling. Many real world situations will be explored and students will learn to gather and analyze their own data. Students will use the TI-83 calculator and will also be asked to communicate their analyses through formal writing assignments. The course will follow the College Board's curriculum, and the students will take the AP test in the spring. AP Statistics sectioning is based on previous grades, teacher recommendation, and a math aptitude profile.

**Prerequisites:** Successful completion of Precalculus

### ADVANCED TOPICS IN MATHEMATICS

Advanced Topics in Mathematics is designed primarily for students who completed an AP calculus course in their junior year and are interested in continuing their math education beyond high school. The course introduces students to various topics in advanced mathematics. While every year's curriculum may be different, in the past such topics as advanced techniques of integration, partial derivatives, extrema and saddle points of 3-dimensional functions, linear and Bernoulli differential equations, hyperbolic functions, and factorials of fractions have been covered. In addition, students in the past had researched and presented papers on various topics such as linear algebra, number theory, mathematics of economics, and others.

**Prerequisites:** Successful completion of an AP calculus course

## COMPUTER SCIENCE

### INTRODUCTION TO COMPUTER SCIENCE (minor)

In this year-long introductory minor, students will explore a variety of computer science topics, including basic programming logic, the design cycle, block- and text-based coding, web design, and app programming. Projects are designed to appeal to a broad range of student interests, ranging from music and graphic design to community service and sustainability, demonstrating the power of programming to solve problems across disciplines. By the end of the course, students will be able to code at a basic level and will be ready to dive into more complex programming languages and applications. This course, which will be graded on an A-F scale, is open to all students – no prior experience is required and there are no prerequisite courses.

### ACCELERATED CS PROGRAMMING (minor)

This full year course serves as a bridge between the Introduction to Computer Science class and more advanced courses. Students will gain experience with a variety of computer programming applications in a project-based environment and enhance their understanding of computer science concepts beyond the fundamentals. Utilizing a range of hands-on platforms, students will explore different applications of programming such as music generation, video game design, circuit logic and microcontrollers, and developing simple machine learning models. Throughout the course, students will be exposed to common programming practices and conventions that translate across languages and development environments with an emphasis on developing solid programming techniques and putting their creative ideas into practice.

**Prerequisites:** Successful completion of Introduction to Computer Science or sufficient prior experience with programming logic, algorithms, and text-based coding as determined by a proficiency assessment

### OBJECT ORIENTED PROGRAMMING (Major)

This year-long intermediate major offers an introduction to object-oriented programming with an emphasis on real-life applications. Students will create a variety of simulations and games, using the Java/C++ and Python programming languages and their graphical packages. Projects include science simulations, computer games, and creating an on-screen piano, as well as programming a single-board mini-computer (Raspberry Pi) or a small robot. Students will gain project development skills applicable in the real world, while working on individual and team projects of their own design.

**Prerequisites:** Successful completion of Introduction to Computer Science or Robotics

### AP COMPUTER SCIENCE PRINCIPLES (Major)

AP Computer Science Principles offers a multidisciplinary approach to teaching the underlying principles of computation. This year-long major will introduce students to the creative aspects of programming, abstractions, algorithms, large data sets, the Internet, cybersecurity concerns, and computing impacts on society and the world. AP

Computer Science Principles also gives students the opportunity to use current technologies to create computational artifacts for both self-expression and problem solving. Together, these aspects of the course make up a rigorous and rich curriculum that aims to broaden participation in computer science.

**Prerequisites:** Successful completion of Introduction to Computer Science or Robotics and Algebra I

### AP COMPUTER SCIENCE A (Major)

AP Computer Science A is a year-long course intended for students with an interest in pursuing computer science in college and in their future professional careers, as well as for students who intend to pursue other career paths which require significant involvement with technology. The main part of this course is built around the design and implementation of computer programs that solve problems relevant to today's society. Specifically, this course focuses on an object-oriented approach to problem solving using Java. These programs should be understandable, adaptable, and reusable. The design and implementation of these computer programs is used as a context for introducing other important aspects of computer science, including the development and analysis of algorithms, the development and use of fundamental data structures, the study of standard algorithms and typical applications, and the use of logic and effective methods. In addition, the responsible use of these systems is an integral part of the course. All students are required to take the AP Computer Science A exam. The course may be offered as an online course depending on enrollment and other considerations.

**Prerequisites:** Successful completion of Object Oriented Programming or AP Computer Science Principles and Algebra I

### ADVANCED COMPUTING: CODING WITH A PURPOSE (Major)

This year-long major provides a platform for advanced students to design and implement projects that are relevant to them and to our school community. Students who have completed the AP Computer Science A course and exam develop knowledge and expertise that is beyond a standard high school computer science curriculum. They focus on topics such as algorithms and data structures, physical computing, machine learning, and cybersecurity in a framework that prepares them for future careers in software engineering and information technology. Students are expected to drive their own learning by exploring novel tools and techniques in collaboration with their classmates and guided by their instructor. They have freedom to choose their project topics and are offered ample space for researching, designing, developing and implementing their own ideas and products. Students are encouraged to participate in regional and national competitions and hackathons as well as get involved in service projects that incorporate computational thinking and computer programming. The course emphasizes ethical and responsible uses of technology and a mindset of global citizenship in today's technology-driven world.

**Prerequisites:** Successful completion of AP Computer Science A

## SCIENCE

Students begin with Biology in the 9<sup>th</sup> grade, which includes the STEAMinar, followed by an introductory chemistry course in 10<sup>th</sup> grade, and most students are strongly encouraged to complete introductory courses in biology, chemistry, and physics prior to graduation. Research and writing skills are reinforced throughout the curricula. A student may enroll in an AP science course only after completing an introductory course in that discipline. If a student is considering doubling-up in the sciences, the Science Department will take into consideration the student's past and present performance, the enrollment of the courses selected, and the overall course load requested by the student.

### Introductory/Core Courses

#### BIOLOGY (and STEAMinar)

This introductory course provides a survey of the major concepts ranging from the molecular to the community level. Topics include up-to-date coverage of cells, genetics, DNA, evolution, ecology, plants, animals, and human biology. Hands-on laboratory investigations, as well as computer-assisted labs, enable students to take a firsthand look and gain experience in the scientific methods and data-collecting techniques used by biologists. In addition, the course develops scientific literacy as well as prepares students for future science courses in our Upper School.

Embedded within each 9<sup>th</sup> grader's science and math courses is an interdisciplinary STEAMinar that explores issues at the intersection of biology, mathematics, coding, engineering, and design with the goal of giving students an authentic sense of how these subjects apply to practical questions of the kinds they will confront in their future civic and professional lives.

The goal of the seminar is to give freshmen, through biological topics, an introduction to programming, an understanding of mathematical modeling, and an opportunity to design and build. This experience is meant to kindle an interest in biotechnology, coding, and building that future course experiences can extend through the rest of their high school careers.

### APPLIED CHEMISTRY

This is an introductory course emphasizing the practical role chemistry plays in modern society and daily life. Based on a curriculum designed by the American Chemical Society, this course provides an introduction to the fundamental principles of chemistry and covers traditional chemistry topics but within the context of societal issues and real-world scenarios, such as petroleum shortages, alternative energy, and access to clean water and air. Units of study stress organic chemistry, biochemistry, environmental chemistry, and industrial chemistry. This laboratory-based course focuses on generating data from investigations, analyzing that data, and then applying a knowledge of chemistry to solve problems that arise in everyday life. Concepts are introduced as they are needed to solve problems, and then arranged in meaningful patterns that lead to an understanding of nature. Analysis of written material, proficiency in problem-solving, and debating risks and benefits of issues presented are emphasized.

**Requirements:** Completion of Biology

### CHEMISTRY

This course provides an introduction to the fundamental principles of chemistry. Topics of study include atomic and molecular structures, the periodic table, bonding, chemical reactions and nomenclature, states of matter, stoichiometry, and acids and bases. Emphasis is placed on mastery of the theoretical framework of modern chemistry and the mathematical skills necessary to achieve this understanding. While this course is more traditional in design than Applied Chemistry, frequent laboratory investigations provide opportunities for analytical thinking, experimental design, and scientific writing. The laboratory experience is further enhanced by allowing students to participate in an independent project-based learning experience. Overall, this course is a challenging and creative journey in understanding chemistry and its place in science, technology, and society.

**Requirements:** Permission of the department and successful completion of Biology (B) and of Geometry (B+), Accelerated Geometry (B), or Honor Geometry (C+) or higher

### HONORS CHEMISTRY

This course is intended for students with a strong mathematical ability, an inclination towards problem solving, and a keen interest in the finer details of chemistry. As an introductory course, it includes all the topics described above for Chemistry. However, a faster pace allows for a greater breadth and depth of topics, including thermodynamics, kinetics and nuclear chemistry, chemical equilibria, redox reactions and electrochemistry, an introduction to organic chemistry, and a deeper probing of the concepts of quantum mechanics and molecular structure. Furthermore, advanced applications of the material are examined, particularly in the stoichiometry unit. Laboratory work ranges from traditional experiments to microchemical techniques and simulations with written reports emphasizing clear, logical development of concepts as supported by the data.

**Requirements:** Permission of the department and successful completion of Biology (A-) and of Accelerated Geometry (A-) or Honors Geometry (B) or higher

### PHYSICS

This course is an introduction to the physical laws of nature. Topics covered include motion (linear, projectile, and circular), forces, gravitation, energy, momentum, electricity, sound, and optics. Emphasis is placed on conceptual reasoning and problem-solving skills. There are demonstrations and labs for each topic.

**Requirements:** Successful completion of Biology; of Applied Chemistry, Chemistry, or Honors Chemistry; and of Algebra II or higher

### HONORS PHYSICS

The honors course includes everything described above for Physics (with additional topics) and is intended for students with strong math abilities. The problems are more extended and/or complex and involve using trigonometry, quadratic equations, systems of equations, and logarithms. Inquiry based methods of learning the content are emphasized as are other foundational science practices, such as data analysis and engaging in critical thinking and questioning.

**Requirements:** Permission of the department and successful completion of Chemistry (A-) or Honors Chemistry (B) and of Accelerated Algebra II (A-), Honors Algebra II (B), or Accelerated Precalculus (B) or higher

### Electives

#### HUMAN ANATOMY AND PHYSIOLOGY

This elective introduces students to the structure and function of the human body. The textbook was chosen for clarity, excellent illustrations, and appeal to students at this level. A wide variety of classroom activities helps to maintain a high level of interest and participation. These include labs, demonstrations, guest presenters, audiovisual materials, and open discussion of topics that are pertinent and of interest to students. A workbook is employed that integrates a traditional study guide approach with visualization, drawing exercises, and questions that challenge the students to apply their knowledge to clinical situations. With the completion of this course, students should have greater awareness of the factors that influence their health and well-being.

**Requirements:** Completion of Biology and of Applied Chemistry, Chemistry, or Honors Chemistry or permission of the department

#### ENVIRONMENTAL SCIENCE

The purpose of the Environmental Science elective is to provide 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. Environmental Science is an interdisciplinary lab science; it embraces a wide variety of topics from different areas of study. Incorporating primarily the disciplines of chemistry, physics and biology, using field work experience, engaging in projects, and using a team approach to problem solving, the course intends to spark students' interest in the environment and enable students to apply their science experience at PDS. In addition, literature, art, and selected topics in history will be used to supplement the text. Preference is given to seniors who have completed biology, chemistry, and physics.

**Requirements:** Completion of Biology and of Applied Chemistry, Chemistry, or Honors Chemistry

#### ASTRONOMY

This course is an introduction to the universe. Topics covered include the history of astronomy, gravity, light, telescopes, the Earth, the Moon, the solar system (including planets, asteroids, and comets), the Sun, stars, and cosmology. The study of astronomy is presented in a conceptual manner with little emphasis on math, though a knowledge of chemistry and physics is helpful. The course is activity based with demonstrations, experiments, slide presentations, videos, and observing projects. The school's planetarium is used to observe motions of the Sun, Moon, planets, and stars. A highlight of the course is students building and launching their own model rockets.

**Requirements:** Completion of Biology and of Applied Chemistry, Chemistry, or Honors Chemistry

#### ROBOTICS AND INFORMATION PROCESSING

Robotics and Information Processing endeavors to give students a broad-based, hands-on exposure to the world of robotics and microprocessors. This introductory course will teach students basic requisite skills in computer programming and mechanical/electrical design that will allow students to create electrical and computerized products with varied applications (including robotics). For example, by utilizing microprocessors such as Raspberry Pi, students will design projects that explore how electronics can interact with the physical world, integrating such components as motors, sensors, and digital interfaces while also emphasizing the positive impact on individuals,

the ecosystem, or society. In addition, students will build a foundation of robotics engineering knowledge and skills that will prepare them for participation on the VEX Robotics Competition teams. Finally, students will also be given a historical background in artificial intelligence, robotics, and microprocessors and consider the future ethical and economic implications of these applied sciences.

**Requirements:** Permission of the department

### **ENGINEERING – ENGINEER YOUR WORLD**

Engineering impacts human lives and the world around us. Engineer Your World is an innovative, student-centered course that engages learners in authentic engineering experiences in a hands-on, project-based environment. The course was developed by the University of Texas at Austin and NASA and has been designed to be inclusive of all high school students. In this course students discover how engineering shapes their world, develop engineering skills, build engineering habits of mind, and explore a broad range of engineering fields and professions. Collaborative, student-directed projects and design challenges build resilient problem-solving skills and empower students to think like engineers. They learn to quantify systems; apply common engineering tools and techniques; generate and select concepts; embody, test, and verify designs; and document and communicate their work. Engineer Your World covers the breadth of engineering fields and professions so that students can make informed decisions about pursuing engineering. The skills developed during the course will be valuable whether or not students decide to further pursue an engineering career.

**Requirements:** Successful completion of a geometry course and sophomore or higher standing but not technical skills or high level math or science

### **INDUSTRIAL DESIGN**

This course will enable the student to learn how to design and manufacture a new product by exploring iterative processes of the Innovation Ecosystem to develop a portfolio of projects that seek to offer solutions to meet societal needs. Working collaboratively, students will create semester long, hands-on projects that incorporate innovative problem solving while mastering a wide array of skills: concept drawing, drafting, 3D CAD modelling, rendering, and model making. The course will offer an in-depth overview of diverse production methods, manufacturing, and product lifecycle management. The final portfolio will receive feedback from peers, cross-disciplinary faculty, and professionals from the field.

**Requirements:** Successful completion of Robotics, Introduction to Engineering, or any introductory level visual arts or design course

### **AP BIOLOGY**

This course is the equivalent of a first year college biology course and follows a syllabus approved by the College Board. The four “Big Ideas” are evolution, cellular processes: energy and communication, genetics and information transfer, and interactions. The AP Biology investigative labs are produced by the College Board. These labs lead to student-directed inquiry-based investigations. A lab notebook will contain the information necessary for making formal collaborative lab reports. Students will be able to apply math skills that have been acquired in their mathematics courses, including graphing, modeling, and statistical analysis. Students are required to take the AP exam in the spring.

**Requirements:** Permission of the department and successful completion of Biology (B+) and of Applied Chemistry (A and teacher’s recommendation), Chemistry (B+ and teacher’s recommendation), or Honors Chemistry (B)

### **AP CHEMISTRY**

This course is the equivalent of a first year college chemistry course. It follows a rigorous syllabus approved by the College Board and requires students to do a significant amount of work outside of the classroom. Laboratory experiences reinforce the quantitative nature of the course and utilize highly analytical pieces of equipment and glassware with an emphasis on inquiry-based investigations. Students are expected to have a strong mathematical background with an emphasis on good problem solving abilities. Students are required to take the AP exam in the spring.

**Requirements:** Permission of the department and successful completion of Honors Chemistry (B) or Chemistry (A and teacher’s recommendation) and of Honors Algebra II (B) or Acc. Algebra II (A-)

### **AP PHYSICS C: MECHANICS**

AP Physics C is the equivalent of a first year calculus-based college course. It follows the curriculum of the AP Physics C courses in mechanics and electricity and magnetism as established by the College Board. This course is intended for students who have a strong inclination toward physics, mathematics, and engineering. The major goal of the course is for the students to understand the fundamental principles of physics and to develop strong problem solving abilities. Physics content is introduced both conceptually and mathematically through the lens of calculus. Inquiry-based methods of learning the content are emphasized, as are other foundational science practices, such as data analysis and engaging in critical thinking and questioning. Students are required to take the AP exam in the spring.

**Requirements:** Permission of the department and successful completion of Physics (A and teacher’s recommendation) or Honors Physics (B+); concurrent enrollment in Calculus BC or successful completion of Honors Precalculus (B) or Accelerated Precalculus (A-)

### **ADVANCED RESEARCH EXPERIENCE**

The Research Experience course, or REX, will provide students with first-hand knowledge of scientific practices in realistic settings by combining a unique inquiry based curriculum with a laboratory research placement (5-6 weeks, summer 2018). Throughout the course students will be encouraged to explore their individual interests in science through subject specific inquiry, including journal article explorations, laboratory investigations and techniques, and communications with specialists in subject specific fields of research. One of the unique features of the course is its attention to both the breadth and depth of scientific inquiry. The curriculum begins with an overview of the research experience through a guided investigation of scientific journal publications. After an introduction to the process of scientific literature review, students will begin a deeper investigation into a particular area of interest, which can be any area of scientific focus: biology, chemistry, physics, engineering, technology, or computer science. This more nuanced investigation is intended (i) to enable students to become proficient in experimental design and (ii) to help students prepare for their internship, a summer research laboratory placement (6-8 weeks, summer 2020).

**Requirements:** Permission of the department and successful completion of Biology (B+) and of Chemistry (B+) or Honors Chemistry (B-). Students entering 11<sup>th</sup> grade eligible for consideration upon completion of a course application and committee review. Upon acceptance, students must agree to the fulfillment of 6-8 weeks of research (summer 2020) upon acceptance into this course.

## **THE ARTS**

The Arts graduation requirement can be fulfilled by completing two minor courses or one major course. Minor courses meet three times per cycle, while major courses meet four times per cycle. Students are also encouraged to continue beyond the minimum requirement and to take advantage of the range of offerings as well as to deepen skills in selected areas. All introductory courses are taught as foundation courses and are prerequisite for advanced courses. All courses are graded on an A-F scale.

### **VISUAL AND DESIGN ARTS**

#### **STUDIO ART: DRAWING AND PAINTING**

##### **INTRO TO FINE ART (minor)**

The introductory fine art minor is the prerequisite to the advanced fine art major. The course introduces students to the fundamental elements

of spatial design, practiced academic rendering skills, color theory, and techniques of both wet and dry mediums. The drawn image will provide the format for exploring the process of visual communication with concentration on understanding spatial rendering, linear perspective, value, texture and form, and the relationship between subject and object. There will be an introduction to human anatomy and several sessions with a model, both posed and in movement. Learning objectives include gaining an understanding of visual elements including line, value, shape, form, space, perspective, texture, and color in wet and dry mediums; gaining an understanding of figure/ground relationships, spatial perception, perspective, and color theory on the two-dimensional surface through technical and experimental drawing and painting exercises as well as multiple figure-drawing sessions; recognizing and synthesizing representational and abstract considerations of drawing and painting; gaining an understanding of how to incorporate narrative, psychological, emotional, and conceptual aspects of two-dimensional artwork and how to balance those with technique and process; developing an understanding of contemporary drawing, painting, and collage; participation in group critiques, discussions, written and visual exercises to improve oral, written, and visual communication; and beginning to develop a personal visual language that allows students to express you're their own visions and ideas.

#### **ADVANCED FINE ART (Major)**

Alternative and traditional methods of image and experience-making will be explored as a means of facilitating visual communication. While this course will emphasize how a single work and series develops, it will also unpack visual impact, content, and communication of imagery. Students will explore personal, social, and political themes while forming connections to other artists working in similar and opposing methodologies. Each year the class will focus on a specific theme from the history of art that encompasses artistic processes and methods, lectures, and readings about artists working in that theme and ways in which that theme translates to the contemporary art world and current social, political, and environmental climate. Learning objectives include developing an understanding of contemporary drawing, painting, printmaking, installation, and mixed media artwork and a critical assessment of their relationship to cultural, political, and social events and practices; acquiring skills for an independent, sustainable, and community-engaged studio practice; gaining knowledge of historical developments in the history of drawing, painting, printmaking, installation, and mixed media art work and its ability to create a singular and unique experience or multiplicity, seriality, and continuation; learning of academic, artistic, social and personal research methods; participation in group critiques, discussions, and written and visual exercises to improve oral, written, and visual communication; use of creative expression to connect with a wide, inclusive range of experiences, topics, and resources of the academic/global/local community; social and educational opportunities through attendance of lectures, museum visits, and projects that expand beyond our campus; and experience of the empirical and expansive nature of intellectual and visual curiosity.

**Requirements:** Completion of any introductory visual or design art course

### **VIDEO AND MEDIA ARTS**

#### **INTRO TO VIDEO AND MEDIA ARTS (minor)**

Intro to video and media arts is a full year offering focusing on the production, theory, and history of film and video mediums. The concentration of the program is focused on building media literacy, a historical overview of work in film and television, and a strong focus on producing work in this medium. Students will be exposed to a survey of 20<sup>th</sup> century American and international films focusing on traditions of narrative, documentary, and experimental filmmaking. These three areas will also form the basis of the production side of the class, guiding students through the production process of multiple styles and modes of making. Much of the work in the first semester will be shot and edited using the iPad in conjunction with digital cameras and Premiere on our workstations in the second semester.

#### **ADVANCED VIDEO AND MEDIA ARTS (Major)**

The Advanced Media class continues to build on the foundation established through the media minor, concentrating on a mix of history,

analysis, and video production. We will focus more closely on dynamic storytelling through the study of auteur directors and genre bending films in order to inform students' own creative processes. Students will use the year to develop a film of their choosing and to nurture it through pre-production, production, and post-production in a strongly collaborative studio environment. A goal in this major is to develop a strong portfolio of short films. Students can enroll in this class for up to three consecutive years after their completion of the intro level. Each year is structured in a unique manner to continue building as solid a foundation and depth of individual voice in media making as possible.

**Requirements:** Completion of Intro to Video and Media Arts

### **CERAMICS**

#### **INTRO TO CERAMICS (minor)**

This foundation course in ceramics provides a thorough introduction to the fundamentals of 2-dimensional and 3-dimensional concepts and techniques in the field with an emphasis on direct studio experiences, technical proficiency and personal expression. Following the design thinking stages, and understanding the significance of these stages to all fields of study, is emphasized with each project. Students learn the fundamentals of wheel-throwing and hand-building while realizing the vast potential for surface techniques using carving tools, slips, glazes, and resist printmaking processes. This course provides an inspiring realm of possibilities with the versatile material of clay including ancient, traditional techniques and new, innovative materials and processes. Historical and contemporary ceramic artists will be referenced throughout the course for their artistic and cultural significance. Group critiques, as a way of formulating educated and analytical opinions about their work and that of others, are practiced throughout the course.

#### **INTERMEDIATE/ADVANCED CERAMICS (Major)**

In this studio course, a greater emphasis will be placed on developing more advanced techniques within the realm of ceramics. Vessel aesthetics and sculptural principles will be explored to expand one's potential for innovation. Historical and contemporary topics will be regularly referenced throughout the course for a deeper, more comprehensive understanding of the vast field of art and design.

Students continue to rely on the design thinking stages to develop their projects and many students begin to design their own parameters for their projects, relying on a more self-directed research and design process. The regular use of a sketchbook, as a means of journaling concepts and ideas becomes second nature in the studio and students begin to craft a personal artistic and design vision. Portfolio development is emphasized during this course for both college applications, summer program pursuits, and competition entries. This course may be repeated.

**Requirements:** Completion of Intro to Ceramics

### **PHOTOGRAPHY**

#### **INTRO TO PHOTOGRAPHY (minor)**

This is a foundation course, the prerequisite for all advanced photography classes. It covers basic camera controls, composition, digital imaging, black-and-white film developing, darkroom printing, and mounting. Students use the school's analog cameras and provide their own digital SLR cameras. Adobe Lightroom and Photoshop are used in the digital darkroom. Each young photographer is expected to take part in critique, to exhibit work, to maintain a sketchbook, and to become familiar with some of the major figures in the history of photography.

Please note: a lab fee will be billed to each student in January.

#### **ADVANCED PHOTOGRAPHY – LIGHTING AND PRINTING (Major or minor)**

This course explores advanced lighting and printing techniques. The first semester is dedicated to lighting, including natural, artificial, and studio strobe. The second semester is allocated to the craft of fine printing, both digital and analog. Many topics will be discussed, including the history of photography and iconic photography books.

Students will learn historic and alternative processes. The coursework will culminate with two major projects, one due at the end of each semester.

**Requirements:** Completion of Intro to Photography or permission of instructor

Please note: a lab fee will be billed to each student in January.

#### **ADVANCED PHOTOGRAPHY – FINE ART (Major or minor)**

This course covers both analog and digital capture as well as advanced printing techniques in the darkroom and the digital lab. Students use both analog and digital SLRs, the medium-format camera, the Holga camera, and the iPhone (or a school iPod). They explore lighting and lenses and the large format printer. They study the work of current and past fine-art photographers. Each young photographer is expected to develop a personal style, to participate actively in critiques, to maintain a sketchbook, and to produce a mounted portfolio of work.

**Requirements:** Completion of Intro to Photography

Please note: a lab fee will be billed to each student in January.

#### **ADVANCED PHOTOGRAPHY – THE PHOTO BOOK (Major or minor)**

The emphasis of this course is on creating two long-term documentary projects, both culminating in the production of a photo book. Students learn new skills and content including the history of photography books, different sequencing techniques, and the use of metaphor and symbolism in visual media. Students are expected to maintain a sketchbook.

**Requirements:** Completion of Intro to Photography

Please note: a lab fee will be billed to each student in January.

### **ARCHITECTURE**

#### **INTRO TO ARCHITECTURE (minor)**

In order to understand architecture, engaging in a direct experience of space is critical. Fundamentally, the physical scale model allows us to perceive the three-dimensional experience rather than having to try to imagine it. In this studio, students profit from the dynamic relationship between learning basic design and architectural concepts and physically employing them in the construction of prototypes. Important architectural principles will be introduced through studio exercises, presentations, and demonstrations. Here the student is introduced to historical ideas and begins to build informative models of influential designers to understand concepts. This course will sharpen the student's powers of observation as well as the student's ability to conceptualize, analyze, and create the world of architecture and design. Students will also explore concepts through drawing and abstract three-dimensional constructions. The studio will focus on creative problem solving as well as artistic experimentation. Each student will be required to obtain a kit of basic construction and design tools.

#### **HONORS GEOMETRIC DESIGN (minor)**

This new foundation studio encourages and develops each student's capacity to detect patterns and opportunities, to create artistic and emotional beauty, to craft a satisfying narrative, and to combine seemingly unrelated ideas into something new. The studio is significantly rooted in merging the power of geometry with the power of design through the process of "making" to realize something that is greater than any of its parts. The projects throughout this study are direct responses to the concepts covered in Honors Studio Geometry, in which co-enrollment is required, but explore them in new ways through 3-dimensional work. This course will sharpen the student's powers of observation as well as the student's ability to conceptualize, analyze, and create in a world of architecture and design. Students will focus on creative problem solving through artistic experimentation. Each student will be required to obtain a kit of basic construction and design tools.

#### **ADVANCED ARCHITECTURE II: THE PRIVATE HOME, A PUZZLE, AND THE POWER OF MOCK-UPS (Major)**

In this course students realize that they are more relaxed than in the first year because they actually learned how to experiment and craft and idea. Now they begin to refine how they work and raise the bar for themselves to become more independent thinkers. Drawing and sketching become more pivotal as does problem solving through abstract three-dimensional constructions. Model making takes on a

more important role as the process is used to explore and understand one's research into the study of an architect's ideas or as a method for the student to gain insight into various possible design solutions.

Group projects are used for some aspects of this course, but the main focus will be on individual studio work with the design and construction of scale models for site specific houses and the powerful construction of a complex abstract design challenge which is actually based on the study of Urban Design.

**Requirements:** Completion of Intro to Architecture

#### **ADVANCED ARCHITECTURE III: COMPLEX AND PUBLIC SPACES (Major)**

Here the student becomes immersed in the concepts of complex and public spaces. This might start off with abstract three-dimensional design exercises and even the study of a home that is not a single structure but is made of multi-purposed buildings. Another aspect is the study of urban plazas, urban parks, memorials, museums and performance centers, and even new city centers like Hudson Yard in New York City. Here field trips are important to use for inspiration and to actually measure and build to scale. The student takes on complex ideas and finds solutions which express the needs of a particular site, culture, and client. In the studio, which begins with some very abstract design problems, the student finds that seemingly diverse ideas can be beautifully orchestrated together. The final projects bring all of each student's presentation and rendering skills together in one site specific model.

**Requirements:** Completion of Advanced Architecture II

#### **THE MASTER'S STUDIO: ARCHITECTURE IV (Major)**

The fourth year architecture student may develop a year of Independent Study Studio with the permission of the instructor. In this studio, the student is invited to work out a thesis project that will develop over the year and either end when the senior project begins or evolve into the senior project. Permission to take this course is determined on an individual basis and must be worked out by the end of the student's junior year.

### **THE 3-D DESIGN STUDIO: FURNITURE AND SCULPTURE**

#### **INTRO TO FURNITURE DESIGN (minor)**

In this course students are introduced to basic design and woodworking skills that allow for creative self-expression. Students explore wood as a material, learn and practice proper safety procedures, and become acquainted with the tools and machinery of the design studio. Each student is required to design and build an original piece of furniture. Throughout the processes of design and fabrication, students are asked to explore and problem-solve, an exploration that will include sketching and model making as well as some historical referencing. Projects will be evaluated and critiqued during various stages of these processes. This class encourages self-motivation, originality, and creative thinking. A disciplined work ethic is essential.

#### **ADVANCED FURNITURE DESIGN (Major)**

This studio is for serious, self-directed students who have demonstrated a proficiency in both design and fine woodworking and wish to continue to develop more advanced and refined skills. During the course of the year, students will create several pieces of their own design. Students will learn more sophisticated applications of joinery, material, and building techniques. Projects will be evaluated and critiqued during various stages of design and fabrication. For the student who has become comfortable with the demands of the design studio, this course invites self-motivation and original thinking.

**Requirements:** Completion of Intro to Furniture Design

#### **INTERMEDIATE SCULPTURE (Major)**

This course aims at developing a personal vision of sculptural forms and spaces. We will use traditional and contemporary materials to investigate a wide range of fabrication techniques. With a developed visual vocabulary, we will use additive and subtractive processes to explore line, texture, form, space, value, unity, proportion and balance. Students will build personal sculptures as well as collaborate on installations and large-scale outdoor works.

**Requirements:** Completion of any introductory visual or design art course



## PERFORMING ARTS

### DANCE

#### THE PERFORMER IN ACTION (minor)

Musical theater, stage combat, physical theater, movement improvisation, the basics of dance technique, and acting are taken from beginning stages through to production stage in this year-long performance course. This comprehensive view of theater, being comprised of voice and body, will allow each student to be prepared to encounter any opportunity that may surface in the theater world. Stan Cahill, theater artist-in-residence, leads students in the basics of acting while Ann Robideaux, PDS choreographer and dance teacher, hones in on essential dance skills and movement for the actor.

#### DANCE: TECHNIQUE AND PERFORMANCE (minor/PE credit)

This trimester-long course, typically offered in the fall trimester for PE credit, is recommended for the beginning and intermediate level student. This class prepares students to dance with healthy alignment through warm-ups and technical skills typical to jazz, ballet, and modern dance techniques. Each trimester is filled with different dance combinations pulling from a variety of styles such as hip-hop, jazz, tap, and dances from around the world with the optional opportunity to perform in the spring dance concert. Because the choreography changes each trimester, students are welcome to take this class more than once during their time at PDS.

#### DANCE: CHOREOGRAPHY AND BEYOND (minor)

This year-long course is recommended for students who are at the high intermediate to advanced levels of ability and who are interested in developing a conscious use of the body as an instrument of artistic expression. For dancers with a developed technical base, a number of movement styles will be explored with a heightened emphasis on polishing performance for the annual dance concert. Choreography assignments comprise a regular part of class work. Since the course content changes each year, students are welcome to take this course for more than one year during their time at PDS. This course is taken for art credit.

**Requirements:** Permission of instructor

### MUSIC

#### BAND (minor)

This course is for students who play woodwind, brass, or percussion instruments and have the desire to practice and perform with an instrumental ensemble of their peers. The course is designed to help students improve both playing technique and music reading as well as to teach valuable performance and ensemble playing skills. Students in this course will study a wide variety of music including repertoire of various genres, composers, and style periods. Students may be expected to attend sectional rehearsals (grouped by instrument) twice each month. The Band performs several times a year in school concerts and other community events.

#### CHORUS (minor)

This course is for students who enjoy singing and have the desire to practice and perform with a choral ensemble of their peers. The course is designed to help students improve both vocal technique and music reading and to discover how the voice works, as well as to teach valuable performance and ensemble skills. Students should have some background in music literacy. They will study a wide variety of music, including a repertoire of various genres, composers, and style periods. Students are graded largely on participation, concert preparation, and acquisition of singing skills and will have both written and individual performance exams each trimester. The Chorus has several required performances throughout the year in school concerts and other community events.

**Requirements:** Participation the prior year in Chorus (Upper or Middle School) or by audition

#### ORCHESTRA (minor)

This course is for students who play string instruments and have the desire to practice and perform with an instrumental ensemble of their peers. The course is designed to help students improve both playing technique and music reading, as well as teach valuable performance and ensemble playing skills. Students in this course will study a wide

variety of music including repertoire of various genres, composers, and style periods. Students are also expected to attend sectional rehearsals (grouped by instrument) twice each month. The Orchestra performs several times a year in school concerts and other community events.

\*NOTE: A student may be a member of more than one of the above ensembles at the discretion of and through arrangement with the directors.

#### INTRODUCTION TO MUSIC THEORY I (minor)

This course is for the student who wishes to pursue more knowledge of the inner workings of music. It is an introduction to the principles and practices upon which music is built. Students will learn analytical and compositional techniques that will be valuable to them as performers, listeners, and creators of music. This course will cover the following topics: rhythm, pitch, keyboard, intervals, major and minor scales, key signatures, and the circle of fifths. Students will also begin to develop their aural skills through sight-singing and melodic dictation. No prerequisite or prior knowledge of music is required.

#### MUSIC TECHNOLOGY (minor)

This course focuses on the creative use of computers in music composition and production. Students will learn about the tools and techniques needed to produce high quality audio work. They will have the opportunity to learn these skills by creating their own compositions and arrangements on different types of software and hardware. Topics to be covered will include MIDI sequencing, sound synthesis, audio sampling, digital audio recording, and digital music notation. Students will be expected to acquire a basic understanding of music theory prior to taking this course.

#### AP MUSIC THEORY (Major)

This is a course for the experienced music student (grades 10-12) to develop his/her creative skills while preparing to take the AP Music exam. Topics will include figured-bass realization, four-part voice leading, form, and analysis. Emphasis will be placed on mastery of aural skills including rhythmic, melodic, and harmonic dictation as well as sight-singing. Students will be expected to take the Advanced Placement Music Theory exam in May.

**Requirements:** Completion of Introduction to Music Theory

#### CHAMBER MUSIC (extra-curricular)

Instrumental students are placed in small ensembles and work with a faculty member on selected repertoire of various styles. Rehearsals take place outside the school day or at mutual free times for the players and teacher. Emphasis is placed on collaboration, ensemble playing, and musical independence. Students participating in the Chamber Music program (open to grades 9-12) must be taking lessons with a private instructor (either at PDS or elsewhere). Chamber groups will perform in various settings throughout the year, including a Chamber Music Concert in the spring. (Chamber Music is also open to capable vocalists). Students must be enrolled in Band, Orchestra or Chorus to participate in Chamber Music.

#### MADRIGAL SINGERS (extra-curricular)

The Madrigal Singers (open to grades 9-12) is an auditioned, mixed (SATB) group, which performs highly challenging music of various languages and styles, including classical, contemporary jazz, and pop styles, with a focus on *a cappella* singing. Princeton Day Singers will perform several times throughout the year at school concerts and community events. Students must be enrolled in Chorus, Band or Orchestra in order to participate in the Madrigal Singers. Auditions are held within the first weeks of the school year.

#### A CAPPELLA GROUPS (extra-curricular, student lead)

PDS traditionally has an all-female and an all-male *a cappella* group. These groups rely heavily on student leadership and work in conjunction with the music faculty. Repertoire is generally contemporary pop. Auditions are held within the first weeks of the school year.

#### MUSICAL PRODUCTION (extra-curricular)

Students (grades 9-12) interested in musical theater can audition to be part of the annual musical production, which is a joint project of the Theater, Dance and Music faculty in the Upper School. Rehearsals

and performances run throughout the winter term. Auditions are held in November each year.

#### **PRIVATE LESSONS (extra-curricular, additional fee)**

Private lessons are available in piano, voice, guitar and all string, woodwind, brass, and percussion instruments. PDS has an excellent Adjunct Music Faculty comprised of qualified instructors in each instrument. There is an additional fee for private instruction. Details about the Private Lesson Program, including fees, scheduling, and instructor bios can be obtained from the Music Department.

### **THEATER**

#### **THE PERFORMER IN ACTION (minor)**

Musical theater, stage combat, physical theater, movement improvisation, and the basics of acting technique are taken from beginning stages through to production stage in this year-long course.

This comprehensive view of theater, being comprised of voice and body, will allow each student to be prepared to encounter any opportunity that may surface in the theater world. Stan Cahill, theater artist-in-residence, leads students in the basics of acting while Ann Robideaux, PDS choreographer and dance teacher, hones in on essential dance skills and movement for the actor.

#### **ADVANCED ACTING (minor)**

This class introduces elements of naturalistic acting using improvisation, text analysis, and Stanislavski-based rehearsal exercises. The work of various contemporaries of Stanislavski, including Michael Chekov and Uta Hagen, is used to develop skills in characterization and inner life. Students will explore a range of influential works of contemporary theater, while also exploring on-camera technique. Students will also have the opportunity to visit a major NYC production. Since content changes each year, students

are welcome to take this course for more than one year during their time at PDS.

**Requirements:** Completion of The Performer in Action or permission of instructor

#### **DIRECTING AND PLAYWRITING (minor)**

The first half of this course will focus on directing skills, including how to analyze a play, how to conduct auditions, and how to employ basic tools of directing: composition, picturization, and blocking. The second half of the course explores key playwriting skills such as storytelling, structure, dialogue, characterization, and the role of obstacles in building a story arc. Along with the Advanced Acting class, students will develop and direct short plays to be showcased at the end of the year.

**Requirements:** Completion of The Performer in Action or permission of instructor

#### **INDEPENDENT STUDY**

This option is available to students with specialized or advanced areas of interest. Proposals are subject to faculty approval. Previous areas of study have included topics ranging from Theater of the Absurd to computer-assisted design for the stage.

#### **THEATER PRODUCTION AND DESIGN (extra-curricular)**

Students have the opportunity to work in all aspects of theater production, including lighting, sound, costumes, props, and stage management. Students will work with professional designers and technicians, using state of the art technology and equipment. Students also support assemblies, US productions, and visiting artists and serve as mentors to MS technicians. Student crews meet in the afternoons and at other scheduled times. (*Year round*)

#### **FALL PRODUCTION (extra-curricular)**

Students experience all aspects of mounting a full-scale theater production. Cast members focus on character development, intentions

### **TABLE OF ARTS OFFERINGS: 2 year-long arts minors or 1 year-long art major are required for graduation.**

<b>Course</b>	<b>Major/Minor</b>	<b>Prerequisite</b>
Intro to Architecture	Minor	None – foundation course
Honors Geometric Design	Minor	Requires concurrent enrollment in Honors Studio Geometry
Advanced Architecture II	Major	Intro to Architecture
Advanced Architecture III	Major	Advanced Architecture II
The Master's Studio: Architecture IV	Major	Advanced Architecture III & permission of instructor
Intro to Ceramics	Minor	None – foundation course
Advanced Ceramics	Major	Intro to Ceramics
Intro to Fine Art	Minor	None – foundation course
Advanced Fine Art	Major	Any introductory visual/design art course
Intro to Furniture Design	Minor	None – foundation course
Advanced Furniture Design	Major	Intro to Furniture Design or Intro to Architecture
Intermediate Sculpture	Major	Any introductory visual/design art course
Intro to Video and Media Arts	Minor	None – foundation course
Advanced Media	Major	Intro to Video and Media Arts
Intro to Photography*	Minor	None – foundation course
Advanced Photography – Lighting and Printing*	Major and Minor	Intro to Photography
Advanced Photography – Fine Art*	Major and Minor	Intro to Photography
Advanced Photography – The Photo Book*	Major and Minor	Intro to Photography
Intro to Music Theory	Minor	None
AP Music Theory	Major	Intro to Music Theory
Music Technology	Minor	None
Chorus	Minor	Previous experience/audition
Orchestra	Minor	None – other than some instrumental proficiency
Band	Minor	None – other than some instrumental proficiency
The Performer in Action	Minor	None
Advanced Acting	Minor	The Performer in Action
Directing and Playwriting	Minor	The Performer in Action
Dance: Choreography and Beyond	Minor	Permission of instructor

\* N.B. A lab fee will be billed to each student in January.

and obstacles, stage composition, and memorization. Student crews are responsible for running the show during performance. An audition is required. (*Fall term only*)

#### **MUSICAL PRODUCTION (extra-curricular)**

This is the largest and most complex Main Stage production. Students work with guest artists while refining and building on performance skills. Students will also gain professional dance training as well as experience in solo/choral singing. High quality production values

provide opportunities for advanced work by student crews. An audition is required. (*Winter term only*)

#### **PERFORMING ARTS FESTIVAL (extra-curricular)**

This is a three-day marathon of shorter performances, many written, directed, and produced by students. Faculty and Guest Artist participation is also a valued part of the event. (*Spring term only*)

## **HEALTH AND PHYSICAL EDUCATION**

**PHYSICAL EDUCATION** All students are required to take six trimesters of physical education, one of which must be Health. A student may choose to fulfill the other five credits of this requirement either by taking regularly scheduled physical education classes or by joining athletic teams. Some of the activities that are available include: strength training, PE dance, squash, and yoga. In addition, an adventure education course offers students a non-traditional approach that includes a combination of individual and group challenges in an outdoor setting. Note that not all options are available every term. Also, PE Dance is designed for beginning and intermediate level dance students. PE Dance is highly recommended for students interested in auditioning for the upper school musical or continuing on to the Choreography and Beyond minor here at PDS.

**HEALTH EDUCATION** As one of their six terms of physical education, students are required to take one semester of Health; this is usually taken during the tenth grade year. This course is required for graduation; therefore, a student who enters PDS after the sophomore year will need to be scheduled into this class unless he/she has completed an equivalent course at his/her previous school.

**PE INDEPENDENT STUDY** The Health and Physical Education Department will accept and evaluate applications to substitute outside activities in place of regular physical education classes for up to two terms of the school year. These activities must be supervised by an instructor/coach and not already be offered at PDS in the term of interest. Additionally, 10 hours of instruction is required weekly and

progress report log sheets must be completed and submitted to the department head every other week. A student who is enrolled in a pre-professional dance program may apply for an exemption for a third trimester of PE. For more information contact the Director of Athletics, Katie Fay.

**INTERSCHOLASTIC TEAMS** The PDS Athletic Department administers all varsity and sub-varsity teams for boys and girls. Interscholastic competition begins in sixth grade and continues through upper school. PDS fields 52 teams in 15 sports. By competing with other schools, students broaden their outlook while matching their physical skill and knowledge of game strategy against their peers. Coaches instill the values of team play, good sportsmanship, and respect for rules and authority.

**GIRLS' TEAMS** – Fall: field hockey, soccer, tennis, volleyball; Winter: basketball, ice hockey, squash; Spring: lacrosse, softball

**BOYS' TEAMS** – Fall: soccer; Winter: basketball, ice hockey, squash; Spring: baseball, lacrosse, tennis

**COED TEAMS** – Fall: cross-country; Winter: fencing; Spring: golf, figure skating, track & field

**SIGN-UP PROCEDURE** Students sign up for PE/Health courses and athletics at the same time that they sign up for all of their other courses, though they may make changes later as space permits.

## **PEER LEADERSHIP**

The Peer Leadership program includes both a leadership course for seniors and a mandatory orientation program (Peer Group) for all freshmen that lasts for about three quarters of the year. Eighteen seniors are selected as peer leaders and are trained by faculty supervisors in group dynamics and leadership techniques in a class that meets three periods per cycle. The student training begins in the late summer with a three-day overnight retreat. The program for freshmen

begins with an all-day retreat away from school to acquaint them with each other and with program objectives. Throughout the academic year, peer leaders conduct regular discussions with freshmen on topics such as peer pressure, academic concerns, drug and alcohol abuse, and boy/girl relationships. Peer leaders sponsor a parent/student get-together to discuss conflict mediation between parents and adolescents.

## **COMMUNITY SERVICE**

By September of the senior year, all students must complete a minimum of 50 hours of community service, the majority of which must be focused within a single area of concentration. While opportunities to serve with local agencies or at individual events are regularly posted and announced by members of the Community Service Committee, which oversees and promotes the program, students are actively encouraged to develop and specifically guided in carrying out their own projects aimed at addressing a genuine need, whether in the neighborhood, state, country, or world around them. A central goal of the program is to help students better appreciate both the value of selflessly sharing their time and talents and the natural interconnectedness of our lives, in short, to enrich the human connection. See the school website at <http://www.pds.org> for more details.

#### **TAP PROGRAM**

As service to the PDS community is one of the recognized areas of concentration, students may elect to work with lower or middle school teachers in the Teacher Assistant Program (TAP), which places the upper-schooler under the direction of a single teacher who facilitates the student's interaction with the younger children: one-on-one help, aiding in the direction of classroom activities, even teaching the full class. Both the younger and older students benefit, gaining valuable experience and knowledge and forming special bonds, further knitting together the three divisions of the school.

## EXCHANGE PROGRAMS

PDS offers upper school students in their sophomore and junior years a remarkable array of opportunities to pursue studies off-campus, both through semester schools and study abroad programs. PDS also offers admission to one foreign exchange student in their sophomore or junior year. Students who are interested in participating in these off-campus opportunities, as well as PDS families interested in hosting a foreign exchange student, should contact the Exchange Program Coordinator, Christian Cousins, via email at [ccousins@pds.org](mailto:ccousins@pds.org).

### SEMESTER SCHOOL PROGRAMS

#### MAINE COAST SEMESTER AT CHEWONKI

The Maine Coast Semester at Chewonki program was established in 1988 by S. Scott Andrews, currently a faculty member teaching U.S. History. Located in Wiscasset, Maine, Chewonki offers 11<sup>th</sup> grade students a challenging academic program with an emphasis on environmental studies. Students in the school study the natural history of the Maine coast, work on an organized farm, go on two short wilderness trips, help maintain the campus, and participate in a rigorous academic program. Each semester is sixteen weeks long, and up to 40 students are offered admission for each. For more information, please visit the Maine Coast Semester at Chewonki Semester School website: <http://www.chewonki.org/mcs/>.

#### HIGH MOUNTAIN INSTITUTE

Formerly known as the Rocky Mountain Semester, the High Mountain Institute was founded in 1995 by Molly and Christopher Barnes in the spirit of combining wilderness education with traditional academics. Located in Leadville, Colorado, the HMI Semester offers 10<sup>th</sup> and 11<sup>th</sup> grade students the opportunity to live, travel, and study in the mountains of central Colorado and the canyons of southeastern Utah. Students spend five weeks over the course of the semester on three wilderness expeditions that focus on leadership and community-building and twelve weeks on campus completing a standard junior year curriculum. Each semester up to 42 students are offered admission. For more information, please visit the HMI website: <http://www.hminet.org/HMIsemester>.

#### SCHOOL FOR ETHICS AND GLOBAL LEADERSHIP

Located in Washington, DC, and established in 2006, the School for Ethics and Global Leadership is a semester school for high school juniors. The school's residential facilities are located on Capitol Hill

right behind the Supreme Court, and its academic building is a block from Dupont Circle. Its rigorous academic program focuses on ethical thinking skills, leadership development, and international studies. In addition to completing a standard junior year curriculum, students take an ethics and leadership course. The program features visits to and by prominent speakers in such fields as foreign policy, public service, diplomacy, law, and humanitarian aid. Each semester is sixteen weeks long, and up to 24 students are offered admission for each. For more information, please visit the School for Ethics and Global Leadership website: <http://schoolforethics.org/>.

### STUDY ABROAD PROGRAMS

#### SCHOOL YEAR ABROAD

Founded in 1964, School Year Abroad is an academic program which places American high school juniors, seniors, and post-graduates in 4 countries, including China, Italy, France, or Spain, for a year. Students intensively learn the respective language of their country and live with a host family. The program includes extensive cultural immersion and a number of select courses taught in the native language. Requisite subjects, such as math and English, are taught in English. Extracurricular activities and organized travel round out the year. The program provides academic advisors and college counseling services and administers the AP, SAT, SAT II, and PSAT tests at each school. Each year SYA brings around 60 juniors and seniors to each of its locations around the world. For more information, please visit the School Year Abroad website: <http://www.sya.org/>.

#### ADDITIONAL INFORMATION

PDS encourages students to attend the programs listed above; however, students may ask the school to consider other programs as well. Upon further review of such programs, decisions will be made on an individual basis in consultation with the Head of Upper School. Special consideration will be given to study abroad programs endorsed by the Council of Standards for International Educational Travel (CSIET), an accrediting body to which PDS belongs. While PDS tuition may be waived for students participating in all long-term programs, no more than 3 students can receive such financial consideration at one time; such decisions will be made by PDS on a first-come/first-served basis.

## SENIOR PROJECT

Each senior is required to arrange for an independent project, which will take the place of courses other than AP courses or courses required for graduation (such as a religion course) during the last four weeks of the second semester. Faculty mentors guide students to create projects that suit individual interests and needs. Senior Projects include a wide variety of internships, research projects through the school or local

universities, and community service organizations. Seniors have also chosen to write and produce plays, produce films, or perform musical concerts. All projects include a presentation to a committee of students and teachers plus a compilation of their work. Successful completion of the Senior Project is a requirement for graduation. For more information, contact Brian Mayer.

## CURRICULAR CHOICE FROM A COLLEGE COUNSELING PERSPECTIVE

### WHAT COURSES SHOULD BE TAKEN FOR COLLEGE?

While many factors enter into college admissions decisions, an applicant's academic performance is extremely important. When colleges evaluate a high school transcript they primarily consider two factors: the rigor of the program of study and a student's level of achievement. **This means that students should take the most demanding program that they can comfortably handle, balancing rigor and achievement.** With the wide range of offerings at Princeton Day School, students can explore new and interesting avenues. The College Counseling Office encourages students to follow their curiosities while fulfilling their PDS diploma requirements and meeting, if not exceeding, colleges' entrance requirements. **In addition, before requesting to enroll in six majors, we encourage students to recognize that doing well in five courses is far better than being spread too thin and struggling in six.**

### WHAT COURSES ARE DESIRABLE WHEN APPLYING TO COMPETITIVE COLLEGES?

In general, most four-year colleges expect to see the following classes on a high school transcript.

- 4 years of English
- 3-4 years of mathematics, or through pre-calculus
- 3 years of one modern or classical language (ideally through level IV)
- 3 years of science (at least 2 lab courses)
- 3 years of history/social science
- 1 year of fine arts

Keep in mind that these are the typical *minimum* requirements. For many colleges, taking four years of as many core areas as possible is often most desirable. During their senior year, some students may choose to forego a fourth year of science, history, or language in order to "double up" in a favorite area. While this can make sense for an individual, we still strongly recommend all seniors take courses in at least four of the five core curricular areas (English, math, science, history, language). We also recommend taking math and English for all four years.

### WHAT IS THE TYPICAL CURRICULUM FOR EACH GRADE LEVEL?

The typical expected course load is five "core" majors (plus one minor, occasionally two). Students' advisors, the department chairs, deans, teachers, and the college counselors work together to help students build an academic schedule that incorporates the appropriate mix of challenge and balance across core academic disciplines and the arts. Please refer to the individual department sections of this guide for possible course sequences in each grade level.

### WHAT ARE SPECIALIZED PROGRAMS LOOKING FOR?

While most PDS students enroll at liberal arts institutions, many pursue a focused study in a specialized field in college. The appropriate high school curriculum for these programs may look a bit different. Be sure to meet early on with your advisor and the head of the appropriate department for suggestions on how to select those courses that will prepare you best.

**Architecture Programs** prefer multiple years of architecture at PDS as well as courses in the fine arts. These prepare students to create a required portfolio. Architecture programs vary widely in their

requirements, however. For example, some programs desire coursework in math and physics.

**Engineering Programs** generally require four years of rigorous math and science, including at least basic courses in chemistry, physics, and calculus.

### HOW DO SELECTIVE COLLEGES VIEW ARTS COURSES TAKEN AT PDS?

We offer an unusually rich and diverse array of arts courses at both the major and minor levels. Art Schools and colleges view majors in the arts as core courses and put a great deal of academic consideration into these courses. However, other colleges generally view performing and visual arts classes, as well as Peer Group and Bridges, as extremely valuable and interesting additions to a curriculum but not as replacements for the "core" building blocks.

### WHAT ARE AP CLASSES AND ARE THEY IMPORTANT?

AP (Advanced Placement) classes follow a nationally prescribed curriculum that culminates in a comprehensive exam in May. If one does well on an AP exam (usually a 4 or a 5), some colleges grant credit, placement into a higher-level class, and/or exemption from college distribution requirements. AP courses are considered college level courses, use college level texts, have college level expectations, and demand a college level commitment. Note, however, that **AP courses are just one way that a student can add challenge to a course load given PDS's rich array of demanding classes with and without the AP label.** Different AP classes have different prerequisites; please carefully review the prerequisites listed in each course description. **Also, at PDS, all students enrolled in an AP class are required to take the corresponding AP exam.**

Please note that there is no course called "AP English". All of our junior and senior English electives are taught at the advanced level. In addition, some students still choose to take the AP English Literature exam. Students interested in pursuing this option should talk to the English Department Chair.

AP scores are not sent to colleges by PDS and are not college admission tests. However, students may include them on their applications if they choose.

### CLASSES AT PRINCETON UNIVERSITY

Princeton University allows local high school juniors and seniors to take classes in math, biology, physics, chemistry, modern/classical languages, computer science, and music – if they have completed all the possible course work at PDS in the field of interest, received no grade below an A- in those courses, and have an overall GPA of 3.5-4.0. Additionally, the student must take either the AP exam or the SAT Subject Test and achieve a minimum score set by the university.

### WHAT IF I HAVE MORE SPECIFIC QUESTIONS ABOUT COURSE SELECTION AND COLLEGE ADMISSIONS?

The information above is a very brief overview. After speaking with the student's PDS advisor first, we encourage students and parents to reach out to the College Counseling Office at PDS if they have questions related to course selection and the college admissions process.