



# Course Catalog

## 2022–23

Revised 6.21.22

*This is a living document so please make sure to view the online version of the catalog.*

# Concord Academy

## MISSION

We are a community animated by love of learning,  
diverse and striving for equity,  
with common trust as our foundation.

Honoring each individual, we challenge and expand  
our understanding of ourselves and the world  
through purposeful collaboration and creative engagement.

We cultivate empathy, integrity, and responsibility  
to build a more just and sustainable future.

## INTRODUCTION

April 2022

Dear CA Community,

The 2022–23 academic year course catalog features a wealth of intellectual possibility. The catalog is the result of years of academic research, months of discussion, and days of editing and fine-tuning. Each course was designed to inspire curiosity, to challenge, and to aid students in their skill development, individual goals, and future aspirations. All of this is balanced with the need to stay true to the values of our mission and the centrality of equity and love of learning.

As you consider the courses within this catalog, we hope you will bring with you questions inspired by our mission: How will love of learning guide your academic path at CA? How will you challenge and expand your understanding of yourself and the world to grow as a citizen of our community and of others? How will you cultivate empathy, integrity, and responsibility as you prepare to contribute to a more just and sustainable future?

One valued aspect of CA's academic program is the freedom to be guided by these questions instead of by strict subject requirements. We hope you make choices that are true to your interests and the growth you want, and need, to accomplish in your high school years.

While the array of offerings is vast, please keep in mind that often less is more: taking on less is sometimes both healthier and more fulfilling. You will need to make choices and act on priorities. Seek the advice of your family, advisor, and teachers to help you do this. We also hope you will pursue a balance of breadth and depth that honors your interests and explores unfamiliar subjects, material, and skills. Take note of prerequisites as you do this planning, and work backward, if necessary, from the courses that you most want to take. Craft a path that reflects who you are and who you want to become.

Enjoy!

Sincerely,

Robert Munro  
Dean of Academic Program and Equity

# Concord Academy

## COURSE CATALOG

2022–23

### *GENERAL DESCRIPTION OF COURSES AND DIPLOMA REQUIREMENTS*

All students prepare a complete, balanced schedule each semester with the help and approval of their advisor and the director of studies. Minimum requirements in each department form a framework within which each student builds a program that fits individual needs and interests. All students are encouraged to plan ahead and to think about what courses they might want to take for their entire high school career each time they construct a schedule, understanding that some courses have limited enrollments and others might not be offered if underenrolled. Teachers and advisors work with students to keep a close eye on graduation requirements and to create a plan that will help students achieve future goals.

#### *Requirements*

For students entering Concord Academy as 9th graders, a minimum of 112 credits is required for graduation. For entering 10th graders, 84 credits are required, and for entering 11th graders, 56 credits.

In order to graduate, students must complete all department requirements. The required courses carry a total of fewer credits than are needed for graduation. The remaining credits may be taken in any discipline. A balanced courseload creates the broadest foundation for continued study; however, the flexibility of the requirements permits students to explore a variety of interests or to take extra courses in an area of special interest. Students who opt for minimum requirements in one area are strongly advised to undertake additional major study in other areas.

#### *Credits and Grades*

Major courses receive 3 credits per semester and entail three meetings per week, with certain exceptions, plus outside preparation. Minor courses receive  $\frac{1}{2}$ , 1, or 2 credits per semester and require proportionately less time in meetings and preparation. The minimum semester commitment is 14 credits with four majors. A moderate semester load is 16 or 17 credits, including four or five majors. Taking six majors requires permission from the director of studies. The maximum semester commitment is 20 credits. A winter season course and a spring season course count only once toward the second-semester load (e.g., winter for 1 credit and spring for 1 credit count together as only 1 credit in second semester).

Grades are assigned on a scale of A+ to D–; a failing grade (E) receives no credit for the course. Course grades are given only at the end of each semester. There is no published class ranking system, and no honors or prizes are awarded. At the midpoint and end of each semester, each teacher writes an evaluation of the student's work; copies are posted online to the advisor and family. Comments are not shared with external organizations or people. Only courses taken at Concord Academy after the 9th-grade year are included in the student's grade-point average (GPA), and courses of first-semester 9th-graders at Concord Academy are graded on a basis of pass or no credit. Grades in courses taken for credit at other schools as part of semester or year programs are recorded on the Concord Academy transcript; however, grades earned at other schools are not included in the student's Concord Academy GPA.

In the case of a year course, a student must complete both semesters and have a passing year grade in order to receive full credit for the course, unless otherwise indicated. If the second-semester grade is failing, the first-semester grade and credits are retained; for the second semester, the failing grade and no credit are recorded; no year grade is calculated.

Any course that is a minor or a fifth major and is beyond the graduation requirement may be taken on a pass/fail basis. The purpose of this option is to encourage students to explore courses they might otherwise avoid. Students choosing this option are subject to the same attendance, assignment, and examination

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requirements as regularly enrolled students. Pass/fail application forms must be signed by the instructor, advisor, and director of studies during the drop/add period; exceptions to this deadline are processed by the director of studies. No more than one 3-credit course in a semester may be taken on a pass/fail basis. The passing grade P or failing grade E for the course is recorded on the transcript; a passing grade does not count in the student's GPA.

In some instances, a student may wish to audit a particular course. Auditing a course is permitted only on a space-available basis and is not permitted for courses that were originally overenrolled. Auditors are expected to attend all class meetings, do the day-to-day assignments, and participate in class discussions, but they are not required to complete major assessments. In courses where significant class time is spent working in groups or on papers, auditing students are accountable for that work. Auditors not meeting expectations can lose their place in the class and receive a W (Withdrawn) on the transcript. Auditors receive no academic credit for the course. Before applying for an audit, students must consult with their advisor and with the instructor about their readiness to undertake an audit. Audit application forms must be signed by the instructor, advisor, and director of studies during the drop/add period; exceptions to this deadline are processed by the director of studies. The audit indicator AU for the course is recorded on the transcript.

### ***Course Drop/Adds***

There is a drop/add period of several days at the beginning of each semester. With the permission of the advisor, a student may drop and add first-semester, second-semester, and year courses in the fall drop/add period, and second-semester courses in the spring drop/add period. There are also individual drop/add periods for season-based (fall, winter, and spring) courses. A student who drops a course during the drop/add period receives no credit for that course, and the course does not appear on the student's transcript. For students who need to change to a different level of a subject such as modern and classical languages or mathematics, the drop/add period may be extended (for first-semester or year courses) through Family Weekend, or (for second-semester courses) through January 31, or by permission of the director of studies.

*Note for seniors:* By the end of the fall drop/add period, seniors must establish firm academic programs for the entire year. Concord Academy and colleges expect that, with the exception of a possible senior project addition or switching English or history electives, the student's yearlong academic program sent with college applications will remain unchanged. Second-semester changes to a senior's schedule are not permitted unless approved by the director of studies and the College Counseling Office.

### ***Course Withdrawals***

After the drop/add deadline, students who wish to drop a course taken for credit or as an audit must consult with the director of studies. Dropping a semester course after the drop/add period in that semester and dropping a year course after the fall drop/add period are considered course withdrawals. Course withdrawal forms must be signed by the instructor, advisor, and director of studies. A student who withdraws from a semester course, or who withdraws from a year course during the first semester, receives no credit for that course. If a student withdraws from a year course during the second semester, the first-semester grade appears on the student's transcript, and if the first semester was completed with a passing grade, the student receives credit for the first semester. With certain exceptions, a course withdrawal appears on the transcript with the date of withdrawal and the grade W (Withdrawn) for the semester in which the withdrawal occurred.

### ***Waivers and Accommodations***

In rare circumstances a waiver may be granted to a student who is unable to fulfill a graduation or department requirement or to complete a course in the specified way. The group that reviews any request and makes a recommendation to the head of school includes the director of studies, the student's advisor, and the instructor and department head concerned.

Students who believe they require extra time for testing in any course have the right to petition for extended-time accommodation, and they should speak to their family and director of studies before they submit a request. Neuropsychological testing will be required, and reviewed, prior to the granting of extended time. Students and families should be aware that we are only able to accommodate up to 50%

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extended time as a school. Further information about waivers and extended-time accommodation is available from the director of studies.

### ***Tutoring***

Concord Academy will attempt to help students find tutors for remedial assistance in most required courses. The Academic Support Center (ASC) provides short-term support around subject-specific and study skills, and the school can also recommend private tutors to students requiring longer-term support. All financial arrangements are made between the private tutor and the student's family. The ASC does provide ongoing support for students on financial aid; where this is insufficient, students on financial aid may work with the director of studies to explore other options. Further information is available from the director of studies.

### ***Expectations for Academic Honesty***

The academic experience at Concord Academy is predicated upon integrity and common trust. The school expects that all students commit to learning their instructors' standards for acceptable work and to upholding those standards. All students should familiarize themselves with their instructors' course materials and syllabus. Instructors will do their best to communicate clearly what is permissible in every course. In some instances the rules of various instructors will differ (e.g., whether and when collaboration is allowed, the mechanics of citation for sources). A student in doubt about what is allowed in doing academic work has the responsibility to ask the instructor for help and clarification.

Students who attempt to cheat, plagiarize, or in any other way violate our expectation for complete academic honesty will undergo an academic discipline process, the consequences of which might include being suspended or dismissed from the school, depending on the severity of the breach of honesty and the student's willingness to accept responsibility for the infraction.

### ***Study in Summer School, Independently, or with a Tutor***

Students must seek permission from the Concord Academy department head and the Director of Studies in advance if they wish to study a subject in summer school, independently, or with a tutor to meet prerequisites or proficiency requirements. If permission is granted, such work does not count toward the graduation requirement in that department and does not receive Concord Academy credit. After completion, students are required to take the final exam of the Concord Academy course from which they wish to earn the exemption, to determine whether such experiences have adequately prepared students for subsequent courses.

### ***Semester and Year Away Programs***

Concord Academy has partnered with semester and year away programs to which students can apply. These programs include High Mountain Institute, Maine Coast Semester, The Mountain School, School for Ethical and Global Leadership, and School Year Abroad. Students interested in applying will coordinate with the Dean of Students and Director of Studies to confirm the program and if enrolling in a program is academically appropriate.

### ***Standardized Testing***

Concord Academy's policy about standardized tests reflects our commitment to constructing the best and most rigorous curriculum in each department. Many students perform well on Advanced Placement (AP) examinations in a wide range of courses even though some courses do not teach directly to the examinations. Teachers in all departments except Visual Arts provide counsel and instruction about preparing for AP examinations. In the Visual Arts Department, students receive instruction about preparing portfolios for college applications when appropriate.

As they plan their programs, students are advised beginning their tenth grade year about appropriate standardized testing.

### ***Departmental Study***

The Concord Academy curriculum offers a broad spectrum of course work within each department. Most students should be able to select an appropriate academic program from among these courses. In special

## GENERAL

instances, however, some students may have gone beyond the scope of the material offered in the regular curriculum. For this reason, departments include in their offerings the course Departmental Study.

To apply for Departmental Study, which is open to returning students in grades 11 and 12, students must consult with their advisor about readiness to undertake such work and must submit a formal written proposal, also signed by the advisor, to the appropriate department head by the course request deadline, stating clearly the nature of the work or project and the proposed number of credits to be earned.

The department head decides whether the project is acceptable and whether there is a department member with the time to supervise it properly, and determines the number of credits it should receive. If the particular project does not fall within the domain of any one department, it is considered for general credit, and the application is made to the department heads as a group.

### *Courses for General Credit*

Aside from Departmental Study courses with topics that do not fall within the domain of any one department, two other courses are offered for general credit.

### **Senior Projects**

In the first few weeks of the senior year, a student may submit a proposal for a senior project. Senior projects are second-semester, pass/fail courses of study, constructed by the students themselves and approved by a faculty committee. These courses earn 3 credits. Projects must contain either an interdisciplinary or an experiential component. Further information about senior projects is available from the director of studies.

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### *Department Requirements*

Below is an overview of graduation requirements, as distributed among departments, for a student entering Concord Academy in grade 9. Each department's section of the catalog provides specific details of the requirements within that department. Most students go beyond the minimum requirement in many subjects.

Department	Requirement	Credits
English	4 years	24 credits
History	2½ years; specific levels	15 credits
Modern and Classical Languages	Third level of one language	*18 credits
Science	2½ years; specific subdisciplines	15 credits
Mathematics	Geometry 2 and one course beyond Algebra 2	*18 credits
Computer Science	One semester of computer science: Creative Computing or at least one other, one-semester course if exempted by placement test.‡	See description
Arts Visual Performing	Combination of visual arts and performing arts: At least 2 credits in studio courses At least 2 credits in performing arts	10 credits
Athletics	3 seasons each year for grades 9–10; 2 seasons each year for grades 11–12	See description
Health and Wellness	Health and Wellness course in grades 9–11	See description

\*Number of credits may vary depending on placement level

‡Requirement beginning with the class of 2025 for students who earn an exemption for Creative Computing



## COMPUTER SCIENCE

### COMPUTER SCIENCE

The Computer Science Department is rooted in the languages, systems, theories, and structures of the technologies that are shaping our world. Some courses teach students technologies that improve their work across many disciplines, while other courses immerse students in the ever-evolving fields of application and web development, big data, and machine learning. As we help students learn to use computers in their academic and creative endeavors, they find new approaches to critical thinking, problem solving, research, communication, and creative expression. Computer science is a field that, by its very nature, changes every moment, and so we are constantly revising our courses to explore technologies in new ways.

#### *Requirements*

The requirement is for new students to pass Creative Computing in their first year, or take the Computer Science Placement Test to place directly into upper-level Computer Science courses; information about this test is available on CA's course request page. Beginning with the class of 2025, students who earn this exemption must meet the Computer Science requirement by passing at least a one-semester Computer Science course during their CA career.

#### *Course Offerings*

All courses in the Computer Science Department have two class meetings per week unless otherwise indicated below. A plus sign (+) preceding the course title indicates an advanced curriculum that equals or exceeds the rigor of the Advanced Placement program. Courses not offered this year, but likely to be offered in future academic years, are provided at the end of the catalog in the Not Offered section.

#### **Creative Computing**

**CSC101      2 credits**

*SEM 1 or SEM 2. Required of all new students, unless exempt. No prerequisite.*

This course introduces students to computer skills they will need in order to succeed at CA and in college. We also explore the many ways that computers can be used for creativity and exploration, and prepare students to navigate in an increasingly digital world. Students are introduced to spreadsheets and data visualization, photo editing and compositing, music and video creation, multimedia presentations, graphic design, 3D modeling, and Python or JavaScript programming. Hands-on demonstrations and tutorials are supplemented by in-class projects and exercises.

#### **+Digital Stories: Telling It Slant**

**CSC703      3 credits**

*SEM 1 or SEM2. Open to grades 11 and 12. No prerequisite. May be taken for Computer Science Department credit or English Department credit.*

Emily Dickinson wrote, "Tell all the truth/ but tell it slant." In this creative writing course, we experiment with form to tell our truths through slanted lenses. Students use interactive media and interdisciplinary techniques to blur the boundaries between fact and fiction, using digital tools to break down traditional barriers between writers and readers. We read and write short stories, poetry, memoir, and personal essays, and in telling our slanted stories, we use new technologies such as immersive storytelling, ambient literature, interactive stories, digital poetry, podcasting, and collaborative writing techniques. Readings may include works by E. M. Forster, Ralph Ellison, James Tiptree Jr., William Gibson, Ursula K. Le Guin, Alison Bechdel, Edwidge Danticat, Ted Chiang, Janelle Monáe, and Nana Kwame Adjei-Brenyah.

#### **Graphic Design**

**CSC704      2 credits**

*SEM 1. Open to all grades. No prerequisite. May be taken for either Computer Science Department credit or Visual Arts Department studio credit. \$30 materials fee.*

Graphic design, with its iconic images, posters, billboards, logos, websites, book covers, and ad campaigns, responds to and influences popular culture. In this course, students become familiar with a variety of tools and techniques of design, illustration, typography, and visual identity; learn strategies for idea generation and development; and step into the designer's role as a visual storyteller. Projects involve designing logos, flyers, infographics, websites, and posters; we design for print and screen, for clients real and imagined, and for a variety of output formats.

## COMPUTER SCIENCE

### **+Object-Oriented Programming**

**CSC201      2 credits**

*SEM 1. Open to all grades. No prerequisite. Two class meetings per week.*

This course focuses on object-oriented programming using Python, and is designed for students who enjoy working with computers and want to challenge themselves to gain more sophistication. Students master Python syntax while learning to write clear, elegant object-oriented code. They progress from learning about variables, functions, flow control, graphics, and data structures to learning about classes, methods, inheritance, and algorithms. Students who wish to prepare for the Advanced Placement Computer Science A examination, which is based in Java, are encouraged to join an optional weekly review session that meets during the second semester.

### **Topics in Engineering: Computer-Aided Design and Manufacturing      CSC702      3 credits**

*SEM1. Open to grades 11 and 12. No prerequisite. May be taken for either Computer Science Department credit or Science Department credit.*

Computer-aided design and computer-aided manufacturing tools continue to evolve and change the way we make everything, from prototypes to products to other tools. In this course, we learn about and execute the full arc of development from digitization and design to the fabrication and assembly of parts. Further, we learn how programmable machine tools work by deconstructing open- and closed-loop control systems, and by interpreting and writing in numerical-control programming languages. The semester project, defined by each student, might employ CA's CNC systems, 3D printers, laser cutter, or combinations of these, or even new or modified computer-controlled systems of the student's (or students') own design.

### **+Machine Learning**

**CSC302      2 credits**

*SEM 2. Open to all grades. Prerequisite: Object-Oriented Programming.*

This course introduces students to the fundamentals of machine learning and artificial intelligence (AI). Students plan and create increasingly complex programs, both individually and collaboratively, using neural networks and AI algorithms. Creativity, curiosity, and self-motivation help students thrive as they learn to write and analyze robust and elegant programs. Students should be confident with writing object-oriented code in any language, but preferably in Python.

### **Computer Departmental Study**

**CSC991      1 or 2 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. Prerequisite: Departmental study application form and proposal must be submitted to the department head by the course request deadline. Approval will be decided by the department head during the scheduling process. May be taken each semester.*

(See General Description of Courses and Diploma Requirements.)

## ENGLISH

During a student's ninth and tenth grade years at Concord Academy, the English Department's core courses provide a range of opportunities for students to develop their writing and reading skills through frequent discussions of and essays about poetry, prose, and drama. Group discussions, grounded in close reading and collaborative exploration, anchor our English classes. Additionally, one-on-one meetings, group work, and writing projects provide students with opportunities to improve essential skills such as active listening and connective observation to inference along with practicing core grammar skills and building vocabulary.

Juniors and seniors take four semesters of electives. Over any two-year period, we offer approximately 25 electives, all of which continue to include work on various modes of writing, including analytical, creative, and personal responses to literature from six continents, and from traditional and emerging voices. Taken together, the electives help students become more independently accountable to the text, and more thoughtfully accountable to each other as collaborative learners.

### Requirements

Students must earn 24 credits in English, distributed as follows: 9th Grade English (6 credits) or equivalent in 9th grade at previous school, 10th Grade English (6 credits) or equivalent in 10th grade at previous school, and four semesters (12 credits) of 3-credit English electives to be taken during the junior and senior years.

The following additional recommendation and requirement apply:

- We strongly encourage students to enroll in at least three semesters of literature-focused courses and at least one writing-based course.
- Enrolling in more than one writing-based course in an academic year requires permission of the department.

### Course Offerings

All courses in the English Department have three class meetings per week unless otherwise indicated below. A plus sign (+) preceding the course title indicates advanced curriculum that equals or exceeds the rigor of the Advanced Placement program. Courses not offered this year, but likely to be offered in future academic years, are provided at the end of the catalog in the Not Offered section.

#### 9th Grade English

ENG102      6 credits

*YEAR. Required of all 9th grade students. Open to grade 9. No prerequisite.*

With twin goals of building an inclusive learning community and developing skills and habits around reading, writing, and discussion, this course uses major literary works, as well as a selection of poems and short stories, to explore questions of identity, journeys, and the definition of home. Frequent paragraphs and essays provide the opportunity to practice both insight and fluid style, in pursuit of effective expression in writing. Major texts likely include *The Odyssey*, *Exit West*, *Macbeth*, *Frankenstein*, and *Their Eyes Were Watching God*, along with a selection of poetry.

#### 10th Grade English

ENG202      6 credits

*YEAR. Required of all 10th grade students. Open to grade 10. No prerequisite.*

With a focus on American writers, 10th Grade English explores questions of identity, power, authority, privilege, and belonging. Through a close attention to a range of texts, we practice noticing, connecting, and reflecting on our relationships to others and to ourselves. Structured and unstructured writing opportunities help students to express their own ideas clearly and effectively. We write to expand, develop, and distill our thinking. We engage in revision of our writing to probe, question, and unlearn our assumptions. Discussion is at the center of our classes. We consider texts both individually and collaboratively, practicing patience, understanding, and imagination. Major texts are likely to include *Interpreter of Maladies* (Jhumpa Lahiri), *Citizen: An American Lyric* (Claudia Rankine), *Narrative of the Life of Frederick Douglass* (Frederick Douglass), *The Great Gatsby* (F. Scott Fitzgerald), as well as a selection of shorter works: essays, short stories, and poems.

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### **+Apocalypse, Whatever: Caring in the Age of Post-Truth**

**ENG707 3 credits**

*SEM 2. Open to grades 11 and 12. Prerequisite: One history course at mid level. May be taken for English Department or History Department credit.*

Whether it's the irony of *Don't Look Up*, or the resignation of Bo Burnham's *Inside*, the apocalypse is represented as frightfully close these days. Yet we keep the end of the world at a cynical distance. So much bears down on us—the echo-chamber of distorted facts and hateful rhetoric, the narcissism of internet culture, consumerist individualism, the unending pandemic, and, of course, man-made global warming. The collapse of complex systems at an extreme scale generates its own type of denial. How do we engage as a community that can flourish in an unknown future when we inhabit a present that seems, at once, already played out and unreal? The failed promises of Western liberalism, and their falsely consoling narratives, make it obvious that "we can't solve problems by using the same kind of thinking we used when we created them" (Albert Einstein). Who is this "we"? What kind of thinking keeps us at a comfortable distance from the frenetic news feeds that hurtle viewers from one crisis to another? How does the media-propelled ascension of Greta Thunberg as climate savior render us merely passive witnesses? We read historians and cultural theorists but also draw on artists who, reflecting on war, genocide, plague, or species extinction, have expressed renewing visions to guide and inspire us forward. Materials may include epics, myths, essays by Giorgio Agamben, Dipesh Chakrabarty, Toni Morrison, and Stuart Hall, and stories by Italo Calvino, J.L.Borges, Yoko Tawada among others. Assessments: short papers, research and creative projects.

### **+Creative Nonfiction: The Art of the Essay**

**ENG314 3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite.*

When Michael de Montaigne developed the "essai," as an "attempt," a means of self-exploration, he probably never imagined the variety of subgenres that would owe a debt of gratitude to his "attempts." Under an ever-expanding umbrella of creative nonfiction, genres like literary journalism, personal essay, lyric meditation, cultural commentary, nature writing, and a variety of experimental and hybrid forms are breathing new life into the who, what, and where of storytelling. In this course students learn to identify and to use the literary tools of poetry and fiction in nonfiction works. Mining their own lives and the world around them for inspiration, students undertake their own "attempts," shaping essays and engaging in a writing process that includes diving deeply into their drafts, giving and receiving peer feedback, revising, and reflecting on their own work. For examples of technique and style, we read the works of essayists such as Zadie Smith, Teju Cole, Amy Tan, Roxane Gay, Annie Dillard, E. B. White, and the staff writers at *The New Yorker* magazine.

### **+Digital Stories: Telling It Slant**

**ENG706 3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite. May be taken for English Department credit or Computer Science Department credit.*

Emily Dickinson wrote, "Tell all the truth/but tell it slant." In this creative writing course, we experiment with form to tell our truths through slanted lenses. Students use interactive media and interdisciplinary techniques to blur the boundaries between fact and fiction, using digital tools to break down traditional barriers between writers and readers. We read and write short stories, poetry, memoir, and personal essays, and in telling our slanted stories, we use new technologies such as immersive storytelling, ambient literature, interactive stories, digital poetry, podcasting, and collaborative writing techniques. Readings may include works by E. M. Forster, Ralph Ellison, James Tiptree Jr., William Gibson, Ursula K. Le Guin, Alison Bechdel, Edwidge Danticat, Ted Chiang, Janelle Monáe, and Nana Kwame Adjei-Brenyah.

### **+Eco-Literature: Locating the "I" in Environment**

**ENG359 3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite. Three class meetings per week, including regular individual conferences.*

Garden? Wilderness? Resource to mine? Playground for adventure?—How does the way that humans conceptualize the environment shape their stewardship of it? This course looks at writers exploring their eco-footprint on Earth. We wrestle with questions like: How does the concept of nature change over time, place, and culture? What does an individual owe to their ecosystem? What ecological wisdom or environmental ethic can literature offer for our troubled times? In the readings of this course, we meet individuals trying to live responsibly in the world, asking hard questions, looking for hope amid displacement and destruction. We also read works that rejoice in their world while also lamenting the ongoing losses and recognizing the impending threats to the beauty that surrounds us. Writers students

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encounter include Kazim Ali, Elizabeth Bradfield, Emily Dickinson, J. Drew Lanham, Lauret Savoy, Ann Pancake, Craig Santos Perez, Teddy Roosevelt, Traci K. Smith, and Rebecca Solnit.

### **+Fit to Print**

**ENG358 3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite.*

How do journalists turn real-world events into stories? What practical and ethical dilemmas do they face in turning real people into “characters”? How is it that different journalists can cover the same events, but create different narratives out of them? In this course, we study both literary and daily journalism to get a deeper understanding of how the news gets made - and what effect it has on us. Readings include Truman Capote’s *In Cold Blood* and Rebecca Skloot’s *The Immortal Life of Henrietta Lacks*, and some case studies of contemporary news coverage.

### **+Imaginary Worlds**

**ENG309 3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite.*

What is the relationship of the individual to the community? How can humans coexist peacefully in nature? What are the promises and dangers of technological progress? Utopian and dystopian authors have always used speculative fiction to consider pressing social issues such as urban planning, racial conflict, ecological disaster, technological innovation, gender divisions, and political dissent. We consider how utopian and dystopian literature has reflected our hopes, dreams, and fears for the future as well as how these works have influenced politics, history, and science. How can utopian thought or utopian experiments help us address modern challenges? What warnings are provided by dystopian literature, film, and art? Readings may include works by Edward Bellamy, Charlotte Perkins Gilman, Yevgeny Zamyatin, Ursula K. Le Guin, Margaret Atwood, Aldous Huxley, George Orwell, and Octavia Butler.

### **+Imagination, Imago: British Romantic Poetry (1785–1830)**

**ENG342 3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite.*

With a keen eye to the proximity between creation and its creator, the self and its world, the course explores Coleridge’s notions of imagination as “the living power and prime Agent of all human Perception” and how the ideal poet “brings the whole soul of man into activity.” Probing the works of Blake, Wordsworth, Byron, Shelley, and Keats with *Lyrical Ballads* and *Biographia Literaria* as focal points, the course contends with Romantic conceptions of individualism and alienation, spontaneity and feeling, the ordinary and the sublime within the social, political, and technological turbulences of the early nineteenth century. While this era avers infinitude of the symbolic imagination, it also conjures up images of the Orient in its poetry that misshape or contradict the cultural realities of Asia and North Africa. The course grapples with the paradox of Romantic subjectivity that at once exoticizes and limits “the Other” while resisting the idea of limits within itself.

### **+In Other Words: Memoir and American Identities**

**ENG346 3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite.*

How do we tell our stories? More specifically, how do we tell stories that represent our complex and various identities? Zadie Smith says, “Individual citizens are internally plural.” Walt Whitman says, “I am large, I contain multitudes.” How do — and should — writers render those pluralities and multitudes? Through readings of memoir, essays, and poetry we examine how writers reckon and experiment with telling their stories. We consider how a writer’s sense for their intersectional racial, gender, sexual, and geographical identities — among others — translates to the page. We examine the various and multiform ways that artists understand their work to be both personal and political, to do their lives justice and to speak for justice. Longer texts are likely to include *Covering* (Kenji Yoshino), *The Book of Delights* (Ross Gay), and *I Was Their American Dream* (Malaka Gharib). We consider shorter pieces, too: work by James Baldwin, Aimee Nezhukumatathil, Pádraig Ó Tuama, Jhumpa Lahiri, Cathy Park Hong, Terrance Hayes, Luc Sante, Teju Cole, Mindy Kaling, Trevor Noah, and Roxane Gay.

### **+Literature of the Infernal: "Farewell, Happy Fields"**

**ENG322 3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite.*

We’re going to Hell, at least metaphorically! We explore why Aeneas, hero of Vergil’s Roman epic, goes to the underworld, and what he finds there. Centuries later, a ghostly Vergil leads Dante into the Inferno, that early Renaissance hell for sinners, where we see how the punishment fits the crime. In *Paradise Lost*, John Milton shows us Satan as a powerful politician, encouraging his fellow fallen angels to “make a heaven of

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hell, a hell of heaven." Is Hell other people, as Sartre argues in *No Exit*, and have we already experienced it here on earth as Art Spiegelman tells us in his graphic-novel memoir *Maus*? This course compares concepts of Hell as Western artists have imagined them across centuries to reflect on notions of evil, violence, and suffering. As we travel through dark forests and sulfurous pits in search of light and hope, we learn as much about the world of the living above as we do about that of the unfortunate souls below. Our journey is a reflection on the human condition, on mortality, freedom, and power, and — always a pressing question — what it takes for us to live in peace, with ourselves and each other.

### **+Money Matters**

**ENG343      3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite.*

Money — getting it, keeping it, spending it, lacking it — is part of our lives and of our literature. Our position within the economic ladder often shapes where we live and where we work or go to school, as well as the people we know (and don't know). In this course, we consider the effects of money and class on ourselves and on characters in some great works of American literature, primarily from the 20th century. Likely texts include *The House of Mirth* (Edith Wharton); *Death of a Salesman* (Arthur Miller); short stories by Dorothy West, John Cheever, F. Scott Fitzgerald, and Alice Walker; and contemporary essays. The course assumes familiarity with Fitzgerald's *The Great Gatsby*.

### **+On Politics, Protest, and Poetry:**

#### **The 'Curious Thing' in African-American Literature**

**ENG324      3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite.*

What is the relationship between race, identity, and culture? How have African American and Afro-Caribbean literary traditions developed from the 18th century to the present? How have these works influenced the American political landscape and history? This course examines various types of black literature, including novels, poetry, essays, and short fiction, as well as African American oral traditions such as folk tales, speeches, and spoken word. Exile, alienation, racial politics, passing, and self-representation are among the themes explored through the "double consciousness" lens of African American writers. The course asks whether it is possible to define the genre of African American literature through a set of common issues, or are the writings of black authors too disparate to be categorized? We consider the influence of the African Diaspora on contemporary literature by examining Countee Cullen's "curious thing": What are the contradictions that "make a poet black, and bid him sing?" Works may include *Beloved*, *Passing*, *Mem*, and *Incognegro*.

### **+Philosophy and Fiction**

**ENG360      3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite.*

Foundationally we use Plato as a starting point to both understand Plato's long cast over philosophy and the way a dialogue functions. We take a brief tour in the Enlightenment and the influence of Native American thinkers, check in on Nietzsche, and end in post-human theory. At each philosophical juncture we utilize short fiction from a variety of genres — literary fiction, science fiction, fantasy, detective stories — in pursuit of the big questions. In a way, we are constructing a jetpack that will allow us to skitter around and tour the universe; we are going to crash into a lot of walls along the way. Think of us as a group of cyberpunk Icaruses. Work for this class includes readings, movies, discussions, and writing.

### **+Playwriting: From Page to Stage**

**ENG704      3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite. May be taken for English Department credit or Performing Arts Department credit.*

Whether students are experienced playwrights or want to try their hand at playwriting, this class offers students the opportunity to be supported with finding their *own voice* and producing their *own stories* while learning the art and craft of playwriting. Many aspects of playwriting are covered in-depth, including: plot structure, character development, dialogue, and the rewriting process. All students begin their work with focusing on creating multiple short plays and then turn to working on constructing a longer one-act play by the end of the semester. Throughout their time in this class, students regularly hear their plays read out loud and discussed during feedback sessions. As inspiration for students' own playwriting process, we'll have readings and discussions about plays by professional playwrights, some of whom also visit the classes and participate in one-act feedback sessions to assist every student's playwriting journey.

**+Poetic License****ENG344 3 credits***SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite.*

Consider this course "Driver's Ed" for the poetic road. Study poets and their poems in order to understand the literary elements that fuel their work — but don't stop there. This is not a course for just sitting in the passenger's seat and watching the iambic pentameter go by. We work wonders with alliteration and muster up masterpieces with metaphor. Find time to flex your line

break

If you've ever wanted to get behind the writer's wheel and find out for yourself where imagination can take you . . . and if Edward Arlington Robinson is right in his assertion that "poetry is the language that tells us, through a more or less emotional reaction, something that cannot be said," then you may even find yourself telling the world something it has never felt before. Discover poets ranging from Shakespeare to Terrence Hayes, E.E. Cummings to Evie Shockley, from Robert Hayden to Chen Chen, from Natasha Trethewey to Ilya Kaminsky, Eve Ewing to D.J. Savarese, from Thylas Moss to Ocean Vuong, from Emily Dickinson to Danez Smith, and from the classmate seated next to you to the classmate across the room!

**+Shapes of Disobedience:****Feminist Experiments from Emily Dickinson to Evie Shockley****ENG345 3 credits***SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite.*

This course explores symbolic and lived correlations between "experiment" and "experience," art and artifice, poetry and poet through literary risks taken by 20th-century female authors. How do women wield language to reposition themselves as source and creator against their cultural inheritance as derivatives — "the second sex"? How does a poetic act become a political experience? With "A Room of One's Own" (Virginia Woolf), "The Laugh of the Medusa" (Hélène Cixous), "The Voice of the Shuttle is Ours" (Patricia Klindienst) and "In Search of Our Mothers' Gardens" (Alice Walker) as key critical lenses, the course examines how gender transgressions take the shape of transgressed genre boundaries and how questions of epistemology emerge from questions of ontology for women in the last 150 years of literature. Authors include Dickinson, Woolf, Moore, Bishop, Lispector, Stein, Brooks, Plath, Rich, Lorde, Rukeyser, Morrison, Carson, Parks, Lewis, Nelson, and Shockley.

**+Thoreau and Kindreds:****The Self, Community, and Justice****ENG306 3 credits***SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite.*

In a letter to a friend, Henry David Thoreau once wrote: "Be not simply good — be good for something." Thoreau lingers with us today because he asks himself — and he asks us — what it means to live deliberately, to live in community with others, and to live for a more just society. Through a study of Thoreau's *Walden* and his essay "Civil Disobedience," we consider what Thoreau's questions about the self, community, and justice meant for him in the 19th century — and what they mean for us in today's cultural and political moment. Work with Barry Lopez's *The Rediscovery of North America* and Jenny Odell's *How to Do Nothing* — as well as shorter texts by Robin Wall Kimmerer, Rebecca Solnit, Martin Luther King Jr., Ada Limón, Aimee Nezhukumatathil, Mary Oliver, and Ross Gay — help us to explore some of Thoreau's wonderings and wanderings in our present-day experiences of the world. Regular walks in Concord, time outside, and discussions of today's movements for racial and environmental justice help to frame our study of the course's central texts.

**+Villain as Hero****ENG321 3 credits***SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite.*

People often decry the loss of good old-fashioned heroes. During the "good old days," the voice of a hero could be counted on to cry "the right thing" from the rooftops and so save the populace from the jaws of evil. In such a construct, the old-fashioned villain would play the role of a simple antagonist, someone who hampered the hero and provided a clear representation of all that society should avoid. However, such a notion of "good guys" and "bad guys" is overly romantic, and it does not reflect the more nuanced moral landscape of the 21st century: who decides what defines "the right thing" anyway? This course examines the development of the role of villain, from the sinister foil of antiquity to the newly emerging idea of the antihero — the villain who gives voice to an often seductive alternate path. If our fascination has turned toward the villain as the one who represents our frustrations — and, occasionally, even our hopes — then we must study the villain's voice to find out our own mind. By examining the way the villain has become an enticing option, this course explores the continuing development of the popular psyche at the outset of the

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new millennium. Possible titles include *Othello* (William Shakespeare), *Chronicle of a Death Foretold* (Gabriel García Márquez), *Sula* (Toni Morrison), *Heart of Darkness* (Joseph Conrad), *The Crucible* (Arthur Miller), *No Exit* (Jean-Paul Sartre), *The Dark Knight* (Christopher Nolan), and short stories by Nathaniel Hawthorne, Flannery O'Connor, Mark Twain, Ernest Hemingway, and Kahlil Gibran.

### **+Visions and Revisions: Influence, Appropriation, Remix**

**ENG317****3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite.*

Culture is an act of citation, a constant process of translation and adaptation. This course pairs verbal (poems, drama, folktales) and visual works (paintings, films, music videos) and examines works that combine both words and image in order to reflect on the way visual art expands upon available narrative possibilities. To understand how verbal and visual artists talk to each other across centuries and, by extension, to us, we discuss selections that may range from Beyoncé, Ovid's *Metamorphoses*, Shakespeare's *Romeo and Juliet*, *West Side Story*, Angela Carter's haunting retellings of some European fairy tales, and Alison Bechdel's graphic novel *Fun Home*. We look at the way retellings update and subvert the "originals" that inspire them. When is appropriation an act of violence and when is it a form of resistance? A transmedia approach makes us attuned to the politics of representation, to the way cultural products deal with such key aspects of identity as sexuality, gender, race, ethnicity, and class, as they re-represent and (re)define what it means to be human and to have agency.

### **+Whose Story Is This?**

**ENG354****3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite.*

Who gets to tell stories? How do we reclaim stories? Who has agency, and who has voice? And how does one get access to those things? This course examines texts that question the prevailing narrative or challenge our understanding of ourselves and the world — and the way those came to be. Authors may include Rebecca Solnit, Ta-Nehisi Coates, Tommy Orange, Colson Whitehead, and Kazuo Ishiguro.

### **Writing Seminar**

**ENG308****3 credits**

*SEM 1. Open to grades 11 and 12. No prerequisite.*

You can put writing on a pedestal. Or you can just do it. Using your pen to explore what you know — and don't know — writing can begin to feel natural and powerful. This course is designed to help you explore different writing approaches with the intention of becoming a more confident writer. Using writing-to-learn strategies, we examine paintings, flash fiction, and creative nonfiction. In the process, you hopefully gain new comfort and skill in writing analytically and personally. Smaller class size allows for extra attention to individual writing process and style.

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### **School Newspaper Production**

**ENG601****1 credit**

*YEAR. Required of and open only to Centipede editors. One class meeting per week. Offered on a pass/fail basis.*

In this course, required of and open only to *Centipede* editors, students plan, edit, and produce the school newspaper and website.

### **English Departmental Study**

**ENG991****1 to 3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. Prerequisite: Departmental study application form and proposal must be submitted to the department head by the course request deadline. Approval will be decided by the department head during the scheduling process. May be taken each semester.*

(See General Description of Courses and Diploma Requirements.)



## HISTORY

### ***HISTORY***

Through the study of history, students come to better understand both themselves and others. By examining a diverse range of peoples whose societies span millennia, students gain a deeper knowledge of how individual thought, the creation of institutions, and cultural expression reflect the complexity of human aspirations and experiences. Students who graduate from Concord Academy are expected to have the following:

- An understanding of U.S. society and its institutions as well as its roots in other societies around the world
- A comprehensive knowledge of cultures other than their own
- An appreciation for the contributions of all people to world civilization
- The ability to analyze critically primary and secondary sources and conflicting interpretations of history
- Skill in written and oral expression
- An understanding of and facility with basic research skills

### ***Requirements***

The graduation requirement in history includes a credit total and specific levels:

- Credit total: Concord Academy requires that all students pass a minimum of five semesters (15 credits) of history before graduation. For students entering after 9th grade, history courses passed in 9th and 10th grades at a previous school may be applied toward the five-semester requirement at Concord Academy: up to two semesters for students entering in 10th grade, up to four semesters for students entering in 11th grade.
- Levels: History courses are offered at three levels: intro, mid, and upper. Students entering in 9th and 10th grades must pass at least one semester (3 credits) of history at each of the intro, mid, and upper levels. Students entering in 10th grade may take a skills test to earn an exemption from the intro level. Students entering in 11th grade must pass at least one semester (3 credits) of history at each of the mid and upper levels and may take a skills test to earn an exemption from the mid level.

In addition, the following recommendations apply:

- The History Department strongly recommends that students take two years (four semesters) of history in their 9th and 10th grade years.
- Courses at the intro, mid, and upper levels are designed to expose students to a range of cultures from the ancient to the modern worlds. Students are advised to select courses that allow them to explore the diverse histories of North and South America, Europe, Africa, and Asia.
- Students are encouraged to further advance their research skills by enrolling in one upper-level research seminar course before graduation.

### ***Course Offerings***

All courses in the History Department are semester courses, and all have three class meetings per week unless otherwise indicated below. A plus sign (+) preceding the course title indicates advanced curriculum that equals or exceeds the rigor of the Advanced Placement program. Courses not offered this year, but likely to be offered in future academic years, are provided at the end of the catalog in the Not Offered section.

#### **Ancient Migrations: Trade and Conquest in Antiquity**

**HIS106**

**3 credits**

*SEM 1. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.*

Ancient highways and water routes regularly bustled with trade and sometimes bristled with armies on the march. Whether making a journey for peaceful reasons or to launch an invasion, migrants in the ancient world brought with them culture and ideas that they spread as they moved through, and sometimes settled among, peoples different from themselves. This course explores the ways that people on the move affected the sharing of culture and intellectual life, by looking at the invasion of the Aryans, early Mediterranean culture, and trade along the Silk Road and the Spice Belt, as well as the spread of Buddhism and Islam. Assessments may include short papers, a project, and a final exam.

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### **The Early Mediterranean World: Greece and Rome**

**HIS102**

**3 credits**

*SEM 1. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.*

Greece and Rome are considered the matrix of political, cultural, and intellectual life in the Western tradition. This course examines the rise of Classical Greek civilization and the spread of Hellenism through the Mediterranean basin and the Near East, and the emergence of Rome into this region as an expansive Republic and eventual Empire. Topics include the cultural and intellectual life of Greece, evolution of Roman politics and law, and an examination of the shifting status of women and slaves. Assessments may include short written pieces, a short research project, a collaborative visual essay, and a narrative project.

### **Native American History to 1800**

**HIS113**

**3 credits**

*SEM 1. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.*

Who are Native Americans? How do we tell their story? This course examines the history of Indian peoples in the Americas with a particular emphasis on North America (and what eventually became the United States). Topics include the nature of inclusion and exclusion in studying Indigenous America, cultural diversity among first peoples in the Americas, racial and gender structures shaping both Indian and European peoples in North America, the nature of accommodation and resistance among Indian people, and the ways that Native Americans stood as actors and active participants in the imperial history of postcontact North America. Coursework includes museum projects with material culture, primary sources, novels, short stories, memoirs, and films. Assessments may include papers, quizzes, tests, group projects, and a final exam.

### **An Early History of Haiti: From Colony to Republic**

**HIS118**

**3 credits**

*SEM 2. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.*

The course explores the colonial history of the modern nation of Haiti. Together we explore the successive stages of Haitian history, from pre-European contact with the indigenous Taíno population, to the landing of Columbus and subsequent years of French colonialism and exploitation, to the Haitian Revolution. We critically examine the dynamic colonial history of Haiti through primary and secondary source material, films, and visual arts that cover topics such as colonialism, slavery, revolution, inequality, race, and racism. Assessments may include quizzes, short papers, research projects, creative projects, and Socratic seminars.

### **Indigenous Peoples of Latin America and the Caribbean**

**HIS124**

**3 credits**

*SEM 2. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.*

What were pre-Columbian peoples like? How did they live and what did they eat? What kinds of societies, values, and spiritual practices did they create, and why? This course is designed to introduce students to indigenous civilizations in Latin America and the Caribbean, from their chronological points of origin in the Americas to their contact with and subjugation by Europeans. While much of the course focuses on classic sedentary civilizations like the Maya, the Inca, and the Aztecs, we also examine other cultures such as the Tupi-Guarani peoples of eastern South America, the Olmecs of southern Mexico, and the Mapuche of southern South America, among others. Students learn the profound, essential differences between these indigenous societies while identifying broad patterns of settlement and development. The course concludes with a consideration of European contact, conquest, and colonialism. Materials include archaeological artifacts, contemporary scholarship, Mayan murals, Aztec poetry, descriptions from European sources, and other texts. Assessments may include group presentations, short papers, quizzes, and a final summative project.

### **Making of the Muslim World**

**HIS107**

**3 credits**

*SEM 2. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.*

The expansion of Muslims out of the Arabian Peninsula in the seventh century changed the history of the world. The spread of this dynamic religion into Asia, Africa, and Southern Europe shaped culture, politics, and society wherever it went. This course is an examination of the history of the Muslim world, focused geographically on the Middle East, from the rise of Islam in the seventh century to the Mongol invasions in the 13th century. This course examines three important eras in the history of the period: Muhammad and the origins of Islam, the Abbasid Revolution and the fractionalization of the caliphate, and the Crusader and Mongol invasions. Assessments may include short written pieces, a short research project, a collaborative visual essay, and a narrative project.

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### **Modern Migrations: Mobility and Globalization**

**HIS108**

**3 credits**

*SEM 2. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.*

Human migration, immigration, and diasporas play a fundamental role in world development. The forced and free movements of people intersect with some of the most important subjects of urbanization, imperialism, slavery, capitalism, and globalization. Examining case studies from the 19th and 20th centuries, in conjunction with current events, this interdisciplinary course introduces cutting-edge methods that explore the subject of migration in international, regional, and global historical contexts. Assessments may include short papers and a research project and presentation.

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### **Comparative Transatlantic Slavery**

**HIS225**

**3 credits**

*SEM 1. Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.*

How did the transatlantic enslavement of Africans begin, and why? How did it impact world history? How did it end, and why? What are the legacies of transatlantic slavery in the contemporary world? This course explores these and other key issues dealing with the transatlantic enslavement of African peoples. We emphasize the wide spectrum of similarities and differences of experience and outcome for both the enslaved and for those connected to their enslavement. Geographic areas of focus include British North America (and the independent United States), Cuba and other European colonies in the Caribbean, and other case studies such as Argentina, Mexico, New England, and the U.S. West. The impact of slavery on Central and West African cultures such as Kongo, Yoruba, and Imbangala peoples, as well as their sociocultural contributions to the Americas, also enter into our consideration. Key topics include resistance, abolitionism, the role of colonialism, transculturation, capitalism, racial ideology and racism, and national identity. Assigned texts include a variety of primary and secondary sources. Assessments may include short papers, group discussion leadership, presentations, essays, and a research project.

### **History of Brazil: From Colonization to the Abolition of Slavery**

**HIS220**

**3 credits**

*SEM 1. Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.*

This course charts the surprising, yet often overlooked, colonial history of the modern nation of Brazil. Together, we explore the successive stages of Brazilian history, from pre-European contact with the indigenous population, to Brazilian independence from Portugal, to the abolition of slavery in 1888. We critically examine the dynamic colonial history of Brazil through historical texts, films, biographies, popular music, literature, and visual arts, on topics such as colonialism, slavery, immigration, revolution, inequality, race, and racism. Assessments may include quizzes, short papers, research projects, creative projects, and Socratic seminars.

### **U.S.: American Urban**

**HIS222**

**3 credits**

*SEM 1. Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.*

Americans have an uneasy relationship with their cities. We are riveted by their fast pace, their culture, and their opportunities at the same time that we are repelled by their dirt, their confusion, and their intractable problems. The first two thirds of this course look at American cities from the colonial period to the mid-20th century in all their glory and disarray, focusing on economics, society, and urban planning. After surveying the major issues in American urban history, we do a close historic study of downtown Boston. Students do a mini research project, focusing on some aspect of Boston's history. Course assessments may include an historical mapping project, a paper, and presentations.

### **U.S.: The Presidency from Washington to Lincoln**

**HIS226**

**3 credits**

*SEM 1. Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.*

What makes a great president? This course explores the question of presidential leadership and effectiveness by examining the early presidents—the good, the bad, and the ugly. Beginning with the creation of the presidency at the Constitutional Convention, we consider how the office was constructed, and how the first president, George Washington, established norms that continue to inform the office. We consider how the presidents' personal lives impacted their public leadership, asking, for example, how presidents wrestled with the hypocrisy of enslaving people in the Presidents' House, a symbol of freedom and self-government.

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Through readings of primary source speeches and historical monographs, we study topics including elections, relations with the public and Congress, and the role of the First Lady. While the class focuses on themes during the first seventy-five years of the republic, we also follow current events. Small writing assignments and research prompt students to develop their own criteria for assessing presidential leadership, culminating in a presentation to the class.

### **Gender in the Middle East**

**HIS227**

**3 credits**

*SEM 2. Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.*

American discussions of Middle Eastern politics and society often interweave questions of gender. Recently, the situation of LGBTQ+ populations has risen to the fore, but discussion about the status of women is a long-standing theme in how Americans think about – and judge – Middle Eastern societies. But how do Middle Easterners think about and experience gender issues? How do they think about the history of gender in their societies? How have ideas about gender changed over time and in different parts of the Middle East? This course offers the opportunity to consider women's, queer, and masculinity history in the Middle East in the 19th through 21st centuries. We look at the areas that comprise the Ottoman heartland: southeastern Europe, Anatolia, Egypt, the Levant, and Iraq, as well as giving some attention to Iran and Saudi Arabia. Assessments may include short papers, podcasts, and a short research project.

### **Native American History from the Revolution to the Reservation**

**HIS221**

**3 credits**

*SEM 2. Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.*

First Peoples in North America have a long and fraught relationship with the United States. This course examines the history of American Indian peoples in the new nation and throughout the 19th century. We examine how American Indian peoples responded to genocide and how indigenous peoples shaped the formation of the United States; how indigenous nations responded to U.S. demands for land and removal to reservations; how slavery and the Civil War shaped the lives of indigenous peoples; and, how post-Civil War violence and warfare worked together to "detritalize" American Indian peoples. Assessments may include seminar discussions, papers, creative projects, tests, and a final exam.

### **Revolt and Revolution in Early Modern Europe**

**HIS214**

**3 credits**

*SEM 2. Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.*

Why do people fight to overthrow their government? Do ideas fuel revolutions, or do they serve as an excuse for violence? This course seeks to investigate such questions through an in-depth look at three upheavals that rocked Europe: the Revolt of the Netherlands, the Glorious Revolution in England, and the French Revolution, from Robespierre to Napoleon. Through readings from art history, political philosophy, primary and secondary sources, and a short biography of Napoleon, we study and compare these three revolutions, engaging in debates about the rights of man, the distribution of power, and the role of government in the economy. Along the way, we learn about the origins of liberalism, conservatism, radicalism, feminism, and terrorism. Assessments include essays, tests, and a group project on Napoleon in lieu of a final exam.

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### **+Global Capitalism: History, Culture, and Critique**

**HIS350**

**3 credits**

*SEM 1. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

Capitalism has powerfully shaped human history, and continues to shape the world we live in. The opinions of its defenders and defamers saturate our media landscape. But what do we mean by "capitalism"? Since their historical origins, "capitalist" values and practices have been the principal drivers of a process today known as "globalization," unfolding through both peaceful and violent means, which has brought disparate parts of the world together in complex networks of power. In addition to discussing this developing process in past, present, and future capitalism, this course also explores a history of radical responses to capitalism shaped by war, empire, enslavement, and genocide. Guided by the writings of such scholars as W.E.B. Du Bois, Eric Williams, Cedric Robinson, Stuart Hall and Angela Y. Davis, among others, students examine the history of racial capitalism through the critical reflections it has inspired. Central questions of the course consider how the relationship between race and capitalism created global inequities. We explore how wealth is created, why we inhabit a world of "developed" and "emerging"

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markets, and what are the driving factors of economic inequalities within and between nations. What possible equitable futures might await what we call global capitalism? Coursework includes socio-economic case studies, museum projects on material culture, primary source analysis, critical theory, biographies, and seminar discussions. No prior knowledge is necessary. Assessments may include papers, quizzes, tests, projects and a final exam.

### **Histories of Race & Racism: A Symposium**

**HIS603**

**1 credit**

*SEM 1. Open to grades 11 and 12. One weekday evening class meeting per week for 13 weeks. Prerequisite: One history course at mid level. Level: Upper.*

We often talk about race and racism in the United States and around the world as though they are static and unchanging – as though ideas about what "race" is and how racism has played out is uniform over time and space. This could not be further from the truth. There is a history to the idea of "race" and a history to racism. In this weekly one-credit, evening symposium, students explore historical ideas about race and racism as it has manifested in different times and places from different perspectives and historiographic traditions. There are readings ahead of each weekly meeting. Students also have the opportunity to develop an MLK Day workshop about what they have learned and get coaching about how to facilitate discussions about difficult topics like race and racism.

### **+Ireland: A Microcosm of Change**

**HIS325**

**3 credits**

*SEM 1. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

The Emerald Isle has a fascinating history in its own right, but the story of Ireland's struggles and resilience is also a lens into some of the most fascinating moments of change in the early modern and modern world. Beginning with ancient Celtic resistance to invasion and continuing through the spread of Roman Catholicism, colonization by the English and Scots, the bloodshed of the Reformation, the Great Famine, a war for independence, civil war, two world wars, the Troubles, financial crisis, and continuing questions of union and identity, the Irish have come face-to-face with sectarianism, imperialism, nationalism, ethnicism, racism, terrorism, globalism, and just about every other modern *-ism* on the list. Relying on a rich array of primary sources, monographs, literature, film, and music, the course examines the roots of these conflicts, their impact on the Irish people, and the lessons that the Irish experience holds for the study of Europe and beyond. Assessments may include reading responses, papers, tests, and a creative research project.

### **+Latin America During the Cold War: Narratives and Film**

**HIS339**

**3 credits**

*SEM 1. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

This course focuses on cinematic constructions and understandings of Latin American history during the mid to late-twentieth century. Over the course of the semester, we examine films from several different Latin American countries and delve into the historical questions these movies raise: How have race, gender, imperialism, communism, neo-colonialism, repression, intervention, and revolution shaped the history of the region? How do filmmakers represent those histories? How is knowledge about the past produced, and what does this mean about the very nature of studying history? In exploring these questions, we look at films in relation to various historical texts. Assessments may include short papers, research projects, creative projects, and Socratic Seminars.

### **+Russia**

**HIS304**

**3 credits**

*SEM 1. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

This course examines the development of modern Russia from the early 19th century through the collapse of the Soviet Union and its aftermath. We are particularly interested in the attempts of Russians to respond to the economic and political backwardness of the nation compared to the West. One reason for this focus is the dramatic and often monumental scale of the attempts themselves. Another is to understand how Marxism, a theory of economic and social change, was translated into concrete political programs. What, if any, were the benefits of such a society, and what were its costs? Why did the system established by Lenin and brought to a level of brutal perfection by Stalin collapse between 1985 and 1991 despite Mikhail Gorbachev's attempts to reform it? Finally, where is Russia headed in its post-Soviet era (particularly in regard to the Putin regime and the current crisis in Ukraine)? We use music, literature, and art, as well as sources in political and economic history. Assessments may include papers, tests, and a short research paper.

## HISTORY

### +Topics in Music History:

#### **Gender and Sexuality in the Broadway Musical**

**HIS707**

**3 credits**

*SEM 1. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper. May be taken for either History Department credit or Performing Arts Department credit.*

"I Enjoy Being a Girl" ... "How Lovely to Be a Woman" ... "There Is Nothin' Like a Dame" ... "Marry the Man Today" ... "Happy to Keep His Dinner Warm" ... "I Hate Men" ... Musical theater is often described as one of a few distinctly unique American art forms. As historian John Bush Jones points out with his clever book title, *Our Musicals, Ourselves*, Broadway shows have always served as a mirror, reflecting American cultural values and ideals. When it comes to gender and sexuality, musicals have consistently reinforced and challenged stereotypes over the last century. This course considers the full cast of characters integral to this collaborative art form—writers, composers, directors, choreographers, performers, and audiences—to see how their various gender and sexual identities contribute to the conception, performance, and reception of Broadway musicals.

#### **+U.S.: Being "Right" in America: Modern American Conservatism**

**HIS343**

**3 credits**

*SEM 1. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

What does it mean to be a conservative in America? The word is used to describe everyone from Thomas Jefferson to Ronald Reagan, Sarah Palin, Billy Graham, and those who support Donald Trump. This class explores the history and culture of the Right in America from the Great Depression to the present, focusing in particular on the ways in which conservative ideologies rose from their nadir in the 1950s to become a potent political force in the United States. What were the ideas that propelled modern conservatism and bound the movement together? Who were the political, economic, religious, and cultural figures who charted its course and authored its rise? What has the relationship been between conservatism and the Republican Party? And what have been the implications and consequences of conservative ideologies as they have translated into governmental policy, foreign and domestic? We read the work of contemporary historians engaged in answering these questions, and engage with an extensive array of primary source materials to understand the arguments, positions, and philosophies of American conservatives. Assessments may include short papers, debates, and a short research project.

#### **+U.S.: Crime and Punishment**

**HIS328**

**3 credits**

*SEM 1. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

The United States has under 5 percent of the world's population, but over 20 percent of its prisoners, giving it by far the highest incarceration rate in the world. How did a country that values "liberty and justice for all" end up putting so many Americans behind bars? In addition to examining the causes and impact of mass incarceration, we consider how attitudes about race and class influenced both the War on Drugs and the recent opioid crisis. Other topics we explore include the criminalization of LGBT people and the death penalty. Throughout the course, we ask who determines what constitutes a crime, and how this changes over time. Field trips to local criminal justice centers supplement our learning. Assessments include tests, essays, and in lieu of a final exam, a research project on a topic of the student's choice culminating in a presentation.

#### **+Historical and Contemporary Issues in World Soccer**

**HIS352**

**3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

This course explores key issues related to the world's most popular sport. The time period covered ranges from the beginning of the era of modern sports in the mid-nineteenth century through the early twenty-first century. In a variety of national contexts and time periods, we discuss soccer's influence on modern societies, cultures, politics, and economies. The specific cases examined here are intended not only to deepen students' familiarity with key themes and issues in global history, but also to enhance their understanding of the role of popular culture in modern societies. Specific topics include nationalism and the nation-state, race and racism, gender, sexuality, state violence, mass media, globalization, fan culture, and FIFA (not just the game, but the international governing body too!). While many of the texts selected for this course are historical in nature, readings and film from sociological, anthropological, literary, and journalistic disciplines are also put to use. Assessments may include shorter response papers, longer essays, group discussion leadership, presentations, and a research project.

## HISTORY

### **+Apocalypse, Whatever: Caring in the Age of Post-Truth**

**HIS711**

**3 credits**

*SEM 2. Open to grades 11 and 12. Prerequisite: One history course at mid level. May be taken for English Department or History Department credit.*

Whether it's the irony of Don't Look Up, or the resignation of Bo Burnham's Inside, the apocalypse is represented as frightfully close these days. Yet we keep the end of the world at a cynical distance. So much bears down on us—the echo-chamber of distorted facts and hateful rhetoric, the narcissism of internet culture, consumerist individualism, the unending pandemic, and, of course, man-made global warming. The collapse of complex systems at an extreme scale generates its own type of denial. How do we engage as a community that can flourish in an unknown future when we inhabit a present that seems, at once, already played out and unreal? The failed promises of Western liberalism, and their falsely consoling narratives, make it obvious that "we can't solve problems by using the same kind of thinking we used when we created them" (Albert Einstein). Who is this "we"? What kind of thinking keeps us at a comfortable distance from the frenetic news feeds that hurtle viewers from one crisis to another? How does the media-propelled ascension of Greta Thunberg as climate savior render us merely passive witnesses? We read historians and cultural theorists but also draw on artists who, reflecting on war, genocide, plague, or species extinction, have expressed renewing visions to guide and inspire us forward. Materials may include epics, myths, essays by Giorgio Agamben, Dipesh Chakrabarty, Toni Morrison, and Stuart Hall, and stories by Italo Calvino, J.L.Borges, Yoko Tawada among others. Assessments may include short papers, research and creative projects.

### **+History of Design: Fashion and Society**

**HIS712**

**3 credits**

*SEM 2. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper. May be taken for either Visual Arts Department (but not studio) credit or History Department credit.*

What do the garments you wear mean? In this course we examine the relationship between society and dress and the factors that influence the evolution and repetition of trends. Style can communicate many things from class to culture, age, and technology, but where do these signifiers come from and how can they be traced throughout history? Most importantly, how are you as a wearer engaging in those histories every day? Focusing on themes, we follow a trend, examining its many iterations in societal dress. Through texts, films, exhibitions, and discussions, we spend a semester understanding the function of design and the history that shaped it. Assessments may include independent trend research papers, critical viewing of fashion collections and documentaries, and examining sample garments and exhibitions relating to design trends.

### **+Modern China: From the Opium Wars to Modern Superpower**

**HIS319**

**3 credits**

*SEM 2. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

How did China come to be the world power that it is today? What has shaped China's path to modernity? Will China be the future of global economic development? This course examines the development of modern China from the height of Qing Dynasty power in the 18th century through Mao Zedong's revolution and China's development and modernization into the early 21st century. We focus closely on the complex social forces shaping modern China's development, and on the relationship of the "middle kingdom" to the outside world. Course work includes museum projects with material culture, primary sources, novels, short stories, memoirs, and films, in seminar-style discussion. Assessments may include papers, quizzes, tests, and a final exam.

### **+Modern South Africa: The Rise, Reign, and Fall of Apartheid**

**HIS313**

**3 credits**

*SEM 2. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

In the 20th century, South Africa was one of the most modern nations in Africa. Yet the majority of South Africans lacked the legal and political rights that citizens of modern Western states took for granted. Furthermore, despite South Africa's wealth, the majority of its citizens lived in poverty. From 1948 to 1994, apartheid reigned as the official law of the land; tension and violence grew between the ruling white minority and the powerless black majority. The various historical influences and events that led to the adoption of apartheid, the effects of its 40-year rule, and the causes and effects of its ultimate demise are the focus of this course. Primary and secondary source readings are supplemented by film and student research. Discussion is emphasized in this seminar-style course. Assessments may include tests, formal and informal writing assignments, debates, a research project, and a final exam.

## HISTORY

### **+U.S. Intervention in Modern Latin America**

**HIS337**

**3 credits**

*SEM 2. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

This course is an introduction to the history of United States imperialism and intervention in modern Latin America. Through lectures, discussions, shared readings, films, and literature, we critically examine the fraught relationship between the United States and Latin America during the twentieth century. Some of the topics we examine include the ways that race and racism have informed US foreign policy in Latin America, immigration and nativism, economic imperialism, the emergence of authoritarian regimes and revolutionary mobilizations, the role of religion in shaping those processes, the effect of the Cold War on US-Latin American relations, and torture and the role of the CIA in twentieth-century Latin America. Assessments may include short papers, research projects, creative projects, and Socratic Seminars.

### **+U.S.: From McDonald's to Monsanto:**

#### **The Politics of American Food (Research Seminar)**

**HIS340**

**3 credits**

*SEM 2. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

If, as the saying goes, “you are what you eat,” what does the food you consume say about you? This course asks students to think critically about food: how it was grown or created and how the people involved in food production were treated along the way. Through journaling, students explore their relationship to food, examining their own political views on what they eat, how the people who grew or manufactured it should be treated, and how they feel about the environmental impact of the food they consume. We study how food production changed from family farms to the commodification of agriculture, the role of big business in the invention, manufacture, and advertising of modern foods, and the changing relationship between consumers and food producers, paying attention to issues of race, gender, class, and region. Students then choose a topic to research and write about, culminating in a substantial paper. Assessments may include a short essay, a journal, the research process, and a final research paper.

### **+U.S.: The Harlem Renaissance**

**HIS351**

**3 credits**

*SEM 2. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

The Harlem Renaissance explores the historical, cultural, philosophical, literary, and artistic “rebirth” which occurred within various communities of Harlem, New York City in the 1920’s. Using a variety of sources—from poems to songs, short-stories, film and art—students examine the tense racial atmosphere which gave rise to the ideas of the renaissance as well as the cultural legacy which followed from it. This course is organized thematically around the following key themes: history, philosophy, art, literature and poetry, and song. By the end of the course, students have broad and interdisciplinary perspectives not only on this time in African American history, but also on American social, political, and aesthetic history. Assessments may include reading assessments, reflection exercises, and research papers.

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### **Capstone Research Project**

**HIS601**

**2 credits**

*SEM 1 or SEM 2. Open to grade 12. Prerequisite: Permission of the department. Corequisite: Enrollment in an associated upper-level elective. Level: Not applicable.*

Students may elect to pursue an extensive research project concurrently with an upper-level elective. Under the supervision of the instructor of that elective, the student prepares a portfolio of work, comprising a substantial written project and, as appropriate, other media, on a topic chosen by the student within the course subject area. The student makes three formal presentations to the History Department during the semester: a preliminary outline of the project, the formal prospectus, and the final oral presentation and defense. Students should consult with the faculty to determine which upper-level electives are appropriate for adding a capstone research project to the other requirements of an elective's syllabus.

### **History Departmental Study**

**HIS991**

**1 to 3 credits**

*SEM 1 or SEM 2. Open to returning students in grades 11 and 12. Prerequisite: Departmental study application form and proposal must be submitted to the department head by the course request deadline. Approval will be decided by the department head during the scheduling process. May be taken each semester.*

(See General Description of Courses and Diploma Requirements.)



## MATHEMATICS

### ***MATHEMATICS***

In the mathematics department at Concord Academy, our goal is to help students develop a robust, intuitive grasp of mathematics that will be exciting in the present and serve them well on whatever path they take in the future. Through consideration of concepts from multiple perspectives, exploration of meaningful applications, and deliberation of philosophical questions that arise, students learn to approach math from a place of understanding rather than memorization. Courses are designed to elicit creative problem solving in a collaborative environment, and students learn that asking for and offering help are both signs of strength that are foundational to learning. Our offerings go well beyond the traditional sequence of math courses to encompass a wide range of electives so that no matter where students are in their mathematical development, they can find classes that speak to their interests and push them to grow. Graphing calculators (TI-84 Plus CE) are required in most classes.

#### ***Requirements***

All course prerequisites refer to Concord Academy courses or their equivalent at the student's previous school. Many courses have minimum grade requirements in the relevant prerequisite courses, and when those grade requirements are not met, departmental approval must be sought and may be contingent upon taking steps to ensure students have appropriate skills.

To graduate, all students must pass Geometry 2 and one course beyond Algebra 2, as well as the necessary prerequisites for those courses. The course beyond Algebra 2 is likely to be Statistics and Probability (except for students who take Accelerated Precalculus). Entering students who have already completed the equivalent of these courses at their previous school must pass one additional semester course (3 credits) of mathematics at Concord Academy.

For any students who wish to meet prerequisites or proficiency requirements by studying mathematics in summer school, independently, or with a tutor, the policy and expectations are stated in the General Description of Courses and Diploma Requirements section of the course catalog. Permission of the department chair and Director of Studies is required before embarking on such an endeavor.

#### ***Choosing Appropriate Courses***

Mathematics courses are semester courses; many may be taken in either the first semester or the second semester; some are offered in only one semester. Each semester, most students take one math course, but some take two or none (with permission of the department in either case). Students who want more options in their later years than taking one course per semester would permit are encouraged to speak to the department head to discuss possibilities.

New students should study the course descriptions carefully and request courses they think are suitable. Preliminary placement decisions, based on the placement test and questionnaire that entering students submit, are made by the department in the spring prior to enrollment and adjusted, if necessary, prior to the drop/add period in the first semester.

The sequence from Algebra 2 through Precalculus can be done in either four semesters (standard path) or three (accelerated path). Both paths can enable students to study AP-level calculus, but the accelerated courses present the material at a faster pace and in more depth. Those are appropriate for students who grasp new material quickly and enjoy mathematical challenges, as they provide minimal review of previously learned topics and emphasize solving more complex and nonroutine problems. Students in accelerated courses should be prepared to devote more time to out-of-class work than would be required in standard courses. It may be possible for students to start in one path and switch to the other. Changes from the accelerated path to standard path tend to be easier than changes in the other direction.

#### ***Course Offerings***

All courses in the Mathematics Department have three class meetings per week. A plus sign (+) preceding the course title indicates advanced curriculum that equals or exceeds the rigor of the Advanced Placement program. Courses not offered this year, but likely to be offered in future academic years, are provided at the end of the catalog in the Not Offered section.

## MATHEMATICS

### Algebra 1

**MAT101      3 credits**

*SEM 1. Open to all grades. No prerequisite.*

Algebra 1 presents the foundational aspects of elementary algebra and assumes a familiarity with prealgebra. The course begins by introducing the notion of variables and translating words into mathematical symbols. Students then learn how to evaluate and simplify algebraic expressions. A unit on setting up and solving linear equations follows which leads into solving word problems in context. This course also explores exponents and their application to scientific notation, and concludes with an introduction to graphing linear functions in the coordinate plane.

### Intermediate Algebra

**MAT102      3 credits**

*SEM 1 or SEM 2. Open to all grades. Prerequisite: Algebra 1, or permission of the department.*

Intermediate Algebra reinforces and extends students' algebra skills. Students who have taken Algebra 1 at their previous schools have not necessarily mastered all of the concepts, skills, and techniques needed to move directly into our Geometry or Algebra 2 courses. Some students who have completed Geometry will also take this course before enrolling in Algebra 2. Topics include graphing and solving systems of linear equations and inequalities; simplifying radicals, including rationalizing the denominator; laws of positive, negative, and fractional exponents; adding, subtracting, multiplying, and factoring polynomials; solving quadratic equations with real roots by factoring; and reducing, multiplying, and dividing polynomial fractions.

### Geometry 1

**MAT201      3 credits**

*SEM 1 or SEM 2. Open to all grades. Prerequisite: Intermediate Algebra, or permission of the department.*

The Geometry 1 course is for students who have completed all the topics in Intermediate Algebra and have not yet had a full year of axiomatic geometry. This first course in Euclidean geometry emphasizes logical, axiomatic development of ideas and includes proofs involving triangle congruence; the relationship between lines, planes, and angles; and properties of quadrilaterals. Algebra is used throughout the course.

### Geometry 2

**MAT202      3 credits**

*SEM 1 or SEM 2. Open to all grades. Prerequisite: Geometry 1, or permission of the department.*

The Geometry 2 course is for students who have completed all the topics in Geometry 1. Like Geometry 1, this second course in Euclidean geometry emphasizes logical, axiomatic development of ideas but incorporates fewer proofs and more problem solving. The topics are similarity, Pythagorean theorem, right-triangle trigonometry, circles, regular polygons, elementary solid geometry, and a brief introduction to analytic geometry. Algebra is used throughout the course.

### Algebra 2

**MAT203      3 credits**

*SEM 1 or SEM 2. Open to all grades. Prerequisite: Geometry 2 and C+ or above in Intermediate Algebra, or permission of the department. NOTE: Some students are directed to take Algebra 2 prior to the Geometry sequence and will be notified by the department if that is to be the case.*

This continuation of the algebra sequence focuses on further developing students' facility with algebraic manipulations and making connections between the algebraic and geometric representations of a variety of functions (quadratic, absolute value, square root, and exponential and logarithmic). Symbolic manipulation techniques are studied alongside techniques for graphing, and graphing calculators are used to solve equations that cannot be solved analytically. Throughout the course, students explore problems that apply the functions in meaningful contexts. NOTE: The fall version of this course does not cover exponential and logarithmic functions, but those topics are completed in the spring version of Statistics and Probability which is the course that follows fall Algebra 2.

### Statistics and Probability

**MAT301      3 credits**

*SEM 1 or SEM 2. Open to all grades. Prerequisite: Algebra 2, or permission of the department.* This course covers combinatorics and probability, including empirical and theoretical probability, conditional probability, binomial probability, expected value, and the notion of independence. An introduction to descriptive statistics follows, including a unit on least-squares regression. The course concludes with a unit on data analysis. Note: The spring version of this course begins with a unit on exponential and logarithmic functions that concludes the fall Algebra 2 course.

## MATHEMATICS

### Trigonometry

**MAT302 3 credits**

*SEM 2. Open to all grades. Prerequisite: Statistics and Probability and B- or above in Algebra 2 and in Precalculus (if taken previously); or permission of the department. In some cases, and only by invitation of the department, students may take Statistics and Probability after having completed Trigonometry and/or Precalculus.*

The course presents trigonometric and circular functions: definitions, identities, theorems and formulas, equations, inverses, and graphs. Applications include analyzing real-world phenomena exhibiting periodic behavior; and solving triangles (e.g., in navigation and surveying) using the trigonometric functions, law of sines, and law of cosines. The course concludes with a unit on graphing in polar coordinates.

### Precalculus

**MAT303 3 credits**

*SEM 1. Open to all grades. Prerequisite: Statistics and Probability and B- or above in Algebra 2 and in Trigonometry (if taken previously); or permission of the department. In some cases, and only by invitation of the department, students may take Statistics and Probability after having completed Trigonometry and/or Precalculus.*

The course presents an advanced study of the major families of functions and their graphs, sequences and series, advanced polynomial theorems, and optimization problems. The concept of limit is introduced and applied to infinite geometric series and rational functions.

### Accelerated Algebra 2

**MAT204 3 credits**

*SEM 1. Open to all grades. Prerequisite: A- or higher in Intermediate Algebra, Geometry 2, and permission of the department which may involve a placement test. Returning students who have completed Intermediate Algebra and Geometry 1, in certain cases and only by invitation of the department, may request Accelerated Algebra 2 followed by Geometry 2.*

This course extends the algebra of first-degree equations to function notation, domain, and range; absolute-value, composite, and inverse functions; and advanced graphing techniques. Work with quadratic functions includes graphing parabolas and solving projectile-motion and other word problems, the complex number system, and solving equations with real and imaginary roots. Operations on polynomial fractions include multiplication and division, addition and subtraction, simplifying complex fractions, and solving rational equations. The study of exponential and logarithmic functions and their applications completes the course. This course offers a more in-depth, rigorous analysis of topics than is presented in Algebra 2.

### Accelerated Trigonometry

**MAT304 3 credits**

*SEM 2. Open to all grades. Prerequisite: Accelerated Algebra 2 with B or higher grade, and B or higher grade in Accelerated Precalculus if taken previously; or permission of the department.*

The course presents trigonometric and circular functions: definitions, identities, theorems and formulas, equations, inverses, and graphs. Applications include analyzing real-world phenomena exhibiting periodic behavior; and solving triangles (e.g., in navigation and surveying) using the trigonometric functions, law of sines, and law of cosines. A study of polar coordinates and graphing, the polar form of complex numbers, DeMoivre's theorem, and conic sections completes the course.

### Accelerated Precalculus

**MAT305 3 credits**

*SEM 1. Open to all grades. Prerequisite: Accelerated Algebra 2 with B or higher grade, and B or higher grade in Accelerated Trigonometry if taken previously; or permission of the department.*

The course presents an advanced study of the major families of functions and their graphs, as well as sequences and series. The concept of limits is introduced and applied to infinite geometric series and rational functions. Additional topics include sigma notation, matrices, the binomial theorem, mathematical induction, combinatorics, probability, and descriptive statistics.

### Discrete Mathematics

**MAT307 3 credits**

*SEM 1. Open to grades 11 and 12; grade 10 by permission of the department. Prerequisite: Statistics and Probability, or Accelerated Precalculus, or permission of the department.*

Have you ever wondered how calculators get electricity to perform math? That is one of the applications of discrete mathematics explored in this course. Students learn how to build basic electronic circuits, use transistors to build logic gates, and combine logic gates to build a basic calculator. We also investigate cryptography, cryptocurrencies, and the mathematics behind them.

## MATHEMATICS

### **Mathematics of Social Justice: Race and Gender in Athletics**

**MAT417 3 credits**

*SEM 1. Open to grades 11 and 12; grade 10 by permission of the department. Prerequisite: Statistics and Probability, or Accelerated Precalculus.*

This course uses mathematical tools and techniques to provide a lens through which to view the sociology of sports. The readings, which include articles and book excerpts, focus on examining and quantifying bias and inequality as they manifest in various professional sports and leagues, the NCAA, high school athletics, and sports media.

### **Mathematical Modeling**

**MAT414 3 credits**

*SEM 2. Open to grades 11 and 12; grade 10 with permission of the department. Prerequisite: Statistics and Probability, or permission of the department.*

Mathematical models are used to study, analyze, and predict system behaviors. The applications are endless: the motion of satellites, traffic patterns in cities, the spread of viruses, economic responses to local or global events, the changing climate, and fashion supply chains are just a few. In this hands-on, project-based course, we study a variety of mathematical functions and use technology to explore how changing the parameters affects the output. Students then pose questions about a topic of interest and work to create, test, and refine a mathematical model that explores those questions and deepens their understanding and appreciation for their chosen area of study. Throughout the class, we use freely available, web-based programs such as Google Sheets, Desmos, and NetLogo.

### **+Advanced Statistics**

**MAT401 3 credits**

*SEM 2. Open to all grades. Prerequisite: B- or above in Statistics and Probability or Accelerated Precalculus; or permission of the department.*

Advanced Statistics expands on the formal study of statistics begun in earlier courses, and reveals the power and versatility of the discipline. Students are introduced to the practical aspects of planning a study, collecting data, analyzing data, and drawing sound conclusions. Analytical techniques include confidence intervals, hypothesis testing, analysis of variance, and regression analysis. These techniques are presented around a common theme of sampling from normal,  $t$ ,  $F$ , and chi-square distributions.

### **Calculus**

**MAT402 3 credits**

*SEM 1 or SEM 2. Open to grade 12; grades 9–11 by permission of the department. Prerequisite: Statistics and Probability and B or higher in Trigonometry and Precalculus; or B- or higher in Accelerated Trigonometry and Accelerated Precalculus; or permission of the department. Does not satisfy the prerequisite for Calculus: Part B or for Calculus: Part C.*

This course surveys the fundamentals of differential and integral calculus. This calculus course is an appropriate choice for seniors who wish to study one semester of calculus before college, and for students in other grades who would like a semester preview of calculus before enrolling in Calculus: Part A.

### **+Calculus: Part A**

**MAT403 3 credits**

*SEM 1 or SEM 2. Open to all grades. Prerequisite: Statistics and Probability, B + or higher in Trigonometry and Precalculus; or B or higher in Accelerated Trigonometry and Accelerated Precalculus; or permission of the department.*

This course in differential calculus includes limits and derivatives of elementary functions, with related rates, optimization, kinematics, and other applications, along with proofs and applications of the mean-value theorem and other major theorems.

### **+Calculus: Part B**

**MAT404 3 credits**

*SEM 1 or SEM 2. Open to all grades. Prerequisite: B or above in Calculus: Part A; or permission of the department.*

This course in integral calculus includes indefinite integration techniques, the fundamental theorem of calculus, applications of the definite integral such as area and volume, slope fields, and elementary differential equations. Some students completing this course in the spring semester opt to take the Advanced Placement Calculus AB examination.

### **+Calculus: Part C**

**MAT406 3 credits**

*SEM 2. Open to all grades. Prerequisite: B or above in Calculus: Part B; or permission of the department.*

Topics include further techniques and applications of differentiation and integration, infinite sequences and series, power series, the calculus of polar graphs, parametric equations, and motion vector functions. Some students completing this course opt to take the Advanced Placement Calculus BC examination.

## MATHEMATICS

### **+Advanced Topics in Mathematics: Calculus-Based Statistics** **MAT418** **3 credits**

*SEM 1. Open to all grades. Prerequisite: B+ or above in Calculus: Part B; or permission of the department.*

Calculus-Based Statistics is similar to Advanced Statistics in that it introduces the notions of sampling distributions, confidence intervals, and hypothesis testing, which serve as the primary tools for data analysis in many disciplines. But, unlike Advanced Statistics, this course takes a theoretical approach. To help students gain an understanding of why these techniques work as they do, this course presents a rigorous mathematical development of the ideas, making frequent use of integral calculus. A brief introduction to multiple integration is included. The course begins with an exploration of the powerful concept of random variables, both discrete and continuous, followed by an examination of advanced probability distributions, such as the gamma family, the bivariate normal, and the  $t$  and  $F$  distributions. Other topics include linear regression, analysis of variance, nonparametric methods, and Bayesian statistics.

### **+Advanced Topics in Mathematics: Topology** **MAT413** **3 credits**

*SEM 2. Open to all grades. Prerequisite: B+ or above in Calculus: Part B; or permission of the department.*

Topology studies shapes and examines which of their properties remain unchanged when the shapes are deformed. This introductory course looks at point-set topology, connectedness, compactness, homotopy theory, applications, and higher dimensions. Students work collaboratively in exploring problems to practice constructing mathematical ideas and critiquing rigorous mathematical arguments.

### **Mathematics Departmental Study** **MAT991** **1 to 3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. Prerequisite: Departmental study application form and proposal must be submitted to the department head by the course request deadline. Approval will be decided by the department head during the scheduling process. May be taken each semester.*

(See General Description of Courses and Diploma Requirements.)

## MODERN AND CLASSICAL LANGUAGES

### *MODERN AND CLASSICAL LANGUAGES*

The Modern and Classical Languages Department offers French, German, Latin, Mandarin Chinese, and Spanish, with a sequence of at least four levels in each language. All modern language courses are conducted primarily in the target language at all levels. Each is designed to help students improve their ability to communicate in three different modes: interpersonal, interpretive, and presentational. As students progress through the levels, they become more proficient speakers, listeners, readers, and writers of the target language. Latin, a classical language, focuses more on reading and rhetoric. All languages introduce students to the cultures of the target language. Advanced courses are available in all five languages, and students who enroll in these courses may elect to take the Advanced Placement examinations offered by the College Board. Students should consult with their instructors to determine the AP exam for which they should register.

#### *Requirements*

Students must successfully complete at least the third level of one language at Concord Academy before graduation. Entering students who qualify for a level higher than the third must complete two semesters (6 credits) in the sequence in that language, or fulfill the three-level requirement in another language at Concord Academy. In the first three levels, a second-semester grade of C– or higher and a year grade of C– or higher are strongly recommended to proceed from one level to the next. Students with a C– grade are encouraged to do summer work in preparation for the next level.

For any students who wish to meet prerequisites or proficiency requirements by studying a modern or classical language in summer school, independently, or with a tutor, the policy and expectations are stated in the General Description of Courses and Diploma Requirements section of the course catalog.

#### *Choosing Appropriate Courses*

Students are encouraged to select the language that most interests them. Choice of language should be a personal commitment and not necessarily be dictated by the language begun or offered at one's previous school. The modern and classical languages placement test and questionnaire give entering students and the department an idea of which level is most appropriate; both are due with other course request materials. Preliminary placement decisions, based on the placement test and questionnaire, are made in the spring and adjusted if necessary during the drop/add period in the first semester. Studying two languages is possible but requires careful planning and a conversation with the Director of Studies. Students interested in taking two languages may view the document "Studying Two Languages at Concord Academy" on CA's course request page.

#### *Study Abroad*

Several school-year and semester programs are available for students who wish to study abroad. The program most frequently used is the School Year Abroad program, through which students can spend a year in Rennes, France; Zaragoza, Spain; Beijing, China; or Viterbo, Italy (Latin). School Year Abroad offers intensive experience in the language and culture of another country without interrupting progress toward graduation and college. Mathematics and English courses are the only classes taught in English. Living arrangements are with families. To spend a year in Germany, students may apply for the Congress-Bundestag program.

Opportunities to study abroad during the spring and summer vacations also exist for different languages. Spanish students have traveled to Nicaragua, Honduras, and the Dominican Republic on service trips. CA has participated in school exchange programs with Spain and France, in which students traveled to the host country to stay with local families and attend classes with their host students. CA students also host students from the visiting countries during the school year to complete the exchange. Latin students have visited Italy, exploring the culture of ancient Rome. Mandarin students travel in alternate years on a ten-day cultural exploration or language immersion trip to China. German students visit Germany in alternate years as well, participating in a homestay and study program. All students are encouraged to speak to their language instructors to find out what opportunities are available for the upcoming vacations.

## MODERN AND CLASSICAL LANGUAGES

### *Course Offerings*

All courses in the Modern and Classical Languages Department have three class meetings per week unless otherwise indicated below. A plus sign (+) preceding the course title indicates advanced curriculum that equals or exceeds the rigor of the Advanced Placement program. Courses not offered this year, but likely to be offered in future academic years, are provided at the end of the catalog in the Not Offered section.

#### **French 1**

**FRE101      6 credits**

*YEAR. Open to grades 9, 10, and 11; grade 12 by permission of the department. No prerequisite.*

This course is an introduction to the French language and welcomes students with no previous experience in French as well as those with some experience but limited practice in communication. Students begin to develop interpersonal proficiency in the novice range by conversing with others on very familiar topics, using words and phrases they have rehearsed and memorized. Students become able to present spoken information about themselves and others, using simple phrases and expressions, as well as write forms (lists, schedules), messages, and short descriptions related to everyday life. By listening to spoken and recorded passages and dialogues, watching short videos, and reading simple texts, students begin to develop interpretive skills such as awareness of context and selecting meaningful information. Topics include those that are generally familiar to students, such as greeting each other; sharing information about themselves, their families, and where they are from; routines and activities during school and during vacations; and describing places, clothes, and, of course, la cuisine!

#### **French 2**

**FRE201      6 credits**

*YEAR. Open to all grades. Prerequisite: French 1 or equivalent.*

This course takes students who are already performing in the novice range and helps them develop proficiency closer to the intermediate range. French 2 students are already able to understand, present, and exchange information about familiar topics using simple idiomatic spoken and written sentences, and can usually handle short social interactions by asking and answering questions. Second-level students learn to present information using connected sentences and paragraphs, and to write briefly about a variety of topics, including but not limited to travel, unfamiliar places, physical and emotional states, childhood and life-stages, and the environment. Discussion, expressing opinions and the art of polite disagreement in conversation are emphasized. Generally, we study one complete film and other works of fiction. By the end of the course, students should be able to understand the main ideas of simple short stories and journalistic texts, as well as reports or conversations that they overhear.

#### **French 3**

**FRE301      6 credits**

*YEAR. Open to all grades. Prerequisite: French 2 or equivalent.*

At the third level, students continue to strengthen the three modes of communication at an intermediate level of proficiency. Greater sophistication in oral discussion and written expression is expected. In addition to discussing their daily lives, students approach questions about topics such as history, the arts, current events, immigration and social justice through readings that may include poetry, short stories, songs, and news items. Films and other forms such as podcasts and music videos may be included. In the second semester we read at least one full-length authentic and unabridged work, such as a novel, play, or screenplay. Written works might include *Au revoir, les enfants* (screenplay); *Le petit prince*; *Le Horla*; *Huis Clos* (play); or other fictional works of similar length and difficulty. These works, as well as full-length films, challenge students to develop their proficiency in all areas as well as examine critical periods of modern French and Francophone history and culture.

#### **+Advanced French: Bon Appétit**

**FRE423      3 credits**

*SEM 1. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: French 3 or equivalent, or permission of the department.*

"Bon Appétit" offers the taste of French and Francophone Cuisines. In this course, students develop an extensive vocabulary related to foods, groceries, utensils, kitchens, cooking and restaurants. They learn how to order foods in restaurants, how to shop for groceries using the metric system, how to find French/Francophone recipes online and how to cook these foods. Students will achieve this through frequent class activities, group work, oral presentations, and short readings. All this will help them reinforce their language structures and fluency in French while improving on their cooking knowledge and skills. This course culminates in a "let's celebrate!" class project which includes shopping for specific recipes, cooking, serving and eating all together.

## MODERN AND CLASSICAL LANGUAGES

### **+Advanced French: The Creative Process**

**FRE413 3 credits**

*SEM 1. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: French 3 or equivalent, or permission of the department.*

If you enroll in this Advanced French course, you are (of course!) passionate about (or at least deeply fond of) French language and cultures. But what else are you passionate about? When you meet your French peers, what is the most important thing you will want to tell them about your creative self? While we will examine the works of French writers and other creators as models and inspirations for our own creative work, your personal choice, be it dance, minecraft, distance running, cooking, or songwriting, will be the driving source of your own vocabulary growth this semester; instruction in advanced topics of language mechanics will be provided as needed. Students are expected to write and speak on their chosen topic regularly and creatively, be willing to share their work, and respond creatively to the materials we discuss together as well as to the work of others in the class. By critiquing, debating, and creating you will continue to develop proficiency in interpretive, interpersonal, and presentational skills.

### **+Advanced French: Famous French Women**

**FRE419 3 credits**

*SEM 1. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: French 3 or equivalent, or permission of the department.*

Whether singer, spy, gender non-conformist, fashion designer, poet, political activist, painter, sculptress, novelist, actress, scientist (and the list goes on!) this course will highlight the lives and accomplishments of some of the most famous women in France from the Middle Ages to the present. Some, as Edith Piaf (singer) and Coco Chanel (fashion designer), have never ceased to be well known; others, as Olympe de Gouges, 17<sup>th</sup> century social reformer and feminist extraordinaire, fell into oblivion soon after their death and have only recently joined their deserved place in history. The course proceeds through readings, research, discussions, and student presentations. During the semester, our research will be supplemented with screenings of films pertinent to the readings. Finally, students will have the opportunity to research a woman of their choice and present their findings to the class. As always, imagination, humor, and creativity are highly encouraged!

### **+Advanced French: French Opera from 1860 to 1960**

**FRE424 3 credits**

*SEM 2. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: French 3 or equivalent, or permission of the department.*

Do you like musicals? Theater? Comedy? Drama? Are you intrigued by jealousy, love, and scandal? In this course students gain an appreciation of society and the artistic movements in France from approximately 1860 to 1960 through the operas of giants such as Gounod, Bizet, Massenet, Saint-Saëns, Offenbach, Debussy, Ravel, and Poulenc. Given the time limitations, we purposely begin the course after the heyday of Grand Opera. In order to gain a better appreciation of each work, students read the libretto before viewing each opera. All operas have been selected for their accessibility to students as well as for their outstanding music, performing cast, and production. The questions and activities around each opera ask students to look closely at the work in order to trace a few of its important elements. For added enrichment after each viewing, students pursue in greater depth a topic of particular interest to them and present their findings to the class. Among the topics the students can research are ‘salonnières’, women artists, singers, political figures and events, the plastic arts and architecture, dance, choreographers, set and costume designers. Imagination, humor, and creativity are highly encouraged! Last but not least, students learn about the richness and variety of French cuisine by a weekly sampling of delicious desserts such as “mousse au chocolat”, “île flottante”, and... “gâteau opéra”!

### **+Advanced French: Humor in French Literature**

**FRE420 3 credits**

*SEM 2. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: French 3 or equivalent, or permission of the department.*

This course examines the many aspects of humor: irony, farce, satire, ‘comédie bouffonne’ or physical humor, as represented in French literature. We ask questions such as these: What provokes laughter? And with whom must the reader or spectator be complicit in order to enter into the joke? We will read Voltaire’s *Candide* from the century of Enlightenment and revolution, and other written works and excerpts spanning several centuries as well as genres (songs, stand-up, graphic narrative). Students are expected to write and speak analytically as well as creatively, participate actively in class discussions, and to



## MODERN AND CLASSICAL LANGUAGES

present exposés and dramatic skits, thereby continuing to develop all areas of proficiency as well as furthering their understanding of French and Francophone culture.

### French Departmental Study

**FRE991 1 to 3 credits**

*SEM 1 or SEM 2. Open to returning students in grades 11 and 12. Prerequisite: Departmental study application form and proposal must be submitted to the department head by the course request deadline. Approval will be decided by the department head during the scheduling process. May be taken each semester.*

(See General Description of Courses and Diploma Requirements.)

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### German 1

**GER101 6 credits**

*YEAR. Open to grades 9, 10, and 11; grade 12 by permission of the department. No prerequisite.*

This course offers an introduction to German, the primary language of Central Europe. Students enter with little to no knowledge of German and begin to perform in the novice range in the three modes of communication (interpersonal, interpretive, and presentational). By the end of the year, students at this level are able to express themselves in both conversations and written exchanges on a variety of familiar topics using memorized words, phrases, simple sentences, and questions. They are also able to read and formulate simple texts and dialogues related to the course topics. Typical topics include greetings; family, friends, and self; food; and school and daily routines.

### German 2

**GER201 6 credits**

*YEAR. Open to all grades. Prerequisite: German 1 or equivalent.*

In this course, students expand their knowledge of German culture and complete their study of basic grammar. Entering at the novice range, students develop the skills to perform at the intermediate range during the year. These skills include the ability to handle social interactions, to gain the main idea and supporting details of short stories and other simple texts, and to present information in both written and spoken contexts using simple and connected sentences. Typical topics include fitness and health, travel, and student life. In the second semester, students view a feature film and read a graphic novel.

### German 3

**GER301 6 credits**

*YEAR. Open to all grades. Prerequisite: German 2 or equivalent.*

This course takes a genre-focused approach to the intermediate study of the German language. In the first semester, students study four types of writing and speaking — the podcast, the short film, the newspaper article, and the short story — and then use these short forms as models for creating their own spoken and written messages in German. In the second semester, students study longer forms: a play, a film and associated screenplay, and a novel. Writing assignments prompt students to interpret and analyze these cultural products in German. At the same time, students continue to improve their spoken proficiency in the language through in-class activities that ask them to create and improvise with the language. Vocabulary and grammar continue to be explicitly taught in this course and are contextualized within course themes.

### +Advanced German: Culture and Communication

**GER412 3 credits**

*SEM 1. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: German 3 or equivalent, or permission of the department.*

This is a skill-building course in which students develop their spoken proficiency in particular by discussing a variety of cultural topics in the German-speaking world. The course focuses on real communication in meaningful contexts, but students also continue to expand their vocabulary, review key grammatical topics, compose written texts and develop cultural competency. The course utilizes a wide range of sources in a variety of media, such as texts, audio and video, so that students gain optimal exposure to authentic language. Students also work in a creative mode, advancing their skills via playful activities such as games and role plays. By the end of the course, students should feel more confident and comfortable communicating in the language in both interpersonal and presentational modes.

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**+Advanced German: Literature and History, 1945 and Beyond** **GER407** **3 credits**  
*SEM 2. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: German 3 or equivalent, or permission of the department.*

This course offers an introduction to the history of the German 20th century via the medium of literature and film. The focus in the first half of the course is the aftermath of the Second World War and the Holocaust in German society, via readings of literary texts such as *Maus*, *Draußen vor der Tür*, and the film *Das Wunder von Bern*. In the second half of the course, we turn our attention to the history of divided Germany. Students learn about life in the former East Germany, the fall of the Berlin Wall, and the complicated process of reunification through reading several historical texts and watching the films *Das Versprechen*, *Das Leben der Anderen*, and *Goodbye Lenin!*

**German Departmental Study** **GER991** **1 to 3 credits**  
*SEM 1 or SEM 2. Open to returning students in grades 11 and 12. Prerequisite: Departmental study application form and proposal must be submitted to the department head by the course request deadline. Approval will be decided by the department head during the scheduling process. May be taken each semester.*  
(See General Description of Courses and Diploma Requirements.)

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**Latin 1** **LAT101** **6 credits**  
*YEAR. Open to grades 9, 10, and 11; grade 12 by permission of the department. No prerequisite.*  
Latin 1 introduces students to reading Classical Latin through graded prose readings. The core text is Sheldermine's *Introduction to Latin (Second Edition)*, supplemented with Ritchie's *Fabulae Faciles* and other primary sources such as graffiti and epigraphy. During the introductory learning sequence, particular attention is given to vocabulary acquisition, Latin grammar, comparative English grammar, and grammatical terminology. Foundational topics in Roman history, mythology, and daily life are presented through the text and additional readings.

**Latin 2** **LAT201** **6 credits**  
*YEAR. Open to all grades. Prerequisite: Latin 1 or equivalent.*  
Building on beginning Latin skills, Latin 2 gives students the opportunity to strengthen reading ability, expand vocabulary, and analyze more complex Latin constructions. The core text is Sheldermine's *Introduction to Latin (Second Edition)*, supplemented with Ritchie's *Fabulae Ab Urbe Condita* and other readings to develop sight fluency. Vocabulary expansion, dependent clause syntax, and sight recognition are important linguistic goals for this course. Cultural topics in Roman history, politics, and religion are presented through the texts and additional readings in English.

**Latin 3** **LAT301** **6 credits**  
*YEAR. Open to all grades. Prerequisite: Latin 2 or equivalent.*  
In the first semester of Latin 3, students complete their study of intermediate Latin grammar and begin to translate unadapted Latin texts from a selection of Roman authors in several literary genres, giving students translation experience with both poetry and prose. The first semester centers around poetry, and in the second semester, students read required portions of Caesar's *de bello Gallico* while studying the historical scope of Roman colonialism and repercussions of this war. Students in the course hone their grammar, translating, and analytical skills through expanded opportunities for original reading, interpretation, and textual analysis.

**+Advanced Latin: Poetry** **LAT406** **3 credits**  
*SEM 1. Open to grades 10, 11, and 12. Prerequisite: Latin 3 or equivalent, or permission of the department.*  
This course offers students the opportunity to consider Roman poets and the verse forms they composed: epigrams, elegies, odes, epics, satire, and other forms will be examined during the course of the semester, with the aim of becoming proficient in the reading and analysis of Latin verse. Roman poets versified mythological stories, philosophical thought, history, and even insults. Ovid and Vergil will anchor the course, but other authors will make an appearance based on student input and interest.

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### **+Advanced Latin: Prose**

**LAT407 3 credits**

*SEM 2. Open to grades 10, 11, and 12. Prerequisite: Latin 3 or equivalent, or permission of the department.*

This course focuses on the translation, interpretation, and composition of Latin prose texts. Readings will come from a variety of sources: standard selections from Roman authors such as Cicero and Caesar, as well as authors who span a variety of genres, time periods, and places. Isaac Newton may make an appearance, as well as a papal tweet or two. Along with our weekly readings, students will develop their skills in composing Latin prose pieces of their own, of varying length and complexity, in a number of assignments aimed at deepening understanding of the language and its structure.

### **Latin Departmental Study**

**LAT991 1 to 3 credits**

*SEM 1 or SEM 2. Open to returning students in grades 11 and 12. Prerequisite: Departmental study application form and proposal must be submitted to the department head by the course request deadline. Approval will be decided by the department head during the scheduling process. May be taken each semester.*

(See General Description of Courses and Diploma Requirements.)

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### **Mandarin 1**

**MAN101 6 credits**

*YEAR. Open to grades 9 and 10; grades 11 and 12 by permission of the department. No prerequisite.*

This course is an introduction to Mandarin Chinese (*Pu-tong-hua*) and the writing of simplified Chinese characters. Using the textbook *Zhen Bang*, students develop all four skills — listening, speaking, reading, and writing — in Mandarin Chinese. One of the emphases is on the tones, critical to the Chinese phonic system (*Pin-yin*) and the key to native-like Chinese pronunciation. Another emphasis is on the vocabulary, expressions, and etiquette of conversational Mandarin related to topics such as greetings, family and friends, dates and time, hobbies, school, and food. Chinese culture, customs, and history are introduced through language experiences as well as interactive activities, such as multimedia projects, calligraphy units, traditional and pop music, and movies.

### **Mandarin 2**

**MAN201 6 credits**

*YEAR. Open to grades 9, 10, and 11; grade 12 by permission of the department. Prerequisite: Mandarin 1 or equivalent.*

In this course students continue to develop the language skills introduced in Mandarin 1: oral proficiency, aural comprehension, reading comprehension, and character composition. Consistent practice develops students' ability to express themselves using more advanced vocabulary, expressions, and grammar structures. The primary emphasis on conversational fluency is complemented by an increasing focus on reading and writing skills. Another important goal of the course is for students to learn most of the instructional expressions in Mandarin by the end of the year, in order to start the transition to a class that is conducted entirely in Mandarin. Language study is regularly enriched with Chinese history and culture through audio, visual, and online sources. The course uses multimedia approaches in order to encourage students to develop an interactive and cooperative learning style.

### **Mandarin 3**

**MAN301 6 credits**

*YEAR. Open to all grades. Prerequisite: Mandarin 2 or equivalent.*

In this course students concentrate on solidifying previously learned language concepts and on expanding vocabulary, while continuing to develop reading, writing, speaking, and listening skills. The primary goal of the course is to facilitate and enhance students' ability to articulate, in writing and speech, ideas in various real-life settings. Movies, songs, cartoons, short stories, and other cultural materials are used to teach aspects of Mandarin study. The students have a Chinese cooking unit in the second semester in order to achieve more authentic Chinese language and culture experience.

### **+Advanced Mandarin: Comparative China**

**MAN407 3 credits**

*SEM 1. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: Mandarin 3 or equivalent, or permission of the department.*

This course aims to develop students' Mandarin language proficiency by incorporating semiformal or formal usages into their vocabulary and presenting more fully developed narratives or reasoned arguments in length. In this course, we explore several selected sociocultural themes that are relevant to students' lives and today's China. Students practice the three communicative (interpersonal, interpretive, and presentational) modes in each thematic lesson as they develop their awareness and appreciation of the various elements of Chinese culture through both in-class and online conversation.

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### **+Advanced Mandarin: Cinema**

**MAN404 3 credits**

*SEM 2. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: Mandarin 3 or equivalent, or permission of the department.*

In this course, we use movie scripts, summaries, and commentaries of three well-known Chinese movies as main sources and learn about various aspects of modern Chinese society, including historical events, social values, family traditions, and folk customs. Our language study focuses on comparing formal and colloquial Chinese. Students write short papers and contribute to in-class and online discussions to demonstrate their reflection on the topics.

### **Mandarin Departmental Study**

**MAN991 1 to 3 credits**

*SEM 1 or SEM 2. Open to returning students in grades 11 and 12. Prerequisite: Departmental study application form and proposal must be submitted to the department head by the course request deadline. Approval will be decided by the department head during the scheduling process. May be taken each semester.*

(See General Description of Courses and Diploma Requirements.)

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### **Spanish 1**

**SPA101 6 credits**

*YEAR. Open to grades 9, 10, and 11; grade 12 by permission of the department. No prerequisite.*

This course is an introduction to the Spanish language and helps students begin to develop proficiency in the three modes of communication (interpersonal, interpretive, and presentational). Students start with little or no communicative ability in Spanish and begin to perform in the novice range by communicating with others on very familiar topics using a variety of words and phrases that they have practiced and memorized. Students in the first level become able to present information about themselves using simple phrases and expressions; write lists, short messages, and notes that relate to familiar topics and everyday life; and understand words, phrases, and simple sentences when they hear them spoken. They also become able to read simple texts related to topics studied in class. Topics may include greeting others from different countries; talking about themselves and their families; and describing vacations, likes and dislikes, food, and daily routines.

### **Spanish 2**

**SPA201 6 credits**

*YEAR. Open to all grades. Prerequisite: Spanish 1 or equivalent.*

This course takes students who are already performing in the novice range and helps them develop skills closer to the intermediate range. Second-level students become able to communicate and exchange information about familiar topics using phrases and simple sentences, and can usually handle short social interactions in everyday situations by asking and answering questions. They become able to present information on a variety of familiar topics studied in the class using connected sentences and to write briefly about these topics using simple sentence structure. They should be able to understand the main idea of short stories that they read or simple texts when the topic is familiar and be able to grasp the main idea of simple oral presentations or simple conversations that they overhear. Topics may include describing their health and medical condition, protecting the environment, daily life in other cultures, finding a job, giving advice to others, and exploring current events.

### **Spanish 3**

**SPA301 6 credits**

*YEAR. Open to all grades. Prerequisite: Spanish 2 or equivalent.*

This course is designed to enable students to perform in the higher range of the intermediate level of proficiency. Students continue to hone their skills in all modes of communication. By the end of the course, students should be able to participate with ease and confidence in conversations on familiar topics, and talk about events and experiences in various time frames. They can handle social interactions in everyday situations, and sometimes even when there is an unexpected complication. They can make presentations in a generally organized way on topics they have researched and can write on these topics in paragraph form. When listening in the target language, students at this level can easily understand the main idea in presentations on a variety of topics related to everyday life and personal interests and studies, and can usually understand a few details of what they overhear in conversations, even when something unexpected is expressed. Students begin to read more complex literature and become able to follow stories and grasp the main ideas. Films intended for an audience of native speakers are also presented to develop listening skills at this level.

### **Spanish for Heritage Speakers**

**SPA302 6 credits**

*YEAR. Open to grades 9, 10, and 11; grade 12 by permission of the department. Prerequisite: Successful completion of the Spanish for Heritage Speakers placement test. This course does not fulfill the departmental graduation requirement.*

In this course, students enhance their literacy in Spanish through writing and speaking exercises that take into account their unique relationships to the language as heritage speakers. While the main focus is on honing linguistic production, significant attention is also paid to questions of social justice and identity formation for bilingual and bicultural youth. Texts chosen to read and analyze in this course model a variety of genres such as poems, short stories, essays, and song lyrics, and reflect the experiences of bilingual and bicultural authors. The course is taught primarily in Spanish. To be eligible to request this course, students must first successfully complete the Heritage Speakers placement test. This course is designed to serve as a bridge to our advanced electives, and as such, students who take this course are expected to continue with our elective offerings for at least two more semesters. Alternatively, they could elect to continue with or switch to another language and complete through level 3 of that language.

### **+Advanced Spanish: Diving Deeper:**

#### **Advanced Topics in Spanish Grammar**

**SPA413 3 credits**

*SEM 1. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: Spanish 3 or equivalent, Spanish for Heritage Speakers, or permission of the department.*

The objective of this course is to offer students the opportunity to dive deeper into some of the murkier aspects of grammar and syntax in the Spanish language. Through close readings of authentic texts and attention to interpersonal interactions in dialogues, students work to broaden their understanding of how a thorough knowledge of grammatical structures enriches their ability to communicate with precision and flair. Students produce their own examples of advanced syntax in a series of creative writing and speaking exercises. We also consider and discuss ways in which the language continues to evolve, particularly as relates to grammatical gender and vocabulary shifts due to translingual influences. This course is ideal for both students who want extra support with the mechanics of the language before proceeding to other advanced courses, or for those who simply love discussing and analyzing grammar!

### **+Advanced Spanish: Politics and Poetry of the Caribbean**

**SPA410 3 credits**

*SEM 1. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: Spanish 3 or equivalent, Spanish for Heritage Speakers, or permission of the department.*

With the framework of the Julia Alvarez novel *En el nombre de Salomé*, students explore how poetry, politics, gender, and race issues come together to shape the history of the Dominican Republic from independence through the Trujillo era. How these issues impacted neighboring Caribbean nations is also explored. Students continue to improve their language skills through in-depth readings of historical fiction and poetry, viewing documentaries, class discussions, and creative writing.

### **+Advanced Spanish: Pop Culture in América**

**SPA407 3 credits**

*SEM 1. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: Spanish 3 or equivalent, Spanish for Heritage Speakers, or permission of the department.*

This course focuses on the influence that actors and musicians from a variety of Spanish-speaking countries in Latin America have had on popular culture. By listening to their music and viewing their performances, students examine how their ideologies have marked the beginning of a revolution in pop culture and influenced social and political issues in their respective countries and in the region. Students continue to improve their language skills through class discussion, oral presentations, and writing critical reviews.

### **+Advanced Spanish: From Democracy to Dictatorship:**

#### **Latin American History from 1950 to the Present**

**SPA412 3 credits**

*SEM 2. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: Spanish 3 or equivalent, Spanish for Heritage Speakers, or permission of the department.*

This course explores the political and social movements of Latin America in the second half of the 20th century. Focusing on the particular cases of a variety of countries spanning Central and South America, we study the ways reactionary politics and outsider influence have shaped and informed the recent history of the Americas. Students explore how podcasts, films, and other texts have served to narrate this history and inflect its trajectory. Language skills continue to improve through a wide range of spoken and written responses to primary sources.

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### **+Advanced Spanish: Immigrants and Their Stories**

**SPA409      3 credits**

*SEM 2. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: Spanish 3 or equivalent, Spanish for Heritage Speakers, or permission of the department.*

This course is a study of immigration in Spanish-speaking countries. Students explore the issues surrounding immigration from the point of view of the people who cross the border from one country to another. Current events as well as historical trends are examined. Through films, news articles, and interviews, students learn about the experiences of the immigrants and their various social, political, and economic backgrounds that prompt them to leave their home countries. There are many paths, both legal and illegal, that immigrants take, and the course examines current immigration law and its effectiveness in dealing with current problems. Students continue to improve their language skills through class discussion, debates, and writing editorials.

### **+Advanced Spanish: Modern Spain**

**SPA406      3 credits**

*SEM 2. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: Spanish 3 or equivalent, Spanish for Heritage Speakers, or permission of the department.*

This course explores Spain's transition from dictatorship to democracy, from Franco to Felipe VI, and the social, political, and cultural changes that ushered the nation into the 21st century. Students examine the art, music, film, and literature that inspired change or reflected the issues that the Spanish people grappled with through this period of modern history. Through class conversations, Socratic seminars, and writing workshops, students continue to improve their language skills.

### **Spanish Departmental Study**

**SPA991      1 to 3 credits**

*SEM 1 or SEM 2. Open to returning students in grades 11 and 12. Prerequisite: Departmental study application form and proposal must be submitted to the department head by the course request deadline. Approval will be decided by the department head during the scheduling process. May be taken each semester.*

(See General Description of Courses and Diploma Requirements.)

## PERFORMING ARTS

### ***PERFORMING ARTS***

The Performing Arts Department includes the Dance, Music, Theater, and Interdisciplinary Arts Programs. There are opportunities in each of these programs for students at all levels, from introductory to advanced. Many students explore several areas within this department. While many courses meet during the regular daytime block schedule, some offerings meet after school or during other protected times outside the traditional school day. Credit-bearing courses and experiences vary in duration and include seasonal, semester, and yearlong offerings.

Assessment in the Performing Arts Department is based on a combination of factors: a level of technical growth and personal effort over the course of study, a willingness to embrace risk and maintain an open mind while engaged with the material, and an ability to work well with others in an ensemble setting. Throughout the curriculum, personal goal setting, collaboration, and a capacity for independent work are central to success in each discipline.

#### ***Requirements***

Students must earn credits in both the Performing Arts Department and in the Visual Arts Department. The number of credits required in the arts is determined on the following basis: by graduation, students entering in 9th grade must earn a minimum of 10 credits, students entering in 10th grade must earn 8, and students entering in 11th grade must earn 6. If a student wishes to concentrate more in one of the two departments, a minimum of 2 credits must still be earned in the other.

#### ***Choosing Appropriate Courses***

When requesting Performing Arts Department courses, students should read the course descriptions carefully and pay close attention to all prerequisites, corequisites, and grade level restrictions. While plenty of Performing Arts courses are open to all, many require successful audition and/or application. Students requesting one of these courses are encouraged to provide one or more backup options to the schedulers in the event they are not approved to register. If seeking permission to request a course where the prerequisites have not been met, students should reach out to the Department Head before adding it to their course request form.

#### ***The Performing Arts and Athletics***

Some Performing Arts courses are offered after school on a seasonal basis (fall, winter, and spring seasons). These courses are offered for academic credit in the Performing Arts Department and simultaneously satisfy the seasonal requirement for the indicated season. Students in 9th and 10th grades are required to participate in 3 out of 3 seasons, one of which must be an Athletic offering. Students in 11th and 12th grade are required to participate in 2 out of 3 seasons, one of which must be an Athletic offering. Though all Performing Arts seasonal offerings satisfy the seasonal requirement, only dance courses can satisfy the Athletic requirement. Semester-based daytime dance courses can also count toward the seasonal requirement in their corresponding season(s) and count as an Athletic credit. Information about the athletics requirement as it pertains to performing arts is in the Athletics Department section of the catalog. Students selecting a seasonal Performing Arts course (or semester-based dance course who wish for it to satisfy the season requirement) on the academic course request form should also select that course in the corresponding season on the Athletics Department section of the form.

Fall	Winter	Spring
Dance 1 (SEM 1)	Dance 1 (SEM 2)	Dance 1 (SEM 2)
Dance 3	Dance 2 (SEM 2)	Body-Mind Centering
Dance 4: CA Dance Project	Dance 3	Dance 2 (SEM 2)
Production: Mainstage Performer	Dance 4: CA Dance Project	Dance 3
Production: Stage Manager	Production: Mainstage Performer	Choreographers' Workshop
Production: Tech Crew	Production: Musician	Production: Stage Manager
	Production: Stage Manager	Production: Tech Crew
	Production: Tech Crew	Theater 4: Directors' Workshop

Note: Dance 1 in SEM 2 and Dance 2 in SEM 2 may be chosen by the student to satisfy the athletics requirement in either the winter season or the spring season, but not both seasons.

## PERFORMING ARTS

### *Course Offerings*

In all Performing Arts Department course offerings, a plus sign (+) preceding the course title indicates advanced curriculum that equals or exceeds the rigor of the Advanced Placement program. Courses not offered this year, but likely to be offered in future academic years, are provided at the end of the catalog in the Not Offered section.

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### *The Dance Program*

The Dance Program encourages students from all different backgrounds and at every level of ability to explore the joy of dancing and develop the student's individual creative expression. The program builds technical skills while cultivating awareness of body & mind through movement. All courses teach movements that are universal in most dance genres, introducing diverse dance styles without borders. At the same time, students practice vocabularies that are essential to contemporary dance works, such as modern dance and ballet. Taught by Concord Academy dance faculty and special guests, the wide-ranging array of opportunities may include improvisation, musical theater dance, social/folk dance, and dances that originated in African Diaspora such as tap, hip hop, and West African dance. Students at every background and technical level explore the elements of composition; Concord Academy Dance Project and Choreographers' Workshop offer intensive choreographic and performance opportunities.

### *Choosing Appropriate Courses*

Students come to Concord Academy with a wide variety of experience and technical skill. The course of study for beginning dancers is Dance 1, Dance 2, and Dance 3. Dancers entering the program at an advanced level with substantial contemporary dance experience should choose Dance 3 as their starting point. Dance 4: Concord Academy Dance Project is intended for students who have completed Dance 1, Dance 2, and two seasons of Dance 3, or who by successful placement audition are working at an equivalent technical level. In extraordinary cases, students with extensive previous technical training and performance experience may receive permission to enroll in Concord Academy Dance Project in their freshman year.

### *The Dance Program and Athletics*

Dance Program courses are unique among the Performing Arts seasonal offerings in that they not only satisfy the seasonal requirement but can also satisfy the Athletic requirement. Daytime dance courses in SEM 1 can satisfy the FALL season; daytime courses in SEM 2 can satisfy the WINTER or SPRING season (student's choice), but not both.

### *Dance Course Offerings*

All Dance Program courses receive credit in the Performing Arts Department and may be repeated for credit. Semester-based courses (*SEM 1 or SEM 2*) have class meetings during the regular daytime course schedule; season-based courses (*FALL, WINTER, SPRING*) have class meetings after 3:30 p.m.

#### **Dance 1: Beginning Body and Performance Practice**

**DAN101      2 credits**

*SEM 1 or SEM 2. Open to all grades. No prerequisite. Two class meetings per week in the regular daytime course schedule. Dance 1 in SEM 1 also satisfies the athletics requirement for the FALL season; Dance 1 in SEM 2 also satisfies the athletics requirement for either the WINTER or SPRING season (student's choice).*

This introductory course is for those students who wish to explore the basic principles of dance practice. It is ideal for students who have never formally taken dance lessons or who have not been in a dance class in several years. Classes introduce movements that are universal in most dance genres, including ballet, modern, theater dance (jazz), hip hop, tap, and social dance, and also explore everyday pedestrian movements as dance vocabulary. Yoga and mindful movements are introduced throughout the semester. Students cultivate the embodiment of experiential practice—building flexibility, strength, and healthy alignment—and also explore the benefits of body and mind awareness. Students have the opportunity to engage in the performance practice to develop responsibility, individuality and their creative voices. By working together, they cultivate a sense of respect for their peers for their individual artistry, and learn to collaborate as a community. There is an informal studio showing at the end of the semester.



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### **Body-Mind Centering: Mindful Movement and Yoga Practice** **DAN102** **1 credit**

*SPRING. Open to all grades. No prerequisite. Two class meetings per week, Wednesday 4:45–6:00 and Friday 3:30–4:45. The course also satisfies the athletics requirement for the SPRING season.*

In this course, students are introduced to movements from yoga, Pilates, gyrokinesis, and strengthening exercises derived from physical therapy techniques, bringing curiosity, focus, and attention to how the body moves in the present moment. By taking time to engage and concentrate on physical movements, students not only develop flexibility, strength, coordination, and healthy alignment, but also cultivate the awareness and connection of their body and mind. This class encourages students to become aware of their own learning processes and, most importantly, to be aware and engaged in a non-judgmental environment.

### **Dance 2: Intermediate Body Practice and Composition Lab** **DAN201** **2 credits**

*SEM 2. Open to all grades. Prerequisite: Dance 1, or permission of the department. Two class meetings per week in the regular daytime course schedule. The course also satisfies the athletics requirement for either the WINTER or SPRING season (student's choice).*

This course is for students who have successfully completed one semester of Dance 1 or who demonstrate equivalent proficiency through a placement class. The course builds on the body practice introduced in Dance 1 and continues to develop strength, expand vocabulary, and explore the benefits of body and mind awareness. In this intermediate course, students also focus on dance composition and its possibilities. Students learn and experiment with basic phrase manipulation and composition building by practicing reversal, changing directions, inversion, retrograde, looping, re-sequencing, rhythmic/music manipulation, adjectives, and guided improvisation. Students are constantly asked to challenge themselves by questioning and exploring the possibility of movements, space, and time. Students create their own dances utilizing the compositional tools that are presented in the class. The works created in the course are presented informally at the end of the term.

### **Dance 3: Advanced Body Practice** **DAN301** **1 credit**

*FALL or WINTER or SPRING (1 credit per season; WINTER and SPRING credits recorded in the SEM 2 academic credit load). Open to all grades. Prerequisite: Dance 2, or permission of the department; and successful placement process. Three class meetings per week: (FALL and WINTER) Tuesday, Thursday, and Friday, 3:30–4:45; (SPRING) Tuesday, Wednesday, and Thursday, 3:30–4:45. The course also satisfies the athletics requirement for the corresponding season(s).*

This course is for the student who is already working at an intermediate to advanced body practice and would like to develop further technical skills that reflect on and support the physical demands of contemporary works. The wide range of movement required of a contemporary dancer is addressed. Dancers are exposed to a variety of modern dance techniques, including Graham, Cunningham, Horton, and Limon, and foster critical thinking about the moving body, ways of moving, and their possibilities. Students also deepen their practice of ballet vocabulary, particularly footwork and turning, with an emphasis on building a strong sense of feet, core, and center. Yoga is practiced throughout the course, exploring the benefits of body and mind awareness. As they deepen their strengths and understanding of technique, students are encouraged to find their individual creative voice and movement qualities. The class celebrates individuality and dancers from all backgrounds, recognizing that no two dancers are alike. Workshop classes in a range of dance forms, as well as occasional master classes, are taught by visiting artists and choreographers. These special classes enhance the course of study by exploring the qualities of movement, musicality, and rhythmic complexity within these techniques.

### **+Dance 4: Concord Academy Dance Project** **DAN404** **3 credits**

*FALL or WINTER (WINTER credits recorded in the SEM 2 academic credit load). Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: Two seasons of Dance 3, or permission of the department; and a successful placement process. Three class meetings per week: Tuesday, 4:45–6:30; Wednesday, 3:30–6:30; Thursday, 4:45–6:30; and additional rehearsals as needed in tech week prior to performance. The course also satisfies the athletics requirement for the corresponding season(s).*

The Concord Academy Dance Project is for advanced students who are committed to working with dance as an art form and who are interested in refining their craft and technique through an intensive performance experience. Ensemble members have the opportunity to be original cast members and collaborators in new dances, within newly staged existing repertory, or the dance numbers in fully produced mainstage musicals. Dancers participate in creative engagement and experience the full arc of rehearsal and public performance in the professional settings. Dance Project emphasizes the importance of individuality and celebrates dancers from all different backgrounds, learning from each other and influencing each other's creativity. Students learn to collaborate with their peers, respect each other's unique, diverse talents

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that individual members bring to the process, and develop a sense of community. They also gain the ability to give and receive feedback thoughtfully. The completed work is presented in a fully produced, full-evening concert at the end of the term.

### **+Choreographers' Workshop**

**DAN408      2 credits**

*SPRING. Open to grades 10, 11, and 12. Prerequisite: Dance 2, 1 season of Dance Project, or permission of the department. Two class meetings per week: Tuesday and Thursday, 4:45–6:30. The course also satisfies the athletics requirement for the SPRING season.*

This class develops students' creativity and individual choreographic voices. By thinking, making, and doing, they experiment and deepen their understanding of the many different ways to approach making dances. Choreographers explore the sources of possible interdisciplinary inspirations, including writing, math, science, history, current social issues, arts, music, or simply how people move. Students are constantly asked to challenge themselves by questioning what is beyond the context of "traditional theater" and explore the possibility of movements involving technology, space, costumes, lighting, and the senses. By planning and making, they learn how to see the big picture, structure, organize, and perform. The works created in the course are presented informally at the end of the term.

### **Dance Departmental Study**

**DAN991      1 to 3 credits**

*SEM 1 or SEM 2. Open to returning students in grades 11 and 12 who have demonstrated a capability for independent work. Prerequisite: Two terms of Concord Academy Dance Project; and departmental study application form and proposal must be submitted to the department head by the course request deadline. Approval will be decided by the department head during the scheduling process. May be taken either semester.*

(See General Description of Courses and Diploma Requirements.) Examples of departmental studies undertaken in the past include choreography, the physics of dance, and teaching assistantships (which can be by semester or season).

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### ***The Music Program***

The Music Program seeks to deepen students' understanding of and love for music through a wide range of offerings that demand rigorous engagement, individual practice, and refined performance. Instruction is available at every level of background and achievement, from the beginner to the very advanced, and range in size from individual lessons to small group study and large ensembles. Course offerings span all genres, including classical, jazz, and popular styles, as well as technology-based approaches to creating and performing music. Advanced topics outside the curriculum may be undertaken through Departmental Study. Interested students can elect a program that provides a solid foundation for a music major in college or entrance to a conservatory.

Participation in Concord Academy ensembles supports students' preparation for the MMEA Senior District Music Competitions.

### ***The Music Program and Athletics***

Students in music ensemble courses that meet after 3:30 p.m. on Mondays who are in interscholastic team sports are excused from all or part of Monday athletics practice in order to attend the music ensemble class.

Students enrolled in a music course that includes performance are excused from their intramural team sport, physical education, dance, or community service only for tech week's rehearsals and performances. Exemption from an interscholastic team sport during tech week is addressed on a case-by-case basis by the Performing Arts Department and the Athletics Department; if approved, the students are excused from their interscholastic athletics commitment only for tech week's rehearsals and performances.

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### *Performing Music Ensembles*

Music ensembles meet after school on Monday, during the Wednesday Ensemble Block, or both. Concord Academy Singers is the only ensemble that meets in a regular daytime block. For all ensembles, students should expect additional rehearsals in advance of major performances, including evening dress rehearsals.

#### **Chorus**

**MUS103      2 credits**

*YEAR. Open to all grades. No prerequisite. Two class meetings per week, Monday 3:30–4:30 and Wednesday Ensemble block 11:20–12:30. \$15 materials fee.*

The CA Chorus has a long history dating back to the school's founding years when participation was required for all students. Today, this large, nonauditioned choral ensemble performs in at least two concerts each year. The repertoire prepared spans a wide variety of styles, languages, and time periods. Emphasis is placed on ensemble techniques and music appreciation. Occasionally, the group may take on a larger choral work, and may collaborate with instrumental ensembles from within or outside the CA community. Additional in-school events and away performances are sometimes scheduled. The chorus is open to all who wish to sing.

#### **+Concord Academy Singers**

**MUS203      4 credits**

*YEAR. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: Chorus or permission of the department; for students not in the course in the preceding year, intent form and audition submitted to and approved by the department. Corequisite: Individual Music Instruction or weekly private lessons outside CA. Chorus is strongly encouraged. Two class meetings per week in the regular daytime class schedule. \$15 materials fee.*

This select, chamber vocal ensemble represents the finest ensemble singing at CA. Repertoire performed is highly varied and can range from advanced choral music in foreign languages to a cappella arrangements of popular songs, along with the possibility of creating original, improvised pieces. Emphasis is placed on vocal and choral techniques, memory, ear training, sight singing, and artistic musicianship. This ensemble serves as musical ambassadors for the school, occasionally appearing at public events and traveling for outside performances, as well as collaborating with other performing ensembles within the department. Regular practice outside of class is expected.

#### **Chamber Music Ensembles**

**MUS219      4 credits**

*YEAR. Open to all grades and all instrumentalists. Prerequisite: Successful placement audition in the fall (students placed in this course have typically had two or more years of individual music instruction). Corequisite: Individual Music Instruction or weekly private lessons outside CA. Two rehearsals per week: Monday one-hour coaching session between 3:30–6:30, and Wednesday Ensemble block 11:20–12:30. \$15 materials fee.*

This performance-based course gives students the opportunity to explore a wide variety of music in various contexts and settings. Students are placed in chamber music ensembles of differing sizes, and work in small groups, one player to a part. Groups are carefully matched according to student level and instrumentation, so that the pace of learning is enjoyable and challenging for all participants. Students are coached by members of the music faculty, all established professional musicians, and may also have opportunities to rehearse and perform with them. Performances may include Works-in-Progress on Family Weekend, the Holiday Music Concert, and end-of-semester chamber music concerts. A chamber orchestra may also be selected to collaborate with the Concord Academy Singers and Chorus.

#### **+Chameleon Chamber Players**

**MUS312      4 credits**

*YEAR. Open to returning students in grades 10, 11, and 12. Prerequisite: Chamber Music Ensembles; intent form and audition (even if in the course in the preceding year) submitted to and approved by the department. Corequisite: Individual Music Instruction or weekly private lessons outside CA. Two class meetings per week: Monday coaching session between 3:30–6:30, and Wednesday Ensemble block 11:20–12:30. \$15 materials fee.*

This select ensemble represents the finest classical instrumental ensemble at CA. Students become members of the ensemble by successful audition and invitation of the Music Program faculty. The group serves as the core leadership of the chamber music program. Performance opportunities, both on and off campus, include chamber music concerts, co-lab productions, dance productions, musicals, and other high-profile CA events, such as Convocation, trustee events, alumnae/i gatherings, and Commencement. This group also works each year with a composer-in-residence, who composes music expressly for the Chameleon Chamber Players. In addition to premiering new works, the Players explore the traditional chamber music repertoire.

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### Percussion Ensemble

**MUS205 1 credit**

*YEAR. Open to all grades. Prerequisite: Successful placement audition in the fall. Corequisite: Individual Music Instruction or weekly private lessons outside CA. One class meeting per week, Monday 4:30–5:30. \$15 materials fee.*

The goal of this course is to offer experience in ensemble playing and performance for percussionists. A variety of repertoire is presented, including contemporary, classical, Latin, and African-based rhythms. A basic level of sight-reading skills and intermediate technical proficiency are necessary. One to two studio workshops, recitals, or in-school events per year are scheduled.

### Jazz Ensemble

**MUS206 1 credit**

*YEAR. Open to all grades. Prerequisite: Successful placement audition in the fall. Corequisite: Individual Music Instruction or weekly private lessons outside CA. One class meeting per week, Monday 3:30–4:30. \$15 materials fee.*

This course is open to all instrumentalists and focuses on the development of a broad range of ensemble performance skills (articulation, intonation, phrasing, dynamics, etc.) that help enable students to collaborate with other musicians more effectively and creatively. Another objective is the development of improvisational skills, and it is an expectation of the ensemble that all enrolled musicians are asked to improvise during weekly rehearsals. The ensemble works within a variety of common contemporary musical styles, such as swing, Latin jazz, rock, and funk. A basic level of sight-reading skills and intermediate technical proficiency are necessary. One to two studio workshops, recitals, or in-school events per year are scheduled.

### Advanced Jazz Ensemble

**MUS307 4 credits**

*YEAR. Open to all grades. Prerequisite: For students not in the course in the preceding year, intent form and audition submitted to and approved by the department. Corequisite: Individual Music Instruction or weekly private lessons outside CA. Two class meetings per week, Monday 4:30–5:30 and Wednesday Ensemble block 11:20–12:30. \$15 materials fee.*

This course gives musicians the experience of playing in a traditional stage or big band. Primary areas of concentration are sectional playing, phrasing, swing articulation, dynamics, and sight-reading. Development of improvisational skills is also an emphasized objective of the ensemble, practiced through guided study and various rehearsal exercises. Additional rehearsals are scheduled in the early morning when needed. One to two performances plus other informal in-school events per year are scheduled.

### Vocal Jazz and Pop Ensemble

**MUS207 1 or 2 credits**

*YEAR. Instrumentalists (1 credit): Open to all grades. Prerequisite: For students not in the course in the preceding year, intent form and audition submitted to and approved by the department. Corequisite: Individual Music Instruction or weekly private lessons outside CA. One class meeting per week, Monday 5:30–6:45.*

*Vocalists (2 credits): Open to returning students in grades 10, 11, and 12. Prerequisite: For students not in the course in the preceding year: Intent form and audition submitted to and approved by the department. Corequisite: Individual Music Instruction or weekly private lessons outside CA. Two class meetings per week, Monday 4:30–5:30 vocalists only and 5:30–6:45 with instrumentalists.*

This ensemble develops vocalist and band collaboration in a variety of nonclassical styles such as pop, funk, rock, Latin, and swing. Vocalists become members of the ensemble by successful audition and invitation of the Music Program vocal faculty. The course can accommodate up to five vocalists and a rhythm section, including guitars, bass, piano, synthesizer, and drums. Singers develop skill as featured vocalists as well as in singing harmony and background, with an emphasis on phrasing, dynamics, blend, and microphone technique using amplification. The rhythm section learns how to accompany in the styles listed above, as well as how to improvise and solo when appropriate. A basic level of sight-reading skills and intermediate technical proficiency are necessary. One to two performances plus other informal in-school events per year are scheduled.

### Performing Arts Production: Musician

**MUS110 1 credit**

*WINTER. Open to all grades. Prerequisite: Successful audition. Class meetings: all scheduled rehearsals with the instrumental group; in addition, attendance at all afternoon production rehearsals and tech week's evening technical rehearsals and performance(s). Offered on a pass/fail basis.*

Some Performing Arts Department mainstage productions require live instrumental performance as part of the show. During these seasons, student musicians who audition and are selected by the music director rehearse regularly in preparation for the final performance. Players are expected to practice the music on their own outside of rehearsals. Students who are not selected are placed in another athletics activity.

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### *Applied Instrumental Study*

#### **Introductory Guitar**

**MUS139      2 credits**

*SEM 1. Open to all grades. No prerequisite. Two class meetings per week.*

This course is designed to develop basic guitar skills for beginners and is open to experienced instrumentalists who play another instrument or sing but have little or no experience playing the guitar. Topics studied are open-position, power, and movable chord forms and their application to playing popular songs; flat and finger picking; strumming rhythmic patterns for accompaniment; and blues soloing and accompaniment. Rudiments of reading music and basic music theory are included. The Music Program has a limited number of guitars available for rental and can help students purchase an instrument if they choose.

#### **Introductory Piano**

**MUS140      2 credits**

*SEM 1. Open to all grades. No prerequisite. Two class meetings per week.*

This course is designed to give basic keyboard skills to students who have never played an instrument, as well as to instrumentalists and singers who have either never studied piano or studied it briefly in the past. It is recommended for students who plan to elect a music theory course or who have a serious interest in music. Students learn to read basic classical piano pieces, improve their fundamental technique, and learn popular melodies by ear. Rudiments of reading music, harmonizing melodies, and creating stylistic accompaniments are included.

#### **Introductory Voice**

**MUS141      2 credits**

*SEM 1. Open to all grades. No prerequisite. Two class meetings per week.*

This course is designed for students who are learning to sing, for students interested in or already participating in a vocal ensemble, and for students in the Theater Program who desire additional vocal training. This voice class provides basic vocal skills and introduces the novice singer to a variety of vocal literature, solo and ensemble singing, and sight singing. Group lessons in reading music, basic music theory and microphone techniques are also included.

#### **Individual Music Instruction**

**(See below)      1 credit**

*YEAR. Open to all grades. One class meeting (lesson) per week. Fee: \$1625 for 40-minute lessons or \$2200 for 60-minute lessons. Students may enroll in a single semester of the year course only if (a) they are attending a semester-away program in the other semester, (b) they elect to add second-semester Individual Music Instruction in piano, voice, or guitar after completing the corresponding Introductory course in first semester of that year, or (c) a second-semester add is permitted at the discretion of the department; in these cases, half-year tuition is billed. Students participating in a semester-away program may be granted virtual lessons where possible. Students may enroll in multiple weekly lessons for different instruments or disciplines, but will not be granted multiple weekly lessons for the same instrument or discipline.*

Individual Music Instruction is designed for students of all levels of ability who wish to study music with a private teacher, whether for an instrument, voice, or composition. Instruction is available in all musical genres and styles, and on any instrument a student wishes to study, including instruments from beyond the Western classical and popular music traditions. The course requires commitment, self-motivation, independence, and discipline. In order to make consistent progress, students are expected to practice daily during their course of study. Students may elect weekly lessons of either 40 or 60 minutes, scheduled during their free time before, during, or after school as necessary. In addition to weekly lessons, students participate in one or two studio workshops and may have master class opportunities.

**Individual Music Instruction: Bass Guitar**

**MUS118      1 credit**

**Individual Music Instruction: Bassoon**

**MUS119      1 credit**

**Individual Music Instruction: Cello**

**MUS120      1 credit**

**Individual Music Instruction: Clarinet**

**MUS121      1 credit**

**Individual Music Instruction: Composition & Songwriting**

**MUS122      1 credit**

**Individual Music Instruction: Double Bass**

**MUS123      1 credit**

**Individual Music Instruction: Drums & Percussion**

**MUS124      1 credit**

**Individual Music Instruction: Flute**

**MUS125      1 credit**

**Individual Music Instruction: French Horn**

**MUS126      1 credit**

**Individual Music Instruction: Guitar**

**MUS127      1 credit**

**Individual Music Instruction: Harp**

**MUS128      1 credit**

**Individual Music Instruction: Oboe**

**MUS129      1 credit**

**Individual Music Instruction: Other**

**MUS130      1 credit**

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Individual Music Instruction: Piano	MUS131	1 credit
Individual Music Instruction: Saxophone	MUS132	1 credit
Individual Music Instruction: Trombone	MUS133	1 credit
Individual Music Instruction: Trumpet	MUS134	1 credit
Individual Music Instruction: Tuba & Euphonium	MUS135	1 credit
Individual Music Instruction: Viola	MUS136	1 credit
Individual Music Instruction: Violin	MUS137	1 credit
Individual Music Instruction: Voice	MUS138	1 credit

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### *Music Theory, History, and Technology Courses*

The following Music Program courses meet during the regular daytime course schedule and have two class meetings per week unless otherwise indicated below. Requests to repeat a course for credit are considered on a case-by-case basis.

#### **Fundamentals of Music Theory** **MUS104      2 credits**

*SEM 1. Open to all grades. No prerequisite.*

This course is for students looking to understand more about how music works from a theoretical and analytical perspective. The course is ideal for students who have little or no musical background or for students who want to review fundamental concepts in music theory, music terminology, and techniques in music reading. The course also incorporates ear-training exercises, sight reading, and discussions on how electronic and modern music has forever changed the way we listen to, compose, and perform music.

#### **Intermediate Music Theory** **MUS204      2 credits**

*SEM 2. Open to all grades. Prerequisite: Fundamentals of Music Theory or successful placement test.*

This intermediate course is for students looking to understand more about how music works from a theoretical and analytical perspective. The course begins with a review of music fundamentals (scales, key signatures, intervals, rhythm, and meter) before moving on to the foundations of music theory: chords, Roman numeral analysis, and the phrase model. The course also incorporates ear-training exercises including melodic and harmonic dictation, as well as sight reading.

#### **Digital and Electronic Music** **MUS117      2 credits**

*SEM 1. Open to all grades. No prerequisite. Previous instrumental or vocal study is recommended; current instrumental or vocal study is strongly recommended.*

Digital mediums have changed forever the way we experience and create music. This course gives students the opportunity to learn the principles of digital music production by engaging with the properties of electronic sound production, critical listening skills, and MIDI fundamentals. Students gain a basic knowledge of the digital audio workstation and focus these skills to record, edit, and mix original music.

#### **Advanced Digital and Electronic Music** **MUS217      2 credits**

*SEM 2. Open to grades 10, 11, and 12. Prerequisite: Digital and Electronic Music or permission of the department. Previous instrumental or vocal study is recommended; current instrumental or vocal study is strongly recommended.*

Building upon the skills obtained in previous digital music courses, Advanced Digital and Electronic Music allows students to push the boundaries of recording arts. Moving away from computer-based production skills, we journey outside the lab into collaboration with recording ensembles on campus, performance skills in digital music, building and expanding individual interests, and developing personal audio portfolios. We delve into further detail on the principles of audio theory, equipment, and advanced music production skills.

#### **+Topics in Music History:**

##### **Gender & Sexuality in the Broadway Musical**

**MUS703      3 credits**

*SEM 1. Open to grades 11 and 12. Prerequisite: One history course at mid level. Three class meetings per week. May be taken for either History Department credit or Performing Arts Department credit.*

"I Enjoy Being a Girl" ... "How Lovely to Be a Woman" ... "There Is Nothin' Like a Dame" ... "Marry the Man Today" ... "Happy to Keep His Dinner Warm" ... "I Hate Men" ... Musical theater is often described as one of a few distinctly unique American art forms. As historian John Bush Jones points out with his clever book title, *Our Musicals, Ourselves*, Broadway shows have always served as a mirror, reflecting

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American cultural values and ideals. When it comes to gender and sexuality, musicals have consistently reinforced and challenged stereotypes over the last century. This course considers the full cast of characters integral to this collaborative art form—writers, composers, directors, choreographers, performers, and audiences—to see how their various gender and sexual identities contribute to the conception, performance, and reception of Broadway musicals.

### **Musical Instrument Design**

**MUS704      2 credits**

*SEM 1. Open to grades 10, 11, and 12. No prerequisite. May be taken for either Science Department credit or Performing Arts Department credit.*

This course is an introduction to the physical properties of sound and how we can manipulate common and uncommon objects to make musical instruments. We are taking influence from wind, percussion, and string instruments from around the world. After discussing examples of past instrument designs, students are tasked with imagining and creating new instrument ideas. This course is useful for students interested in understanding the properties of acoustic sound, developing the student's relationship to their current instrument, and creating new instruments that are universal in musical function yet unique.

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### **Music Departmental Study**

**MUS991      1 to 3 credits**

*SEM 1 or SEM 2. Open to returning students in grades 11 and 12 who demonstrate adequate facility with an instrument or voice and who have demonstrated a capability for independent work. Prerequisite: one music theory course; one year's participation in a Music Program ensemble; and departmental study application form and proposal must be submitted to the department head by the course request deadline. Approval will be decided by the department head during the scheduling process. May be taken each semester.*

(See General Description of Courses and Diploma Requirements.) Emphasis may be on composition, history, analysis, technology, or performance, or a combination of these musical disciplines.

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### ***The Theater Program***

The Theater Program emphasizes the process of making theater with a strong focus on imagination, personal expression, and creative collaboration. First-level course offerings, which encourage using one's imagination, body, and voice, include acting courses that concentrate on physical and vocal exercises, improvisation, and fundamental acting skills, as well as courses in theater production and technology. Second- and third-level courses delve into improvisation, text interpretation, and performance, and the related fields of playwriting and design. At the next advanced level, students have the opportunity to direct as part of the Directors' Workshop. Departmental Study provides a chance for the most advanced students to focus on one particular aspect of drama and theatrical production for independent work.

The Theater Program mounts professionally directed mainstage productions each winter and spring that present a balanced season of exciting and challenging work. During their years at Concord Academy, students have the opportunity to participate in a variety of projects, including dramas, comedies, musicals, and experimental new works. Auditions for most productions are open to all members of the Concord Academy community.

### ***The Theater Program and Athletics***

Performing Arts Production: Mainstage Performer and Theater 4: Directors' Workshop satisfy the seasonal requirement for the indicated season, but do not count as an Athletic offering.

Students participate on an extracurricular basis (i.e., not for Performing Arts Department credit) in Directors' Workshop as performers, musicians, or crew; they are excused from their intramural team sport, physical education, dance, or community service only for tech week's rehearsals and performances. Exemption from an interscholastic team sport during tech week is addressed on a case-by-case basis by the Performing Arts Department and the Athletics Department; if approved, the students are excused from their interscholastic athletics commitment only for tech week's rehearsals and performances.

## PERFORMING ARTS

### *Choosing Appropriate Courses*

Although students come to us with a wide variety of experience and skill, our first-level courses provide an essential step in a multitiered curriculum that prepares students for theatrical experiences during their Concord Academy career and beyond. In extraordinary cases, students with extensive previous training may petition the department for exemption from the first-level courses.

### *Theater Course Offerings*

All Theater Program courses have two class meetings per week unless otherwise indicated below.

#### **Theater 1: Improvisational Play 1**

**THE101      2 credits**

*SEM 1 or SEM 2. Open to all grades. No prerequisite.*

For the student beginning the study of theater at Concord Academy, this course develops the basic tools of creative performance: the imagination, the body, the voice, and the capacity to listen and respond in a collaborative way while bringing one's personal experiences and individuality to the work. Exercises and theater games help the student to relax, focus, and attain a state of play. During the semester, students work with improvisation as well as physical theater techniques to explore and develop shared ensemble work.

#### **Theater 1: Enter Stage Right: Developing a Character**

**THE105      2 credits**

*SEM 1. Open to all grades. No prerequisite.*

A course for the student who wishes to dive into working with text in conjunction with learning skills for building characters onstage. By starting with the most important tool for creative expression, the imagination, students are invited to participate in exploratory exercises, improvisations, and physical work for playfully crafting original characters based on a variety of prompts, including, but not limited to, visual imagery, poetry, and music. Students may then collaborate with each other by developing characters while working on a piece of text.

#### **Theater 2: Improvisational Play 2: Breaking the Rules**

**THE211      2 credits**

*SEM 1. Open to grades 10, 11, and 12. Prerequisite: One Theater 1 course.*

Playful and irreverent, and building on the foundations laid out in Theater 1: Improvisational Play 1, students explore the idea of "first-time mind," which relieves the actor of the pressure to be clever or funny, and encourages students to just "be." Creativity is hampered by self-editing, so participants work on eliminating judgment or trying to justify their onstage existence. The emphasis is on allowing physical action to inspire the imagination through a variety of classroom exercises, including clowning and mask work. A final studio workshop of scenes is performed. Outside rehearsal is expected.

#### **Theater 2: Playing the Play: Working with a Script**

**THE210      2 credits**

*SEM 2. Open to all grades. Prerequisite: One Theater 1 course.*

How do we read a script to fully understand the situation and relationship onstage? How do we recognize clues within a play to create a fully realized world for an audience? Students in this course work on scenes using collaborative exercises, textual analysis, and improvisations to help them deepen their understanding of character, relationship, and moment-by-moment choices they make based on the text. The main and final project for the semester is collaborating as an ensemble on a play. Outside work is expected, and a final workshop of showings is performed.

#### **+Theater 3: Theater Lab**

**THE302      3 credits**

*SEM 1. Open to grades 11 and 12. Prerequisite: One Theater 1 course; and one Theater 2 course or participation in one Concord Academy mainstage production. May be repeated for credit.*

This course is for theater students who wish to go further into deepening their work as actors, as well as for directors, who need to understand how best to support an actor's work onstage. The more experience actors and directors have with investigating a character, a scene, or an entire play, the stronger the work becomes each time they begin a new creative project. Listening and responding to text and to each other onstage is key for attentive, nuanced acting as well as for thoughtful directing. In-depth play analysis skills are integrated throughout the course. All participants work as actors, and those interested in directing take on projects to direct their peers in the class. Also investigated is the art of blocking, script interpretation, researching and conveying the world of the play, and developing key questions for opening dialogue



## PERFORMING ARTS

between how actors and directors work best together in exploring work onstage. A final studio workshop of scenes is performed. Outside rehearsal is expected.

### **+Theater 4: Directors' Workshop**

**THE402      3 credits**

*SEM 2. Open to grade 12. Prerequisite: (a) One Theater 1 course, one Theater 2 course, and Theater 3: Theater Lab; (b) participation in two Concord Academy mainstage productions; and (c) formal application submitted to and approved by the department. Three class meetings per week; in the SPRING season, additional afternoon or evening rehearsal times, including tech week's rehearsals, performance, and strike. The course also satisfies the seasonal requirement for the SPRING season.*

Students who have demonstrated a capacity for independent work and wish to explore the creative process as a director participate in an intensive period of dramaturgical work, casting a show from the Concord Academy community, running rehearsals, and working with designers to produce an evening of one-acts as part of the Performing Arts Department season. In addition, there are assigned readings and assignments in service to the work needed in preparation for performance. The instructor serves as a mentor and guides the students' process and progress. Throughout the semester, students may be responsible for serving as designers and technicians for their peers' performances. Depending on class size, directors may be directing in teams. The spring rehearsal period and performance mark the culmination of the course, where students have trained together, rehearsed, and directed their one-act productions.

### **+Playwriting: From Page to Stage**

**THE701      3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. No prerequisite. Three class meetings per week. May be taken for English Department credit or Performing Arts Department.*

Whether students are experienced playwrights or want to try their hand at playwriting, this class offers students the opportunity to be supported with finding their *own voice* and producing their *own stories* while learning the art and craft of playwriting. Many aspects of playwriting are covered in depth, including: plot structure, character development, dialogue, and the rewriting process. All students begin their work with focusing on creating multiple short plays and then turn to working on constructing a longer one-act play by the end of the semester. Throughout their time in this class, students regularly hear their plays read out loud and discussed during feedback sessions. As inspiration for students' own playwriting process, there are readings and discussions about plays by professional playwrights, some of whom also visit the classes and participate in one-act feedback sessions to assist every student's playwriting journey.

### **Performing Arts Production: Mainstage Performer**

**fall**

**THE109      1 credit**

### **Performing Arts Production: Mainstage Performer**

**winter**

**THE110      1 credit**

*FALL or WINTER. Open to all grades. Prerequisite: Successful audition. Class meetings: all scheduled daytime rehearsals (Tuesday–Friday, 3:30–6:30pm); in addition, attendance at all evening technical rehearsals, performances, and strike. Offered on a pass/fail basis. The course also satisfies the athletics requirement for the corresponding season(s).*

Whether it be a musical, drama, or comedy, performers have the opportunity to explore specific techniques and skills that directly support onstage preparation for a final production. This is an audition-based opportunity for the entire CA community, and no experience is necessary—all are welcome! Students interested must sign up for the auditions, which are announced at the beginning of the indicated seasons. Students who are not cast are placed in another athletics activity.

### **Theater Departmental Study**

**THE991      1 to 3 credits**

*SEM 1 or SEM 2. Open to returning students in grades 11 and 12. Prerequisite for technical theater: Fundamentals of Production Design; and three seasons of Performing Arts Production: Tech Crew or two seasons of Performing Arts Production: Stage Manager. Prerequisite for acting, directing, or other theater work: One Theater 1 course, one Theater 2 course, one Theater 3 course; and two seasons of Performing Arts Production: Mainstage Performer. Prerequisite for all: Departmental study application form and proposal must be submitted to the department head by the course request deadline. Approval will be decided by the department head during the scheduling process. May be taken each semester.*

(See General Description of Courses and Diploma Requirements.) Students who have demonstrated a capacity for independent work and have met the prerequisites may propose a Departmental Study in acting, directing, playwriting, dramaturgy, or technical design (scenery, costumes, sound, or lighting). A member of the Theater Program faculty oversees the process and the content of the project, making assignments as needed.

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## PERFORMING ARTS

### *Interdisciplinary Arts*

The fields of technical design, production, and stagecraft undergird all the performing arts and are integral to their success. Without critical support from offstage, performers are not able to succeed onstage. Many of these skills cross over into visual arts disciplines as well, making them truly interdisciplinary.

### *Interdisciplinary Arts and Athletics*

Performing Arts Production: Stage Manager and Performing Arts Production: Tech Crew satisfy the seasonal requirement for the indicated season, but do not count as an Athletic offering.

### *Interdisciplinary Arts Course Offerings*

All courses have two class meetings per week unless otherwise indicated below.

#### **Fundamentals of Production Design**

**PER702**

**2 credits**

*SEM I. Open to grades 10, 11, and 12. Prerequisite: One Visual Arts Department studio course; or one course in the Music Program, Theater Program, or Dance Program, or one season of Performing Arts Production: Tech Crew. May be taken for Performing Arts Department credit or for Visual Arts Department studio credit. \$50 materials fee. Requests to repeat the course for credit are considered on a case-by-case basis.*

Fundamentals of Production Design is structured to provide students with the skills to research, analyze, and use visual communication and aesthetic theory as a way to communicate ideas to an audience. The class explores design as a means of communication, a way of organizing information, and a form of artistic expression. Students learn the roles and responsibilities of a designer through studio design projects that utilize analytical and theoretical interpretation, research, and rendering techniques, using a mix of media to communicate the visual interpretation of ideas. Skills learned in this course include but are not limited to model making, hand and CAD rendering skills, painting techniques, additive and subtractive color mixing, and the fundamentals of design: line, tone, value, texture, and composition. After taking this course, students are encouraged but not required to collaborate with Directors' Workshop as a way to put into practice the theoretical design process into a realized design collaborating with a team.

**Performing Arts Production: Stage Manager**

**fall**

**PER104**

**1 credit**

**Performing Arts Production: Stage Manager**

**winter**

**PER105**

**1 credit**

**Performing Arts Production: Stage Manager**

**spring**

**PER106**

**1 credit**

*Open to all grades. Prerequisite: Letter of application expressing reasons for interest in pursuing this course. Class meetings: All scheduled daytime rehearsals; in addition, attendance at all evening technical rehearsals, performances, and strike. Offered on a pass/fail basis. The course also satisfies the seasonal requirement for the corresponding season(s).*

This course teaches students teamwork through hands-on skills providing organizational support to the director, designers, actors, and stage crew. The stage manager acts as the director's representative during rehearsals, tech, and performance, making sure that the production runs smoothly and maintains the integrity of the director and design team's vision. Through hands-on tasks, students serve as leaders and mentors, gain confidence, acquire and demonstrate organizational skills, and learn to foster collaboration. In any given season, Production Stage Managers (PSMs) as well as Assistant Stage Managers (ASMs) may be appointed.

**Performing Arts Production: Tech Crew**

**fall**

**PER110**

**1 credit**

**Performing Arts Production: Tech Crew**

**winter**

**PER111**

**1 credit**

**Performing Arts Production: Tech Crew**

**spring**

**PER112**

**1 credit**

*Open to all grades. No prerequisite. Class meetings: two to three times per week, 3:15–5:15; in addition, attendance at tech weekend's two full-day technical rehearsals and at tech week's evening rehearsals and performance(s). Offered on a pass/fail basis. The course also satisfies the seasonal requirement for the corresponding season(s).*

This course teaches students teamwork through hands-on skills working in technical theater: building scenery, hanging lights, and using sound and lighting technology, with the autonomy to support the production and showcase their talents. Through hands-on tasks, students gain confidence and leadership skills.

## PERFORMING ARTS

### **Performing Arts Departmental Study**

**PER991 1 to 3 credits**

*SEM 1 or SEM 2. Open to returning students in grades 11 and 12 who have demonstrated a capability for independent work in interdisciplinary performing arts. Prerequisite: Departmental study application form and proposal must be submitted to the department head by the course request deadline. Approval will be decided by the department head during the scheduling process. May be taken each semester.*

(See General Description of Courses and Diploma Requirements.)

## SCIENCE

### SCIENCE

The goal of the Concord Academy Science Department is to instill passion and teach students the skills and knowledge necessary to be responsible and informed global citizens. Content and skills challenge students to be objective, think analytically, and communicate effectively. Taking risks, collaborating, being skeptical consumers of information, and generating and pursuing questions with an openness to different perspectives are encouraged. Innovation and exploration are central to the curriculum. Technology is incorporated as essential to scientific discovery and analysis. Students graduate from CA with the skills and knowledge to create positive change whether as active citizens or professional scientists.

#### *Requirements*

Students must pass five semesters (15 credits) of science including 3 credits each in at least three of the five subdisciplines (biology, chemistry, physics, engineering, Earth/environmental science) in order to graduate. Students are, of course, strongly encouraged to take science during every year they are enrolled at Concord Academy, and to explore as many distinct subdisciplines as possible. A strong path will represent breadth as well as depth and include one year of study in at least two of the following: biology, chemistry, and physics. Students interested in pursuing a STEM major in college should consider a year of advanced study in one of these disciplines.

Science courses passed in 9th and 10th grades at the previous school generally count toward the graduation requirement at Concord Academy. However, a minimum of one semester (3 credits) of science must be successfully completed at CA even if the departmental semester requirement has been met previously.

For any students who wish to meet prerequisites or proficiency requirements by studying science in summer school, independently, or with a tutor, the policy and expectations are stated in the General Description of Courses and Diploma Requirements section of the course catalog.

#### *Choosing appropriate courses*

9th graders take Biology. This course is designed to help students learn fundamental skills and concepts used in all areas of science. 10th graders have access to two fields of study: Earth Science and Chemistry. 11th and 12th graders may take any of the courses open to 10th graders. The additional major courses open to 11th and 12th graders who have met the prerequisites are numerous and are described in detail on the following pages. Minor courses vary, so please make sure to review each course to see which grades can enroll.

#### *Course Offerings*

All courses in the Science Department have three class meetings per week unless otherwise indicated below. A plus sign (+) preceding the course title indicates advanced curriculum that equals or exceeds the rigor of the Advanced Placement program. Courses not offered this year, but likely to be offered in future academic years, are provided at the end of the catalog in the Not Offered section.

#### **Biology**

**BIO101**

**6 credits**

*YEAR. Open to grade 9; grades 10, 11, and 12 by permission of the department. No prerequisite.*

Biology serves as an introduction to the Concord Academy Science Department. Students become familiar with the central concepts of modern biology: evolution, the basic chemistry of living organisms, cell function, genetics, human physiology, and ecology. Students learn the skills — especially an understanding of experimental design — to study science successfully. Classroom work is varied, including labs, computer-based activities, and research projects. All students gain experience with spreadsheets, graphs, research, and presentations.

#### **+Advanced Biology: Exercise Physiology**

**BIO404**

**3 credits**

*SEM 1. Open to grades 11 and 12. No prerequisite.*

The diet and exercise industry has become a multi-billion dollar entity. Companies promise to help millions around the globe attain their individual definitions of health and fitness with products, programs and advice that are often wrong, contradictory or significantly oversimplified. Students in this course will assess the scientific safety and validity of claims made by diet and exercise companies by exploring the complex physiological and metabolic interactions that affect an individual's health and fitness. We will study the

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anatomy and physiology of body systems involved in exercise and examine the ever-evolving science of human nutrition in order to understand its significant complexity. Course work will include readings from journal articles and relevant secondary sources, the gathering and examination of experimental data, and a research project based on each student's individual interest in this topic. The ultimate goal is to understand that a healthy lifestyle can be defined in many ways and that a healthy body can take on many shapes and sizes.

### **+Advanced Biology: Molecular Biology and Biotechnology**

**BIO405****3 credits**

*SEM 1. Open to grades 11 and 12. No prerequisite.*

The course will focus on how the development of tools to manipulate DNA and proteins has both allowed new questions in basic science to be addressed and led to applications in medicine, agriculture, and other fields. Societal implications of DNA technologies will be discussed. Lab work will involve the use of a number of molecular biology techniques.

### **+Advanced Biology: Human Evolutionary Biology**

**BIO301****3 credits**

*SEM 2. Open to grades 11 and 12. No prerequisite.*

Human evolutionary biology is the study of human evolution and behavior from a biological perspective. Human behavior is complex and influenced by many factors. Our goal in this course is to try to make sense of some of those behaviors by studying the lives of both our ancient ancestors and our closest living relatives. By studying topics such as evolutionary human origins and anatomy, social groupings and interactions, and the evolution and purpose of sexual behavior, we can begin to explain why we modern humans make some of the choices we make. The course includes both discussion of readings and laboratory work, and culminates with an original research project. Familiarity with the vocabulary of DNA and genetics is helpful.

### **+Advanced Biology: Public Health and Epidemiology**

**BIO403****3 credits**

*SEM 2. Open to grades 11 and 12. No prerequisite.*

Public health officials and epidemiologists work to discover the origins and spread of human health hazards, to create and organize measures to prevent those hazards, and to deploy treatment plans for the public. Our goal in this course is to examine how this work is carried out and to apply our findings to questions relevant to our own daily life. We will also appraise the impact that political, social and economic factors can have on the study and implementation of public health strategy, both locally and globally. Ultimately, we hope to better understand the progress humanity has made in battling the infirmity and suffering caused by ill health and to identify the complex reasons behind the fact that this progress has not eradicated the kinds of crises we experience today.

### **+Advanced Biology: Developmental Biology**

**BIO303****3 credits**

*SEM 2. Open to grades 11 and 12. No prerequisite.*

With a focus on molecular, cellular, and evolutionary mechanisms, students explore how a single fertilized egg develops into a complex multicellular, functional organism. Invertebrate (sea urchin, worm, and fly) and vertebrate (frog, fish, and chick) models are used to build an understanding of the formation of the early body plan, differentiation of stem cells, organogenesis, cloning, genetics, and epigenetics. Ethical considerations that arise in this context are explored. Lab work and independent research are central to this course.

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### **Earth Science: Natural Hazards**

**ENV203****3 credits**

*SEM 1. Open to grades 10, 11, and 12; not open to students who have taken the previously offered course Earth Science: Fundamentals of Earth Systems Science. Prerequisite: Two semesters of high school science, or permission of the department.*

Large portions of the world's population are exposed to natural hazards each year. This course explores the fundamental Earth science processes that drive events such as hurricanes, earthquakes, volcanoes, droughts, and landslides. Students gain an understanding of how scientists study hazards, the factors that influence them, and the methods of forecasting or predicting events. Special attention is given to understanding how the disasters that accompany many natural hazards impact local communities and society at large. Through hands-on activities, readings, and small projects, students gain insight into where and why hazards occur and how to evaluate an area for hazard risk. Students reflect on how society evaluates and confronts the

## SCIENCE

dangers posed by natural hazards, and how political, economic, and cultural settings can serve to attenuate or exacerbate vulnerability before, during, or after disasters occur.

### **Earth Science: Evolution of a Habitable Planet**

**ENV204 3 credits**

*SEM 2. Open to grades 10, 11, and 12; not open to students who have taken the previously offered course Earth Science: Applied Earth Systems Science. Prerequisite: Two semesters of high school science, or permission of the department.*

From the Big Bang to the rise of the modern Anthropocene, students journey through the 14-billion-year history of our universe and contemplate the question, "Just how did we get here?". Most of the focus of this course is on the formation of our own planet a mere 4.6 billion years ago. Studying major Earth history events such as the first appearance of single-celled organisms and the evolution and extinction of charismatic megafauna such as dinosaurs or Mammoths, students understand the links between abiotic and biotic Earth systems. Laboratory activities and field components of this course are designed to familiarize students with the rocks and fossils that archive the history of Earth and acquaint them with a few geologic field and laboratory methods for understanding how the Earth has changed over time.

### **+Advanced Earth Science: Field Methods**

**ENV307 3 credits**

*SEM 1. Open to grades 11 and 12; not open to students who have taken the previously offered course Advanced Earth and Environmental Science: Techniques. No prerequisite.*

The collection and analysis of field data is central to research and other work in Earth and environmental sciences, and this class offers an introduction to general field and laboratory methods. Investigations focus on topics such as topographic and geologic mapping, visualizing geospatial data, soil characterization and chemistry, plant identification, and surface water movements. Students should expect to spend time in both the classroom discussing methodological approaches and in the field practicing data collection. With data of varying spatial and temporal resolution and duration in hand, students use GIS mapping and spreadsheet analysis to interpret results. At the end of the course, students demonstrate familiarity with how to design a field investigation, collect data to address a specific goal, and interpret and report the results. There is an emphasis on learning to report field results in the format of scientific communication.

### **Environmental Symposium**

**ENV601 1 credit**

*SEM 1. Open to all grades. One weekday evening class meeting per week, typically 7:00–9:00, for six weeks. No prerequisite.*

This course is a lecture series presented by professional environmental scientists. The purpose of the course is to introduce high school students to science, primarily ecological science and field biology, as practiced by current researchers and specialists.

### **+Advanced Environmental Science: Human Ecology**

**ENV401 3 credits**

*SEM 1. Open to grades 11 and 12. No prerequisite.*

Human Ecology is an interdisciplinary course that calls upon students to apply and synthesize knowledge from a variety of sources. This introductory seminar course explores human connections to natural, social, and built environments through the lens of economic policies. The course is designed to familiarize students with the integrated and complex analysis required in the study of environmental science. The course is strongly recommended for students interested in pursuing an environmental focus in their further studies.

### **+Advanced Environmental Science: Sustainable Agriculture**

**ENV305 3 credits**

*SEM 2. Open to grades 11 and 12; No prerequisite.*

By the time you have finished reading this course description, there will be 120 more people in the world. To feed the growing population, agricultural production must increase 60% by 2050 on a planet with decreasing arable land. Agriculture is defined as the cultivation of animals, plants (including fungi), and other forms of organic life for human use, including food, fiber, medicines, fuel, and many other uses. Through articles, field trips, and independent research, this course examines the history, politics, and impacts of agriculture. The essential questions are these: How have human food production practices shaped the world from prehistory through the modern agricultural practices? And can the projected transformations into "ecological farming" feed the world's population?

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## SCIENCE

### Chemistry

**CHE201      6 credits**

*YEAR. Open to grades 10, 11, and 12. Prerequisite: Two semesters of high school science, or permission of the department.*

This course is designed to provide the student with an understanding of the behavior of matter at the atomic level and its connection to the macroscopic world. Problem solving, demonstrations, and inquiry-based laboratory investigations are the core components of the course. Combining quantitative and qualitative aspects of science, the course bridges the gap between theoretical and empirical chemistry in a way that promotes independence and self-discovery.

### Topics in Chemistry: Chemistry of Cooking Macromolecules

**CHE301      3 credits**

*SEM 1. Open to grades 11 and 12; not open to students who have taken the previously offered course Topics in Chemistry: Macromolecular Change. Prerequisite: Chemistry.*

This course provides a hands-on and experimental approach to understanding and applying chemical principles through the delicious lens of cooking and baking. Students are asked to employ methods of cooking such as heating, fermenting, brining, acidifying, drying, and shearing. The chemical and physical changes involved in condensation, denaturation, and emulsification are central to our investigations. Productive collaboration and problem solving are keys to success in this course, and an independent, end-of-semester project practicing good experimental design and thoughtful presentation provides a culminating and synthesizing experience for students.

### +Advanced Chemistry: Organic Structure and Function

**CHE404      3 credits**

*SEM 1. Open to grades 11 and 12. Prerequisite: Chemistry, or permission of the department.*

Advanced Chemistry: Organic Structure and Function builds on the ideas of structure and molecular interactions that were introduced in Chemistry. We refine and develop the ideas of bonding, molecular shape, and noncovalent interaction and we investigate how these concepts inform the functionality of organic molecules. Through lectures, problem solving, model building, and laboratory experiments, students will gain experience with organic nomenclature, valence bond theory, molecular orbital theory, spectroscopy, and basic organic reactivity.

### +Advanced Chemistry: Kinetics and Equilibrium

**CHE403      3 credits**

*SEM 2. Open to grades 11 and 12; not open to students who have previously taken the year course Advanced Chemistry. Prerequisite: Chemistry, or permission of the department.*

Advanced Chemistry: Kinetics and Equilibrium scaffolds outward from the topics of reaction chemistry introduced in Chemistry. Emphasis is placed on empirical observation, on experimentation, and on understanding the connection between the macroscopic physical observations we make and the behavior of atoms and molecules. Students gain experience with building models from data and coping with complexity in problem solving, in topics including rate laws, chemical equilibrium, Le Chatelier's principle, thermodynamics, acids and bases, buffers, and electrochemistry.

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### Physics A

**PHY301      3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. Prerequisite: Three semesters of high school science, and Geometry 2.*

This course is a one-semester introduction to classical mechanics: 1D and 2D kinematics, vectors, and Newton's laws. Through hands-on experimentation, demonstrations, group discussions, and problem solving, students investigate motion and forces. Students are exposed to the use of Excel, Bluetooth sensor technologies, and smartphone apps for data collection and analysis. Throughout the course, symbolic solutions to problems, problem-solving methods, basic error analysis, and lab report writing skills are emphasized.

### Physics B

**PHY306      3 credits**

*SEM 2. Open to grades 11 and 12. Prerequisite: Physics A.*

This course is a continuation of Physics A and extends students' facility and familiarity with the world of equations that describe physical phenomena. Topics include circular motion, work, energy, momentum, and rotational kinematics, and simple harmonic motion. Other topics that may be included are rotational kinematics, statics, or fluids. Physics B builds upon the lab skills introduced in Physics A with continued emphasis on symbolic solutions, problem-solving techniques, and lab report writing skills.

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### **+Accelerated Physics**

**PHY305      6 credits**

*YEAR. Open to grades 11 and 12; grade 10 by permission of the department. Prerequisite: Three semesters of high school science; and completion of Accelerated Trigonometry, or completion of Trigonometry and permission of the department.* Although many of the goals of Accelerated Physics and of Physics A and B are the same, the primary differences between the two courses are the faster pace of Accelerated Physics and its greater emphasis on the theoretical foundations of the concepts. This course serves as an introduction to a rigorous college-level foundation course in physics, including the following topics: kinematics, vector mathematics, Newton's laws, centripetal acceleration and universal gravitation, work, energy, momentum, angular quantities, statics, and oscillations. Other topics that may be included are fluids, introductory electricity and magnetism, or thermodynamics. While calculus is not required or directly utilized for problem solving, students are exposed to the conceptual connections between calculus and physics. In addition, students are exposed to the use of Excel, Bluetooth sensors, smartphone apps, and other technologies for data collection and analysis. Throughout the course, symbolic solutions to problems, error analysis, empirical and theoretical problem-solving methods in the lab, and lab report writing skills are emphasized.

### **Topics in Physics: Astronomy**

**PHY308      3 credits**

*SEM 1. Open to grades 11 and 12. No prerequisite.*

All those tiny dots of light in the night sky have inspired every culture to ask the deep questions about where we are in the universe. In this course we examine the discoveries of past scientists as well as engage the dynamic discoveries of modern times such as exoplanets and gravitational waves. We start with a deep investigation of light and its interaction with matter, which leads us to the formation of stars and galaxies, ending with Big Bang cosmology. Along the way we explore nuclear physics, the special and general theories of relativity, black holes, dark matter, and dark energy.

### **+Advanced Physics: Vibrations, Waves, and Optics**

**PHY403      3 credits**

*SEM 1. Open to grades 11 and 12. Prerequisite: Accelerated Physics or Physics B. Pre/corequisite: Calculus: Part A.*

From atomic clocks to lasers, string theory to stringed instruments, gravitation to Wi-Fi, even the very way you are able to read this course description, vibrations and waves are everywhere. We explore these both through mathematical descriptions of vibration, oscillatory systems, and waves, and through observation and measurement of a range of oscillatory and wave phenomena, including the measurement of the speed of light and the application of laser interferometry, to understand the recent successes of gravitational wave observations. Other topics include geometric optics, Doppler shifting, interference in thin films, polarization, standing waves, beating, Lissajous figures, phasor diagrams, and an overview of string theory.

### **+Advanced Physics: Electricity and Magnetism**

**PHY402      3 credits**

*SEM 2. Open to grades 11 and 12. Prerequisite: Accelerated Physics or Physics B. Pre/corequisite: Calculus: Part B.*

The Electromagnetic Theory developed in the 19th century is one of the most elegant physical theories ever devised. This course builds on the strong foundations in your earlier courses in Physics by exploring the world of electricity and magnetism. This calculus-based course begins with an exploration of electrostatics, conductors, and electric circuits. The second half of the course presents magnetic fields, electromagnetism, and electromagnetic waves. Optional topics at the end could be Maxwell's equations and relativistic electrodynamics. The entire course requires extensive use of differential and integral calculus.

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### **Topics in Engineering: Computer-Aided Design and Manufacturing**

**ENR702      3 credits**

*SEM 1. Open to grades 11 and 12. No prerequisite. May be taken for either Science Department credit or Computer Science Department credit.*

Computer-aided design and computer-aided manufacturing tools continue to evolve and to change the way we make everything from prototypes to products to other tools. In this course, we learn about and execute the full arc of development from digitization and design to the fabrication and assembly of parts. Further, we learn how programmable machine tools work by deconstructing open- and closed-loop control systems, and by interpreting and writing in numerical control programming languages. The semester project, defined by each student, might employ CA's miller, router, vinyl cutter, paper cutter, 3D printer, or laser cutter, or combinations of these, or even new or modified computer-controlled systems of the student's own design.



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### **Musical Instrument Design**

**ENR703      2 credits**

*SEM 1. Open to grades 10, 11, and 12. No prerequisite. May be taken for either Science Department credit or Performing Arts Department credit. Two class meetings per week.*

This course is an introduction to the physical properties of sound and how we can manipulate common and uncommon objects to make musical instruments. We will be taking influence from wind, percussion, and string instruments from around the world. After discussing examples of past instrument designs, students are tasked with imagining and creating new instrument ideas. This course is useful for students interested in understanding the properties of acoustic sound, developing the student's relationship to their current instrument, and creating new instruments that are universal in musical function yet unique.

### **Topics in Engineering: Architectural Design Concepts, Processes, and Technologies**

**ENR701      3 credits**

*SEM 2. Open to grades 11 and 12. No prerequisite. May be taken for either Science Department credit or Visual Arts Department studio credit.*

This course uses seminar-style and studio-based work to examine what architecture means, from its inception four thousand years ago to its role in shaping communities for the 21st century. Students are introduced to the underlying principles and processes necessary for architectural design, including conceptualizing ideas, rendering plans, and construction of models through a variety of technologies in individual and team-based projects. Studio work is supplemented by case studies of iconic buildings, visits to architectural landmarks in the Boston region, and engagement with the challenges of sustainable development. Assessments are carried out through peer critique, written evaluations, and the formal review of projects by professional planners and architects.

### **Topics in Engineering: Introduction to Principles and Processes of Design**

**ENR301      3 credits**

*SEM 2. Open to grades 11 and 12. No prerequisite.*

Want to learn to solve real-world problems using creativity combined with math and science? An engineer works to improve the world around us by taking an abstract idea and making it a reality. The goal of this hands-on, project-based course is to introduce students to the broad and varied fields of engineering through the lens of the engineering design process. Teams of students work collaboratively to research, design, build, and test their solutions to the problem under investigation. The goal of the course is to expose students to the challenges of engineering design and construction and to push students to think both critically and creatively while utilizing the process of Design Thinking. Students are assessed on their contributions to project completion, the success of their completed creations, and personal reflections on their problem-solving styles and processes. Students enrolling in this course must possess a strong willingness to work collaboratively with their peers, to take risks in the classroom, and to try new things that might not work!

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### **Science Departmental Study**

**SCI991      1 to 3 credits**

*SEM 1 or SEM 2. Open to returning students in grades 11 and 12. Prerequisite: Departmental study application form and proposal must be submitted to the department head by the course request deadline. Approval will be decided by the department head during the scheduling process. May be taken each semester.*

(See General Description of Courses and Diploma Requirements.)

## VISUAL ARTS

### VISUAL ARTS

The Visual Arts Department includes studio courses in two- and three-dimensional fine arts, and media arts, along with courses in art history. The breadth and depth of the program offer opportunities for students at all levels, from beginning to advanced. Many students initially explore several areas within the department and later focus on one or two to pursue in depth. We often hear from seniors that they wish they had signed up for more visual arts courses earlier in their CA careers.

#### *Requirements*

Students must earn credits in the Visual Arts Department and the Performing Arts Department. The number of credits required in the arts is determined on the following basis: by graduation, students entering in 9th grade must earn a minimum of 10 credits, students entering in 10th grade must earn 8, students entering in 11th grade must earn 6. If a student wishes to concentrate in one of the two departments, a minimum of 2 credits must still be earned in the other. The minimum 2 credits in the Visual Arts Department must be earned in a studio course. Studio courses are indicated with an asterisk (\*). In addition to studio instruction, most visual arts courses include slide lectures or screenings, group discussions, and critiques. Work is required outside of class in all courses.

Because of the high cost of artists' materials, some courses require a materials or processing fee, which is indicated in the descriptions below.

#### *Choosing Appropriate Courses*

It is the policy of the Visual Arts Department not to exempt students from first-level courses. Although many students come to us with a wide variety of abilities and experiences, first-level courses are an essential step in a curriculum that prepares students for the intense studio experience of upper-level courses. The curriculum is flexible in a way that allows students at all levels of ability to thrive. First-level courses serve as an introduction to a specifically designed sequence of courses that build on each other.

#### *Exceptions*

Infrequently, students have previous experience that aligns with the curriculum. Exemption requests require a portfolio of work in the specific discipline to be reviewed by the department, followed by a consultation with the instructor, department head, and director of studies.

Requests to repeat a course for credit are considered on a case-by-case basis.

#### *Course Offerings*

All courses in the Visual Arts Department have two class meetings per week unless otherwise indicated below. A plus sign (+) preceding the course title indicates advanced curriculum that equals or exceeds the rigor of the Advanced Placement program. Courses not offered this year, but likely to be offered in future academic years, are provided at the end of the catalog in the Not Offered section.

### *Ceramic Offerings*

#### **\*Ceramics 1**

**CER101      2 credits**

*SEM 1 or SEM 2. Open to all grades. No prerequisite. \$30 materials fee.*

Through ample hands-on time, demonstrations, and one-on-one feedback, this three-dimensional course focuses on the basics of clay in both a sculptural and wheel thrown context. Students also explore a variety of different surfaces through the use of both high-fire and low-fire clays, glazes, and slips. Projects include dinnerware and both sculptural and non-sculptural work with an emphasis on developing problem-solving and good construction skills.

#### **\*Ceramics 2: Form and Technique**

**CER202      2 credits**

*SEM 1 or SEM 2. Open to all grades. Prerequisite: Ceramics 1. \$30 materials fee.*

This course is a continuation of Ceramics 1 but with a great deal more flexibility tailored to the individual. Students choose which clay to use as well as what type of work to create: functional, nonfunctional, sculpturally based work, or a combination thereof. Whichever they choose, students focus on exploring new

## VISUAL ARTS

and different forms along with developing their surface-decorating techniques as a means of personal expression. There is one all-class project, to be determined each semester, geared toward exploring a particular technique within a sculptural context. Classes include demonstrations, slide presentations, and individual critiques. This course meets concurrently with Ceramics 3 and 4.

### **+ \*Ceramics 3: Exploration and Refinement**

**CER302      2 credits**

*SEM 1 or SEM 2. Open to grades 10, 11, and 12. Prerequisite: Ceramics 2. \$30 materials fee.*

With the addition of higher expectations on both the making and the finishing of projects, this course is a continuation of Ceramics 2. Through more challenging projects, students are asked to deepen their understanding of their aesthetic clay vocabulary and develop their approach to the finished surface in order to reach a more sophisticated level of work. Just like Ceramics 2, students are expected to work on one all-class project, to be determined each semester, geared toward exploring a particular technique within a sculptural context. This course meets concurrently with Ceramics 2.

### **+ \*Ceramics 4: Independent Voice**

**CER402      2 credits**

*SEM 1 or SEM 2. Open to grades 10, 11, and 12. Prerequisite: Ceramics 3. \$30 materials fee.*

Continuing from Ceramics 3, this course is an opportunity for students to work more independently, exploring their interests in clay. Semester long projects are the student's choice, discussed and agreed-upon with the instructor early in the course. Ample hands-on time and problem-solving skills are a focus along with an emphasis on form and aesthetic design. This course meets concurrently with Ceramics 2 and Ceramics 3, and replaces Departmental Study in Ceramics.

## ***Drawing Offerings***

### **\*Drawing 1: Introduction to Drawing**

**DRA101      2 credits**

*SEM 1 or SEM 2. Open to all grades. No prerequisite.*

This introductory course breaks drawing into its fundamental elements of line, value, form, shape, space, and texture to reveal that everyone can learn to draw. Students start with a simple bookmaking project that asks them to explore the act of mark-making and moves into a sophisticated investigation of media, materials, personal voice, and effective expression. Projects include still-life drawing, conceptual exploration, and a self-directed assignment that encourages risk-taking and individual agency. Students should expect a playful yet challenging environment that questions preconceived notions of what drawing is and can be.

### **\*Drawing 2: Styles of Expression**

**DRA201      2 credits**

*SEM 2. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: Drawing 1, Painting 1, or The Figure.*

This course studies drawing as boundlessly expressive in its own right, using a variety of styles, subject matter, and media. Though drawing is no longer limited to putting pencil to paper, the course begins with observational drawing to nurture skills essential to all art-making disciples. Students then have more autonomy with assignments designed to explore symbolism, abstraction, imagination, and conceptual approaches to making. The opportunity to draw on small and large scales using various media, including technology, found objects, photographs, wet media, dry media, etc., is presented to all students. This course meets concurrently with Drawing 3.

### **+ \*Drawing 3: Visual Exploration**

**DRA301      2 credits**

*SEM 2. Open to grades 10, 11, and 12. Prerequisite: Drawing 2.*

This advanced course utilizes the sketchbook to identify and develop individual artistic ideas, influences, materials, tools, and skills. The semester begins with drawing prompts that allow students to get their creative juices flowing alongside practicing drawing skills, techniques, and various media. As the semester progresses, students begin to self-direct their studies as they select a theme to explore in a sustained visual investigation that culminates into a series of five to ten drawings. This course meets concurrently with Drawing 2.

## VISUAL ARTS

### *Fiber Offerings*

#### **\*Fashion Design: Fashion and Costume Illustration**

**FIB105****2 credits**

*SEM 1. Open to all grades. No prerequisite. \$30–50 materials fee.*

Every garment begins as an idea expressed through images, drawings, and material exploration. In this introductory course, students focus on how designers communicate their design concepts effectively. Students explore their creativity through various styles of illustration, create and present their conceptual inspiration through mood and tear boards, and plan out technical drawings of featured looks in their own designed collection. In addition, students engage in research and discussions about art, fashion, and clothing history. This course focuses on the 2D component of designing and utilizes hand-drawing media such as colored pencil, graphite, ink, and watercolor, as well as digital tools such as Adobe Illustrator.

#### **\*Fiber Arts: Material and Expression**

**FIB104****2 credits**

*SEM 1. Open to all grades. No prerequisite. \$30–40 materials fee.*

This course explores the expressive qualities materials and techniques possess. Projects range from investigations of paperclips, staples, safety pins, things found in nature, and various other materials as capable of producing fibrous qualities, to mini assignments that employ techniques like embroidery, weaving, beadwork, and macramé. Students should expect an experimental and discovery-based environment as they navigate their artistic voice and create process-based artworks. All skill levels are welcome, from beginner to advanced.

#### **\*Fiber Arts: Color on Cloth**

**FIB103****2 credits**

*SEM 2. Open to all grades. No prerequisite. \$30–40 materials fee.*

This course examines color and its many meanings and applications through the dying process. There are numerous methods that the craft of fibers dying offers; from simple fold-and-bind, dip dying, immersion dying all the way to more complicated resists and shibori techniques. Through exploration, research, demonstration, critique, and sample-making; we develop color theory, composition, and execution skills.

### *Film Offerings*

#### **\*Introduction to Film Production**

**FIL101****2 credits**

*SEM 1 or SEM 2. Open to all grades. No prerequisite. \$50 materials fee.*

This course is for everyone who wants to experience the creative process of filmmaking. Students complete a series of editorial exercises and produce a collection of short films using digital filmmaking technologies. While this course serves as a foundation in the cinematographic and editorial skills required to create a film, it also uncovers the narrative ingredients required to create engaging cinematic stories. Early cinema, current blockbusters, documentaries, commercials, and viral videos are viewed for inspiration and historical value. Ample class time is set aside for each live-action project.

#### **\*Introduction to Animation**

**FIL207****2 credits**

*SEM 1. Open to grades 10, 11, and 12. No prerequisite. \$50 materials fee.*

Examining a wide array of techniques and technologies, this course guides students through multiple projects as we explore the foundational concepts of traditional animation techniques. Students try their hand at many approaches, working with traditional hand-drawn animation, claymation, and experimental techniques. As we discover using a variety of techniques, the ability to draw is not a gatekeeper into the world of animation; all skill levels are most welcome! The course requires a high level of patience and stamina to do the work well; students should plan accordingly before committing.

#### **\*Intermediate Animation**

**FIL209****2 credits**

*SEM 1. Open to grades 10, 11, and 12. Prerequisite: Introduction to Animation. \$50 materials fee.*

Continuing the work of Introduction to Animation, Intermediate Animation is a chance for students to refine their skills in longer format projects using animation techniques that suit the idea. Emphasis is placed on the development process of animation, including story generation, character design, and pre-visualization. (This course meets in tandem with Introduction to Animation.)

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### **\*Visual Effects in Film**

**FIL210**

**2 credits**

*SEM 2. Open to all grades. Prerequisite: Introduction to Film Production. \$50 materials fee.*

This course is for aspiring compositors, visual effects specialists and 3D animators who want to create cutting-edge visuals using computer-generated imagery and VFX techniques. Students explore the full VFX production process: previsualization, modeling, animating, lighting, compositing, and rendering/finishing. This hands-on curriculum uses professional tools like After Effects, Blender and other tools to enable students to bring new technical and storytelling possibilities into their films.

### **+ \*Film Production: Special Topics**

**FIL303**

**2 credits**

*SEM 2. Open to grades 11 and 12. Prerequisite: Introduction to Film Production. \$50 materials fee.*

In this advanced-level course, students focus on specific production techniques. For the 2022-23 year, the class examines the photographic and lighting techniques of filmmaking that fall under the umbrella-term "cinematography." Students produce a series of short, visually-driven works in formats that rely on strong compositions, camera movement, and lighting. Works may include music videos, dance films, and spec commercials. Production and post-production work is expected outside of normal class meetings.

## *Painting Offerings*

### **\*Painting 1: Water Media**

**PAI101**

**2 credits**

*SEM 1 or SEM 2. Open to all grades. No prerequisite.*

In this course, students are introduced to the fundamental elements of developing a painting: drawing, tone, color, and composition. Projects range from quick sketches to longer studies involving work developed through direct observation and the students' imagination. Emphasis is placed on strengthening the students' drawing and compositional skills, building a familiarity with the watercolor and acrylic media, and developing skills in working with color and value.

### **\*Painting 2: Oil**

**PAI201**

**2 credits**

*SEM 1 or SEM 2. Open to all grades. Prerequisite: Painting 1. \$10 studio fee.*

This is an intensive oil painting course in which students build their technical skills, explore color and composition in depth, experiment with a variety of techniques, and begin to develop a personal visual vocabulary. Structured problems involving still life, portraiture and self-portraiture, and work from the students' imagination are given to help students maximize their potential for growth.

### **+ \*Painting 3: Observation**

**PAI302**

**2 credits**

*SEM 1. Open to grades 10, 11, and 12. Prerequisite: Painting 2; and Drawing 1 or permission of the department. \$10 studio fee.*

This course, while meeting concurrently with Painting 2, pursues projects in oil paint and other media that are focused on working from direct observation. Projects may involve still life, portraiture, self-portraiture, and interior spaces. Emphasis is placed on drawing, composition, color accuracy, and painting techniques.

### **+ \*Painting 3: Imagination and Abstract**

**PAI303**

**2 credits**

*SEM 2. Open to grades 10, 11, and 12. Prerequisite: Painting 2; and Drawing 1 or permission of the department. \$10 studio fee.*

This course, while meeting concurrently with Painting 2, pursues projects in a variety of painting and drawing media that are focused on abstract painting and working from the student's imagination. Projects may involve interpretive and narrative painting, as well as exploring techniques that are designed to ease one into the complex and challenging world of abstract painting.

## *Photography Offerings*

### **\*Introduction to Photography**

**PHO102**

**2 credits**

*SEM 1 or SEM 2. Open to all grades. No prerequisites. \$75 materials fee.*

This studio course is an introduction to photographic production and contemporary image culture. Students learn the basic elements of photography through primarily digital means, and manage their growing portfolio using industry-standard software. Students also consider photography's history and

## VISUAL ARTS

broader cultural context through lectures and group discussions. Assignments are designed to explore students' artistic voice and vision while honing knowledge of manual camera controls. Students are encouraged, but not required, to use their own adjustable digital camera.

### **\*Digital Darkroom**

**PHO202 2 credits**

*SEM 1 or SEM 2. Open to all grades. Prerequisite: Photography 1 or Introduction to Photography. \$75 materials fee.*

This studio course is a continuation of *Introduction to Photography*. Students continue to refine their camera craft and digital workflow while investigating the conceptual expression of ideas through photography. Heavy emphasis is placed on intention and the decision-making process. Assignments are designed to further develop students' artistic voice and vision, ultimately culminating in a cohesive portfolio of photographs. Students are encouraged, but not required, to use their own adjustable digital camera. Students who have previously taken either the digital-based *Introduction to Photography* course or the darkroom-based *Photography 1* course are welcome to request this course.

### **+\*Photography Portfolio 1**

**PHO303 2 credits**

*SEM 1. Open to grades 11 & 12. Prerequisite: Photography 2 or Digital Darkroom. Most students spend \$100-150 on supplies.*

This studio course is an opportunity for students to work independently to create a cohesive, personally meaningful portfolio of photographs. Emphasis is placed on individual research, project development, and problem-solving with faculty guidance. Works in progress are shown in group critiques, providing feedback for the project's growth. Students are welcome to work with film or digital capture, depending on individual needs and experience. Students who have previously taken either the digital-based *Digital Darkroom* course or the darkroom-based *Photography 2* course are welcome to request this course.

### **+\*Special Topics: Environment/Landscape/Photography Seminar**

**PHO304 2 credits**

*SEM 2. Open to grades 10, 11, and 12. Prerequisite: Introduction to Photography. \$75 materials fee.*

In this advance-level course, students examine both the history and contemporary practice of landscape photography, especially as it relates to environmental issues. As a primarily seminar-style course, students read, present, and discuss texts on the subject, ultimately culminating in the creation of a portfolio of photographs which engage the themes of the course. Students are welcome to work with film or digital capture, depending on individual needs and experience.

### **+\*Photography Portfolio 2**

**PHO402 2 credits**

*SEM 1. Open to grade 12. Prerequisite: Photography 3 or Photography Portfolio 1 and permission of the department. Most students spend \$100-150 on supplies.*

A continuation of *Photography Portfolio 1*, this studio course is an opportunity for students to work independently to create a cohesive, personally meaningful, semester-long project. Emphasis is placed on individual research, project development, and problem-solving with faculty guidance. This course meets concurrently with *Photography Portfolio 1* and replaces Departmental Study in Photography.

## ***Additional Offerings***

### **+\*The Figure**

**VIS201 2 credits**

*SEM 1. Open to grades 10, 11, and 12. Prerequisite: Drawing 1, Painting 1, or permission of the department. \$35 model fee.*

This course provides an opportunity for extensive work with a subject matter that has been a cornerstone of all art disciplines throughout art history. Students gain familiarity with the structures of the human body while drawing in a variety of media using a broad range of techniques and styles. Work ranges from short sketches to longer poses of the nude figure and may cover projects in portraiture and self-portraiture. Studies of the human skull and skeleton are also included in the curriculum. A three-dimensional component utilizing clay includes projects from quick gesture sketches of the figure to a careful study of a human skull.

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### **\*Sculpture: Unexpected Forms**

**VIS103**

**2 credits**

*SEM 1. Open to all grades. No prerequisite.*

This course offers a hands-on, active approach to making where students have the opportunity to produce small- and large-scale sculptures using materials such as plaster, wood, cardboard, balsa wood, paper, and reed strips. Projects range from sculpting something familiar, e.g. insect, into an unfamiliar size, to combining multiple objects into a single form. Students should expect a problem-solving and innovative environment that studies sculptural processes and has a playful approach to design and concept. All skill levels are welcome, from beginner to advanced.

### **\*Printmaking: Relief Techniques**

**PRI102**

**2 credits**

*SEM 2. Open to all grades. No prerequisite.*

This is a fun and energetic introductory course in relief printmaking techniques, including linoleum cut, woodcut, and the ever-popular monotype. Emphasis is on the development of the imagery within each student's work and the exploration of textural and compositional possibilities of each process. No drawing skills are necessary, just a willingness to experiment.

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### ***Visual Arts Cross-Listed Courses***

The following courses receive credit in the Visual Arts Department – note that not all receive studio credit – or may be taken for credit in the cross-listed department specified.

### **\*Fundamentals of Production Design**

**VIS706**

**2 credits**

*SEM 1. Open to grades 10, 11, and 12. Prerequisite: One first-level Visual Arts Department studio course; and one course in the Music Program, Theater Program, or Dance Program, or one season of Performing Arts Production: Tech Crew. May be taken for Visual Arts Department studio credit or Performing Arts Department credit. \$50 materials fee.*

Fundamentals of Production Design is structured to provide students with the skills to research, analyze, and use visual communication and aesthetic theory as a way to communicate ideas to an audience. The class explores design as a means of communication, a way of organizing information, and a form of artistic expression. Students learn the roles and responsibilities of a designer through studio design projects that utilize analytical and theoretical interpretation, research, and rendering techniques, using a mix of media to communicate the visual interpretation of ideas. Skills learned in this course include but are not limited to model making, hand and CAD rendering skills, painting techniques, additive and subtractive color mixing, and the fundamentals of design: line, tone, value, texture, and composition. After taking this course, students are encouraged but not required to collaborate with Directors' Workshop as a way to put into practice the theoretical design process into a realized design collaborating with a team.

### **\*Graphic Design**

**VIS710**

**2 credits**

*SEM 1. Open to all grades; No prerequisite. May be taken for either Visual Arts Department studio credit or Computer Science Department credit. \$30 materials fee.*

Graphic design, with its iconic images, posters, billboards, logos, websites, book covers, and ad campaigns, responds to and influences popular culture. In this course, students become familiar with a variety of tools and techniques of design, illustration, typography, and visual identity; learn strategies for idea generation and development; and step into the designer's role as a visual storyteller. Projects involve designing logos, flyers, infographics, websites, and posters; we design for print and screen, for clients real and imagined, and for a variety of output formats.

### **+History of Design: Fashion and Society**

**FIB701**

**3 credits**

*SEM 2. Open to grades 11 and 12. Prerequisite: One history course at mid level. May be taken for either Visual Arts Department (but not studio) credit or History Department credit.*

What do the garments you wear mean? In this course we examine the relationship between society and dress and the factors that influence the evolution and repetition of trends. Style can communicate many things from class to culture, age, and technology, but where do these signifiers come from and how can they be traced throughout history? Most importantly, how are you as a wearer engaging in those histories every day? Focusing on themes, we follow a trend, examining its many iterations in societal dress. Through texts, films, exhibitions, and discussions, we spend a semester understanding the function of design and the history that shaped it. Assessments may include independent trend research papers, critical viewing of

## VISUAL ARTS

fashion collections and documentaries, and examining sample garments and exhibitions relating to design trends.

### **\*Topics in Engineering: Architectural Design Concepts, Processes, and Technology**

**ARC701      3 credits**

*SEM 2. Open to grades 11 and 12. No prerequisite. May be taken for either Visual Arts Department studio credit or Science Department credit.*

This course uses seminar-style and studio-based work to examine what architecture means, from its inception four thousand years ago to its role in shaping communities for the 21st century. Students are introduced to the underlying principles and processes necessary for architectural design, including conceptualizing ideas, rendering plans, and construction of models through a variety of technologies in individual and team-based projects. Studio work is supplemented by case studies of iconic buildings, visits to architectural landmarks in the Boston region, and engagement with the challenges of sustainable development. Assessments are carried out through peer critique, written evaluations, and the formal review of projects by professional planners and architects.

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### **\*Visual Arts Departmental Study**

**VIS991      1 to 3 credits**

*SEM 1 or SEM 2. Open to returning students in grades 11 and 12. Prerequisite: Departmental study application form and proposal submitted to and approved by the department head before the course request deadline; student-initiated consultation with a department member prior to submitting the proposal.*

(See General Description of Courses and Diploma Requirements.) This course is reserved for students seeking to widen and deepen their knowledge of visual arts after making use of the variety of Visual Arts Department offerings. The written proposal that students submit must state the overall goals of the semester, specific media and skills that they plan to study, and potential projects. Although students are paired with an instructor, the expectation is to work independently and be self-motivated. Please understand that not all proposals are approved.

There are three categories for Visual Arts Departmental Studies:

Interdisciplinary: for students who have explored a wide range of Visual Arts Department offerings and would now like to investigate the intersection of those mediums and skills with a proposal that emphasizes an interdisciplinary plan for projects.

Exploratory: for students who would like to make use of a form of media that is outside the current offerings of the Visual Arts Department, after demonstrating full engagement with department courses that support the proposed work.

In-depth: for students who have taken all courses offered within a specific discipline and wish to further explore and deepen their knowledge of that discipline. This category is intended for students who have satisfied and demonstrated exceptional skill and talent in the most advanced course offered in a given discipline. The proposal should include details of techniques, concepts, projects, and goals.



## ATHLETICS

### *ATHLETICS*

The Athletics Department is committed to educating students about the important role of physical fitness for a healthy, balanced lifestyle and the many vital life skills and values learned through participation on teams. Through activity-based learning, the staff seeks to pass on values such as respecting self and others, accountability and responding to failure. In addition, team programs provide students the opportunity to learn about collaborating, sacrificing for others, winning and losing with class and playing different roles in varied settings.

The Athletics Department offerings are broad and varied to allow students to explore activities best suited to their interests and passions. Some Performing Arts Department offerings that are physically demanding or team-oriented are included below and can be taken to satisfy the Athletics Department requirement. Thus, the Athletics Department offers a broad-based program of excellence to enhance the academic experience and strengthen the community.

The three athletic seasons are as follows:

Fall: September–November

Winter: November–February

Spring: March–May

#### *Gender-Inclusion Statement*

Concord Academy believes in the importance of participating in athletics programming for all its positive values. All students should have access to the benefits of full participation in Concord Academy's robust intramural and interscholastic athletics offerings. We recognize that many athletics opportunities and teams are organized on a gender binary, and this structure does not adequately represent or support the diversity of gender identities in our school. Each student may participate in programming that aligns with or supports their gender identity. They may also participate in programming that aligns with their gender assigned at birth. It should be noted participation on an interscholastic team is inherently external-facing and includes semi-public rosters and potential media coverage. Anyone with concerns should discuss them with the Community & Equity Office or the Athletic Director. The Athletics Department is continually working to create a more gender-inclusive environment for all students.

#### *Requirements*

Students in grades 9–10 are required to participate in at least one of the options listed below in each of the three seasons. A minimum of one season must be selected from the Athletics options and one from the Team Experience options.

Students in grades 11–12 are required to participate in two of the three seasons. A minimum of one season must be selected from the Athletics options.

New students in grade 11 must select a minimum of one Team Experience option during their first year at Concord Academy, and must select an Athletics option or Team Experience option in the fall season.

Athletics Options	Team Experience Options
Team Sports (varsity, subvarsity, intramural)	Team Sports (varsity, subvarsity, intramural)
Physical Education courses	Team Manager
Dance Program Courses	Athletics Department Assistant
Approved External Credit Program	Community Service
	Dance Project
	Directors' Workshop
	Choreographers' Workshop
	Performing Arts Production Courses

#### *Attendance and Grades*

Team sports, intramural (IM) sports, and physical education (PE) courses are graded on a basis of credit or no credit. A student earns a credit for regular attendance and committed, active participation. Students must communicate with the coach if they need to miss athletics. Excused absences include the designated senior college visit dates, observance of religious holidays, medically related issues, music Monday (team

## ATHLETICS

sports only) and misses deemed excusable by the Student Life Office (SLO) and Athletics Director (AD). Unexcused absences in IM/PE courses will jeopardize the athletic credit. Unexcused absences in team sports will result in decreased opportunity to compete in contests and will jeopardize the student's status on the team.

### ***Approved External Credit Program***

The Athletics Department recognizes that it is not possible to provide athletic programming to meet every student's interest in a committed athletic activity. Thus, students may earn a credit in an external athletic program for up to two seasons in an academic year, in a sport currently not offered at Concord Academy. The student must participate in the external program for a minimum of eight hours per week for the length of a CA season (fall, winter, spring), or 12 consecutive weeks within the academic year. The external program must be structured and supervised by a coach who is not related to the student and must be approved by the Athletics Department.

### ***Medical Restriction or Exemption***

If a medical condition prevents or limits participation in certain physical activities, the health center staff evaluates the student's medical documentation and meets with the student to identify the necessary restrictions to determine what athletic activities are possible. If no curriculum offerings are appropriate, the student receives a medical exemption for that season.

### ***Course Requests***

The primary request period for department offerings occurs during the spring for the following academic year. Students are expected to submit requests for the full year of athletics. During the school year, students have the opportunity to request changes to their choices during a drop/add period prior to each season. Any changes to the published Athletics Department offerings and schedules are made available during these drop/add periods.

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### ***Interscholastic Team Sports***

Varsity and subvarsity interscholastic teams compete against New England independent schools. Tryouts are held at the start of each season and are open to students in all grades. Each student is provided a fair chance to earn membership. The Athletics Department seeks to meet interest with opportunity whenever possible. However, facility space and appropriate roster size, relative to a quality experience for all members, may result in some students' not earning membership to a desired team. Students who do not make a team of their choice should meet with the Athletics Department to select another activity if desired or needed.

Varsity and subvarsity team practices are held after 3:15 p.m. Varsity teams typically practice Monday to Friday. Subvarsity teams typically practice Tuesday to Friday. Games are scheduled primarily on Wednesdays, Fridays, and some Saturdays.

### ***Intramural Team Sports***

Intramural (IM) team sports provide students with the opportunity to experience the benefits of a team, build their skill set, and compete against CA peers in the sport of their choice. The teams are all gender or single gender and are open to all grades. Intramural programs are run on weekdays after 3:15 p.m.

Fall	Winter	Spring
Girls' Cross-Country	Girls' Alpine Skiing	Boys' Baseball
Boys' Cross-Country	Boys' Alpine Skiing	Girls' Lacrosse
Girls' Field Hockey	Girls' Basketball	Boys' Lacrosse
Girls' Soccer	Boys' Basketball	All-Gender Sailing
Girls' Volleyball	Girls' Squash	Girls' Softball
Boys' Intramural Basketball	Boys' Squash	Girls' Tennis
All-Gender Intramural Tennis	All-Gender Wrestling	Boys' Tennis
All-Gender Intramural Volleyball		Girls' Track and Field
All-Gender Intramural Pickleball		Boys' Track and Field
		All-Gender Ultimate Frisbee
		All-Gender Intramural Squash

## ATHLETICS

### ***Playing Time Policy***

In team sports at Concord Academy, the coaching staff focuses on developing players' fitness, sport-specific skills, and character. At the varsity level, there is also an emphasis on competition, while the subvarsity level combines competitiveness with an emphasis on participation. The focus of intramural sports is on participation. As such, in varsity contests, playing time is not guaranteed and is at the discretion of the coaching staff. On subvarsity squads, all players earn at least some opportunity to compete in each game unless held out for administrative reasons. Students on intramural teams receive equal playing time in all scrimmages.

### **Varsity Cross-Country**

**Girls ATH101      Boys ATH102**

*FALL. Practices held on weekdays, 3:30–5:30.*

The girls' and boys' varsity cross-country teams compete in the Eastern Independent League (EIL) and in the New England Preparatory School Athletic Council (NEPSAC) championships at the end of each season. The girls' and boys' teams compete separately but train together during the week. The team trains on campus and on the many trails in the Concord area. Home meets are held at Great Brook Farm State Park. Students with previous running or racing experience are encouraged to try out. Due to the rigor of the season, those who have not regularly run before but are interested in trying out in the future are encouraged to enroll in the PE Running course.

### **Varsity Field Hockey**

**Girls ATH103**

*FALL. Practices held on weekdays, 3:45–5:45.*

The girls' varsity field hockey team competes in the EIL and strives to earn a NEPSAC tournament berth each year. The team practices and plays games at the Moriarty Athletic Campus. Students with previous experience or a desire to learn the sport and commit to a team are encouraged to try out.

### **Soccer**

**Girls ATH105      Boys ATH106**

*FALL. Practices held on weekdays, 3:30–5:30.*

The soccer program offers multiple levels: varsity and junior varsity for girls; varsity, junior varsity, and thirds for boys. The varsity teams compete in the EIL, strive to earn a berth in the NEPSAC tournament each year, and practice and compete at the Moriarty Athletic Campus. The subvarsity teams practice and compete primarily on the main campus fields.

### **Volleyball**

**Girls ATH115**

*FALL. Practices held on weekdays, 3:30–5:30 or 4:15–6:15.*

The girls' volleyball program offers a varsity and junior varsity squad. The varsity team competes in the EIL and strives to earn a berth in the NEPSAC tournament each year. Practices and matches are held in the main gymnasium.

### **Intramural Basketball**

**Boys ATH117**

*FALL. Meets three days per week: Monday, 3:30–5:00; Tuesday and Thursday, 3:30–4:15.*

This boys' team offers the opportunity to develop basketball skills and compete against CA peers within the program. The team trains in the main gymnasium.

### **Intramural Tennis**

**All Genders ATH108**

*FALL. Meets two days per week: Tuesday and Thursday, 4:00–5:30.*

This all-gender team offers the opportunity to develop tennis skills and play matches against CA peers within the program. The team trains at the six USTA tennis courts at the Moriarty Athletic Campus.

### **Intramural Pickleball**

**All Genders ATH150**

*FALL. Meets three days per week: Tuesday, Wednesday, Thursday, 3:30–4:30.*

This all-gender team offers the opportunity to develop pickleball skills and play matches against CA peers within the program. The team trains at the main campus tennis courts.

### **Intramural Volleyball**

**All Genders ATH133**

*FALL. Meets two days per week: Tuesday and Thursday, 3:30–5:00.*

This all-gender team offers the opportunity to develop volleyball skills and play matches against CA peers within the program. Girls who do not earn a position on a CA interscholastic volleyball team are eligible to join the intramural team if space permits. The team trains in the main gymnasium.

## ATHLETICS

### Varsity Alpine Skiing

Girls ATH109 Boys ATH110

*WINTER. Practices held four days per week: Tuesday and Thursday dryland 3:30-5:00; Wednesday and Friday 2:30-6:30 at Wachusett. Activity fee: \$350.*

The girls' and boys' varsity Alpine ski teams compete in the Central Massachusetts Ski League (CMSL) and the NEPSAC championships at the end of each season. The girls' and boys' teams compete separately but train together during the week. Practices and races are held at Wachusett Mountain. Prior to access to the ski trails, the team trains on campus in a variety of dry-land exercises, Monday through Friday 3:30-5:00. Students are encouraged to try out if they have prior racing or significant skiing experience.

### Basketball

Girls ATH111 Boys ATH112

*WINTER. Practices held on weekdays, either 3:30-5:30 or 4:15-6:15.*

The basketball program offers a varsity and junior varsity team for girls and for boys. The varsity teams compete in the EIL and strive to earn a berth in the NEPSAC tournament each year. The teams practice and compete in the main gymnasium.

### Varsity Squash

Girls ATH113 Boys ATH114

*WINTER. Practices held on weekdays, 3:30-5:00 or 5:00-6:30.*

The squash program offers a girls' varsity and a boys' varsity team. The teams have the opportunity to compete in the NEPSAC championships at the end of each season. The girls' team also competes in the EIL. The teams practice and compete on the four glass-backed international squash courts in the SHAC.

### Varsity Wrestling

All Genders ATH116

*WINTER. Practices held on weekdays, 3:30-5:30.*

The all-gender varsity wrestling team competes in the EIL. Qualifying wrestlers compete in the NEPSAC and national championships. Practices and home matches are held in CA's wrestling room. Some meets are held on Saturdays. Students with previous experience or a desire to learn the sport and commit to a team are encouraged to try out.

### Varsity Baseball

Boys ATH118

*SPRING. Practices held on weekdays, 3:45-5:45*

The boys' varsity baseball team competes in the EIL. The team practices and competes at the Moriarty Athletic Campus. Students who have previous experience playing organized baseball are encouraged to try out.

### Varsity Lacrosse

Girls ATH119 Boys ATH120

*SPRING. Practices held on weekdays, 4:00-6:00.*

The lacrosse program offers a girls' varsity team and a boys' varsity team. The teams compete in the EIL and train at the Moriarty Athletic Campus. Students with previous experience or a desire to learn the sport and commit to a team are encouraged to try out.

### Varsity Sailing

All Genders ATH124

*SPRING. Practices held four days per week: Tuesday through Friday, 3:30-6:30. Activity fee: \$150.*

The all-gender varsity sailing team competes in the Massachusetts Bay League (MBL) and practices at Lake Cochituate in Natick, Mass. Students who are interested in trying out must have sailing experience and pass a swim test. The team meets 3:30-4:30 in the SHAC when dry land training is necessary due to weather conditions.

### Varsity Softball

Girls ATH121

*SPRING. Practices held on weekdays, 3:30-5:30.*

The girls' varsity softball team competes in the EIL. The team practices and competes on the main campus. Students who have previous experience playing organized baseball or softball are encouraged to try out.

### Tennis

Girls ATH122 Boys ATH123

*SPRING. Practices held on weekdays, 3:45-5:15 or 4:45-6:15.*

The tennis program offers a varsity and junior varsity team for boys and a varsity team for girls. The girls' and boys' varsity teams compete in the EIL and strive to earn a berth to the NEPSAC tournament each year. The teams practice at the six USTA tennis courts at the Moriarty Athletic Campus.

## ATHLETICS

### Varsity Track and Field

**Girls ATH144      Boys ATH145**

*SPRING. Practices held weekdays, 4:40-6:30*

The girls' and boys' varsity track teams compete in the EIL and in the NEPSAC championships each season. The girls' and boys' teams compete separately but train together. The teams practice at the nearby Emerson Park track and on the main campus fields. Students with previous experience or a desire to learn the sport and commit to a team are encouraged to try out.

### Varsity Ultimate Frisbee

**All Genders ATH126**

*SPRING. Practices held on weekdays, 3:30-5:30.*

The all-gender varsity Ultimate Frisbee team competes against independent schools in the Greater Boston area and has the opportunity to participate in the New England championships each year. The team practices and competes on a main campus field. Students with previous experience or a desire to learn the sport and commit to a team are encouraged to try out.

### Intramural Squash

**All Genders ATH128**

*SPRING. Meets two days per week: Tuesday and Thursday, 3:30-5:00.*

This all-gender team offers the opportunity to develop squash skills and to scrimmage CA peers within the program. The team trains on the four glass-backed international squash courts in the SHAC.

### *Physical Education Courses*

Physical education (PE) courses provide students with a variety of options to move their bodies and work within a team setting. Classes typically meet either three times per week for one hour or two times per week for 1½ hours, on weekdays after 3:15 p.m. All PE courses are for all genders. With the exception of certain Performing Arts Department courses that may satisfy the athletics requirement, all PE courses are open to all grades. Per NEPSAC rules, students who have participated at the varsity level in a CA sport are not permitted to participate in a PE course or on an intramural (IM) team in the same sport for a full calendar year.

Fall	Winter	Spring
Fitness Center Training	Fitness Center Training	Fitness Center Training
Hiking Concord	Hiking Concord	Hiking Concord
Individualized Strength Training	Individualized Strength Training	Individualized Strength Training
Running	Running	Running
Beginning Squash	Strength and Conditioning	Yoga
Strength and Conditioning	Martial Arts	Team Manager
Mindful Movement and Meditation	Yoga	Athletics Department Assistant
Team Manager	Team Manager	certain Performing Arts (see below)
Athletics Department Assistant	Athletics Department Assistant	
certain Performing Arts (see below)	Community Service	
	certain Performing Arts (see below)	

Physical education offerings are subject to change, based on instructor availability. Limits on class size ensure a high-quality student experience. Detailed schedules with class meeting days, dates, and times are made available prior to each season.

### Fitness Center Training

**All Genders ATH132**

*FALL or WINTER or SPRING. Meets three days per week: Tuesday, Wednesday, and Thursday, 3:30-4:30.*

This course provides basic instruction on the safe and proper use of kettlebells, medicine balls, bands, and foam rollers, for improving strength and flexibility. Students then learn a variety of strength, cardio, and agility programs as a class. When weather permits, the class may go outdoors for cardio training.

## ATHLETICS

### Hiking Concord

**All Genders ATH139**

*FALL or WINTER or SPRING. Meets two days per week: Tuesday and Thursday, 3:30–5:00.*

This course promotes fitness through hiking the beautiful and extensive trail system in the Concord area. Explore historic Concord while getting a low-impact cardio workout!

### Individualized Strength Training

**All Genders ATH137**

*FALL or WINTER or SPRING. Meets 1½ hours per week during available daytime class periods. Prerequisite: Permission of the department. Fee: \$200.*

This course is available for students interested in building a strength base for rigorous sports activities. It provides an opportunity to work with a CA strength and conditioning coach in the Fitness Center, to increase strength, speed, flexibility, and agility. Programs are tailored to the needs of the student, based on strength and fitness goals.

### Running

**All Genders ATH130**

*FALL or WINTER or SPRING. Meets three days per week: Tuesday, Wednesday, and Friday, 3:30–4:30.*

This course provides the opportunity for students to run outdoors through the streets and trails of Concord. Proper clothing and footwear are required.

### Beginning Squash

**All Genders ATH127**

*FALL. Meets two days per week: Tuesday and Thursday, 3:30–5:00.*

This course provides the opportunity for students to learn the basic skills and rules of the game. The class trains on the four glass-backed international squash courts at the SHAC.

### Strength and Conditioning

**All Genders ATH140**

*FALL or WINTER. Meets three days per week: Tuesday, Wednesday, and Thursday, 4:30–5:30. Prerequisite: Fitness Center Training, or permission of the department.*

This course provides the opportunity for more rigorous strength training in CA's Fitness Center with a focus on Olympic lifts. Students have the opportunity to build strength, power, explosiveness, agility, and flexibility in movements specific to their target sport.

### Martial Arts

**All Genders ATH142**

*WINTER. Meets two days per week: Tuesday and Thursday, 3:30–5:00.*

This course provides the opportunity for students to study the philosophy, principles, and techniques of martial arts for self-defense and improvement of overall fitness. The class is appropriate for students at levels ranging from novice to non-black belt. Classes are held on the main campus.

### Yoga

**All Genders ATH136**

*WINTER and SPRING. Meets two days per week: Tuesday and Thursday, 3:30–5:00.*

This course provides the opportunity for students to learn the many benefits of yoga: stress relief, increased strength and flexibility, and an overall sense of balance and well-being in their bodies and in their lives. Classes are held on the main campus.

### Mindful Movement and Meditation

**All Genders ATH138**

*FALL. Meets three days per week: Tuesday, Wednesday, and Thursday, 3:30–4:30.*

This course provides the opportunity for students to become more aware of their bodies' capacities, limitations, sensations, and mind chatter. Students learn skills and exercises to manage stress, feel grounded, and enhance self-awareness through meditation, yoga, tai chi, and strength training with bodyweight. Classes are held on the main campus.

### Team Manager

**All Genders ATH191**

*FALL or WINTER or SPRING. No prerequisite.*

Students can play a key role on a sports team by serving as a team manager. Managers assist coaches with scorekeeping, reporting scores and statistics, video recording, and other administrative responsibilities. Managers of a team sport must attend all home games.

## ATHLETICS

### **Athletics Department Assistant**

**All Genders ATH192**

*FALL or WINTER or SPRING. Approximately 3 hours per week. Prerequisite: Permission of the department.*

Students with a keen interest in athletics have the opportunity to assist the Athletics Department in a variety of ways, including but not limited to athletic training, sports photography, sports journalism, and assisting with game-day setup and game management.

### **Community Service**

**All Genders ATH194**

*WINTER. Meets two days per week: Tuesday and Thursday, 3:30–5:00.*

Students travel to a nearby senior living community to assist and participate in activities with residents.

### ***Enrollment in Performing Arts Department Courses Satisfying Athletics Requirements***

Descriptions of the Performing Arts Department courses that satisfy the athletics requirement for the indicated seasons are in the Performing Arts Department section of the course catalog.

Fall	Winter	Spring
Dance 1	Dance 1	Dance 1
Dance 3	Dance 2	Body-Mind Centering
CA Dance Project	Dance 3	Dance 2
Production: Mainstage Performer	CA Dance Project	Dance 3
Production: Tech Crew	Production: Mainstage Performer	Choreographers' Workshop
Production: Stage Manager	Production: Musician	Production: Stage Manager
	Production: Stage Manager	Production: Tech Crew
	Production: Tech Crew	Theater 4: Directors' Workshop

Note: Dance 1 in SEM 2 and Dance 2 in SEM 2 may be chosen by the student to satisfy the athletics requirement in either the winter season or the spring season, but not both seasons.

## HEALTH AND WELLNESS

### ***HEALTH AND WELLNESS***

Health and Wellness courses engage students in dialogue and conversation regarding issues and ideas that are important to their social and emotional development. Each course is designed with an age-appropriate focus and curriculum to help students manage the emotional, academic, and social challenges of adolescence.

#### ***Requirements***

Health and Wellness courses are required for grades 9–11.

#### ***Course Offerings***

All Health and Wellness courses are all-gender, noncredit, and have one class meeting per week during the regular daytime course schedule.

#### **9th Grade Seminar: Best-Case Scenario**

**HEA103**

*YEAR. Required of all 9th grade students. Open to grade 9.*

Welcome to Concord Academy! This course guides ninth-grade students through their first year of transition to high school. During the first semester, students discuss issues with other new students in small groups. The topics are general skill areas including everything from study skills to stress management to school policy and resources. In the second semester, discussions focus on community and leadership, as students continue the transition to their new school.

#### **10th Grade Seminar: Topics in Sexual and Relational Health**

**HEA202**

*SEM 1 or SEM 2. Required of all 10th grade students. Open to grade 10.*

This course promotes information, permission to ask questions, and access to resources as a way to begin a dialogue about the issues, pressures, and decisions regarding sex and intimacy that many students face during adolescence.

#### **11th Grade Seminar:**

##### **Advanced Best-Case Scenario: Planning for College and Beyond**

**HEA302**

*SEM 2. Required of all 11th grade students. Open to grade 11.*

While we begin the formal planning for life beyond Concord Academy in January of the 11th grade year, students are engaged in long-term thinking from the time of their arrival. The weekly 11th grade seminar meets spring semester and attempts to dive into the motivations for higher education, to demystify college admissions, and to help students position themselves for success with college applications and learning post-CA.



## COURSES NOT OFFERED IN 2022–23

### COURSES NOT OFFERED IN 2022–23

Concord Academy offers a wide variety of courses each year and many electives are offered in alternating years. The following are courses that are not offered in 2022–23, but are likely to be offered in the next one to two academic cycles. These courses are provided here to give a sense of the breadth of course offerings and to help students plan their potential future academic pathway.

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#### Computer Science Courses

##### **Introduction to Game Programming**

**2 credits**

*Open to all grades. No prerequisite.*

This course introduces students to programming concepts and techniques through the development of computer applications and games. Students plan and create increasingly complex programs, both individually and collaboratively, using one or more cutting-edge languages. Creativity, curiosity, and self-motivation help students thrive as they develop an appreciation for the art and logic of programming. While no previous programming experience is necessary, some basic comfort in using computers is assumed. The course content does not overlap with Advanced Computer Science, and students are encouraged to take both courses.

##### **+Mobile Apps for History**

**2 credits**

*Open to all grades. Prerequisite: Object-Oriented Programming or equivalent.*

Concord Academy will turn 100 years old in 2022. How do we tell the stories of Concord Academy? How do we tell the stories of the people – American, African, European, English, and Wampanoag/Nipmuc – who inhabited this space before CA was founded? This course takes the work of the history-department first-semester course U.S.: Public History: Musketaquid/Concord/Concord Academy (Research Seminar) and writes apps that explore and retell the stories of the land that is now Concord Academy. We release the apps in time for CA's centennial festivities in fall 2022 so that celebrants can use it to explore the history of the place that we know and love as Concord Academy. Students interested in both the historical research and the development of the app are strongly encouraged to enroll in both courses.

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#### English Courses

##### **+The Ache of Home: Home and Identity in Global Literature**

**3 credits**

*Open to grades 11 and 12. No prerequisite.*

Maya Angelou wrote, "The ache of home lives in all of us, the safe place where we can go as we are and not be questioned." We each may define *home* differently — where we were born, where our family lives, "where the heart is," where we are at the moment — and this place, or maybe feeling, serves as a benchmark as we move through the world. We "feel at home" when we are comfortable and try to "make ourselves at home" when in unfamiliar surroundings. We experience a change of state when we are away from home, feeling "homesick" or even "homeless." Whether we are homebound or exiled, a homebody or a vacationer, homegrown or an immigrant, our relationship with home affects how we see ourselves and our place in the world. This course explores how our identities — national, cultural, regional, personal — are tied to how we feel about home. Texts are likely to include *Native Speaker* (Chang-Rae Lee), *Unaccustomed Earth* (Jhumpa Lahiri), and *Ceremony* (Leslie Marmon Silko), as well as a host of shorter pieces: poems, short stories, and essays.

##### **+Better to Speak: Voices Redefining Gender and Sexuality in Literature**

**3 credit**

*Open to grades 11 and 12. No prerequisite.*

Audre Lorde contends that "When we speak, we are afraid our words will not be heard or welcome. But when we are silent, we are still afraid. So, it is better to speak." With a focus on LGBTQ writers, this course explores personal, linguistic, and political issues that have shaped gay, lesbian, bisexual, transgender, and queer identity and experience. As readers, we try to understand texts in relation to their context, giving attention to the ever-evolving way in which new voices have found new language to better understand and

## COURSES NOT OFFERED IN 2022-23

express the stories of their lives. We also look at the ways historical pressures and political debates inform literature, as well as the ways that literature and culture can inform, and challenge, public and political opinion. Reading from novels, essays, short stories, and poetry, we encounter writers such as Audre Lorde, Essex Hemphill, Kate Bornstein, Ocean Vuong, Andrea Gibson, Kazim Ali, Danez Smith, and Natalie Diaz.

### **+The Bible as Literature**

**3 credit**

*Open to grades 11 and 12. No prerequisite.*

The course refracts the Bible through its sources and derivatives and teaches how to read the text as literature. Focusing on Genesis, Job, the Gospels, and Revelation, this course examines the imprints and impact of the Bible on genres ranging from Metaphysical and Romantic poetry to postmodern apocalyptic literature. Probing the structure, patterns, linguistic displacements, and literary devices of the Biblical books, the course explores the theories and practices of interpretation. Readings encompass selections of Mesopotamian creation myth *Enuma Elish* and epic poem *Gilgamesh*, Julian of Norwich's *Showings*, Milton's *Paradise Lost*, Tolkien's *The Silmarillion*, Cormac McCarthy's *The Road*, and poetry by John Donne, William Blake, George Gordon Byron, and Gerard Manley Hopkins. Films include *Ex Machina*, *The Seventh Seal*, and *Children of Men*.

### **+Citizens of the World: Migration and Imagination**

**3 credits**

*Open to grades 11 and 12. No prerequisite.*

Asked where he came from, the ancient Greek philosopher Diogenes replied, "I am a citizen of the world," rejecting local origins to embrace more universal aspirations and concerns. We belong to an increasingly complex global network of commercial and cultural exchanges. It is predicted that by 2050, 200 million people will be displaced as a result of climate change alone. Life on earth will be increasingly interconnected. Throughout the world, however, nationalisms and factionalism are on the rise, and the value inherent in cosmopolitanism — the embrace of all humanity as an ethical matter — is being called into question. Is cosmopolitanism a fantasy out of touch with our contemporary reality or a perspective that we must cultivate to negotiate the local and global dimensions of our identity? Our texts may include *Othello* (Shakespeare), *Heart of Darkness* (Joseph Conrad), *Season of Migration to the North* (Tayeb Salih), *Persepolis* (Marjane Satrapi), *Open City* (Teju Cole), and *Exit West* (Mohsin Hamid). These books reveal to us how Europe traditionally constructed itself against an imagined Other, bring us into the world, and move us out of the narrow boundaries of self.

### **+Fiction Writing**

**3 credits**

*Open to grades 11 and 12. No prerequisite.*

The course explores the basic elements of short-story writing, including characterization, dialogue, setting, point of view, and plot. Students should expect to write frequently, working toward the completion of several full-length stories (10 to 20 pages each). While the focus of the semester is writing fiction, students also read and analyze many model short stories from published authors. The course relies on strong class participation by students, especially in the sustained, thoughtful critiques of each other's work.

### **Literature of Immigration: Crossing Boundaries**

**3 credits**

*Open to grades 11 and 12. No prerequisite.*

As the population of our nation continues to become more diverse, the definition of American must continue to expand to include the values and goals of each new culture that joins our union. By searching beyond the canon for parts of this definition, this course seeks to enrich the term American by including in it voices that speak of the ongoing challenge of creating a home and a self in a new land. This course explores the paths that various ethnic groups have followed and the challenges that they have faced as they arrived in the United States. These paths have led forward to the pursuit of the American Dream and backward to the homeland; the challenges have included dealing with new experiences and coming to terms with old values. Both of these struggles provide insight into an American identity that is still emerging today. Possible texts include *Mona in the Promised Land* (Gish Jen), *Lost in Translation* (Eva Hoffman), *My Antonia* (Willa Cather), *Hunger for Memory* (Richard Rodriguez), *The Namesake* (Jhumpa Lahiri), as well as stories by Junot Diaz and ZZ Packer, and essays by James Baldwin and Teju Cole.

**+Literature of Paris****3 credits***Open to grades 11 and 12. No prerequisite.*

Balzac called it "la ville aux mille romans" (the city of a thousand novels), and Hemingway "a moveable feast." What is it about Paris that has captured the imagination of so many artists across the ages? This course explores how one dynamic urban center — "the City of Light" — has been represented in the arts since the mid-19th century. Through a combination of French and American expatriate texts, film, and artwork, we examine how the myth and reality of Paris were shaped by the ascendancy of the bourgeoisie, revolutions and wars, and waves of immigration. Texts include *Old Goriot* (Honoré de Balzac), a selection from Charles Baudelaire's prose poetry, *A Moveable Feast* (Ernest Hemingway), *Wartime Notebooks* (Marguerite Duras), and *From Harlem to Paris: Black American Writers in French 1840–1980*. We also discuss two films, Jean-Pierre Melville's *Army of Shadows* and Mathieu Kassovitz's *Hate*, and various artworks ranging from impressionism to cubism.

**+Monsters: Metamorphoses and Transformations****3 credits***Open to grades 11 and 12. No prerequisite.*

Across millennia monsters have horrified, fascinated, and agitated, exposing the best and worst angles of human nature. We explore monsters in global culture, spending the first part of the course investigating folklore, myths, and legends from around the world in a student-led presentation cycle called Monster of the Week. We read classic and contemporary monster stories. Midway, we land in Victor LaValle's *The Ballad of Black Tom* then move to *Never Let Me Go* by Kazuo Ishiguro. Our course ends in America with *My Favorite Thing Is Monsters* by Emil Ferris, a graphic novel that uses horror icons and pulp styles to explore the history of art and to reclaim the imagery of monsters for those who are othered by society. We also watch various films to investigate how monsters affected and influenced culture in the 20th century.

**+Refraction, Reflection, Reflexivity: Self-Reconciliation through Black Mirrors****3 credits***Open to grades 11 and 12. No prerequisite.*

Regarding visual and verbal surfaces as mirrors that confirm and distort truths of the self, the course explores the formation and crisis of subjectivity and contends with millennia-old questions of gender and genre, body and shadow, limits and escape. With select poetry, novels, visual media, literary theory and criticism, the course probes how reflection correlates with reflexivity and why human consciousness seeks screens, doubles, social and black mirrors for self-deception and determination. Opening with close readings of Albrecht Dürer's self-portraits and Sean Buckelew's short film *Lovestreams*, the course progresses into a study of digital faces and specular moments in literature. Texts include *Persepolis* (Marjane Satrapi), *Wide Sargasso Sea* (Jean Rhys), *Mrs. Dalloway* (Virginia Woolf), *Us* (Jordan Peele), *Rebecca* (Hitchcock), *The Hours* (Stephen Daldry), and episodes of *The Handmaid's Tale* and *Black Mirror*.

**+Screenwriting****3 credits***Open to grades 11 and 12. No prerequisite. May be taken for either English Department credit or Visual Arts Department (but not studio) credit.*

This course is dedicated to the peculiar craft of screenwriting, a format that requires the writer to say much with very little. With screenplay readings and a variety of exercises, we reveal the tricks of the trade, including narrative structure and character development, perhaps — as we do — answering the ultimate riddle: Which came first, plot or character? We consider the screenplay's place in the broader field of fictional writing, identifying its relations to and departures from the short story, novel, and play. Additional time is spent studying the challenges of adapting an idea from pre-existing material. A major portfolio piece serves as the main assessment of the course, with students designing an outline for a feature-length screenplay, then expanding a sizable portion of the outline into the screenplay format.

**+Second-Generation Stories: Exploring the Hyphen****3 credits***Open to grades 11 and 12. No prerequisite.*

This course explores various experiences of second-generation immigrants — the children of those who immigrate to the United States. While first-generation immigrants grapple with "creating a home and self in a new land," children of immigrants navigate both the identity their parents hold and an American identity. What does it mean to hold both? What are the challenges of straddling two cultures? This course explores what it looks like to navigate two cultures, to "live on the hyphen" between a parent's home country and the United States. Possible texts include *Make Your Home Among Strangers* (Jennine Capó Crucet), *The Leavers* (Lisa Ko), and *Ayiti* (Roxane Gay).

**+Short Fiction: The Art of the Tale****3 credits***Open to grades 11 and 12. No prerequisite.*

Author Lorrie Moore once wrote that the novel is a marriage, the short story a love affair. This course offers a chance to explore brief fictional works from around the world including prose poems, flash fiction, short stories, and novellas. We explore the many ways stories allow us to extend our imaginative reach, study how short stories are crafted, hear voices from different cultures, and celebrate the way gifted writers manage to infuse brief tales with both distinctiveness and universality. The work for this course includes analytical, personal, and creative writing. Authors may include Gabriel García Márquez, Margaret Atwood, Amy Tan, Tobias Wolff, E. M. Forster, James Baldwin, Amy Hempel, Rick Moody, Jamaica Kincaid, Ursula K. Le Guin, and others.

**+Something Wicked This Way Comes: Ghosts in American Literature****3 credits***Open to grades 11 and 12. No prerequisite.*

We seem perfectly comfortable with the notion that our history informs the present. But what about the idea that our history haunts the present? Or the possibility — as William Faulkner has written — that "The past is never dead. It's not even past"? Departing from the assumption that we are, in many senses, haunted by our pasts — as people, as family members, as citizens — this course examines the way that three American writers have channeled the supernatural to interrogate our country's complicated and violent racial history. Beyond looking at writers who employ ghosts, curses, and haunted homes in their renderings of American literature, we consider why the supernatural may or may not make sense as a medium through which to understand our present moment. What combination of horror, hope, and despair do the ghosts of our past offer us? And what lessons? Major texts are likely to include *Sing, Unburied, Sing* (Jesmyn Ward), *Lincoln in the Bardo* (George Saunders), and *Get Out* (Jordan Peele). Shorter pieces to frame and supplement our work may include writing by Jamaica Kincaid, Natasha Trethewey, Ross Gay, Ada Limón, Danez Smith, Layli Long Soldier, and Franny Choi.

**+Through the Wardrobe (and Back Again)****3 credits***Open to grades 11 and 12. No prerequisite.*

This writing course examines the connection between childhood reading and identity. From Alice's descent down the rabbit hole to Lyra Belacqua's magical days at Jordan College, the University of Oxford has been the inspiration of many fantasy novels. Using books such as C. S. Lewis's *The Chronicles of Narnia*, J. R. R. Tolkien's *The Hobbit*, and Philip Pullman's *The Golden Compass* as our main texts, we travel to Oxford and back again. Along the way, we explore those moments of transformation sparked by a youth *misspent* in books. In addition to the class texts, individual students select their own transformational texts as the basis for the semester's work. Students in the past have chosen books such as *The Bluest Eye*, *To Kill a Mockingbird*, *Leaves of Grass*, *Harry Potter and the Sorcerer's Stone*, *Circe*, *The Waste Land*, and many others. Throughout the semester, the student produces three adaptations of the chosen text. Each adaptation uses a different medium or technology, such as collage, poetry, artists' books, digital video, playwriting, graphic novelization, performance art, or music. Through this interdisciplinary exploration of the text, students reflect on themselves and their relationship to books.

**+Why Comics?****3 credits***Open to grades 11 and 12. No prerequisite.*

In this class we explore the sequential narrative form of comics. We examine a variety of entries in this art form — memoir, web strips, superheroes, the pulps, and underground comix — in an effort to unpack what exactly this art form offers, and what comics can tell us about our current cultural moment. This course is part historical investigation, as we examine classic entries in numerous comic subgenres, and part buffet, as we read widely, diverting into small reading groups, to cover large swaths of material in an effort to fully understand the form. We also write critical and personal responses to the comics we read. Aside from comics, we read nonfiction by scholars, comics creators, and critics that illuminate the subtle work that happens on each page.

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## History Courses

### African History from Sundiata to the Scramble

3 credits

*Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.*

While pop culture and the media often depict Africa as either impoverished or empty, it had once been known as a place of extraordinary wealth. We begin by examining these stubborn misconceptions before considering how Africans told their own history, beginning with *Sundiata: Epic of Old Mali* from the 13th century. Stories of Malian gold drew Europeans to Africa, and we briefly survey the rise and fall of the Atlantic slave trade to understand how it paved the way for the Scramble for Africa. We end the course by reading Chinua Achebe's novel *Things Fall Apart* to understand early colonialism. Throughout the course, we study oral cultures' emphasis on the art of speaking, leadership, gender roles, and political and economic change, as well as Europeans' efforts to extract African riches for their own benefit. Assessments may include a short paper, a mock trial, and a research project.

### Ancient and Sacred Texts

3 credits

*Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.*

Ancient and Sacred Texts introduces students to a number of the world's most significant faith and historical traditions through the analysis of sacred texts. Students develop basic and important skills of how historians define a "text" (oral or written), primary source hermeneutics (how to interpret a text) including cross-cultural analysis, how to conduct research using our school's library catalog and databases, and how to write for clarity. Students also gain an understanding of how contemporary faith traditions have evolved from ancient societies and religions. Examples of the texts delved into and the societies explored include *Gilgamesh* and the ancient Sumerians, *The Egyptian Book of the Dead* and the ancient Egyptians, the *Rig Veda* of Vedic India, the *Great Learning* of ancient China, the Torah from the Hebrew Bible, the Quran from the Islamic tradition, and a selection of Indigenous texts. Students are assessed through small, text-based quizzes that gauge their ability to analyze works relative to the texts' respective societies; students end the semester with a short assignment that asks them to research a sacred text not already considered in class.

### +Being Human: Topics in Anthropology and Sociology

3 credits

*Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

This course is an introduction to the study of culture and social structure, as developed through the fields of cultural anthropology and sociology. The related disciplines of anthropology and sociology seek to understand the nature of communities, organizations, institutions, the systems of cultural meanings that form and inform them, and the interplay between individuals' lives and the societies in which they live. We develop a vocabulary of core concepts and analytical skills for the study of cultures and societies both local and global. Through readings, films, lectures, class discussions, and experiential projects, students explore the nature of these systems, apply course concepts to their own lives in a critical way, and reflect upon how issues such as belief systems, social stratification, culture change, and gender roles play out in an interconnected and globalized world. Assessments may include case studies, field work, collaborative projects, tests, research process, and papers.

### Buildings and Bodies: Comparing Civilizations Through Art

3 credits

*Open to grade 9; grade 10 by permission of the department. No prerequisite. May be taken for either History Department credit or Visual Arts Department (but not studio) credit. Level: Intro.*

Can a civilization's story be retold through the buildings, objects, and images left behind? This course traces the development of cultures and religions from prehistory through medieval times by studying the artifacts that a diverse range of societies produced, from Paleolithic cave paintings to Islamic tile ware to Gothic cathedrals. Students learn to interpret the work of makers from past millennia by developing an understanding of basic design principles as they are employed by more contemporary artists and artisans in a wide variety of media. Over the course of a semester, members of the class build a shared sourcebook through individual and collective research using digital and print media supplemented by discussion, class presentations, written assignments, museum trips, and a major, hands-on creative project.

## COURSES NOT OFFERED IN 2022-23

### **China in the Early Modern Era**

**3 credits**

*Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.*

This course examines China's history during the crucial years of the Ming and Qing dynasties. China is frequently regarded as an unchanging and "timeless" place, but we examine the rapid social, cultural, and political changes that occurred in China from the Mongol invasion of 1271, which the Ming Dynasty defeated and replaced, through the White Lotus Rebellion of 1796 during the waning century of the Qing Dynasty. Topics include the rise of Confucianism, China's increasing contact with the West, the role of men and women in society, the growth of autocratic government, and the commercial economic growth of Chinese society. We emphasize historical skills such as critical reading, primary source analysis, and research and projects including visits to museums and art galleries. Assessments may include papers, tests, and a final exam.

### **+Contemporary Native America**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

This course examines the history and literature of contemporary indigenous Americans over the course of the 20th and 21st centuries. We examine the consequences of the creation of reservation lands, the experience of indigenous peoples of North America in two world wars, the emergence of indigenous rights movements in the 20th century (including the American Indian Movement and Women of all Red Nations in the 1960s and 1970s), the experience of indigenous modernity in art and literature, and the current debates and discussions about indigenous peoples in North America in the 21st century. Coursework might include museum projects with material culture, examination of primary and secondary sources, novels, short stories, memoirs, and films in seminar-style discussion. Assessments may include papers, quizzes, tests, and a final writing project.

### **Daily Life in the Ancient World**

**3 credits**

*Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.*

How did people live their daily lives in ordinary times? This course is an introduction to the complexities of everyday life in ancient societies. We explore daily routines and rituals and listen to marginalized voices from the other side of history: refugees, slaves, women, children, the elderly, laborers, and soldiers. Looking beyond abstract dates and figures, kings and queens, and battles and wars that make up so many ancient historical accounts, we instead find history's anonymous citizens, people such as a Greek nurse attending fallen soldiers; an Indian child playing the newly invented local game of chess; a Roman slave captured in war and now working as a midwife. Whether examining the routines of family meals, or the ritual of bathing before going to worship, we ask questions such as the following: What did an ordinary home look like? Why were women separated from men during religious rituals? What did children wear? What was considered entertainment? What were the beliefs about marriage and gender? Assessments may include seminar discussions, papers, creative projects, quizzes, and a final exam.

### **+Film History**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level. May be taken for either History Department credit or Visual Arts Department (but not studio) credit. Level: Upper.*

Film History is a survey course on the origins and sweeping international expansion of the motion picture medium, culminating with the present state of an industry and popular art that is in the midst of redefining itself yet again. Although the focus of the course is on the aesthetic development of cinema, we soon discover that this narrative is inseparable from the industrial, social, and economic histories that entangle such an inquiry. By the end of the semester students have the ability to synthesize multiple historical perspectives to arrive at a deeper appreciation of the complicated, yet surprisingly short, evolution of cinema and the cinema experience.

### **+Germany Since 1871: Racism, Exclusion, and Belonging**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

This course explores German history from the country's unification in 1871 to the present. We focus on how identity, race, immigration, and xenophobia have influenced and impacted Germany's treatment of its citizens and others throughout these 150 years. This time period witnessed Germany's unfortunate rise as the home of imperialist thought, scientific racism, human zoos, genocide, and nativism based on immigration. Conversely, it has also been a time when Germany has outwardly acknowledged and sought to make amends for its historical crimes, including paying reparations from WWI, making it a crime to deny

## COURSES NOT OFFERED IN 2022-23

the existence of the Holocaust, and becoming the leader in the global movement to welcome immigrants from all over the world. This complex history allows us to dive into primary source accounts including reading the German children's story *Die Geschichte von den schwarzen Buben* (*The Story of the Black Boys*) and the novel *Night* by Elie Wiesel, and watching and analyzing the same German TV show for children from both East Germany, *Unser Sandmännchen* (*Our Little Sandman*), and West Germany, *Das Sandmännchen* (*The Little Sandman*). We end the semester collaborating with high school students at a German boarding school to better understand how life and society have been influenced by Germany's past. Assessments may include short analytical essays and a larger research assignment at the end of the semester, in collaboration with students' peers in Germany.

### **+History of Design: Power and Culture in Objects**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level. May be taken for either History Department credit or Visual Arts Department (but not studio) credit. Level: Upper.*

This course explores structures of power, cultural exchange, and European colonialism in Western art and design movements through artifacts. Many of today's objects, tokens of culture, can be traced back to historical moments of control, exchange, or collaboration. Objects are products of society, capturing moments that reflect the norms of the time. Through the examination of objects, students confront history and culture, analyze the value systems that produced those items, and critique those systems with a contemporary lens. Through critical art theory readings, self-driven research writing, documentaries, photographs, and interacting with objects, students examine the aesthetic origins, tracing their roots to the colonized, commodified, or exchanged.

### **+History of Philosophy: Social Justice**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

This course in intellectual history explores classical and contemporary theories of social justice. We aim to understand present-day issues through philosophical questions that have been debated for centuries. How do we create a society of equals where everyone prospers? How do we guarantee freedom and individual rights? Can we live together if we have different conceptions of what happiness is and what constitutes a good life? Topics include human rights, equality, community and identity, the role of markets, governance, privacy, free speech, and marriage. We study Plato, Aristotle, John Locke, Immanuel Kant, John Stuart Mill, John Rawls, Elizabeth Anderson, and Anthony Appiah, among others. Discussing current issues that raise philosophical questions, we also look at writings from diverse contemporary thinkers, court cases, and political debates. Assessments may include papers, case studies, and a project.

### **+How We Tell the Past**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

This is a "historical methods" course that raises persistent and foundational questions that are often unasked in conventional courses: What is history? What do we mean by a cause, an event, evidence, a narrative, an argument? What is the difference between explaining why and explaining how an event happened? How much can a historian speculate without hard evidence? In pursuit of our answers, we examine a variety of approaches used by historians, their conceptual frameworks, and methodological debates in the contemporary practice of history. One concern is the evolution of historical studies in an elite scholarly tradition, and the resulting study of times and places that have been far removed from the Western past and have deeply influenced marginalization of certain voices and experiences. Thus, we are engaged in the construction and deconstruction of historical thinking in the West, and consider questions of what has been written at the national, global, and micro levels and of who has written it and why. We also consider five of the more recent important influences on historians, including environmental history, women's and gender history, and new developments in the history of colonialism, as well as the emerging fields of visual culture and digital studies. How does the incorporation of these perspectives alter national, global, and micro perspectives? Our focus is on scale, sources, and methodology, not on specific area studies. Assessments may include collaborative projects, tests, research process, and papers.

### **+Imperialism and Empire:**

#### **The United States and Latin America (Research Seminar)**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

This course is a research seminar that allows students to examine the long history of United States imperialism, empire-building, and intervention in modern Latin America. During the first half of the

## COURSES NOT OFFERED IN 2022-23

course, we use a combination of primary and secondary source documents to explore the fraught relationship between the United States and Latin America during the 20th century. Some of the topics we study include the ways that race and racism have informed U.S. foreign policy in Latin America, immigration and nativism, economic imperialism, the emergence of authoritarian regimes and revolutionary mobilizations. During the second half of the course, students use local and digital archives to explore a topic of their choice (related to United States imperialism and empire-building in Latin America) for a major research project. Minor assessments in this course focus on honing creative and formal writing, expanding research skills, and navigating archives, ultimately building to the final assignment, a major research project.

### **Introduction to Civilizations of South Asia**

**3 credits**

*Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.*

This course explores the rise and decline of ancient civilizations of South Asia in its global context. South Asia's population comprises one quarter of the world's total population, has the largest youth population, has the fastest growing economy and is home to the most diverse number of languages and religions in the world. It also has one of the oldest civilizations, which is important to understand given South Asia's impact in the world today. We investigate archeological discoveries about the Harappan civilization, the making of the Vedas, and the eventual social stratification of caste and gender boundaries, until the coming of the Mughals. Materials include archeological artifacts, literary texts, paintings, and religious scripture. Students read both primary and secondary sources. Assessments may include several short papers, tests, a project, and a final exam.

### **+Making of Modern India: Imagined Communities in the Birth of a Nation**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

How did India become India? How did Indians imagine themselves as belonging to an independent nation? Starting with a consideration of the British East India Company and discussing the Raj through independence to the present day, we explore the history, culture, and political economy of the subcontinent — one of the fastest-growing nations in the world, with one-quarter of the world's population and rising. We delve into colonialism, nationalism, partition, the modern state, economic development, refashioning of religious identities, and relations between regions within the subcontinent and Asia and the West. Students read both primary and secondary sources. Assessments may include short papers, a project, and a final exam.

### **Medieval Europe**

**3 credits**

*Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.*

Knights, castles, monks, and serfs — yes, they're all there, but medieval Europe is so much more than those old textbooks might lead you to believe. From Viking exploration to the magnificent library of Abd al-Rahman III at Córdoba, from soaring cathedrals to Chaucer's *Canterbury Tales*, the Middle Ages were not just a time of brutal warfare, plague, and religious intolerance, but also an age of discovery, exchange, and flourishing culture. In this course we shed some light on the "Dark Ages," using documents, literature, art, and film to develop skills of historical interpretation, analysis, research, and writing. Assessments may include quizzes, tests, short essays, and a research project.

### **+Modern Middle East**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

In this 20th-century survey of the Middle East, we examine the political, social, economic, and intellectual history of the former Ottoman and Persian empires (including present-day Turkey, Iran, Iraq, Egypt, Israel, Jordan, Lebanon, Saudi Arabia, Syria, and Persian Gulf nations). We consider the internal dynamics of this region immediately before, during, and after the transformation of this multiethnic, multireligious region from great empires to nation-states. We also look at how Middle Eastern history has shaped and has been shaped by the larger forces of world history. Major topics include nationalism, Arab-Israeli conflict, religious politics, and terror. Assessments may include reactions to and analysis of the news, debates, and policy research projects.



## COURSES NOT OFFERED IN 2022-23

### **+Monotheisms in the Middle East: Judaism, Christianity, Islam**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

This course considers the history of the major Abrahamic religions as they emerged in the Middle East. We examine the story and development of Judaism and Jewish thought up to the start of Christianity, the emergence and expansion of the Christian community through the first six centuries of the Common Era, and the origins and expansion of Islam from the life of the Prophet in the seventh century CE through the Abbasid Revolution in the eighth century. Throughout, we consider what these monotheistic religions share and how they differ. Students are expected to attend services for all three religious traditions. Assessments may include short papers, visual essays, and a short research project.

### **Ottoman Empire: The Sublime Porte into the Modern World**

**3 credits**

*Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.*

The Ottoman Empire has been portrayed in European histories as both ferocious and pathetic: it has been seen alternatively as the "scourge of Christian Europe" in the early modern period as well as the "Sick Man of Europe" in the 19th century, playing the whipping boy and political football to Europe's imperial states. This course examines the history of the Ottomans, not as an antagonist to or puppet of European powers, but as the protagonist of its own story. We study the origins of the Ottoman dynasty in early modern Anatolia; the expansion of Ottoman control through the first 10 sultans; the exuberant intellectual, cultural, political, and economic power of the empire in its heyday; and the recurring efforts at reform when it became clear that the Ottomans' political, economic, military, and social institutions could not cope with the challenge of an emergent industrial and nationalist Europe. Assessments may include short papers and some research pieces.

### **+Topics in Art History: The Western Aesthetic to Globalism**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level. May be taken for either History Department credit or Visual Arts Department (but not studio) credit. Level: Upper.*

This course explores the development of Western values and aesthetics by tracing their rise from the Italian pre-Renaissance into the 21st century, where they are currently being challenged by a global agenda shaped through the disruptive influence of digital media as well as concerns over identity, displacement, and sustainability. Art making is considered as both social commentary and personal expression; the course examines the role technology played in the development of work, historical events that stimulated their creation and the impact that other culture may have had on their development. Special emphasis is placed on developing a vocabulary to view, write about, and discuss art in a critical context. Coursework includes the presentation of selected work from the past six centuries, readings, discussion, short-form essays, museum trips, and a final project where each student curates a collection of contemporary artwork that references issues explored through the semester.

### **+Twentieth-Century Africa: Decolonizing the Mind**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

Too many of us don't know much about modern African history, and as a result, we fill in our gaps with simple stories of violence and poverty. But as the Nigerian writer Chimamanda Ngozi Adichie says in her TED Talk "The Dangers of a Single Story," "Many stories matter. Stories can be used to dispossess and malign, but stories can also be used to empower and to humanize." This course turns to a variety of African stories to understand what it means to be colonized as well as to convey the challenges of decolonization. Beginning with African methods of accommodation and resistance to colonial rule, we examine the role of economic development in justifying colonialism and consider the new and lingering problems that emerged after decolonization. While historical texts help us understand political and economic colonization, we read novels by African authors to consider what colonization did to Africans' attitudes about their own cultures and societies. We end the course by reading Tsitsi Dangarembga's *Nervous Conditions* to explore the colonization of the mind. Assessments may include tests and essays.

### **U.S.: America in the Atlantic World**

**3 credits**

*Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.*

The Sea of Atlas, the Home of Paumpagussit, the Black Atlantic, the Great Pond: explore the history of the Atlantic World and how an ocean system produced encounters between Europeans, Africans, and indigenous Americans that had dramatic consequences for North American history. What prompted various European peoples to venture across the Atlantic to the "New World"? What happened when conquistadors

## COURSES NOT OFFERED IN 2022–23

and colonists collided with a land already inhabited by rich civilizations, cultures, and peoples, and what kinds of diverse communities emerged? What ultimately led to the breakdown of colonial rule, and how did the revolutionary Americans seek to reshape the Atlantic World? Assessments may include short analytical papers, tests, and a final exam.

### **+U.S.: Bad Medicine: Gender, Race, and Health in the Americas**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

This course explores the intersections of gender, race, medicine, and health in the history of the Americas. Through shared readings, discussions, historical writing, films, and literature, we examine how health politics and modern medicine have been shaped by imperialism, racism, misogyny, and xenophobia. Some of the topics we examine include the dark history of obstetrical experimentation on enslaved women in the United States, the scapegoating of immigrants and sex workers in public health discourses throughout the 19th and 20th centuries, and environmental health and the body. Assessments may include short papers, zine making, research projects, and creative projects.

### **U.S.: The Civil War and Reconstruction**

**3 credits**

*Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.*

The U.S. Civil War ended 155 years ago, but recent events from the white supremacist rally in Charlottesville to the storming of the U.S. Capitol demonstrate that the Civil War is still being fought. How did 750,000 Americans lose their lives, and why does this era continue to be so misunderstood? Our study of the Civil War considers the perspectives of ordinary soldiers, both white and black, as well as extraordinary leaders such as Frederick Douglass and Abraham Lincoln, and how they fought to remake the nation. In addition, we examine battlefront from the perspective of elite Southern women that Confederate leaders were purportedly trying to protect. We end the course with an in-depth look at the social, political, and constitutional history of Reconstruction and the violent reaction that it elicited. Assessments may include a test, essays, and a research project.

### **+U.S.: Censorship in American Theater from 1900 to the Present**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

What is censorship? When and why does censorship occur? What are the cultural and political forces that impact what theater artists are allowed, and not allowed, to depict on stage? And why does the theater so frequently become a site where these political and cultural contests play out? This course examines the history of theater censorship in the United States beginning at the turn of the 20th century. Topics include the judiciary, political activism, blacklisting, sexual and gender politics, race, and religion. We read plays in class, discuss their historical context, and explore the cultural forces at work that generated controversy around their production. We discuss how these plays can be indicators of political and social change and a way of exploring cultural and ethnic identity. Assessments may include short papers, reading quizzes, creative projects, and Socratic seminars.

### **+U.S.: Constitutional Law in United States History**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

This course provides students with a broad background to the judicial power of the United States and an in-depth look at two landmark cases: *Dred Scott v. Sandford* and *Roe v. Wade*. We examine these cases in their historical context, considering the legal background of slavery and of birth control and abortion. Assessments may include a journal from the perspective of a delegate to the Constitutional Convention, essays analyzing the major cases, and, in lieu of a final exam, the research and presentation of a Supreme Court case of the student's choosing.

### **+U.S.: Modern American Environmental History**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

This course examines the relationship between humans and nature in American life from the late 19th to the 21st centuries. We focus both on the role that humans have had in transforming the environment around them and on the role that the natural world has had in shaping American intellectual, political, social, and economic life. Topics in environmental history include the intellectual and cultural history of the natural world and ecosystems; the effects of air, water, and soil pollution on the environment and on communities; the emergence of resource conservation and preservation movements; and the effects and policies around climate change, among others. Activities include readings, guest lectures, and films.

## COURSES NOT OFFERED IN 2022-23

Coursework might include museum projects with material culture, examination of primary and secondary sources, novels, short stories, memoirs, and films in seminar-style discussion. Assessments may include papers, quizzes, tests, and a final writing project.

### **U.S.: Utopias**

**3 credits**

*Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.*

Utopia is not an American idea. However, many people, both American- and foreign-born, have attempted to create in the United States what they thought would be their ideal societies. Inspired by religious belief, economic theory, and political and social philosophy, reformers of different stripes strove to create societies—sometimes segregated from mainstream society, sometimes integrated within it—that would allow them (and, many believed, others) to live an ideal life. This course considers those efforts in the mid-19th century when there was a flurry of utopian efforts. Assessments may include short papers and short research projects.

### **U.S.: War and Propaganda in Early America: Lying and Dying**

**3 credits**

*Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.*

"Words about war are often lies. False reports, rumors, deceptions ... I call your attack a massacre, you call my resistance treachery," writes historian Jill Lepore. Yet in looking at American history we often focus on the events of conflict without considering how people's words about them affected their outcomes. This course looks at how Native, African, and European Americans struggled among themselves and against each other from the colonial period through the early American republic, with a focus on how they wrote about those conflicts. By looking at primary sources that were created at the time of the events, and later interpretations and representations based on those sources, students have the opportunity to evaluate the relationship between words and conflict. Assessments may include written or interpretive pieces of a variety of types: essays, play scripts, and humor pieces.

### **+U.S. Colonialism in Asia in the 20th Century**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

This course examines the U.S. relationship to colonialism in Asia during the 20th century with a particular focus on the Cold War era and the experiences of Korea and Vietnam. During the 20th century, both Korea and Vietnam experienced profound consequences of colonial occupation. Both were divided; only one was reunited. Both also suffered a "hot war" involving the United States. This course examines the experiences of Korea and Vietnam as colonial nations in addition to each nation's interactions with the United States. Although we look at each country's premodern period briefly our main attention is on the period after World War I and into the late 20th century. The course particularly emphasizes the era of the Cold War and considers both countries' connection with the other major powers of the mid-20th century: China and the Soviet Union. Coursework includes museum projects with material culture, primary sources, novels, short stories, memoirs, and films, in seminar-style discussion. No prior knowledge is necessary. Assessments may include papers, quizzes, tests, and a final exam.

### **+War in Twentieth-Century Europe**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

From the muddy banks of the Battle of the Somme to the frigid Battle of Stalingrad to the Siege of Sarajevo, warfare convulsed Europe three times in the 20th century, killing millions. This course explores the way World War I, World War II, and the wars in Yugoslavia reshaped the political, social, and cultural landscape of Europe. We begin with an overview of the ideologies that shaped European politics: communism, liberalism, terrorism, militarism, and fascism, and their intersection with different forms of nationalism. Using different source material including a novel, memoir, and film, we discuss how witnesses struggled to survive machine guns, aerial bombings, and sniper fire. Along the way, we examine themes of trauma, "ethnic cleansing," and genocide, and we consider how gendered definitions of the state and citizenry were used to justify the killing. Assessments may include a test, essays, and, in lieu of a final exam, the research and design of a war memorial.

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**Math Courses****+Advanced Topics in Mathematics: Abstract Algebra****3 credits***Open to all grades. Prerequisite: B+ or above in Calculus: Part B, or permission of the department.*

Abstract algebra generalizes the structures of basic mathematics and examines their properties in abstract form. This facilitates the study of higher mathematics, where these same structures come up repeatedly. The course begins with a development of linear algebra, including the topics of matrices, linear transformations, determinants, eigenvectors, and vector spaces. It then moves on to a survey of the topics of abstract algebra, including group theory, isomorphisms, homomorphisms, quotient groups, rings, and fields. Along the way, the course explores applications to number theory, symmetry, and the Rubik's Cube, and makes surprising connections among them. This course develops theory in a rigorous, proof-based manner, thereby teaching skills that students planning to pursue advanced mathematics find immensely valuable.

**+Advanced Topics in Mathematics: Dynamical Systems****3 credits***Open to all grades. Prerequisite: B+ or above in Calculus: Part B; or permission of the department.*

Dynamical systems include iteration, chaos, and fractals. Topics include the dynamic behavior of functions, fractals and the algorithms for generating them, Julia sets, and the Mandelbrot set. Graph theory is a branch of mathematics involving pairwise connections between objects. Its numerous applications in computer science, physical science, and social sciences include network design, optimal matching, and models of social networks.

**+Advanced Topics in Mathematics: Number Theory****3 credits***Open to all grades. Prerequisite: B+ or above in Calculus: Part B, or permission of the department.*

This course includes a thorough study of the integers, including primality testing, modular arithmetic, the RSA encryption algorithm, Fermat's little theorem, Euler's phi function, and other number-theoretic functions, leading up to the law of quadratic reciprocity and an introduction to elliptic curves.

**+Advanced Topics in Mathematics: Set Theory****3 credits***Open to all grades. Prerequisite: B+ or above in Calculus: Part B or permission of the department.*

This course is designed to develop students' abilities to understand, communicate, and formulate advanced mathematical results. Topics include set theory, logic, cardinality, relations, functions, and the underlying axioms of mathematics. While exploring these topics, students gain access to a variety of mathematical tools and techniques that will serve them well in advanced mathematics courses in college and beyond.

**+Advanced Topics in Mathematics: Vector and Multivariable Calculus****3 credits***Open to all grades. Prerequisite: B+ or above in Calculus: Part B, or permission of the department.*

This is a standard introductory college-level course including topics such as vector calculus, partial derivatives, multiple integration, and differential equations.

**Modern and Classical Languages Courses****+Advanced French: Cinema****3 credits***Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: French 3 or equivalent, or permission of the department.*

This course uses cinema to introduce students to a range of topics related to French-speaking cultures. The focus is on improving listening comprehension and interpersonal communication; we achieve this through group conversations and discussions, as well as interpreting specific scenes and summarizing heard dialogues. Topics in the films may include, but are not limited to, family and personal drama, history and cultures, school life, immigration, and social justice. Students who are particularly interested in film as an art form have the opportunity to explore the history of French cinema and its vocabulary, but no previous knowledge of film as art is required. Students are expected to write analytically as well as creatively. This course can help students maintain proficiency after taking another advanced course or provide more practice for students before taking another advanced course, or simply serve as their capstone French course at CA.

## COURSES NOT OFFERED IN 2022-23

### **+Advanced French: Modern French Culture and Civilization**

**3 credits**

*Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: French 3 or equivalent, or permission of the department.*

This course introduces students to the major events and themes in French history from the 17th to the 21st centuries. Students gain a rich appreciation of this time period through frequent exposure to websites; films, such as *La Révolution française*, which tells the story from the calling of the Estates-General to the death of Maximilien de Robespierre; literature, such as letters by Madame de Sévigné, excerpts from Molière's play *L'Ecole des femmes*, and Voltaire's *Candide ou l'optimisme*, and poetry by many of the great poets, including Victor Hugo, Alphonse de Lamartine, and Jacques Prévert; pop and classical music, such as songs by Françoise Hardy, and Bizet's opera *Carmen*. Last but not least, the course introduces students to the richness and variety of French cuisine, with time set aside each week to sample and research the marvels of French gastronomy.

### **+Advanced French: "Othering" in French Literature**

**3 credits**

*Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: French 3 or equivalent, or permission of the department.*

This course examines "difference" — of gender, ability, nationality, and class — as portrayed in literature both by women and about women, in works ranging over several centuries. We begin by examining the figure of Carmen as the quintessential "other" — female, criminal, and gypsy — in Mérimée's novella as well as scenes from *Carmen* in Bizet's famous opera. We also read more recent fiction by Maupassant, Camus, and Duras, and some political and philosophical manifestos. Students are expected to read intensively and participate actively in discussions, as well as write analytically and creatively, and present exposés.

### **+Advanced German: Sons and Daughters in German Literature and Film**

**3 credits**

*Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: German 3 or equivalent, or permission of the department.*

This course investigates the theme of generational conflict in German and Austrian 20th-century culture with particular focus on two historical moments: the turn of the 20th century and the milestone year of 1968. We begin at the *fin de siècle* in cultural centers such as Berlin, Vienna, and Prague, where a sense of generation crisis became increasingly acute. Literary texts from the period showcase "hysterical" daughters and cowed sons who rebel against the sexually repressive culture of the 19th century and the hypocritical morality imposed by the parent generation. In the second half of the course, we pursue the theme of generational conflict in the post-war period. In the late 1960s, a taboo was shattered on both a societal and familial level as a generation of sons and daughters began to investigate the activities of the parent generation during World War II. "Was hast du im Krieg getan, Vater?" We study how children have posed this urgent question to their elders in various ways from the 1960s to the present with a particular focus on contemporary German film. Literary texts under consideration in this course include *Fräulein Else* by Arthur Schnitzler; *Brief an den Vater* and "Das Urteil" by Franz Kafka. Films include *Das schreckliche Mädchen*, *Hitler's Children*, and *Unsere Väter, Unsere Mütter*.

### **+Advanced German: The Weimar Republic: Culture and Politics**

**3 credits**

*Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: German 3 or equivalent, or permission of the department.*

The watershed year 1918 witnessed the dissolution of the German Empire in the final days of World War I and the establishment of Germany's first democracy, the Weimar Republic. For the next 15 years, Germany experienced increasingly turbulent political and economic times while simultaneously producing some of the richest cultural output the country had ever seen. This course examines these cultural offerings of the Weimar Republic. We take a close look at the music, art, literature, and architecture of the period, from the world-renowned Berlin cabaret scene to the antiwar paintings of Käthe Kollwitz and Otto Dix, to Walter Gropius' heralded Bauhaus movement in architecture. Our task is to describe and appreciate these cultural artifacts, as well as to analyze what made them so modern for their times — and to hone our descriptive and interpretive skills in German in the process. We also study the abrupt end of this cultural moment occasioned by Hitler's ascension to power in 1933 and investigate the lasting influence of Weimar culture on modern art and in our very own backyard: the course includes a field trip to the historic Gropius house in Lincoln, Mass., built by Walter Gropius after he fled Nazi Germany and came to teach architecture at Harvard's Graduate School of Design.

## COURSES NOT OFFERED IN 2022–23

### **+Advanced Latin: Sallust**

**3 credits**

*Open to grades 10, 11, and 12. Prerequisite: Latin 3 or equivalent, or permission of the department.*

This course aims to increase students' proficiency at prose translation and introduce students to the political turbulence that pervaded the Late Republic by reading Sallust's *Bellum Catilinae*. Students become familiar with the distinctive style of Sallust, grammatical complexities within his text, and the historical background during the time of its authorship. Students read selections in translation from Cicero's interpretation of the Catilinarian conspiracy and have the opportunity to critique and compare these two divergent documentations of one of the most chaotic periods of Roman history.

### **+Advanced Latin: Vergil**

**3 credits**

*Open to grades 10, 11, and 12. Prerequisite: Latin 3 or equivalent, or permission of the department.*

The core of this course is the translation, reading, and analysis of the required portions of Vergil's *Aeneid* from the Advanced Placement syllabus. Vergil's stylistic devices, overarching themes, and related topics in literary criticism and Augustan-era literature form the center of this semester's critical and linguistic work. Students read other selections from the *Aeneid* in translation. At the conclusion of this course, students have the literary skills and preparation necessary to take the Advanced Placement Latin examination.

### **+Advanced Mandarin: Finding Your Voice**

**3 credits**

*Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: Mandarin 3 or equivalent, or permission of the department.*

This course is designed for students with sufficient Mandarin-speaking proficiency who understand and speak without major grammatical errors about daily life situations and simple sociocultural topics. It aims to further strengthen students' tonal control, expressional intonation, grammatical accuracy, and overall competence in interpersonal, interpretive, and presentational speaking. The task-based "Pronunciation Clinic" is used in this course to help individual students improve their Mandarin pronunciations in speaking situations in meetings, presentations, interviews, and storytelling. Students also examine the social etiquette in the Mandarin-speaking world to develop their communicative skills.

### **+Advanced Mandarin: Language and Literature**

**3 credits**

*Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: Mandarin 3 or equivalent, or permission of the department.*

This course is designed primarily to deepen students' immersion into the language and language products of the Mandarin-speaking world. It aims to provide students with ongoing and varied opportunities to further develop their proficiencies across the full range of language skills through the medium of Chinese literature, with a focus on various rhetoric methods in Chinese language expressions. The wide range of topics in this course also enables students to utilize the three communication modes — interpersonal, interpretive, and presentational — in a realistic way and helps students understand and appreciate the linguistic and aesthetic features of Chinese language in general.

### **+Advanced Spanish: Latin American Literature: Boom Authors**

**3 credits**

*Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: Spanish 3 or equivalent, or permission of the department.*

This course focuses on the foundational authors and texts that represent the "boom" in Latin American literature in the 20th century. Through careful reading, thoughtful discussion, and written reflection (both analytical and creative), students continue to hone their language skills while exploring a body of literature that is of paramount importance to understanding and appreciating Hispanic culture today. Many of the texts, as well as our general approach to this material, align with the expectations of the Advanced Placement Spanish Literature examination, although preparing for that exam is not the primary goal of this course.

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## *Performing Arts Courses*

### **+Dance 4: Ballet Workshop**

**2 credits**

*Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: three seasons of Dance 3, a season of Concord Academy Dance Project, and successful placement process, or permission of the department. The course also satisfies the athletics requirement for the fall season.*

This course is intended for students with substantial experience in dance practice who wish to continue deepening their technical skills and vocabularies in classical ballet. The course introduces diverse ballet styles, repertory, and technical methods, ranging from Romantic to Neoclassical (Balanchine), pushing students to broaden their perspective and understanding of "classical" ballet. Students develop strength, flexibility, speed, and an awareness of lines of the body to reflect on and support the physical demands of the art form. While working on the physical components, the class also explores the musicality of movement, developing an understanding of phrasing and syncopation. Throughout the course, students are encouraged to explore qualities of movement in their delivery, performance, and individual artistry, and gain confidence through dancing. The course culminates with an informal showing of the repertory studied during the term.

### **Broadway Songbook**

**2 credits**

*Open to all grades. Pre/corequisite: One of the following: Chorus, Basic Voice, Individual Music Instruction in voice, participation in a Concord Academy mainstage musical theater production, or permission of the department.*

This course, for vocalists or actors or dancers who sing, is a chronological survey of vocal repertoire from the musical theater canon. In this performance-based course, students are assigned a new song every two weeks to prepare for in-class performance and are given feedback by the instructor and their peers in a master-class format. A general overview of the history of Broadway musical theater is incorporated, and students perform repertoire from the 1920s to today. Students become familiar with their material by answering questions about the song's content within the show, their character's motivation, specific lyrical or musical considerations, and other key concepts. The course culminates in an informal showcase performance presenting highlights from the semester's studies.

### **Film Scoring**

**2 credits**

*Open to grades 10, 11, and 12. Prerequisite: Digital and Electronic Music, or permission of the department. Previous instrumental or vocal study is recommended; current instrumental or vocal study is strongly recommended. Two class meetings per week.*

In this course, students learn how sound and music can be used to illuminate film. We study great works of the past and specific techniques for recording sounds, history of Foley percussion, and applying music and song to film. The course culminates in collaborative projects within the performing arts department; students engage in the process of adding sound and music to score this feature-length production.

### **+Advanced Music Theory**

**3 credits**

*Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: Intermediate Music Theory or successful placement test, or permission of the department. Prior music theory experience is strongly recommended. Three class meetings per week.*

This course is an advanced study of music theory. A firm understanding of the fundamentals (scales, key signatures, intervals, rhythm, and meter) and foundations (chords, Roman numeral analysis) of music theory is essential. Topics discussed include part writing (triads in root, first, and second inversion), diatonic and applied seventh chords, and nonchord tones, with continued emphasis on ear training and sight singing. The course also incorporates exploration of the various formal structures of classical music and elements of compositional style, as well as more advanced topics such as modes and mixed meter. This course is recommended for students intending to take the Advanced Placement Music Theory examination.

### **+U.S.: Censorship in American Theater from 1900 to the Present**

**3 credits**

*Open to grades 11 and 12. Prerequisite: One history course at mid level.*

What is censorship? When and why does censorship occur? What are the cultural and political forces that impact what theater artists are allowed, and not allowed, to depict on stage? And why does the theater so frequently become a site where these political and cultural contests play out? This course examines the history of theater censorship in the United States beginning at the turn of the 20th century. Topics include the judiciary, political activism, blacklisting, sexual and gender politics, race, and religion. We read plays in class, discuss their historical context, and explore the cultural forces at work that generated controversy

## COURSES NOT OFFERED IN 2022-23

around their production. We discuss how these plays can be indicators of political and social change and a way of exploring cultural and ethnic identity. Assessments may include short papers, reading quizzes, creative projects, and Socratic seminars.

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### *Science Courses*

#### **+Advanced Biology: Origins of Life**

**3 credits**

*Open to grades 11 and 12. Prerequisite: Biology and Chemistry, or permission of the department.*

The question of how nonliving matter gave rise to living organisms has been debated for millennia. Until recently, theories that attempted to explain this process have been unable to account for how molecules with no conscious agency, no ability to plan, and even no control over their own movement could have come together to create the elaborate and delicately coordinated systems required for life. This course evaluates the most recent theories attempting to explain the origins of life with the goals of assessing their plausibility and of synthesizing those ideas into our own collective theory of how life originated. We gain a sophisticated understanding of the intricacies of evolution, the complexity of the biochemical mechanisms underlying life, and of how changes in the geology and energetics of early Earth created ideal environments for abiogenesis. Students design their own laboratory protocols, engage in research, and read scientific journal articles, allowing us to craft a meta-analysis that reflects our perspective on what really happened four billion years ago.

#### **+Advanced Environmental Science: Energy and Climate**

**3 credits**

*Open to grades 11 and 12. No prerequisite.*

Climate-related risks to health, livelihoods, food security, water supply, human security, and economic growth are projected to increase with global warming of 1.5°C and increase further with 2°C (IPCC, 2018). The intersection of quality of life, energy use, and climate change forms the core of this course. Students explore current human use of energy, various energy sources and their availability, potential for shifting supply and demand, and how various choices may affect biogeochemical systems. Class activities range from hands-on investigation of energy sources (building solar houses) to policy-based energy security discussions, to the interface of human activities and global impacts.

#### **+Advanced Environmental Science: Water Conflicts at Home and Abroad**

**3 credits**

*Open to grades 11 and 12. No prerequisite.*

Approximately one in eight people worldwide lacks access to safe drinking water. Less than 1 percent (0.825%) of all the water on Earth is potentially available for drinking water. Thus, issues regarding the protection and distribution of this most precious resource have caused and will cause many conflicts. This seminar course examines this resource and presents students with an opportunity to consider important water management issues through case studies of conflicts at local, national, and international levels. Core themes in regions ranging from the greater Boston metropolis to the Colorado River basin to the Middle East, Africa, and Asia are examined. Students sharpen their analytical skills through in-class discussions and the crafting of one-page policy briefs. The seminar format of the course allows students to further explore specific areas of interest; therefore, students must be able to work independently and be comfortable analyzing data and public policies.

#### **+Advanced Chemistry: Nuclear, Electronic, and Molecular Structure**

**3 credits**

*Open to grades 11 and 12. Prerequisite: Chemistry, or permission of the department.*

Advanced Chemistry: Nuclear, Electronic, and Molecular builds on the principles of quantum mechanics and molecular structure introduced in Chemistry. The breadth and depth of topics from Chemistry are expanded, and the reviewed concepts are examined in greater levels of detail and abstraction. Emphasis is placed on understanding connections between fundamental principles and macroscopic phenomena. Students gain experience with building models from data and coping with complexity in problem solving, in topics including binding energy, fission, fusion, bonding and quantum mechanics, three-dimensional structure, noncovalent interactions, and phase behavior.

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## Visual Arts Courses

### Buildings and Bodies: Comparing Civilizations Through Art

**3 credits**

*Open to grade 9; grade 10 by permission of the department. No prerequisite. Three class meetings per week. May be taken for either Visual Arts Department (but not studio) credit or History Department credit.*

Can a civilization's story be retold through the buildings, objects, and images left behind? This course traces the development of cultures and religions from prehistory through medieval times by studying the artifacts that a diverse range of societies produced, from Paleolithic cave paintings to Islamic tile ware to Gothic cathedrals. Students learn to interpret the work of makers from past millennia by developing an understanding of basic design principles as they are employed by more contemporary artists and artisans in a wide variety of media. Over the course of a semester, members of the class build a shared sourcebook through individual and collective research using digital and print media supplemented by discussion, class presentations, written assignments, museum trips, and a major, hands-on creative project.

### \*Documentary Film Production

**2 credits**

*Open to all grades. Prerequisite: Introduction to Film Production. \$50 materials fee.*

If films are stories, documentaries are *true* stories — about characters and issues we care about and want others to understand. Nonfiction films capture truth and memory; they educate and entertain us, move us to thought and action, change public opinion, and expand our minds. This course explores documentary as a storytelling art, a powerful and evolving craft, and a path to understanding and explaining our world. Students gain hands-on experience with interviewing, camerawork, lighting, sound, editing, journalism, and gathering of archival footage. We practice these techniques in a series of exercises and produce two short films. We watch some of the great documentaries from the past and present, discuss what makes them work, and, in producing our own films, contribute to the truth and memory of our time.

### +\*The Feature Film Project

**6 credits**

*Open to grades 11 and 12. Prerequisite: Introduction to Film Production; and letter of application expressing reasons for interest in pursuing this course, submitted to and approved by the department head before the course request deadline. Three class meetings per week; in the spring season, additional afternoon or evening rehearsal times, including tech week's rehearsals, performance, and strike. \$50 materials fee. With optional additional participation, the course also satisfies the athletics requirement for the winter season.*

This highly collaborative experience provides students the opportunity to explore all facets of film production while producing an original feature-length film. Particular attention is given to the performance side of filmmaking, and interested students have the option to work in front of the camera in addition to serving in key crew positions. Additional participation in Feature Film Project for winter season athletics is optional and recommended for full production experience. The course culminates with a premiere for the Concord Academy community before the film is sent out for festival consideration.

### +Film History

**3 credits**

*Open to grades 11 and 12. No prerequisite. Three class meetings per week. May be taken for either Visual Arts Department (but not studio) credit or History Department credit.*

Film History is a survey course on the origins and sweeping international expansion of the motion picture medium, culminating with the present state of an industry and popular art that is in the midst of redefining itself yet again. Although the focus of the course is on the aesthetic development of cinema, we soon discover that this narrative is inseparable from the industrial, social, and economic histories that entangle such an inquiry. By the end of the semester students have the ability to synthesize multiple historical perspectives to arrive at a deeper appreciation of the complicated, yet surprisingly short, evolution of cinema and the cinema experience.

### +History of Design: Power and Culture in Objects

**3 credits**

*Open to grades 11 and 12. No prerequisite. Three class meetings per week. May be taken for either Visual Arts Department (but not studio) credit or History Department credit.*

This course explores structures of power, cultural exchange, and European colonialism in Western art and design movements through artifacts. Many of today's objects, tokens of culture, can be traced back to historical moments of control, exchange, or collaboration. Objects are products of society, capturing moments that reflect the norms of the time. Through the examination of objects, students confront history and culture, analyze the value systems that produced those items, and critique those systems with a contemporary lens. Through critical art theory readings, self-driven research writing, documentaries,

## COURSES NOT OFFERED IN 2022-23

photographs, and interacting with objects, students examine the aesthetic origins, tracing their roots to the colonized, commodified, or exchanged.

### **\*Printmaking: Etching and Beyond**

**2 credits**

*Open to all grades. No prerequisite.*

This course explores a variety of traditional intaglio techniques, including drypoint, copperplate etching, and aquatint, that were utilized centuries ago by master printmakers such as Albrecht Dürer, Rembrandt van Rijn, and Francisco Goya. Through the use of these techniques, students develop their plates by exploring the formal elements of intaglio printmaking, which include but are not limited to line, tone, texture, color, and composition. Subsequent projects explore contemporary printing techniques such as collagraph, carborundum printmaking, and photo-etching. Some monotype techniques are introduced, allowing students to create layered surfaces or experiment further with multicolor prints.

### **\*Sculpture: Spatial Exploration**

**2 credits**

*Open to all grades. No prerequisite.*

This course focuses on how artists utilize place and space as a means of expression. Students have the opportunity to get out of the classroom to create site-specific artworks throughout CA's campus as they consider spatial design, scale, content, and form. Students should be willing to collaborate with classmates, the teacher, and various campus administrators as they navigate public space access and appropriate content. The various materials used are dependent upon their interior or exterior location to accommodate site-specific requirements. All skill levels are welcome, from beginner to advanced.

### **+Screenwriting**

**3 credits**

*Open to grades 11 and 12. No prerequisite. Three class meetings per week. May be taken for either Visual Arts Department (but not studio) credit or English Department credit.*

This course is dedicated to the peculiar craft of screenwriting, a format that requires the writer to say much with very little. With screenplay readings and a variety of exercises, we reveal the tricks of the trade, including narrative structure and character development, perhaps — as we do — answering the ultimate riddle: Which came first, plot or character? We consider the screenplay's place in the broader field of fictional writing, identifying its relations to and departures from the short story, novel, and play. Additional time is spent studying the challenges of adapting an idea from pre-existing material. A major portfolio piece serves as the main assessment of the course, with students designing an outline for a feature-length screenplay, then expanding a sizable portion of the outline into the screenplay format.

### **+Topics in Art History: The Western Aesthetic to Globalism**

**3 credits**

*Open to grades 11 and 12. No prerequisite. Three class meetings per week. May be taken for either Visual Arts Department (but not studio) credit or History Department credit.*

This course explores the development of Western values and aesthetics by tracing their rise from the Italian pre-Renaissance into the 21st century, where they are currently being challenged by a global agenda shaped through the disruptive influence of digital media as well as concerns over identity, displacement, and sustainability. Art making is considered as both social commentary and personal expression; the course examines the role technology played in the development of work, historical events that stimulated their creation and the impact that other cultures may have had on their development. Special emphasis is placed on developing a vocabulary to view, write about, and discuss art in a critical context. Coursework includes the presentation of selected work from the past six centuries, readings, discussion, short-form essays, museum trips, and a final project where each student curates a collection of contemporary artwork that references issues explored through the semester.

### **+The Writers' Room: Writing for Television**

**3 credits**

*Open to grades 11 and 12. No prerequisite. Three class meetings per week. May be taken for either Visual Arts Department (but not studio) credit or English Department credit.*

This course focuses on the particular work of writing for television, a highly collaborative experience! We study the craft and theory behind writing stories specifically for the small screen while functioning as a working writers' room. By semester's end, the class writes a complete season of an original television series with each student scripting an individual episode, balancing their unique voice within the constraints of the shared universe imagined by the group.