



# Course Catalog

2019-20

# 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 2019

Dear Students,

This course catalog describes the remarkable range of academic opportunity available to you next year. As the faculty plan academic offerings, we focus on love of learning, intellectual rigor, creativity, and cultural diversity, all part of Concord Academy's mission. We hope that you will be adventurous as you work with your parents, your advisor, and your teachers to plan your program. While you explore the intellectual territory before you, pursue your strengths and also take some risks. Seek out depth of study in some areas while you sample new disciplines. Pay careful attention to prerequisites so that your sequence of courses has coherence during your years here.

Most importantly, design the program that is best for you. No two students undertake the exact same course of study during their years at CA; among the great strengths of the school is our commitment to helping students plan many different paths through the offerings here. Keep in mind that doing fewer things well will likely be the healthiest and most satisfying choice.

We look forward to working with you these next few weeks of planning and next year as you begin new classes.

Sincerely,

John A. Drew  
Assistant Head / Academic Dean

# Concord Academy

## COURSE CATALOG 2019–20

### ***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 academic dean. 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. The faculty works with students to keep a close eye on graduation requirements and to create a plan that will help students achieve future goals. Returning students are asked to indicate not only the courses that they wish to request for next year, but also, tentatively, the courses they intend to study in future years.

#### ***Requirements***

For students entering Concord Academy as freshmen, a minimum of 112 credits is required for graduation.  
For entering sophomores, 84 credits are required, and for new juniors, 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, enabling a student to explore a variety of interests or to concentrate in a field of special appeal. 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 of 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. Only courses taken at Concord Academy after the freshman year are included in the student's grade-point average (GPA). 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 3 credits in any given 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. 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 papers and tests. 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. 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. 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. Drop/add forms must be signed by the advisor. For students in their first semester at Concord Academy 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 through Family Weekend 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 electives within a discipline, 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.

### ***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. Educational testing will be required, and reviewed, prior to the granting of extended time. 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. Before the school becomes involved in finding a tutor for a student in a course, the student must first engage with the Academic Support Center (ASC). If ASC support is not sufficient, then regular tutoring may be the logical next step. The school reserves the right to discourage tutoring for students in advanced courses. All financial arrangements are made between the tutor and the student's family. Financial aid for tutoring is available for students who receive financial aid at CA. Further information is available from the director of studies.

***English Language Support***

While Concord Academy does not offer courses in English as a Second Language, the school does offer tutorial assistance for international students as they meet the demands of written English in their courses. During the first few weeks of the academic year, the student's advisor and teachers and the director of studies assess the student's fluency in English. If appropriate, the director of studies will recommend or require that the student receive English language support from a tutor. Tutors work with students on writing and reading skills needed in their regular course work, usually in English and history. As with other academic tutoring, all financial arrangements are made between the tutor and the student's family. Students may request to take their English course on a pass/fail basis for one or more semesters. Further information is available from the director of studies.

***Expectations for Academic Honesty***

The academic experience at Concord Academy is predicated upon integrity. The school expects that all students commit themselves to learning their instructors' standards for acceptable work and to upholding those standards. 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 be 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 in advance if they wish to study a subject in summer school or 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 a Concord Academy departmental placement test to determine whether such experiences have adequately prepared students for subsequent courses.

***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 in sophomore 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 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.

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To apply for Departmental Study, students must consult with their advisor about readiness to undertake such work and must submit a written proposal, also signed by the advisor, to the appropriate department head by the posted proposal deadline before the course request deadline in the spring, stating clearly the nature of the work or project and the 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, three other courses are offered for general credit.

#### **Youth in Philanthropy**

**GEN201      1 credit**

*SEM 1. Open to grades 10, 11, and 12. No prerequisite. One weekday evening meeting per week, plus site visits. Offered on a pass/fail basis. May be repeated for credit by permission of the department.*

Youth in Philanthropy offers students a chance to learn about the world of nonprofits in the Concord area. We raise some money and receive some money from the YIP endowment, and donate the funds to local nonprofits serving young people in the area west of Boston. In the process, students learn how nonprofits are organized and managed, and also learn how to evaluate funding requests. A highlight is one day spent visiting some nonprofits and learning directly from them how they serve their clients. Note: To request this course, students should list it in the SEM 1 double-up area in the lower portion of the course request form.

#### **Global Online Academy**

**3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. Prerequisite: Global Online Academy (GOA) application form submitted to CA's GOA coordinator as soon as possible. Students separately request a full CA academic course load (omitting GOA); on the GOA application they identify which CA course, if any, they will drop if they are approved for a GOA course.*

Global Online Academy (GOA) is an online learning platform where students become global citizens and modern learners in an environment where curiosity drives learning. GOA offers courses that connect students to topics they care about and offers a network that connects those students to peers as passionate as they are. Students interested in taking a GOA course should be mature, self-motivated learners who welcome the independence that is integral to online learning. GOA course topics are wide-ranging, and students may not enroll in GOA courses already offered at CA. A complete list of GOA course offerings is available at the link below.

[www.globalonlineacademy.org/the-goa-experience/courses](http://www.globalonlineacademy.org/the-goa-experience/courses)

#### **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, usually for 3 credits, constructed by the students themselves and approved by a faculty committee. 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**

On the following page 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.

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<b>Department</b>	<b>Requirement</b>	<b>Credits</b>
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	15 credits
Mathematics	Geometry 2 and one course beyond Algebra 2	*18 credits
Computer Science	Creative Computing or exemption 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 performance-based credits	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

## **COMPUTER SCIENCE**

In the Computer Science Department, we see technology as both a means to an end and an end in itself. Some courses help students become fluent with technology, to improve their work in other disciplines, while other courses immerse students in the rapidly changing fields of computer science, design, and new media. 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, as it teaches skills they will use throughout their Concord Academy career. Alternatively, entering students may fulfill the requirement by taking the Computer Science Placement Test that earns an exemption from Creative Computing; information about this test is available on CA's course request page. Because the Creative Computing course is geared to new students, the placement test is administered only to entering students and may be attempted only once.

### **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 advanced curriculum that equals or exceeds the rigor of the Advanced Placement program.

#### **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 Graphic Design**

**CSC701      2 credits**

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

Graphic design, with its iconic images, posters, billboards, logos, websites, book covers, and ad campaigns, can both influence popular culture and respond to it. In this course, students become familiar with a variety of tools and techniques of design, illustration, typography, and visual identity. We 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.

#### **Mobile App Development**

**CSC102      2 credits**

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

This hands-on course introduces students to modern frameworks and tools used to create mobile apps. Students learn programming concepts and design principles as they build apps using HTML5, JavaScript, CSS, databases, and a framework such as React or AngularJS. The course requires creativity, initiative, and the ability to manage time effectively while completing extended projects. 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.

#### **+Advanced Computer Science**

**CSC401      3 credits**

*SEM 1. Open to grades 10, 11, and 12. No prerequisite. Three class meetings per week.*

This course focuses on computer programming using Java, and is strongly recommended for students who enjoy working with computers and want to challenge themselves to gain more sophistication. While learning the Java syntax, students learn to write clear, well-documented object-oriented programs that are easy to read and easy to modify. Students progress from learning about using classes, primitive data types,

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loop statements, methods, and arrays to learning about inheritance, polymorphism, graphical user interfaces, and advanced data structures. Students who wish to prepare for the Advanced Placement Computer Science A examination are encouraged to join an optional weekly review session that meets during the second semester.

### **Topics in Engineering: From Virtual Model to Manufactured Piece**

**CSC702      3 credits**

*SEM 2. 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 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.

### **Computer Departmental Study**

**CSC991      1 to 3 credits**

*SEM 1 or SEM 2. Open to returning students. Prerequisite: Departmental study application form and proposal submitted to and approved by the department head before the course request deadline. May be taken each semester.  
(See General Description of Courses and Diploma Requirements.)*

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Every year the Computer Science Department develops or updates electives. In addition to courses that run every year, we are likely to offer additional electives in the next one to two years, on a rotating basis.

### **Introduction to Game Programming**

**2 credits**

*Not offered in 2019–20. 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.

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During a student's freshman and sophomore 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 anchor our English classes. Additionally, one-on-one meetings, group work, and writing projects provide students with opportunities to improve their grammar, vocabulary, writing, and close-reading skills.

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 in composition. Taken together, the electives provide a variety of approaches to British, American, and world literature: by theme, genre, survey, or period.

#### **Requirements**

Students must earn 24 credits in English, distributed as follows: Freshman English (6 credits) or equivalent in 9th grade at previous school, Sophomore 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.

#### **Freshman English**

**ENG101      6 credits**

YEAR. Required of all freshmen. Open to grade 9. No prerequisite.

With the aim of expanding students' reading, writing, and discussion skills, this course uses major literary works, as well as a selection of essays, poems, and short stories, to explore enduring topics and themes. Frequent papers provide opportunities for developing greater aptitude in written expression. Grammar and vocabulary are integrated into the work of the course, as is creative writing. The major works read usually include *The Odyssey*, *Macbeth*, *Frankenstein*, *Their Eyes Were Watching God*, and a wide selection of poetry.

#### **Sophomore English**

**ENG201      6 credits**

YEAR. Required of all sophomores. Open to grade 10. No prerequisite.

With a focus on American writers, Sophomore English examines each of literature's major genres (drama, poetry, short stories, and the novel) in order for students to hone their critical reading, writing, and analytical skills. Frequent analytical essays and opportunities for revision help students to develop a clear and effective expression of their own ideas. An attention to grammar, vocabulary, and critical methodology helps students to refine their approach to analytical essay writing. The course also provides a number of opportunities for personal and creative writing. Major texts have included *The Scarlet Letter*, *Narrative of the Life of Frederick Douglass*, *Incidents in the Life of a Slave Girl*, *Passing*, *The Glass Menagerie*, *The Great Gatsby*, *The Interpreter of Maladies*, *Citizen: An American Lyric*, *A Raisin in the Sun*, and a selection of short stories and poems.

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#### **+ Becoming American**

**ENG303      3 credits**

SEM 1. 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

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arrived in the United States: the 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), *Arranged Marriage* (Chitra Divakaruni), *My Antonia* (Willa Cather), *Hunger of Memory* (Richard Rodriguez), *The Namesake* (Jhumpa Lahiri), and *Drown* (Junot Diaz).

**+Citizens of the World: Migration and Imagination**

**ENG349**

**3 credits**

*SEM 1. 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**

**ENG301**

**3 credits**

*SEM 1. 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.

**+Monsters: Metamorphoses and Transformations**

**ENG350**

**3 credits**

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

Monsters are meaning machines that shrug off simplistic interpretation. Across millennia they have horrified, fascinated, and agitated, exposing the best and worst angles of human nature. We explore the monster in global culture, spending the first part of the course investigating folklore, myths, and legends from around the world. Midway, we reach Ovid's ancient poems along with a slew of more modern presentations of the monster in a wide range of genres. Our course ends in America with *My Favorite Thing Is Monsters*, 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.

**+Playwriting**

**ENG704**

**3 credits**

*SEM 1. Open to grades 11 and 12. No prerequisite. May be taken for English Department credit or Performing Arts Department (but not performance-based) credit.*

This course explores many aspects of playwriting, including plot structure, character development, dialogue, dramatic event, stage directions, and script formats. Students should expect to write frequently, developing a series of short plays and working toward the completion of an original one-act play.

**+Short Fiction: The Art of the Tale**

**ENG316**

**3 credits**

*SEM 1. 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 Le Guin, and others.

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### **+Something Wicked This Way Comes: Ghosts in American Literature    ENG326      3 credits**

*SEM 1. 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 partners, as citizens—this course examines the way that three American writers have channeled the supernatural to interrogate our country's complicated 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. Is there merely horror and despair in these ghosts of our past? Or might our connection to them also offer something like hope for our future? 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, Carmen Maria Machado, Karen Russell, Maxine Hong Kingston, Lesley Nneka Arimah, and Nana Kwame Adjei-Brenyah.

### **+War and Witness**

**ENG339      3 credits**

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

From the bloody mythic battles recorded in Homer's *Iliad* to the grim WWII tale told in Art Spiegelman's graphic narrative *Maus*, to Ishmael Beah's coming of age as a child soldier in Sierra Leone, to a young Iraqi woman's online accounts from occupied Iraq, the voices of war and witness have captured the reading imagination. What can we learn from the ways that language is used to represent, romanticize, or renounce war? How does one tell the unspeakable? In this course, we explore how writers address individual human experiences of war in relation to the social, historical, and political meanings associated with it. Readings are drawn from across genre and generation, and students write several short analytical essays as well as completing a longer project that incorporates research, literary analysis, and personal reflection. Major texts may include *The Iliad* (Homer), *Maus* (Spiegelman), *The Things They Carry* (Tim O'Brien), *A Long Way Gone* (Beah), *Baghdad Burning* (Riverbend), and *Love My Rifle More than You* (Kayla Williams), among others. We also read poets of war and witness such as Wilfred Owen, Carolyn Forché, Yusef Komunyakka, Solmaz Sharif, and Brian Turner.

### **+Women in the Looking Glass from Sappho to *Black Mirror***

**ENG351      3 credits**

*SEM 1. 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 crises of being female in literary history. Opening with the poetry of Sappho and the visions of medieval anchorite Julian of Norwich and concluding with episodes of *Black Mirror* alongside Nalo Hopkinson's science fiction novel *Midnight Robber*, the course analyzes feminist challenges to the canon across historical periods and contends with millennia-old questions of gender and genre, body and shadow, limits and escape. Authors span Margery Kempe, Mary Wollstonecraft, Emily Brontë, Virginia Woolf, Jean Rhys, Hélène Cixous, James Tiptree Jr., Ursula Le Guin, Anne Carson, Toni Morrison, and Marjane Satrapi. Visual complements include Hitchcock's *Rebecca*, Stephen Daldry's *The Hours*, and episodes of *The Handmaid's Tale*.

### **Writing Seminar**

**ENG308      3 credits**

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

You can put writing on a pedestal. Or you can just do it. If you use your pen to explore what you know—and don't know—writing begins to feel natural and powerful. This course is designed to help you become a fluent, confident writer. Using writing-to-learn strategies, we examine paintings, flash fiction, creative nonfiction, and a novel that deals with concepts of status, identity, and immortality. In the process, you 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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### **+The Ache of Home:**

#### **Home and Identity in Global Literature**

**ENG327      3 credits**

*SEM 2. 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 may include *Native Speaker* (Chang-Rae Lee), *Persepolis* (Marjane Satrapi), *Unaccustomed Earth* (Jhumpa Lahiri), and *Homegoing* (Yaa Gyasi), as well as a host of shorter pieces: poems, short stories, and essays.

**+The Bible: Genesis, Job, and Apocalypse**

**ENG313**      **3 credits**

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

The course teaches how to read the Bible as literature through three focal points—the books of Genesis, Job, and Revelation—and examines their reach into genres ranging from metaphysical and Romantic poetry to postmodern adaptations of the apocalypse. Literary counterparts to the Bible range from John Donne's sermons, Milton's *Paradise Lost*, Byron's "Darkness," Blake's *Illustrations of the Book of Job* and *Jerusalem*, and Rilke's *Duino Elegies*, to Cormac McCarthy's *The Road* and Margaret Atwood's *Oryx and Crake* and *The Year of the Flood*. The course thematically pairs verbal with visual texts. Films include *The Seventh Seal*, *Apocalypse Now*, *Ex Machina*, and *Children of Men*.

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

**ENG314**      **3 credits**

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

This course explores essays past, present, and yours. Coined by Montaigne in the late 16th century, the term *essai* meant an attempt. Still, Montaigne's invention had ancient roots, and it has modern branches: Plutarch wrote vibrant essays, while E. B. White, Scott Russell Sanders, James Baldwin, and Joan Didion are modern masters. We trace this form's development to understand better the powerful, lively essayists of our own time. Students also draft and shape their own essays, and participate in a series of nonfiction workshops.

**+Literature of Paris**

**ENG304**      **3 credits**

*SEM 2. 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 ascendance 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 France 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.

**+Second-Generation Stories: Exploring the Hyphen**

**ENG352**      **3 credits**

*SEM 2. 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).

**+Shakespeare: Comedies**

**ENG335**      **3 credits**

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

"The playwright must make his plots plain, his characters easily grasped, his ideas familiar. What the poet is seeking, on the other hand, is the secret of life. A poet-playwright, then, is a contradiction in terms. But a poet-playwright is exactly what Shakespeare is." (Harold Goddard) As students of Shakespeare we are

## ENGLISH

perfectly situated to discover what can happen at this intersection of poetry and drama. Texts we explore may include *Midsummer Night's Dream*, *As You Like It*, and *Twelfth Night*. We read together, inhabiting these rich texts with our bodies, minds, and hearts. With acting games, film adaptations, and visits from actors and directors, we bring these wild tales to life. The course involves analytical and creative projects as well as informal scene work.

### +Through the Wardrobe (and Back Again)

ENG329      3 credits

*SEM 2. 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 *Black Swan Green*, *To Kill a Mockingbird*, *Leaves of Grass*, *Harry Potter and the Sorcerer's Stone*, *The Secret Life of Bees*, *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 role in society.

### +Why Comics?

ENG353      3 credits

*SEM 2. 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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### Journalism for Editors

ENG601      1 credit

*YEAR. Required of and open only to Centipede editors. One class meeting per week.*

This course, required of and open only to *Centipede* editors, offers experienced journalists a chance to hone their skills. Through the production of the student newspaper, students learn the essentials of good editing, how to give writers the right tools to work with, how to develop and focus story ideas, and how to improve upon a story while maintaining the author's voice.

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### English Departmental Study

ENG991      1 to 3 credits

*SEM 1 or SEM 2. Open to returning students. Prerequisite: Departmental study application form and proposal submitted to and approved by the department head before the course request deadline. May be taken each semester.*

(See General Description of Courses and Diploma Requirements.)

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*Every year the English Department develops new electives to offer alongside more familiar ones from previous years. In addition to Writing Seminar and Creative Nonfiction—writing-based courses that run every year—we are likely to offer the following electives in the next one to two years, on a rotating basis.*

### +African American Literature

3 credits

*Not offered in 2019–20. Open to grades 11 and 12. No prerequisite.*

What is the relationship between race, identity, and culture? How has the African American literary tradition developed from the 18th century to the present? How has it influenced the American political landscape and history? This course examines various types of black literature, including slave narratives, novels, poetry, essays, and short fiction, as well as African American oral traditions such as folk tales, spirituals, speeches, and raps. 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 relationship of African American writers to their works by examining Countee Cullen's "curious thing": What are the contradictions that "make a poet black, and bid him sing"? Works may include *Incidents in the Life of a Slave Girl*, *Beloved*, *Passing*, *The Piano Lesson*, and *Cane*.

**+Blowing Up the Canon: Exploring Privilege in Classic Texts**

**3 credits**

*Not offered in 2019–20. Open to grades 11 and 12. No prerequisite.*

What makes the books of the canon worth reading? Originally, the canon was defined in Western literature as "the books of the Bible officially recognized by the Church," and ever since, the idea of a literary canon has implied some such official status. But who confers that status, and how does it change a modern reader's experience with that body of literature? Through the lens of writers such as Toni Morrison, Rebecca Solnit, James Baldwin, George Saunders, and Chinua Achebe, this course considers both the way that the canon gets selected and maintained, and what makes books in the canon great literature—and what makes them problematic. In reading William Shakespeare's *The Merchant of Venice*, Mark Twain's *The Adventures of Huckleberry Finn*, and Joseph Conrad's *Heart of Darkness* through a modern lens, we explore what voices are heard and how they are presented. These three books by white men include central characters from groups that have experienced marginalization in England and the U.S., and although all three authors seem to have at least an implicit goal of questioning the assumptions and values that led to the marginalization, the course explores how the novels also arise out of those same assumptions and values. In the end, instead of considering the rather narrow question of whether these "classic texts" are "successful," we engage in the more modern, more thorny, and more interesting question of what "success" looks like to a modern reader, what the "cost" of any kind of success might be.

**+The Call of Stories: The Literature of Podcasts and Oral Storytelling**

**3 credits**

*Not offered in 2019–20. Open to grades 11 and 12. No prerequisite.*

From folklore, fairy tales, and fables to legends, lyrical ballads, and epic poetry, the art of oral storytelling has flourished across countless centuries, cultures, and continents. More recently, the radio stories of the early 20th century have found renewal and democratization in the world of podcasts and digital broadcasting. Along with prerecorded stories, communities of slam poetry and story-slam artists have flourished on both small and large stages. This course examines both oral storytelling traditions and newer storytelling methods as part of our work together creating a weekly podcast to be broadcast to the Concord Academy community. Classic texts may include excerpts from *The Canterbury Tales*, *One Thousand and One Nights*, *Beowulf*, and the Brothers Grimm, but the majority of our readings are drawn from podcasts and contemporary storytellers.

**+Deconstructing the American Classic**

**3 credits**

*Not offered in 2019–20. Open to grades 11 and 12. No prerequisite.*

This course offers us the chance to go deep into some of the most enduring American standards from a variety of genres, including movies and a trip to the American wing at the Museum of Fine Arts. Reading Mark Twain's *The Adventures of Huckleberry Finn*, Tennessee Williams' play *The Glass Menagerie*, Alice Walker's novel *The Color Purple*, and Whitman's poetry collection *Leaves of Grass*, and viewing at least one movie, Hitchcock's *North by Northwest*, invite the question: Does anything beyond nationality link these works?

**+Formal Experimentation with the Self**

**3 credits**

*Not offered in 2019–20. Open to grades 11 and 12. No prerequisite.*

This course explores the etymologic and chiasmic correlations between "experiment" and "experience," art and artifice, through formal risks taken by 20th-century female authors. How does a poetic act become an experience? How does testing a literary boundary risk one's being and become the soul's craft? How does art inform and reflect the self, and the self dare its transgressions in the shape of a transgressed genre? With the works of Dickinson, Woolf, Lispector, O'Connor, Stein, Plath, Rich, Carson, Suzan-Lori Parks, and Rankine, the course traces how questions of epistemology become questions of ontology for women in 20th-century literature.

**+Gender, Nation, Self** 3 credits  
*Not offered in 2019–20. Open to grades 11 and 12. No prerequisite.*  
 Do nations have genders? Are nations symbolically female, their protectors male? Feminist philosopher Hélène Cixous urges women to write their "self" into existence. Yet what should we do with this advice in the case of nations that grow out of promises to protect womanhood? When our very language presents a nation as a female body (think of the term "motherland," for instance) and then depends on male bodies for protection from foreign trespass, what methods might women use to find not only a voice, but also their own autonomy? Writing, as a tool of self-liberation for women, entails both erasure and affirmation. Could we understand self-liberating writing by women, then, as a form of treason against the idea that nations have genders—or as a form of treason against the very idea of a nation? With texts spanning diverse political geographies (*Genesis, Antony and Cleopatra, Foe, Beloved, Cracking India, Persepolis*), this course explores how women are figured as both the archetypal origins of nations and actors in the wars between them.

**+Imaginary Worlds** 3 credits  
*Not offered in 2019–20. 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 Le Guin, Margaret Atwood, Aldous Huxley, and George Orwell.

**+Imagination, Imago: British Romantic Poetry, 1785–1830** 3 credits  
*Not offered in 2019–20. Open to grades 11 and 12. No prerequisite.*  
 With a keen eye to the distance between creation and its creator, the self and its world, the course explores Coleridge's notion of imagination as "the living Power and prime agent of all human perception, and as a repetition in the finite mind of the eternal act of creation in the infinite I AM." Probing the works of Blake, Wordsworth, Byron, Shelley, and Keats with Coleridge's *Biographia Literaria* as the focal point, the course contends with Romantic conceptions of the sublime, the authentic, and the heroic individual imagination in the mise en scène of political and technological revolutions of the late 18th and early 19th centuries. While this era avers infinitude of the symbolic imagination, it also conjures up images of the Orient in its poetry that negate or contradict the cultural realities of Asia and North Africa. The course grapples with the complexity of Romantic subjectivity that at once colonizes the other while resisting limits within itself.

**+In Other Words: Memoir and American Identities** 3 credits  
*Not offered in 2019–20. 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), *Zami* (Audre Lorde), and *Fun Home* (Alison Bechdel). We consider shorter pieces, too: work by James Baldwin, Maxine Hong Kingston, Domingo Martinez, Jay-Z, Leslie Marmon Silko, Maira Kalman, Eve Ewing, Jhumpa Lahiri, David Foster Wallace, Teju Cole, and Roxane Gay. Students write both critical and personal essays in response to these texts, often in conjunction.

**+Literature of the Infernal: "Farewell, Happy Fields"** 3 credits  
*Not offered in 2019–20. 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 everyone's punishment fits his crime. In *Paradise Lost*, John Milton shows us Satan as a powerful politician, encouraging his fellow fallen angels to "make a heaven of 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

**3 credits**

*Not offered in 2019–20. 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*.

#### +Nostalgia in Literatures of South Asian Diaspora

**3 credits**

*Not offered in 2019–20. Open to grades 11 and 12. No prerequisite.*

The term *diaspora*, meaning both "dispersion" and "to sow or scatter," describes people who inhabit a new host nation while forever looking back to their origins. Historically, diaspora has led to hybrid cultures, minds, languages, and longings. It has generated new ways for us to tell stories and understand where we belong. This course examines what it means to occupy two "imaginary homelands" simultaneously. How do people adapt to life in a new culture while remaining nostalgic for a homeland that can be accessed only in the memory and imagination? As a case study, we focus on the partition of the Indian subcontinent in 1947. By exploring the diasporic psyches of India, Pakistan, Bangladesh, and the Caribbean, we investigate how new places add layers to our identity and how new homelands are sources of both sanctuary and alienation. Texts include *Midnight's Children*, *Imaginary Homelands*, *The Shadow Lines*, *White Teeth*, *Brick Lane*, and *The Nostalgist's Map of America*.

#### +Poetic License

**3 credits**

*Not offered in 2019–20. 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 wonder 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.

#### +Screenwriting

**3 credits**

*Not offered in 2019–20. Open to grades 11 and 12. No prerequisite. May be taken for either English Department credit or Visual Arts 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 assessments 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.

<b>+Shakespeare: Tragedies</b>	<b>3 credits</b>
<i>Not offered in 2019–20. Open to grades 11 and 12. No prerequisite.</i>	
"The playwright must make his plots plain, his characters easily grasped, his ideas familiar. What the poet is seeking, on the other hand, is the secret of life. A poet-playwright, then, is a contradiction in terms. But a poet-playwright is exactly what Shakespeare is." (Harold Goddard) As students of Shakespeare we are perfectly situated to discover what can happen at this intersection of poetry and drama. Texts we explore may include <i>Hamlet</i> , <i>Antony and Cleopatra</i> , and <i>Macbeth</i> . We read together, inhabiting these rich texts with our bodies, minds, and hearts. With acting games, film adaptations, and visits from actors and directors, we bring these wild tales to life. The course involves analytical and creative projects as well as informal scene work.	
<b>+Thoreau and Kindreds: Literature of Concord, the Self, and Social Justice</b>	<b>3 credits</b>
<i>Not offered in 2019–20. Open to grades 11 and 12. No prerequisite.</i>	
In a letter to a friend, Henry David Thoreau suggested that we "not be too moral." "Aim above morality," he continued. "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 <i>Walden</i> , "Civil Disobedience," and "Walking" we consider what Thoreau's questions about the self and social justice meant for him in the 19th century—and what they mean for us in today's cultural and political moment. Regular walks in Concord, time outside, and conversations about today's movements for social justice help to frame our study of the course's central texts. In addition to Thoreau's writings, we are likely to read the work of fellow Concord residents Ralph Waldo Emerson and Ellen Garrison Jackson. To consider Thoreau's legacy, we engage with essays and poetry by Rebecca Solnit, Barry Lopez, Lucille Clifton, Martin Luther King Jr., Annie Dillard, Michael Pollan, Ada Limón, John Berger, and Mary Oliver.	
<b>+Visions and Revisions: Influence, Appropriation, Remix</b>	<b>3 credits</b>
<i>Not offered in 2019–20. Open to grades 11 and 12. No prerequisite.</i>	
Culture is an act of citation, a constant process of imitation and recreation. This course examines a number of narratives that (to echo Italo Calvino) have never finished saying what they have to say. They invite seemingly endless translations and adaptations. New versions of the classics keep reimagining such key aspects of identity as sexuality, gender, race, and class, redefining in the process what it means to be human, to belong, to have agency. To understand how texts and artists talk to each other across centuries and, by extension, to us, we discuss selections from literature, film, and painting, ranging from Ovid's <i>Metamorphoses</i> to Shakespeare's <i>Romeo and Juliet</i> (paired with the musical <i>West Side Story</i> and Baz Luhrman's film <i>Romeo+Juliet</i> ), and Angela Carter's haunting retellings of some European fairy tales. We look at the way retellings update, revise, interrogate, and subvert the "originals" that inspire them, and we ask: When is appropriation an act of violence, and when is it a form of resistance? Our foray into the politics of representation, appropriation, and power ends with a reflection on Lin-Manuel Miranda's <i>Hamilton</i> and its version of the enduring myth of the American Dream.	
<b>+Witty Brits</b>	<b>3 credits</b>
<i>Not offered in 2019–20. Open to grades 11 and 12. No prerequisite.</i>	
The ironic narration of Jane Austen's <i>Pride and Prejudice</i> . Shakespeare's comic-tragic play <i>The Merchant of Venice</i> . An immigrant-punk standoff, plus madcap love story, between two boys from opposing camps, in the 1985 Daniel Day-Lewis film <i>My Beautiful Laundrette</i> . Zadie Smith's London-based novel <i>White Teeth</i> . These works of art from three centuries and as many genres introduce us to some of England's most distinctive and colorful voices, revealing that Britain, with its pride and its prejudices, has always been more complex, comic, and caustic than we think.	

## 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.

##### **India: A Visual History**

**HIS117      3 credits**

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

This course explores the civilizations of India through visual media. The region defined as "India" today has one of the oldest civilizations in the world, with one-quarter of the total global population, and is home to diverse languages and religions. After an introduction to the Indus Valley, we explore the legacies of Alexander the Great's campaigns to the edges of India, the dispersal of Buddhist and Hindu legacies both eastward and westward in Asia, the golden age of the Gupta empire, and the early modern innovations of Mughal rule, with its far-reaching legacies from Iran to China. We also explore modern and contemporary effects of nationhood on cultural and political identities. We develop visual and contextual analysis skills through a variety of primary sources and material culture. Assessments may include papers, tests, a project, and a final exam.

## HISTORY

<b>Medieval Europe</b> <i>SEM 1. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.</i> 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 <i>Canterbury Tales</i> , 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.	<b>HIS103</b> <b>3 credits</b>
<b>Native American History to 1800</b> <i>SEM 1. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.</i> 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 Indian 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.	<b>HIS113</b> <b>3 credits</b>
<b>Viking Sagas</b> <i>SEM 1. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.</i> Medieval Norse sagas recorded after the height of the Viking era provide us with gripping tales of families fused by honor and love, and torn apart by jealousy, war, and betrayal. While they read like epic stories such as the <i>Odyssey</i> , Viking sagas are not primarily fictional; they are histories of the real men and women who occupied, raided, and conquered large swaths of Northern Europe between the eighth and 11th centuries. In this course, we examine Norse sagas as historical texts in order to learn more about the Vikings as early European warriors, conquerors, and people. Through a series of in-class and outside-of-class reading and writing exercises, we also hone and examine our own skills as critical readers and writers of history. Students walk away from this course with a clear understanding of the unique skills needed to analyze and write about key historical texts at the high school level in ways that differ from their training as students of literature. Assessments may include quote analyses, analytical paragraphs, short essays, debates, and creative projects.	<b>HIS116</b> <b>3 credits</b>
<b>An Early History of Haiti: From Colony to Republic</b> <i>SEM 2. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.</i> The course explores the colonial history of the modern nation of Haiti. We explore the successive stages of Haitian history, from pre-European contact with the indigenous Taino 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 materials, films, and visual arts, on topics such as colonialism, slavery, revolution, inequality, race, and racism. Assessments may include quizzes, short papers, research projects, creative projects, and Socratic seminars.	<b>HIS118</b> <b>3 credits</b>
<b>Gender in South Asia</b> <i>SEM 2. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.</i> This course is designed to introduce and help students understand the changes and continuities in the lives of women in South Asia from a historical perspective. Using gender as a lens of examining the past, we examine how the politics of race, class, caste, and religion affected and continue to impact women in South Asian countries, primarily in India, Pakistan, Bangladesh, and Sri Lanka. We reflect upon current debates within South Asian women's history in order to examine some of the issues and problems that arise in rewriting the past from a gendered perspective. We study primary sources, material culture, ethnographies, fiction, memoirs, and films. Assessments may include papers, tests, a project, and a final exam.	<b>HIS119</b> <b>3 credits</b>

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<b>Maya, Aztec, Inca: Beyond Sacrifice</b> <i>SEM 2. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.</i> What was a typical day in the life of a Maya? Why was human sacrifice practiced by the Aztecs? In what spirits did the Inca believe? This course looks at the rise and reign of the Maya, Aztec, and Inca empires. Historians, anthropologists, and archaeologists are continually discovering more about these complex and advanced civilizations. The course focuses on the political, religious, social, and economic aspects of these powerful ancient American civilizations. Discussion in this regionally focused course emphasizes a comparative analysis of cultures. Assessments may include analytical paragraphs and short essays, debates, quizzes, tests, and a final exam.	<b>HIS104</b> <b>3 credits</b>
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<b>History of Brazil: From Colonization to the Abolition of Slavery</b> <i>SEM 1. Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.</i> This course charts the surprising, yet often overlooked, colonial history of the modern nation of Brazil. 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.	<b>HIS220</b> <b>3 credits</b>
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<b>Native American History from the Revolution to the Reservation</b> <i>SEM 1. Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.</i> 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 and shaped the formation of the United States, how indigenous nations responded to U.S. demands for land and removal to reservations, the effects of slavery and Civil War on indigenous peoples, and post-Civil War violence and warfare designed to "detribalize" American Indian peoples. Assessments may include seminar discussions, papers, creative projects, tests, and a final exam.	<b>HIS221</b> <b>3 credits</b>
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<b>U.S.: Gender in Early America</b> <i>SEM 1. Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.</i> How did building the colonies define manhood and womanhood in the "new" world? In what ways did ideas about the identity of the new United States shape the ways that Americans thought about manliness and womanhood? This course looks at the ways that Americans constructed gender identities from the colonial era up through Reconstruction. In so doing, we consider the complex interplay between American political, economic, environmental, social, and intellectual realities and the dynamic relationship between gendered and other kinds of identities. Assessments may include visual essays, podcasts, playwriting, papers, and geography exercises.	<b>HIS215</b> <b>3 credits</b>
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<b>U.S.: Utopias</b> <i>SEM 1. Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.</i> 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 from the American Revolution to the 1970s. Assessments may include short papers, visual essays, and short research projects.	<b>HIS223</b> <b>3 credits</b>

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### **China in the Early Modern Era**

**HIS203      3 credits**

*SEM 2. 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.

### **Nineteenth-Century Africa: Open Mutiny and Hidden Resistance**

**HIS217      3 credits**

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

Africa in the 19th century saw an extraordinary amount of change, from the height of the slave trade to the rise of colonialism. We begin the semester with an examination of misconceptions about Africa, and then we study African art forms, before considering the efforts of European missionaries and governments to colonize Africans. How did ordinary Africans and their rulers respond to European efforts to rule them? We explore different forms of African resistance, from open mutiny to dissemblance and secret rebellion on settler colonies. Using primary sources, a monograph on the Congo, and two novels, we consider the many different responses to European intrusion. Assessments may include a research project on African art, a mock trial of King Leopold, and short papers on African literature.

### **Ottoman Empire: The Sublime Porte into the Modern World**

**HIS213      3 credits**

*SEM 2. 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.

### **U.S.: Immigration and Nativism in the American Past and Present**

**HIS218      3 credits**

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

The 2016 presidential election and its aftermath have brought a great deal of attention to immigration and immigrants in American society. On one hand, there are policymakers enacting laws that perpetuate stereotypes, stoke fears about outsiders, and echo a nativist rhetoric that many people believed had disappeared from public discourse. On the other, there are voices—within the United States and abroad—that have sought to remind us that we are all ourselves immigrants or their descendants. This course seeks to provide historical context to current debates over immigration reform, integration, and citizenship. The conversations going on now about who is allowed into the country and what it means to be American are centuries-old; indeed, anti-immigrant rhetoric and immigrant surveillance, detention, and exclusion or expulsion have been defining features of American politics and state and federal policy almost as long as there has been a "We, the People of the United States." What political, economic, and social changes enhance access to immigration and citizenship, and what historical phenomena precipitate its limitation? How have xenophobia, deportation policy, and border policing been debated in the past? Finally, how has immigration policy affected gender and family relations within immigrant groups, the immigrant experience, and U.S. foreign relations overall? These are just some of the questions we explore in this course. Assessments may include weekly reading responses, short papers, in-class writing exercises, and a longer final paper or exam.

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**U.S.: Reform and Social Change in America, 1750–1900** **HIS210** **3 credits**  
*SEM 2. Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.*  
Americans sought to improve and, in some cases, to perfect their society throughout the 18th and 19th centuries. Many believed that their reforms would change the world. Why did Americans believe they could do this? Why did they feel that they had to? How did ordinary Americans participate in these movements? This course examines the history of reform in America from the Revolution to the late 19th century by looking at movements such as poor relief, temperance, abolitionism, utopian societies, workers' rights, and women's rights. We emphasize historical skills such as critical reading, primary source analysis, and research, as well as field trips to local museums, art galleries, and historic homes. Assessments may include papers, tests, and a final exam.

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**+History of Philosophy: Social Justice** **HIS338** **3 credits**

*SEM 1. 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.

**+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 20th century. We examine films from several different Latin American countries and delve into the historical questions these movies raise: How have race, gender, imperialism, communism, neocolonialism, 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.

**+Monotheisms in the Middle East: Judaism, Christianity, Islam** **HIS331** **3 credits**

*SEM 1. 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.

**+U.S.: Censorship in American Theater from 1900 to the Present** **HIS341** **3 credits**

*SEM 1. 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.

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### +U.S.: Constitutional Law in United States History HIS311 3 credits

*SEM 1. 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.: From McDonald's to Monsanto:

#### The Politics of American Food (Research Seminar) HIS340 3 credits

*SEM 1. 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 it mean to not know what's in the food you eat or where it comes from? This course asks students to examine food in American supermarkets and restaurants, how that food was grown or created, and how it got to their table. Attention is paid to issues of race, gender, class, and region. 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 the environmental impact of the food industry. 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. Students then identify a topic of their choice to research and write about, culminating in a substantial paper. Assessments may include a short essay, a journal, the research process, and final research paper.

### +U.S.: Protest Movements of the 1960s: Power to the People HIS315 3 credits

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

The 1960s were years of prosperity, upheaval, war, peace, reform, and reaction in the United States. The most prevalent imagery of the period—images of civil rights demonstrations and anti-Vietnam War protests, of "be-ins" and "sex, drugs, and rock 'n' roll," of yippies and hippies—provokes violently different reactions among Americans who still argue about this tumultuous decade and its controversial legacy. Were the 1960s a time of political activism, bold new government initiatives, high-minded idealism, personal liberation, and grassroots movements for social justice? Or were the 1960s full of mindless self-indulgence, social permissiveness, big government, violent disorder, treasonable dissent, and mass immorality? What was the impact of the decade, and how did it continue to shape American life through the end of the 20th century? This course provides an opportunity to examine these and other questions, and to probe them for the roots of the American culture wars and political fault lines today. We consider politics, war, protests, riots, assassinations, sex, drugs, music, hippies, feminists, LGBTQ people, radicals, and conservatives by immersing ourselves in words, ideas, sounds, and images from the 1960s. Assessments may include weekly reading responses, papers, in-class writing exercises, and a final exam.

### The 1619 Project: Confronting Slavery HIS602 1 credit

*SEM 1. Open to all grades. No prerequisite. One weekday evening class meeting per week, typically 7:00–8:30, for eight weeks. Level: Not applicable.*

August 2019 marks the 400-year anniversary of the arrival of the first Africans—and ultimately slavery and antiblack racism—to what became the United States. To explore the profound legacies that ensued, *The New York Times* published *The 1619 Project*, challenging readers "to reframe the country's history, understanding 1619 as our true founding, and placing the consequences of slavery and the contributions of black Americans at the very center of the story we tell ourselves about who we are." This seminar-style class takes up that challenge. Using *The 1619 Project* as our text, we discuss articles, poems, podcasts, and a documentary, joining a national conversation about how the United States should acknowledge the inhumanity of its past in order to "prepare ourselves for a more just future."

### +Film History HIS710 3 credits

*SEM 2. 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 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

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such an inquiry. By the end of the semester students should 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.

### +Making of Modern India:

**Imagined Communities in the Birth of a Nation** **HIS305** **3 credits**

*SEM 2. 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.

### +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.

### +Topics in Art History: The Western Aesthetic to Globalism

**HIS702** **3 credits**

*SEM 2. 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 as we explore connections among works from a variety of media, the artists who made them, the 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, and discuss art in a critical manner. Course work 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 addresses a specific concern of the student.

### +U.S.: America's Seafaring Past: Fish and Ships (Research Seminar)

**HIS335** **3 credits**

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

The sea is the source of some of our most romantic and fantastical stories. Tales about swashbuckling pirates, noble sea captains, and daring ocean explorers capture our imaginations. By examining how America's native populations, settlers, and migrants have made their living (and sometimes met their watery ends) on the ocean blue, this course explores the rich history underlying these tales. During the first half of the course, we use a combination of primary source documents, objects, and literature to explore major topics in America's seafaring past from the 17th century through the present day. By midsemester, we are able to answer the following: What role did pirates play in the American Revolutionary War? Why was fishing for cod on a Grand Banks schooner deadlier than fighting in the American Civil War? What did a 19th-century whaleship smell like? Why does Greenpeace protect whales today? Will aquaculture save the world? During the second half of the course, students visit archives in nearby coastal communities to explore a maritime history topic of their choice for a major research project. Assessments focus on honing creative and formal writing, expanding research skills and tools, adventuring in archives and libraries, and crafting a significant piece of historical research.

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### +U.S.: History of Modern Engineering HIS322 3 credits

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

The accomplishments of late-19th- and 20th-century engineering are awe-inspiring, from the dizzying heights of modern skyscrapers to the electrification of giant swaths of Earth, to the creation of modern bioengineering. Bold leaps forward and disastrous collapses punctuate the story of how engineers have managed to make such an enormous impact on the daily lives of human beings. This course looks at the recent history of engineering, focusing on electrical, structural, and biomedical engineering. Assessments may include writing and producing a series of podcasts.

### +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 20th century. Topics we examine 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, the role of religion in shaping those processes, the effect of the Cold War on U.S.–Latin American relations, and torture and the role of the CIA in 20th-century Latin America. Assessments may include short papers, research projects, creative projects, mock trials, and Socratic seminars.

### +War in Twentieth-Century Europe HIS334 3 credits

*SEM 2. 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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### 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.

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### History Departmental Study HIS991 1 to 3 credits

*SEM 1 or SEM 2. Prerequisite: Departmental study application form and proposal submitted to and approved by the department head before the course request deadline. May be taken each semester.*

(See General Description of Courses and Diploma Requirements.)

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*Every year the History Department develops new electives to offer alongside more familiar ones from previous years. In addition to several of the above courses, we are likely to offer the following electives in the next one to two years, on a rotating basis.*

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<b>The Age of Exploration</b> <i>Not offered in 2019–20. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.</i> The Age of Exploration describes a key period of early modern history in which overseas expeditions emerged as a powerful factor in European culture and the beginning of modern globalization. Imagine what the modern world would look like if Portuguese, Spanish, British, Dutch, and French ships had never crossed the Atlantic and "discovered" the New World. This course considers how the critical period of exploration in global history has helped shape our modern world, examining the diasporic movement of peoples and cultures, philosophical revolutions, and economic transformations. Assessments may include analytical paragraphs and short essays, tests, quizzes, group projects, and a final exam.	<b>3 credits</b>
<b>Ancient Migrations: Trade and Conquest in Antiquity</b> <i>Not offered in 2019–20. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.</i> 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.	<b>3 credits</b>
<b>Buildings and Bodies: Comparing Civilizations Through Art</b> <i>Not offered in 2019–20. 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.</i> 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.	<b>3 credits</b>
<b>+The Caribbean World</b> <i>Not offered in 2019–20. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.</i> From cannibalistic Caribs and swashbuckling pirates to glossy photos of vacation paradise, the Caribbean has been a place of legend since the days of the first European encounters. This course explores both the romance and the reality to uncover the breadth and depth of the human experience in the Caribbean, and to examine the unique clashing and blending of cultures that developed first as the world converged in the Caribbean and later as Caribbean peoples emigrated to former colonial "motherlands." Through documents, literature, music, images, and film, we consider the formation of Caribbean identity and culture both in the islands themselves and in the broader global Caribbean community. Assessments may include reading responses, papers, tests, and a creative research project.	<b>3 credits</b>
<b>+Central American Revolutions (Research Seminar)</b> <i>Not offered in 2019–20. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.</i> Revolutionary movements rocked Central America throughout the 20th century. Why did some revolutionary groups triumph, while others failed? Once in power, what challenges did radical regimes face? What did these revolutions seek to accomplish, and how successful were they in achieving their goals? What role did outside powers have in effecting and obstructing change? This course examines the principal themes that have shaped the history of Central America since the early 20th century, with a focus on the revolutions within Mexico, Guatemala, and Nicaragua. Following a historical overview of three specific Central American revolutions, students embark on the major assignment of the semester: individual research projects exploring an aspect of this history in greater depth. Course assessments focus on expanding research skills and tools, adventuring in archives and libraries, and crafting a significant piece of historical research.	<b>3 credits</b>

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<b>+Colonial and Postcolonial Encounters</b> <i>Not offered in 2019–20. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.</i> This interdisciplinary seminar in postcolonial studies is a general introduction to theories of imperialism, nationalism, and postcolonialism. Case studies include Asia, Africa, and Latin America. The course asks how colonial and postcolonial encounters have shaped societies and selves from the late 19th century to the present. Topics include racial science and imperialist ideology, colonial violence and resistance, gender and sexuality, economic and cultural consumption, decolonization, and travel and migration. The course combines the study of theory with examination of particular anticolonial and anti-imperialist movements. Assessments may include short papers and a research project and presentation.	<b>3 credits</b>
<b>Conquest!: Colonization and Control in South and Central America</b> <i>Not offered in 2019–20. Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.</i> The pre-Columbian civilizations of Mesoamerica and the Andes flourished for centuries and, at the brink of European contact, controlled vast tracts of land and oversaw many people. This course looks at conquest and colonization of these regions, and the individuals and groups involved. We examine the means and motives as to how some groups gained dominance over others, and the consequences of contact between those worlds and European newcomers. How did the land impact the events, and how was it used and abused? Were there attempts to find a balance between social justice and the search for profits? Primary and secondary source readings are supplemented by student research and rich discussions in this seminar-style course. Assessments may include formal and informal writing assignments, tests, debates, a research project, and a final exam.	<b>3 credits</b>
<b>Early African History</b> <i>Not offered in 2019–20. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.</i> Starting with a look at common misconceptions about Africa, this course introduces students to the history of the Earth's second-largest continent, from the rise of ancient civilizations to the medieval kingdoms of Ghana and Mali. We read one of the oldest sources of oral history, the epic of Sundiata from the 13th century, as well as the travelogue of Ibn Battuta, a North African traveler of the 14th century. Through these works we further explore African systems of thought, gender roles, music, and the importance of oral tradition. Assessments seek to develop students' writing and research skills and may include reflections on African films, essays, and an annotated bibliography. Students also produce a piece of art that reflects their study of African art forms and techniques. We end the course with a study of the onset of colonialism through a reading of Nigerian author Chinua Achebe's novel <i>Things Fall Apart</i> .	<b>3 credits</b>
<b>The Early Mediterranean World: Greece and Rome</b> <i>Not offered in 2019–20. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.</i> 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 analytical paragraphs and short essays, debates, quizzes, tests, a research project, and a final exam.	<b>3 credits</b>
<b>+History Design Studio: Digital History</b> <i>Not offered in 2019–20. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.</i> This course is an introduction to and critical examination of the emerging field of digital history. Digital history is related to the new and vibrant field of digital humanities. The term <i>digital humanities</i> refers to the application of social media techniques to traditional humanities disciplines. We engage with media applications such as Internet sourcing, databasing, geolocation, virtual mapping, and visual storytelling, among others, to do history. Narrowing some of the broad questions raised by digital humanists, this course takes a disciplinary focus. It examines traditional questions pertinent to historical study and asks how or whether they have been changed by new media and new applications of the Internet, social media, texting, and the large array of computing capabilities now available to us. How do we evaluate truth claims in this new environment? Does the change in the mode of historical representation also change the types of critical questions we ask in the field of history? Assessments may include cumulative digital history projects and a final exam.	<b>3 credits</b>

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### +History of Design: Fashion and Society

**3 credits**

*Not offered in 2019–20. 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.*

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.

### +Ireland: A Microcosm of Change

**3 credits**

*Not offered in 2019–20. 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.

### Islam in Asia

**3 credits**

*Not offered in 2019–20. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.*

There are more Muslims—over 400 million—in Asia than in any other region in the world. Many of the most important political, intellectual, and spiritual developments within Islam have had their origins or have flourished in the area, and Muslims from the region have played important roles in the global history of Islam. This course explores the early history of Islam in Asia, Muslim dynasties, and the role of Islam in the colonial period. Assessments may include short papers, presentations, collaborative projects, and a final exam.

### Making of the Muslim World

**3 credits**

*Not offered in 2019–20. 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 Crusades in the 11th and 12th centuries. The focus of the course is on three important eras in the history of the period: Muhammad and the origins of Islam, the Abbasid Revolution and the dissolution of the Islamic community, and the Crusades. Assessments may include short written pieces, a short research project, a collaborative visual essay, and a narrative project.

### +Modern Middle East

**3 credits**

*Not offered in 2019–20. 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, policy research projects, and participation in an online cultural exchange.

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<b>Modern Migrations: Mobility and Globalization</b> <i>Not offered in 2019–20. Open to grade 9; grade 10 by permission of the department. No prerequisite. Level: Intro.</i> 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.	<b>3 credits</b>
<b>+Modern South Africa: The Rise, Reign, and Fall of Apartheid</b> <i>Not offered in 2019–20. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.</i> 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.	<b>3 credits</b>
<b>+Nineteenth-Century Europe</b> <i>Not offered in 2019–20. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.</i> While peace prevailed in 19th-century Europe, contentious ideas lurked beneath the surface. This course examines the role of these ideas—particularly nationalism and imperialism—in European history from 1815 to 1914, and considers how these ideas changed the map of Europe and the world. Beginning with the creation of nation-states in Greece, Italy, and Germany, we consider how industrialization fueled competition among the nations of Europe, leading to imperialism. Through readings from primary source documents and intellectual history, we also study the roles of other 19th-century ideologies: Romanticism, conservatism, radicalism, social Darwinism, Marxism, socialism, feminism, and Zionism. We end with an examination of the ways in which nationalism and imperialism caused World War I. Assessments may include essays, a presentation on a Romantic artist, a mock debate, and a final exam.	<b>3 credits</b>
<b>Revolt and Revolution in Early Modern Europe</b> <i>Not offered in 2019–20. Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.</i> What makes a revolution? Do radical ideas fuel revolutions, or do they serve as an excuse for violence? This course investigates such questions through an in-depth look at 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. Along the way, we learn about the origins of liberalism, conservatism, radicalism, and terrorism. Assessments may include essays, a test, and a debate.	<b>3 credits</b>
<b>+Russia</b> <i>Not offered in 2019–20. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.</i> 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? 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.	<b>3 credits</b>

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### +Topics in Film History: Genre Studies

**3 credits**

*Not offered in 2019–20. 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.*

Science fiction, horror, comedy, drama—within the first decade of early cinema, filmmakers were already exploring and establishing the language of these long-standing genres. In this topics course, we explore the rise of genre films, track their popularity and downfalls, and examine how social, political, and industrial factors shape what plays at the cineplex or streams on "the Netflix." Screenings, readings, and class discussions explore the major genres of cinema from the earliest days through modern times. Assessments may include weekly film viewing journals, critical essays, collaborative experiential work, and a final exam.

### +Topics in Music History: The Twentieth Century

**3 credits**

*Not offered in 2019–20. 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 (but not performance-based) credit. Level: Upper.*

This course seeks to dig deeply into the history of music by focusing on a unique topic each time it is offered. Previous courses have focused on the influence of the Christian Church on the development of music prior to 1500; the sociopolitical climate of Europe and the United States as reflected in modernist and postmodern music of the 20th century; and the Broadway musical. The turbulent years of the 20th century spawned a vast variety of artistic movements in response to an ever-changing social and political landscape. The avant-garde music of the last hundred years is provocative, challenging, and sometimes difficult to appreciate without proper context and a deeper understanding of its compositional process. In fact, some people wouldn't call it music at all; indeed, the 20th century was a time when composers were wrestling with one central question: "What is music?" Over the course of the semester, students become familiar with the various *-isms* used to classify this strange and wonderful music: impressionism, neoclassicism, modernism, serialism, minimalism, and more.

### +Twentieth-Century Africa: Decolonizing the Mind

**3 credits**

*Not offered in 2019–20. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

Kipling famously expressed the conflicted attitudes of the colonizer in his poem "The White Man's Burden," but what does it mean to be colonized? That is the central question in this course, which examines the history of colonial Africa and decolonization in the 20th century. 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 also read novels by African authors to consider what colonization did to Africans' attitudes about their own culture and society. We end the course by reading Tsitsi Dangarembga's *Nervous Conditions* to explore the colonization of the mind. Assessments may include essays, a test, and a debate.

### +U.S.: African American Freedom Struggles from Reconstruction to the Present

**3 credits**

*Not offered in 2019–20. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

Too often, African American history is included in U.S. history only twice: once during slavery and again during the civil rights movement. But discrimination against African Americans and their resistance to second-class citizenship has shaped American political, legal, and cultural institutions throughout the nation's history. This course explores the African American experience in the United States from Reconstruction to the present, with particular emphasis on the ongoing efforts by black people to contest their political, economic, and racialized subordination in an effort to achieve full citizenship rights in this country. In the process, African Americans uncovered and redefined their roots and the nature of black identity itself, but they also did more. Their struggles to see their civil liberties respected and realized indelibly shaped the political, legal, cultural, diplomatic, and intellectual history of the United States in the 19th and 20th centuries. Their successes and failures—challenges to be overcome, promises yet to be fulfilled—have provided a vocabulary of resistance and possibility to all Americans seeking freedom in the fullest sense of the word. Assessments may include papers, tests, in-class presentations, and a final exam.

### U.S.: African American History from the Slave Trade to Emancipation

**3 credits**

*Not offered in 2019–20. Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.*

The United States was the first nation publicly to declare all men to be created equal and in possession of unalienable rights. It did this while, nonetheless, nearly 500,000 members of its population were enslaved.

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The paradox of that reality has profoundly shaped our nation and its most cherished ideals and ideologies; indeed, any narrative of America's exceptional experiment with democracy is incomplete without the stories of African Americans to describe and explain the American past. This course examines African American history from the moment the first black people disembarked on the tip of Long Island and at Jamestown in the 17th century to the abolition of slavery in the 19th century. Throughout that time, Africans and African Americans played a vital role in shaping our nation's most fundamental social, cultural, economic, and political institutions. Their resistance to having their humanity and citizenship rights denied gave "the peculiar institution" of slavery its shape in North America and helped to define the nature and substance of freedom. Assessments may include papers, tests, in-class presentations, and a final research paper on a topic of the student's choosing.

### **U.S.: America in the Atlantic World**

**3 credits**

*Not offered in 2019–20. 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 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.: American Frontiers**

**3 credits**

*Not offered in 2019–20. Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.*

Nineteenth-century historian Frederick Jackson Turner described the American western frontier as "the outer edge of the wave—the meeting point between savagery and civilization." Turner's definition has indelibly tied the notion of the frontier to images of settlers in Conestoga wagons traversing the Great Plains and displacing Native peoples in the name of Manifest Destiny. This course critically re-examines our understanding of the social, economic, scientific, and environmental consequences resulting from 18th- and 19th-century American expansion, and challenges us to redefine the term *frontier*. Our study begins with a brief unit on the American fur trade of the 17th and 18th centuries, and then moves on to the many and varied processes driving American expansion in the 19th century, including the Louisiana Purchase, Homestead Acts, California Gold Rush, and New England whaling in Hawaii. Assessments may include essays, quizzes, tests, and a creative project.

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

**3 credits**

*Not offered in 2019–20. 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 course looks at American cities from the colonial period to the era of rapid urbanization in the late 19th and early 20th centuries in all their glory and disarray, focusing on politics, economics, society, and urban planning. We work extensively with maps both historic and electronic, experiment with making our own maps, and use maps and mapping to tell stories about the history of neighborhoods in Boston. Course assessments focus on geographic knowledge and mapping, expanding research skills and tools, adventuring in archives and libraries, and crafting a collection of historical maps.

### **+U.S.: Breaking Binaries: Critically Dissecting Gender in American History**

**3 credits**

*Not offered in 2019–20. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

Questions about sex, sexuality, and gender are at once both intensely personal and decidedly public, shaping our everyday conversations about relationships, work, life, and politics. This course empowers students to question, debate, and consider their fundamental beliefs about gender's role in the history of America from the mid-19th century to the present. By the end of this course, students are able to use their knowledge of historical American gender texts and topics to answer thoughtfully the following questions: How have our changing and unchanging conceptions of gender affected the way we view men, women, and those identifying outside of traditional gender categories? How do other social factors, such as race,

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class, and geography, interact with gender to affect a person's place in society? How can we thoughtfully address and debate current issues surrounding gender in America? In this course, we consult a variety of sources including journalistic texts, alternative media, film, music, and at least one pivotal fiction or nonfiction text shaping the history of American gender thought. Assessments may include essays, quizzes, tests, and a portfolio project.

### +U.S.: Crime and Punishment (Research Seminar)

**3 credits**

*Not offered in 2019–20. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

As Ava DuVernay's documentary *13th* makes clear, 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 the first half of the course, we read two monographs that provide different explanations for the causes of mass incarceration today, introducing students to the ideals and institutions of the American criminal justice system and its evolution. Students then identify and research a criminal justice issue of their choosing, culminating in an extensive research paper. Assessments focus on expanding research skills and tools to craft this significant piece of historical research.

### +U.S.: Modern American Environmental History (Research Seminar)

**3 credits**

*Not offered in 2019–20. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

This research 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 ideas about the natural world and ecosystems, air, water, soil, pollution, resource conservation and preservation, and climate change, among others. Activities include readings, site visits, guest lectures, and films. The major assignment of the semester is the writing of an extensive research paper examining an aspect of the American experience with the natural world during this time period. Assessments may include exercises testing research skills, note-taking on the use of archival and other original sources, and drafts of the research paper.

### +U.S.: Object Permanence: Concord and the American Nation

**3 credits**

*Not offered in 2019–20. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

Concord's history is deeply enmeshed with the history of British colonization of North America, the American Revolution, and the 19th-century social and intellectual movements that defined the nature of our Union and American life. We dive deeply into the collections of the Concord Museum to learn Concord's history through its objects. The Museum's collections are extensive and include items from Concord's earliest settlers, to weapons used during the Revolution, to artifacts from the Alcotts, Thoreau, and Emerson, to name a few. We work with the curator and other museum professionals to learn how to approach the study of history through the "stuff" of the past. And we try to be of service to the Museum and other students by developing lessons that can be used with other school groups in the Museum's new Object Study Center that is opening in fall 2018. Assessments may include short research projects, a collaborative visual essay, and lesson plans for object study.

### +U.S.: Oral History, Memory, and the Narrated Past (Research Seminar)

**3 credits**

*Not offered in 2019–20. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

What is oral history, and why is it of use to historians? Is it a casual conversation—a pleasant little trip down memory lane—where one person reveals to another the "facts" of what happened in the past? Does every conversation with elders about their personal experiences with a particular time or place or event constitute oral history? This course explores the pedagogy and practice of this vitally important tool of the historian's trade. We examine theories of subjectivity and memory—how and why memories are constructed, forgotten, and constructed again. We study published oral histories from the WPA Slave Narratives through David Isay's StoryCorps project to understand how the practices of historians and documentary-makers have changed over time. And finally, we research a historically significant issue from the late-20th-century American narrative, which we use to contextualize a series of interviews with a Concord-area resident. Course assessments focus on expanding research skills and tools to craft a significant piece of historical research. The final, substantial report uses our newfound understanding of the theory and practice of oral history to elucidate the relationship between individuals and American history in the 21st century.

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### +U.S.: Public History and Multimedia Exploration: African American Life in Concord

**3 credits**

*Not offered in 2019–20. 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 allows students to examine the lives of several generations of African Americans who lived in Concord in the 18th and 19th centuries as free people of color, building lives, fighting in the Revolution, struggling to help emancipate enslaved African Americans, and helping to define what it meant to be free in the new United States. The research centers around the families who lived in the Robbins House, a house museum in Concord that is part of the National Park Service's Minute Man National Historical Park. Students have the opportunity to bring their primary source research to life through some of the following: writing and producing original films about Robbins House residents; doing virtual reality films in the house; creating an archive of online, searchable resources as a contribution to future scholars; and creating other multimedia pieces that will support the overall mission of this tremendous local resource.

### U.S.: The Civil War and Reconstruction

**3 credits**

*Not offered in 2019–20. Open to grade 10; grade 11 by permission of the department. Prerequisite: One history course at intro level. Level: Mid.*

The violence that recently erupted when Confederate monuments were removed suggests that in some ways the American 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. In addition, we examine the way the war transformed the lives of the Southern women that Confederate leaders were trying to protect. We end the course with an in-depth look at Reconstruction and the violent reaction that it elicited. Assessments may include a test, essays, and a research project.

### +U.S.: The Presidency

**3 credits**

*Not offered in 2019–20. Open to grades 11 and 12. Prerequisite: One history course at mid level. Level: Upper.*

As Americans decide whom to choose for their next president, students in this course follow the election while gaining an in-depth look at the American presidency in theory and in practice. We begin by reading early debates surrounding the powers of the executive branch, examining fears about the potential dangers that this new office might present. We then track key moments when U.S. presidents breathed life into this position and shaped it with their speeches and actions, and we consider the expected and unexpected uses of executive power. As the current candidates battle to win over the American electorate, we discuss the hot-button issues of today and their historical precedents, and we consider the evolution of the president's relationships with other branches of government, the American public, and international audiences.

Assesments may include a test, thematic essays, and a journal of reflections on current events.

### U.S.: War and Propaganda in Early America: Lying and Dying

**3 credits**

*Not offered in 2019–20. 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.

## MATHEMATICS

### **MATHEMATICS**

The primary objective of the mathematics curriculum at Concord Academy is to help students develop the mathematical techniques and problem-solving skills that they will need for college work in mathematics and science, as well as for general numeracy. The courses emphasize a logical and intuitive development of the techniques in order to provide students with a thorough understanding of the underlying concepts. The department hopes that students will experience the creative aspects of mathematical thought as well as the power of mathematics to solve everyday problems. Graphing calculators are used in all courses; we strongly recommend the TI-83/84 series.

#### ***Requirements***

All course prerequisites refer to Concord Academy courses or their equivalent at the student's previous school. A minimum grade of C- is strongly recommended in any course which is a prerequisite for another course; exceptions: (1) A minimum grade of D- is required in Geometry 1 and Geometry 2. (2) The accelerated and calculus courses have stricter prerequisites, as indicated in the individual course descriptions.

To graduate, all students must pass Geometry 2 and one course beyond Algebra 2, as well as the prerequisite courses. Note that for students not pursuing accelerated courses, the course beyond Algebra 2 is likely to be Statistics. 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.

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

Mathematics courses are semester courses; many may be taken in either the first or the second semester. New students should study the course descriptions carefully and request courses they think are suitable. The mathematics placement test and topics questionnaire give entering students and the department an idea of which courses are 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.

The sequence from Algebra 2 through Precalculus can be done in either four semesters (standard path) or three (accelerated). The accelerated courses present the material at a faster pace and in more depth. They are appropriate for students who grasp new material quickly, as they frequently focus on solving more challenging and nonroutine problems. Students not prepared for the challenge of the accelerated courses should request courses in the standard path. It may be possible, and is not uncommon, for students to start in one path and switch to the other.

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

All courses in the Mathematics 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.

##### **Algebra 1**

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

Algebra 1 is for students who have not taken algebra or whose algebra skills are limited and require review. New students who have had an introduction to algebra but lack good arithmetic skills should consider taking a prealgebra course in the summer before entering Concord Academy. After a brief prealgebra review, topics include the axioms of algebra, simplifying linear expressions, solving linear equations and word problems involving them, and graphing linear equations.

**MAT101      3 credits**

## MATHEMATICS

<b>Intermediate Algebra</b> <i>SEM 1 or SEM 2. Open to all grades. Prerequisite: Algebra 1, or permission of the department.</i> Intermediate Algebra is for students who have had exposure to all or most Algebra 1 topics but who have not mastered the fundamentals sufficiently to proceed to Algebra 2. It is also appropriate for students who have completed Geometry but need an algebra review before enrolling in Algebra 2. This course includes graphing and solving systems of linear equations and linear inequalities; simplifying radicals, including rationalizing the denominator; laws of positive, negative, and fractional exponents; ratios and proportions; adding, subtracting, multiplying, and factoring polynomials; solving quadratic equations with real roots by factoring; and reducing, multiplying, and dividing polynomial fractions.	<b>MAT102      3 credits</b>
<b>Geometry 1</b> <i>SEM 1 or SEM 2. Open to all grades. Prerequisite: Intermediate Algebra, or permission of the department.</i> 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.	<b>MAT201      3 credits</b>
<b>Geometry 2</b> <i>SEM 1 or SEM 2. Open to all grades. Prerequisite: Geometry 1, or permission of the department.</i> 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. The topics are similarity, the Pythagorean theorem, right-triangle trigonometry, circles, regular polygons, elementary solid geometry, and a brief introduction to analytic geometry. Algebra is used throughout the course.	<b>MAT202      3 credits</b>
<b>Algebra 2</b> <i>SEM 1 or SEM 2. Open to all grades. Prerequisite: Geometry 2, or permission of the department.</i> 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. A brief introduction to linear regression is included. 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 using the quadratic formula. Operations on polynomial fractions include multiplication and division, addition and subtraction, simplifying complex fractions, and solving rational equations, including direct and inverse variation problems. The study of exponential and logarithmic functions completes the course.	<b>MAT203      3 credits</b>
<b>Statistics</b> <i>SEM 1 or SEM 2. Open to all grades. Prerequisite: Algebra 2, or permission of the department.</i> This course begins with probability topics that form the foundation of statistics, including combinatorics, empirical and theoretical probability, conditional probability, binomial probability, and expected value. An introduction to descriptive statistics follows, along with a unit on data analysis, which includes least-squares regression lines.	<b>MAT301      3 credits</b>
<b>Trigonometry</b> <i>SEM 2. Open to all grades. Prerequisite: Statistics, or permission of the department.</i> 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.	<b>MAT302      3 credits</b>
<b>Precalculus</b> <i>SEM 1. Open to all grades. Prerequisite: Statistics, or permission of the department.</i> 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.	<b>MAT303      3 credits</b>

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**Accelerated Algebra 2** MAT204 3 credits  
*SEM 1. Open to all grades. Prerequisite: Geometry 2; A– or higher grade in an Algebra 1 year course at the previous school; and permission of the department. 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. A brief introduction to linear regression is included. 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 using the quadratic formula. Operations on polynomial fractions include multiplication and division, addition and subtraction, simplifying complex fractions, and solving rational equations, including direct and inverse variation problems. 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 Trigonometry with B or higher grade, or permission of the department.*

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

**Calculus** MAT402 3 credits  
*SEM 1 or SEM 2. Open to grade 12; grades 9–11 by permission of the department. Prerequisite: Statistics, Trigonometry, and Precalculus; or 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, Trigonometry, and Precalculus with B+ or higher grade; or Accelerated Trigonometry and Accelerated Precalculus with B or higher grade; and permission of the department.*

This course in differential calculus includes limits and derivatives of elementary functions, with related rates, maximum/minimum, motion, 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: Calculus: Part A with B or higher grade, 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. Students completing this course in the second semester typically take the Advanced Placement Calculus AB examination.

**+Advanced Topics in Mathematics 1** MAT405 3 credits  
*SEM 1. Open to all grades. Prerequisite: Calculus: Part B with B+ or higher grade, or permission of the department.*  
Topics presented in past semesters have included chaos and fractals, number theory, differential equations, linear algebra, set theory, abstract algebra, calculus-based statistics, and problem solving in upper-level

## MATHEMATICS

mathematics, depending on the instructor and the students enrolled. In 2019–20, the topic is set theory and logic. The course is designed to enable students to develop the ability 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.

### +Calculus: Part C

**MAT406      3 credits**

*SEM 2. Open to all grades. Prerequisite: Calculus: Part B with B or higher grade, 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. Students completing this course typically take the Advanced Placement Calculus BC examination.

### +Advanced Topics in Mathematics 2

**MAT408      3 credits**

*SEM 2. Open to all grades. Prerequisite: Calculus: Part B with B+ or higher grade, or permission of the department.*

Topics presented in past semesters have included chaos and fractals, number theory, differential equations, linear algebra, set theory, abstract algebra, calculus-based statistics, and problem solving in upper-level mathematics, depending on the instructor and the students enrolled. In 2019–20, the topic is multivariable calculus. This is a standard introductory course including topics such as vector calculus, partial derivatives, multiple integration, and differential equations.

### +Experimental Statistics and Psychology: A Study of Rationality

**MAT409      3 credits**

*SEM 1. Open to grades 11 and 12. Prerequisite: Statistics or Accelerated Precalculus; and permission of the department if requesting both this course and Advanced Statistics in the same year.*

This course introduces students to topics in inferential statistics through the study of how people make decisions and whether the decisions are rational. We design experiments, implement them, and use hypothesis tests to draw conclusions from the data. A primary resource is *Thinking Fast and Slow* by Daniel Kahneman, winner of the Nobel Memorial Prize in Economic Sciences. The class also reads various academic articles describing current research in the field.

### +Advanced Statistics

**MAT401      3 credits**

*SEM 2. Open to all grades. Prerequisite: Statistics, 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.

### +Advanced Economics

**MAT407      3 credits**

*SEM 1 or SEM 2. Open to all grades. Pre/corequisite: Statistics or Accelerated Precalculus.*

This course presents a broad introduction to the field of economics. Topics include scarcity and opportunity cost, the role of markets, the laws of supply and demand, and the role of government in the economy. The course acquaints students with key economics concepts that allow them to discuss knowledgeably important current topics such as the benefits and costs of international trade and price controls such as minimum wage, the significance of the government debt, and the stock and bond markets. The course supplements the textbook with numerous sources on current events. No prior knowledge of economics is required. Students demonstrate their understanding through papers, case studies, problem sets, quizzes, and tests.

### +Mathematics of Social Justice

**MAT410      3 credits**

*SEM 2. Open to grades 11 and 12; grade 10 by permission of the department. Prerequisite: Statistics or Accelerated Precalculus.*

This course, combining sociology with math, explores social justice themes using various mathematical techniques. The readings include numerous articles and parts of books focusing on examining and quantifying inequality. Among the topics included are income inequality, affirmative action, and social mobility.

## MATHEMATICS

### **Mathematics Departmental Study**

*SEM 1 or SEM 2. Prerequisite: Departmental study application form and proposal submitted to and approved by the department head before the course request deadline. May be taken each semester.  
(See General Description of Courses and Diploma Requirements.)*

**MAT991 1 to 3 credits**

## ***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. 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; they can apply for full funding for this trip through the German Summer Study Fund. All students are encouraged to speak to their language instructors to find out what opportunities are available for the upcoming vacations.

**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.

**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 phrases and simple sentences, and can usually handle short social interactions by asking and answering questions. Second-level students learn to present information using connected sentences and to write briefly about learned topics. Topics may include travel, unfamiliar places, physical and emotional states, childhood and changing life stages, the environment, current events, and opinions about the arts. 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 equally the four language skills of listening, speaking, writing, and reading. Greater sophistication in oral discussion and written expression is expected. Readings include poetry, short stories, newspaper articles, and a novel. A study of *Au revoir, les enfants*, in both cinematographic and script forms, enables students to develop their proficiency in all areas as well as examine a critical period of modern French history.

**+Advanced French: Plays and Playacting****FRE417**      **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.*

In this course we read, discuss, and write about two full dramatic texts as well as excerpts ranging from the Renaissance to the 21st century. Reading plays provides an excellent introduction to the highlights of French literature as well as the history and culture of the appropriately named "language of Molière." Readings may include, but are not limited to, classic dramatists such as Molière and Beaumarchais, as well as 20th-century and more contemporary authors such as Eugène Ionesco and Yazmina Reza. In addition, students regularly act out dialogues, thereby improving oral fluency, as well as enhancing their understanding of different registers of spoken language, both casual and formal. We practice narrating the events presented in the plays, and we create original dialogues based on narrated situations, in order to continue refining the syntactical and stylistic distinctions between dialogue and prose, as well as between oral improvisation and written language.

**+Advanced French: Short Stories and Fairy Tales****from the 18th to the 20th Century****FRE418      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.*

This course, designed around class readings and group discussions, examines French short stories and fairy tales from the 18th to the 20th century. Authors may include Jeanne-Marie Leprince de Beaumont, Charles Perrault, Guy de Maupassant, Colette, André Gide, Françoise Sagan, and Andrée Chedid. Students analyze each story in terms of themes, meaning, point of view, and other conventions of the short story based on a list of study questions and activities. During the semester, the students view two films, *La Belle et la Bête* by Jean Cocteau, based on the fairy tale by Jeanne-Marie Leprince de Beaumont; and *Le Horla*, based on the horror story by Guy de Maupassant.

**+Advanced French: Cinema****FRE408      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 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, current events, family and personal drama, history, and cultures in distinct geographical locations. 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 expected. 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.

**+Advanced French: Famous French Women****from the 1750s to the Present****FRE419      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 highlights the lives, times, accomplishments, and legacy of some of the most famous women in France in the last three centuries. Whether painter, sculptress, fashion designer, poet, political activist, novelist, actress, president of the European Parliament, First Lady, scientist, or chef, these women all left an indelible imprint in history. The course proceeds primarily through readings, video clips, research, class discussions, film, and student PowerPoint presentations. The course does not include a systematic review of French grammar; nevertheless, students, through their reading, writing, and in-class speaking, play an active role in their learning process and consequently consolidate and deepen their grammatical competence.

**+Advanced French: Classicism in the 17th Century:****La Fontaine, La Bruyère, and the Sun King****3 credits**

*Not offered in 2019–20. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: French 3 or equivalent, or permission of the department.*

Reflecting on the connection between history and literature, this course focuses on two French moralists, Jean de La Fontaine and Jean de La Bruyère, under the reign of King Louis XIV. The latter, an absolute monarch, became king of France at the age of 4 and ruled for 72 years. La Fontaine and La Bruyère used, respectively, fables and satire not only to entertain the people but also to educate them on their intellectual, political, and socioeconomic preoccupations. What were those preoccupations? In this course, students explore the history of France under the Sun King through films, music, art, and literature. They develop their reading comprehension and critical thinking skills through analysis of literary and historical texts. Finally, they gain a better understanding of French versification, and all of this culminates in the improvement of interpretive, interpersonal, and presentational skills. If you like jokes and laughter, join us as our two moralists and the Sun King entertain us throughout this course.

**+Advanced French: Early French Culture and Civilization****3 credits**

*Not offered in 2019–20. 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 Roman invasion of Gaul to the end of the 16th century. Students gain a rich appreciation of this time period through frequent exposure to websites; films, such as *Astérix*, an animated film based on the comic book of the

same name, and *La Reine Margot*, a lavishly mounted adaptation of Alexandre Dumas' historical novel inspired by some of France's darkest moments; music (France Gall, Breton rap); literature, including excerpts from *La Chanson de Roland* and *La Farce de maître Pathelin*, a 15th-century anonymous medieval farce that was extraordinarily popular in its day, poetry of François Villon and Pierre de Ronsard, and essays by Michel de Montaigne ("On Colonialism" and "On Friendship"). 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: French cheeses and breads, chocolate mousse, gâteau Breton, madeleines, and tarte Tatin, to name just a few. If you are interested in history, art, music, literature, and fabulous food, this is the course for you.

**+Advanced French: Modern French Culture and Civilization**

**3 credits**

*Not offered in 2019–20. 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*, Voltaire's *Candide ou l'optimisme*, Victor Hugo's *Les Misérables*, Camus' *La Peste*, and Amadou Hampâté Bâ's *Amkoullel l'enfant peul*, and poetry by many of the great poets, including Victor Hugo, Alphonse de Lamartine, Jacques Prévert, and Hélène Cadou; 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: île flottante, gâteau Basque, tarte aux noix, tarte aux pommes, crêpes, vacherin, tuiles, and many more. If you are interested in history, art, music, literature, and fabulous food, this is the course for you.

**+Advanced French: "Othering" in French Literature**

**3 credits**

*Not offered in 2019–20. 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 French: The Creative Process**

**3 credits**

*Not offered in 2019–20. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: French 3 or equivalent, or permission of the department.*

In this course we examine short works, such as poems, brief articles, videos, graphic novels, and short stories, as models and inspirations for our own creative work in French. Students are expected to write regularly and creatively and be willing to share their work as well as to respond to the work of others in the class. They also participate actively in class discussions about the readings and other art forms, and present exposés and dramatic enactments, thereby continuing to develop proficiency in interpretive, interpersonal, and presentational skills.

**+Advanced French: Voices of Africa and Its Diaspora**

**3 credits**

*Not offered in 2019–20. 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 is an introduction to contemporary Africa, a lost paradise, full of opportunities as well as challenges, through the lens of sub-Saharan francophone writers, film producers, and musicians. Students hear the voice of the black literature movement of the 1930s, La Négritude, founded by Léopold Sédar Senghor, Aimé Césaire, and Léon Damas. They also hear the feminine voice in pursuit of gender equality in a male-dominated society, voices that broke the silence, violated taboos, and exposed their daily life struggle through their writing. In addition to literature, the course explores African music and film. Students practice their oral skills through class discussions, debates, and presentations, and develop their writing skills through short essays. For a final project, students may choose a theme from options such as

family values, polygamy, emigration, religion, education, and social justice in a specific sub-Saharan francophone country.

**French Departmental Study**
**FRE991 1 to 3 credits**

*SEM 1 or SEM 2. Prerequisite: Departmental study application form and proposal submitted to and approved by the department head before the course request deadline. 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 is 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: Literature and History, 1918–1945**
**GER406 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 course offers an introduction to the literature and history of the German 20th century. We read literary texts, watch films, and examine historical documents that offer perspectives on critical moments in modern German history. We focus on the rise of national socialism, the Second World War, and the Holocaust. Students are encouraged to take both Advanced German courses in order to gain an optimal introduction to the German 20th century.

**+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 literature and history of the German 20th century. We read literary texts, watch films, and examine historical documents that offer perspectives on critical moments in modern German history. We study the aftermath of the rise of national socialism, the Second World War, and the Holocaust in German culture, in particular the crisis of the immediate postwar years and then the process undertaken in German society to come to terms with the past (*Vergangenheitsbewältigung*).

Students are encouraged to take both Advanced German courses in order to gain an optimal introduction to the German 20th century.

**+Advanced German: Germany Live!**

**3 credits**

*Not offered in 2019–20. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: German 3 or equivalent, or permission of the department.*

One of the main goals of foreign language education is to eventually get out of the classroom and into the "real world"—to experience the culture of a country firsthand, to learn about its history from eyewitnesses, and to form lasting relationships with native speakers. Well, we can't relocate to Germany for the semester, but we can bring Germans into our classroom! Interviews, conducted both virtually and in person, constitute the core of this course. We invite a number of Germans to reflect upon a wide range of topics important to understanding the German experience past and present. In the first half of the semester, we focus on contemporary topics, such as the German political and school system, environmental innovation, sports, multiculturalism, and German-American cultural differences. In the second half, we delve into the history of the German 20th century. Firsthand accounts of growing up with the legacy of national socialism, life in the former East Germany, and the experience of German reunification help us understand the key events of the German 20th century in a more intimate and personal way. The work of the course includes conducting interviews in German, transcribing and analyzing our interviews, developing a website to serve as a repository for these taped and filmed conversations, and writing a research paper based on the oral history interviews conducted in the last half of the semester.

**+Advanced German: Sons and Daughters in German Literature**

**3 credits**

*Not offered in 2019–20. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: German 3 or equivalent, or permission of the department.*

Gregor Samsa. Dora. Fräulein Else. Georg Bendemann. These are the names of some of the iconic sons and daughters of German literature whom we encounter in this course. Children have always disobeyed their parents, and German literature is chock-full of daughters who run away with their suitors and sons who besmirch their family name. At the turn of the 20th century, however, in cultural centers such as Berlin, Vienna, and Prague, the generational conflict became more acute. Sons and daughters rebelled against the sexually repressive culture of the 19th century and the hypocritical morality imposed by the parent generation. We read a number of texts in which these themes come to the fore. We meet "hysterical" daughters and cowed sons, and read some of the greatest authors of modern German literature, including Arthur Schnitzler, Sigmund Freud, and the most tortured son of all, Franz Kafka. Get ready to get angst!

**German Departmental Study**

**GER991 1 to 3 credits**

*SEM 1 or SEM 2. Prerequisite: Departmental study application form and proposal submitted to and approved by the department head before the course request deadline. 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 Shelmerdine's *Introduction to Latin (Second Edition)*, supplemented with Ritchie's *Fabulae Ab Urbe Condita* 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 Wheelock's *Latin (Seventh 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. In the second semester, students read required portions of Caesar's *de bello Gallico* from the list for the Advanced Placement Latin examination and study the historical scope 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: Sallust****LAT404** **3 credits***SEM 1. 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****LAT402** **3 credits***SEM 2. Open to grades 10, 11, and 12. Prerequisite: An Advanced Latin course, 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 Latin Literature: Ovid and Cicero****3 credits***Not offered in 2019–20. Open to grades 10, 11, and 12. Prerequisite: Latin 3 or permission of the department.*

This course on Latin poetry and oratory focuses on the translation and interpretation of selections from Ovid's *Amores* and *Metamorphoses*, and Cicero's *Pro Archia*. Through reading and discussion, students gain familiarity with stylistic devices and relevant poetic meters. Topics in literary criticism, mythology, and the political history of the Late Republic and early Empire are introduced through selections in English. Students also conduct cross-temporal comparisons of key concepts within these Latin texts, from the emotive power of poetry, music, and other artistic expression to the evolution of modern immigration laws.

**+Advanced Classical Languages: Ancient Greek****3 credits***Not offered in 2019–20. Open to grades 10, 11, and 12. Prerequisite: An Advanced Latin course, or permission of the department.*

Students in this course learn foundational grammar and vocabulary of Ancient Greek using Shelmerdine's *Introduction to Greek*, which focuses on the Attic dialect and allows for the gradual introduction of adapted followed by authentic Ancient Greek texts. Through these words of ancient historians, poets, philosophers, and others, the ancient Greek world comes to life for students. Additional readings in Greek culture, politics, and history further the understanding of these important primary sources and their social contexts. This seminar is appropriate for students who have advanced reading knowledge of Latin and interest in ancient Greek literature.

**Latin Departmental Study****LAT991** **1 to 3 credits***SEM 1 or SEM 2. Prerequisite: Departmental study application form and proposal submitted to and approved by the department head before the course request deadline. May be taken each semester.**(See General Description of Courses and Diploma Requirements.)***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 phonetic 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, painting and 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 and a field trip of reading children's books to Chinese heritage speakers at a Chinese weekend school, in order to achieve more authentic Chinese language and culture experience in the second semester.

**+Advanced Mandarin: Finding Your Voice****MAN406 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 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****MAN405 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.*

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 skills—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 Mandarin: Cinema****3 credits**

*Not offered in 2019–20. 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.

**+Advanced Mandarin: Comparative China****3 credits**

*Not offered in 2019–20. 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.

**Mandarin Departmental Study****MAN991 1 to 3 credits**

*SEM 1 or SEM 2. Prerequisite: Departmental study application form and proposal submitted to and approved by the department head before the course request deadline. 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 Heritage Speakers placement test. This course fulfills 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. We use the textbook *Galería* from VHL to scaffold the course, along with supplemental materials provided by the instructor. The course is taught primarily in Spanish. To be eligible to request this course, students must first successfully complete the Heritage Speakers placement test. The course satisfies the departmental graduation requirement; however, after completion students are strongly encouraged to enroll in Advanced Spanish electives or to pursue study of another language.

**+Advanced Spanish: Latin American Literature: Boom Authors****SPA411      3 credits**

*SEM 1. 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.

**+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, 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 Amérca****SPA407      3 credits**

*SEM 1. 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 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 and Back Again in Latin America****SPA412      3 credits**

*SEM 2. 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 explores the political and social history of Latin America in the 20th century. Beginning with the Southern Cone and progressing north, we study the ways reactionary politics and outsider influence shaped and informed the recent history of the Americas. Students explore how podcasts, blogs, 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.

**+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, 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

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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 from Franco to Felipe VI SPA406 3 credits**

*SEM 2. 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 explores Spain's transition from dictatorship to democracy 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. Prerequisite: Departmental study application form and proposal submitted to and approved by the department head before the course request deadline. May be taken each semester.*

(See General Description of Courses and Diploma Requirements.)

## PERFORMING ARTS

### **PERFORMING ARTS**

The Performing Arts Department includes the Music, Theater, and Dance 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.

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 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. At least 2 performance-based credits must be earned in the Performing Arts Department.

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.

#### ***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. The faculty works with each student according to individual interests and potential.

Course offerings span all genres, including classical, jazz, and popular styles, and make use of technology. 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.

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

Students in music ensemble courses that meet after 3:10 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.

Performing Arts Department productions engage actors, musicians, and dancers as an integral part of production. Thus, the course Performing Arts Production: Musician satisfies the athletics requirement for the indicated season.

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

Basic courses introduce small groups of students to a range of offerings that they may go on to study in Individual Music Instruction. Individual Music Instruction is offered at all levels of ability. Through study with skilled faculty and a commitment to individual practice, students gain the technical expertise necessary to participate in ensembles and to achieve their own artistic goals.

Educating students to become complete musicians includes ensemble participation. Ensembles offer the opportunity for students to inspire and encourage each other toward a shared goal of exciting, high-quality performance. These opportunities help students develop the skills, proficiency, and confidence necessary to

## PERFORMING ARTS

become independent musicians while at the same time participating as collaborative members of the group. Participation in Concord Academy ensembles supports students' preparation for the MMEA Senior District Music Competitions.

For classically based instrumentalists interested in learning to play in an ensemble, we recommend Chamber Music Ensembles; emphasis is on developing ensemble techniques and strengthening expertise in collaborative music-making. The Chameleon Chamber Players is an advanced ensemble for returning students who are experienced chamber musicians; auditions are held in the preceding spring. Some advanced vocalists are invited by the Music Program faculty to audition in the preceding spring for Vocal Jazz and Pop Ensemble or Concord Academy Singers. Vocalists of all levels have the opportunity to participate in Chorus; all other musicians in Music Program ensembles participate in a placement process annually in the fall and are placed in appropriate ensembles based on level and instrumental needs in each group. For jazz and pop instrumentalists, students may be placed in Jazz Ensemble, Advanced Jazz Ensemble, or Vocal Jazz and Pop Ensemble.

Performance opportunities at CA include major mainstage concerts, showcase performances in a variety of venues, formal recitals, and informal studio workshops. Students are encouraged to explore many genres of music at every level in a supportive atmosphere of risk-taking and personal growth.

### ***Performance-Based Courses***

The following Music Program courses receive performance-based credit in the Performing Arts Department.

#### **Basic Piano**

**MUS111      1 credit**

*SEM 1. Open to all grades. No prerequisite. Two class meetings per week in the regular daytime schedule, plus daily practicing.*

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 Fundamentals of Music Theory and Advanced Music Theory or who have a serious interest in music. Students learn to read basic classical piano pieces, attain and improve finger technique, and play from chord lead sheets. Rudiments of reading music and basic music theory are included.

#### **Basic Voice**

**MUS112      1 credit**

*SEM 1. Open to all grades. No prerequisite. Two class meetings per week in the regular daytime schedule, plus daily practicing.*

This course is designed for beginning students or for students interested in or already participating in a vocal ensemble, and for students in the Theater Program who desire additional vocal training. It provides basic vocal skills and introduces the novice singer to a range of vocal literature, ensemble singing, and sight singing. Rudiments of reading music and basic music theory are included.

#### **Basic Guitar**

**MUS113      1 credit**

*SEM 1. Open to all grades. No prerequisite. Two class meetings per week in the regular daytime schedule, plus daily practicing.*

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 will help students purchase an instrument if they choose.

#### **Individual Music Instruction**

**MUS101      2 credits**

*YEAR. Open to all grades. One class meeting (lesson) per week, plus daily practicing. Fee: \$1575 for 40-minute lessons or \$2150 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, or (b) they elect to add second-semester Individual Music Instruction in piano, voice, or guitar after completing the corresponding Basic course in first semester of that year; in these cases, half-year tuition is billed.*

## PERFORMING ARTS

Individual Music Instruction is designed for students of all levels of ability who wish to study an instrument or voice seriously. The course requires commitment, self-motivation, independence, and discipline. Instruction is available in instruments including classical piano, jazz piano, harp, violin, viola, cello, double bass, flute, oboe, clarinet, bassoon, saxophone, French horn, trumpet, trombone, voice (classical, musical theater, popular), classical guitar, popular guitar (jazz, rock, folk), percussion, electric bass, organ, fiddle, banjo, Taiko drumming, didjeridu, and other instruments upon request. In order to make consistent progress, students are expected to practice daily during their course of study. Students participate in one to two music studio workshops and may have master class opportunities. Individual Music Instruction is scheduled in consultation with the Performing Arts Department Manager. Students may elect either 40-minute weekly lessons or 60-minute weekly lessons.

### **Chorus**

**MUS103      2 credits**

*YEAR. Open to all grades. No prerequisite. One class meeting per week, Tuesday period H1; and additional rehearsals as needed, scheduled in advance (including tech week's evening rehearsals) prior to performances in collaboration with other performing arts ensembles. \$15 materials fee.*

Chorus is a large, nonauditioned choral ensemble performing in two to three concerts each year with other ensembles. The repertoire prepared spans a wide variety of styles, languages, and time periods. Emphasis is placed on ensemble techniques. Occasionally, the group may take on a larger choral masterwork, 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 all grades. Prerequisite: Chorus or permission of the department, and successful placement audition in the preceding spring for returning students or in the fall for new students. Corequisite: Individual Music Instruction (voice) or private voice lessons outside of CA. Three class meetings per week, including Monday 3:15–4:15; and additional rehearsals as needed prior to performance dates. \$15 materials fee.*

This select vocal ensemble of 12 to 16 students represents the finest ensemble singing at CA. Students become members of the ensemble by successful audition and invitation of the Music Program vocal faculty. 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 memory, ear training, sight singing, and high-level musicianship. This ensemble serves as musical ambassadors of the school, occasionally appearing at public events and traveling for outside performances, as well as collaborating with other performing ensembles within the department.

### **Chamber Music Ensembles**

**MUS219      4 credits**

*YEAR. Open to all grades and all instrumentalists. Prerequisite: Successful placement audition (students placed in this course have typically had two or more years of individual music instruction). Corequisite: Continued weekly instrumental study. Two class meetings per week: Monday one-hour coaching session during 3:15–6:15, and Tuesday period H1; and additional evening rehearsals as needed prior to performance dates. \$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. Class time is devoted to a wide array of chamber music experiences, including ensembles, master classes, and special workshops. Intermediate and advanced musicians develop chamber music techniques and skills with their coach, drawing from rich pedagogic and standard repertoire. Performances may include Works-in-Progress on Family Weekend, the Holiday Music Concert, and studio workshops, in addition to two 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, and successful placement audition in the preceding spring. Two class meetings per week: Monday coaching session during 3:15–6:15, and Tuesday period H1; additional evening rehearsals as needed prior to performance dates. \$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,

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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.

### **Percussion Ensemble**

**MUS205      1 credit**

*YEAR. Open to all grades. Prerequisite: Successful placement audition. Corequisite: Continued instrumental study. One class meeting per week, Monday 4:15–5:15. \$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. Corequisite: Continued instrumental study. One class meeting per week, Monday 3:15–4:15. \$15 materials fee.*

This ensemble teaches musicians the fundamentals of playing in an ensemble and prepares musicians to enroll in Advanced Jazz Ensemble. The focus is on developing articulation, phrasing, dynamics, blend, and improvisation. The ensemble works in a variety of common contemporary musical styles, such as swing, Latin, rock, and funk. Instrumentation includes brass (trombone, trumpet, etc.), woodwind (soprano, alto, tenor, and baritone saxophone, etc.), and rhythm section (guitar, bass, piano, and drums). 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**

**MUS306      2 credits**

*YEAR. Open to all grades. Prerequisite: Successful placement audition. Corequisite: Continued instrumental study. Two class meetings per week, Monday 4:15–5:15 and Tuesday period H1; and additional rehearsals as needed prior to performance dates. \$15 materials fee.*

This course gives musicians the experience of playing in a traditional stage or big band. Primary areas of concentration are sectional (soli) playing, phrasing with the lead chair, swing articulation, dynamics, and sight-reading. Development of improvising skills is also emphasized, first with exercises practiced to computer-generated backing tracks, and then in rehearsal and performance settings. Additional rehearsals are scheduled in 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: Successful placement audition. Corequisite: Continued instrumental study in popular style. One class meeting per week, Monday 5:15–6:45; and additional rehearsals as needed prior to performance dates. Vocalists (2 credits): Open to returning students in grades 10, 11, and 12. Prerequisite: Successful placement audition in the preceding spring. Corequisite: Continued vocal study in popular style. Two class meetings per week, Monday 4:15–5:15 vocalists only and 5:15–6:45 with instrumentalists; and additional rehearsals as needed prior to performance dates.*

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 invitation of the Music Program faculty. The course can accommodate up to five vocalists and a rhythm section, including guitar, bass, piano, synthesizer, and drums. Singers develop skill as a featured vocalist as well as singing harmony and background, with an emphasis on phrasing, dynamics, blend, and microphone technique using amplification. The rhythm section learns to accompany in the styles above, as well as how to fill 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**

**MUS109      1 credit**

*FALL or WINTER or SPRING. 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). The course also satisfies the athletics requirement for the corresponding season(s).*

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

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

The following Music Program courses receive credit in the Performing Arts Department but not performance-based credit. Class meetings for these courses are in the regular daytime schedule unless otherwise indicated below. Requests to repeat a course for credit are considered on a case-by-case basis.

#### **Digital Music Production**

**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. Two class meetings per week.*

Digital mediums have changed forever the way we experience and create music. This course gives students the opportunity to learn the core principles of digital music production by engaging with the physical properties of sound, 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. We use Ableton LIVE 8, Akai MIDI controllers, and our mobile-recording studio for these productions.

#### **Advanced Digital Music Production**

**MUS217      2 credits**

*SEM2. Open to grades 10, 11, and 12. Prerequisite: Digital Music Production or Recording Technology. Previous instrumental or vocal study is recommended; current instrumental or vocal study is strongly recommended. Two class meetings per week.*

Building upon the skills obtained in previous recording courses, Advanced Digital Music Production allows students to push the boundaries of recording arts. Moving away from computer-based production skills, we journey outside the lab to record ensembles on campus to build personal audio portfolios. We delve into further detail on the principles of audio theory, advanced music production skills, and stereo mic techniques. There is also a live sound requirement to the course, equipping students with the skills required to set up live PA systems and run a front-of-house live sound board on their own. Live sound events on campus may include Winterfest, Coffeehouse, and Music Café, among others.

#### **Fundamentals of Music Theory**

**MUS104      3 credits**

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

This course is for students looking to understand more about how music works from a theoretical and analytical perspective. It is ideal for students who have little or no musical background or for those who want to review fundamental concepts in music theory (scales, key signatures, intervals, rhythm, and meter), music terminology, and techniques in music reading. The course also incorporates ear-training exercises and sight singing. Other foundations of music theory (triads, chords) may be included.

#### **+Advanced Music Theory**

**MUS204      3 credits**

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

#### **Music Composition**

**MUS202      2 credits**

*YEAR. Open to all grades. Prerequisite: Permission of the department. One class meeting per week (60-minute lesson). Fee: \$2150 for 60-minute lessons. Students may enroll in a single semester of the year course only if they are attending a semester-away program in the other semester.*

This course is intended for advanced music students who already have command of basic music vocabulary and wish to compose or arrange music. Students work one-on-one with an instructor and can focus their study in arranging, songwriting, or traditional or contemporary composition.

**Music Departmental Study****MUS991 1 to 3 credits**

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

(See General Description of Courses and Diploma Requirements.) Emphasis may be on composition, history, analysis, 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 basic approaches to storytelling, as well as courses in theater production and technology. Second-level courses delve into theater history, text interpretation and performance, and the related fields of playwriting and design. At the advanced level, students have the opportunity to create original work within the context of a small theater company, and to direct as part of the Theater Program season.

Departmental Study provides a chance for the most advanced students to focus on one particular aspect of drama for independent work.

In addition to the course curriculum, the Theater Program mounts professionally directed mainstage productions each fall and winter 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. During the 2018–19 season, the Theater Program's fall mainstage, *The Laramie Project*, was offered as part of the celebration of the 30th anniversary of CA's GSA, Gender and Sexuality Alliance; the winter mainstage, *Hair*, burst with youthful exuberance while challenging the audience to consider how much (or how little) times have changed. For the spring mainstage production, Theater Company created *Liminal*, an original work and world premiere examining escapism and the fast-paced life of modern society. The students in Directors' Workshop produced an array of projects of their own, including Jean-Paul Sartre's existential play *No Exit*, directed by Abby Nicholson '19; and Annie Baker's *Circle, Mirror, Transformation*, a play that humorously and lovingly invites us to examine the intersection between real life and fiction, directed by Meera Singh '19.

***The Theater Program and Athletics***

Performing Arts Department productions engage actors, musicians, and dancers as an integral part of production. Thus, the courses Performing Arts Production: Mainstage Performer, Performing Arts Department: Tech Crew, Theater 3: Company, and Theater 4: Directors' Workshop satisfy the athletics requirement for the indicated season.

Students participating extracurricularly (i.e., not for Performing Arts Department credit) in Directors' Workshop as actors, musicians, or tech crew 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.

***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 mult-tiered curriculum that prepares students for theatrical experiences during their Concord Academy career and beyond. The games, exercises, and improvisations of Improvisational Play!, as well as the imaginative story and character development in Storytelling, provide an invaluable resource for students of all levels of preparation and ability. All students are encouraged to begin their study with one or both of these courses. In extraordinary cases, students with extensive previous training may petition the department for exemption from the first-level courses.

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For students wishing to expand and deepen their work as theater artists in performance, students are encouraged to partake of one or more of the Theater 2 courses. The focus is on cultivating the skills of an actor that enable a sensitivity for interpreting language, character, and relationship onstage. Each course focuses on a particular acting skill or technique, a playwright or genre of work, text analysis skills, with some historical context, as well as the opportunity to perform for an audience. The experience of each course is key to building a theater artist's "toolbox" of skills necessary to support creative work. The advanced level comprises two third-level courses: the semester course Advanced Scene Study, and the year course Theater Company; and for those wishing to go further into directing, a fourth-level course is offered, Directors' Workshop.

### **Theater Course Offerings**

All Theater Program courses receive performance-based credit in the Performing Arts Department unless otherwise indicated below. All Theater Program courses have two class meetings per week unless otherwise indicated below.

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

**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. Outside rehearsal is expected.

#### **Theater 1: Storytelling**

**THE103      2 credits**

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

A course for students wishing to explore and celebrate their creative potential at Concord Academy, Storytelling uses imagery—paintings, drawings, sculpture, photos, objects, etc.—along with one's own imagination and body in creating stories onstage. Students explore how to physically develop character and stories onstage. The course culminates in an original group performance. Outside rehearsal is expected.

#### **Theater 2: Mask Work**

**THE207      2 credits**

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

Playful and dynamic, exploring the fundamentals of mask play enriches the physical capabilities of actors as well as inspiring the imaginations! Pending the needs of each class, explorations may include commedia dell'arte (comedy of artists) and its use of stock characters, lazzi formation, and creation of improvised scenarios; ancient Greek tragedy or comedy choral work, or exploring the smallest mask in the world—the clown. Students are given the opportunity to study, then integrate, the specialized masks that are used for each genre of theater. A final studio workshop of scenes is performed. Outside rehearsal is expected.

#### **Theater 2: Scene Study**

**THE209      2 credits**

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

Scene Study is designed to develop a basic awareness of what it means to act a piece of text onstage. The main technique explored is Constantin Stanislavski's method of physical action, giving actors the tools needed to explore super objectives, scene objectives, obstacles, and actions onstage. Through collaborative exercises, textual analysis, and improvisations, students explore the basic principles of character, situation, and relationship development that bring a scene and play to life. Outside work is expected, and a final workshop of scenes is performed.

#### **+Playwriting**

**THE701      3 credits**

*SEM 1. Open to grades 11 and 12. No prerequisite. Three class meetings per week. May be taken for English Department credit or Performing Arts Department (but not performance-based) credit.*

This course explores many aspects of playwriting, including plot structure, character development, dialogue, dramatic event, stage directions, and script formats. Students should expect to write frequently, developing a series of short plays and working toward the completion of an original one-act play.

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### +Theater 3: Theater Company

*SEM 2. Open to grades 10, 11, and 12. Prerequisite: One Theater 1 course; and one Theater 2 course, or participation in a mainstage production. Three class meetings per week. May be repeated for credit.*

This semester course is organized as a collaborative theater company with members training and rehearsing together, emphasizing process over product. Under the guidance of the instructor, troupe members take in a variety of theatrical styles, physical theater rehearsal techniques, and strategies for creating original performance work, which will be shown informally at the end of the semester.

### +Theater 3: Advanced Scene Study

**THE302 3 credits**

*SEM 1. Open to grades 11 and 12. Prerequisite: Acting the Text (previously offered) or Scene Study, and one other Theater 2 course. 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 are the art of blocking, script interpretation, and researching and conveying the world of the play, as well as developing key questions for opening dialogue 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) Theater 3: Advanced Scene Study and Theater 3: Theater Company; (b) participation in at least two Concord Academy mainstage productions; and (c) 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. The course also satisfies the athletics 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 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.

### Theater Departmental Study

**THE991 1 to 3 credits**

*SEM 1 or SEM 2. Open to grades 11 and 12. Prerequisite: Two Theater Program courses; participation in at least one Concord Academy mainstage production; and departmental study application form and proposal submitted to and approved by the department head before the course request deadline. May be taken each semester.*

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

### Performing Arts Production: Mainstage Performer

**THE111 1 credit**

*FALL or WINTER. Open to all grades. Prerequisite: Successful audition. Class meetings: all scheduled daytime rehearsals; in addition, attendance at all evening technical rehearsals, performances, and strike. 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 fall and winter seasons. Students who are not cast are placed in another athletics activity.

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### **Performing Arts Production: Tech Crew**

**THE112 1 credit**

*FALL or WINTER or SPRING. 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). The course also satisfies the athletics 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.

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### ***The Dance Program***

The Dance Program encourages students at every level of ability to engage in the study of contemporary dance. The program builds technical skills while encouraging the student's individual creative expression. The core of dance instruction is centered in ballet and modern dance, with special classes in a range of styles and techniques throughout the year. Taught by Concord Academy dance faculty and special guests, the wide-ranging array of opportunities may include, for example, improvisation, musical theater dance, social dance, hip-hop, and African dance. Students at every technical level explore the elements of composition; Making Dances and CA Dance Project offer intensive choreographic and performance opportunities.

### ***The Dance Program and Athletics***

All courses in the Dance Program are offered for academic credit in the Performing Arts Department and simultaneously satisfy the athletics requirement for the indicated season. Information about the athletics requirement as it pertains to dance enrollment is in the Athletics Department section of the catalog. Students selecting a dance course on the academic course request form should also select that dance course on the Athletics Department course request form.

### ***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 intermediate to advanced level with substantial contemporary dance experience should choose Dance 3 as their starting point. Students with extensive previous training in ballet who are working at the advanced level should choose Dance 4. CA Dance Project is intended for students who have completed three seasons of Dance 3 or Dance 4, or who by successful placement audition are working at an equivalent technical level. After completing all three seasons of Dance 3 or Dance 4, CA Dance Project is an option. In extraordinary cases, students with extensive previous technical training and performance experience may receive permission to enroll in CA Dance Project in their freshman year. The course Making Dances is an option for students who have completed Dance 2 or who by successful placement audition are working at an equivalent technical level; and, by permission, for nondancers.

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

All Dance Program courses receive performance-based credit in the Performing Arts Department and may be repeated for credit. Class meetings for all these courses are after 3:10 p.m. unless otherwise indicated below.

### **Dance 1**

**DAN101 2 credits**

*SEM 1 or SEM 2. Open to all grades. No prerequisite. Two class meetings per week, on a semester basis, 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 the spring season.*

This introductory course is for those students who wish to explore the basic principles of dance. It is ideal for actors, athletes, and students who have never danced or who have not danced in several years. A variety of dance forms are studied, including ballet, modern, jazz, and social dance. Students build a basic technical foundation, with emphasis on developing healthy alignment and increasing strength, stretch, and stamina. Dancers learn movement phrases that focus on rhythmic weight changes, spatial patterns, physical coordination, use of weight and momentum, and partnered counterbalance. Core elements of choreography are introduced, and students have the opportunity to create individual and group dance compositions. Dancers explore the life and work of renowned contemporary choreographers through film viewing and readings.

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### **Dance 2**

**DAN201      2 credits**

*SEM 1 or SEM 2. Open to all grades. Prerequisite: Dance 1 or permission of the department. Two class meetings per week, on a semester basis, in the regular daytime course schedule. Dance 2 in SEM 1 also satisfies the athletics requirement for the fall season; Dance 2 in SEM 2 also satisfies the athletics requirement for the spring season.*

This course is for students who have successfully completed one semester of Dance 1 or who demonstrate equivalent proficiency through placement class. The course builds on the technical skills introduced in Dance 1 in both ballet and contemporary modern dance, and expands students' movement vocabulary through guest classes and workshops in hip-hop, jazz, and African dance. Students experience the syncopated rhythms, body isolations, connection to the floor, and low center of gravity central to these movement forms. Throughout the course, choreographed combinations develop a dynamic connection to music. Improvisation, an important element in dance training and composition, is explored as a creative tool. Dancers explore the life and work of renowned contemporary choreographers through film viewing, readings, and learning movement sequences from seminal dance works.

### **Dance 3**

**DAN301      1 credit**

*FALL or WINTER or SPRING (1 credit per season; winter and spring credits recorded in the second-semester academic credit load). Open to all grades. Prerequisite: Dance 2, or permission of the department; and successful placement process. Three class meetings per week: Tuesday, 5:15–6:30; Wednesday and Friday, 3:30–4:45. The course also satisfies the athletics requirement for the corresponding season(s).*

This course is for the student who is working at an intermediate to advanced technical level in modern dance and has a solid base of ballet technique. The wide range of movement required of a contemporary dancer is addressed. Dancers study modern dance with an emphasis on expanding movement vocabulary and building technical strength and consistency. Students expand their understanding of ballet principles and vocabulary, to include turning and jumping, with an emphasis on musicality and phrasing, helping dancers develop strength and confidence in the form at the intermediate level. Dance composition is used as a tool to strengthen the dancer's individual creative voice and deepen the individual movement qualities. Workshop classes in a range of dance forms, as well as occasional master classes, are taught by visiting artists and choreographers engaged in CA Dance Project courses as guests. These special classes enhance the course of study by exploring the qualities of movement, musicality, and rhythmic complexity within these techniques.

### **+Dance 4**

**DAN401      1 credit**

*FALL or WINTER or SPRING (1 credit per season; winter and spring credits recorded in the second-semester academic credit load). Open to all grades. Prerequisite: Permission of the department, and successful placement process. Three class meetings per week: Monday, 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 has significant dance experience in ballet and is working at the advanced technical level in the form. Dancers study ballet with a focus on building increased strength in the technique, broadening ballet vocabulary, and building a strong sense of musicality and phrasing. Center work is highlighted with an emphasis on extended turning, and petit and grand allegro combinations. Pointe workshops may be included in the class to further enhance dancers' strength, and students with appropriate previous training may also elect to study pointe on a fee basis individually or in small groups. The study of modern dance at this advanced level focuses on the alignment, strength, use of weight, and coordination central to the form, providing an important opportunity to deepen students' range and artistic viewpoint. Students explore and expand their individual movement approach and creative voice with workshop classes in a range of dance forms. Master classes are taught by visiting artists and choreographers engaged in CA Dance Project courses as guests. These special classes enhance the course of study by exploring the qualities of movement, musicality, and rhythmic complexity within these techniques.

### **+Concord Academy Dance Project**

**DAN404      3 credits**

*FALL or WINTER (3 credits per season; winter credits recorded in the second-semester academic credit load). Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: Three seasons of Dance 3 or Dance 4, or a successful placement audition demonstrating equivalent technical experience. Three class meetings per week: Tuesday, 3:30–5:15; Wednesday and Thursday, 4:45–6:30; plus one designated Dance 3 or Dance 4 class meeting per week (Wednesday or Thursday, 3:30–4:45); and additional rehearsals as needed in tech week prior to performance. The course also satisfies the athletics requirement for the corresponding season(s).*

The CA 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 performing experience. Working with guest choreographers and dance faculty, ensemble members have the opportunity to be

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original cast members and collaborators in new dances or within newly staged existing repertory. Dancers who have successfully completed Making Dances in prior years may be selected to serve as choreographers. Emphasis is placed on providing CA Dance Project members with the opportunity to work in a range of genres including contemporary, modern, lyrical, hip-hop, ballet, and fusion dance forms with a focus on highlighting the unique, diverse talents that individual members bring to the process. Choreographers for the 2018–19 season included Maria LaRossa, Alex Brady, Rika Okamoto, Lily Kind, Destiny Polk, and Amy Spencer. Choreographers and guest artists for 2019–20 will include Amy Spencer, Destiny Polk, and a new roster of professionals from the New York and Boston dance communities. Each class includes a warm-up followed by rehearsals in preparation for the final performances. The completed works are presented in a fully produced, full-evening concert at the end of each term.

### Making Dances

**DAN306      2 credits**

*SPRING. Open to grades 10, 11, and 12; grade 9 by permission of the department. Prerequisite: Dance 2 or permission of the department. Two class meetings per week: Tuesday, 3:30–5:15; and Thursday, 4:45–6:30; plus weekly preparation outside of class equivalent in time to one class meeting; additional rehearsals as needed during preparation prior to the informal presentation. The course also satisfies the athletics requirement for the spring season.*

This course is intended for dance students or for nondancers who are interested in exploring the elements and organizing principles of movement composition. The course may be of special interest to visual and theater artists, filmmakers, and writers. Students are introduced to different strategies for making dances and explore ways to incorporate music, sound, gesture, text, and scenic elements in pursuit of realizing their individual vision. Students create and perform movement studies, view each other's work, share ideas and discuss solutions to compositional problems, and learn to provide constructive criticism to help define each choreographer's artistic eye. Students explore expressive and communicative movement possibilities and develop an awareness of personal movement style and choices. By experimenting with various ways of generating and shaping material, students broaden their personal movement vocabulary and learn to craft dance phrases that become the building blocks for one's creative composition work. Work created in the course is presented informally at the end of the term. Students who successfully complete this course may be selected to serve as choreographers for CA Dance Projects in future years.

### Dance Departmental Study

**DAN991      1 to 3 credits**

*SEM 1 or SEM 2. Open to returning students who have demonstrated a capability for independent work. Prerequisite: Two terms of CA Dance Project; or one term of CA Dance Project and Making Dances; and departmental study application form and proposal submitted to and approved by the department head before the course request deadline. May be taken each semester.*

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

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### Interdisciplinary Arts

#### Anatomy and Physiology of the Human Voice

**PER703      2 credits**

*SEM 1. Open to grades 11 and 12; grade 10 for Performing Arts Department credit by permission of the department. No prerequisite. May be taken for either Science Department credit or Performing Arts Department (but not performance-based) credit. Two class meetings per week.*

How does the voice work? How can the voice be used in a healthy way as an effective tool? This course introduces the fundamentals of vocal tract anatomy and physiology. An in-depth survey of the larynx and its various functions are discussed, including a basic overview of how the musculoskeletal system contributes to voice production. Students investigate and evaluate voice disorders (organic, functional, and psychogenic) through video laryngoscopy. Topics also include vocal acoustics and the spectrograms of their own and others' voices to understand the acoustic implications of different vowels and consonants. This course is useful for singers, actors, and all students interested in exploring optimal vocal production and health as a social and physical science.

#### Fundamentals of Production Design

**PER702      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. Two class meetings per week. May be taken for Performing Arts Department (but not performance-based) credit or for*

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*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. 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. 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.

### Social Change and Performance

**PER203      2 credits**

*SEM 2. Open to grades 10, 11, and 12. No prerequisite. Earns performance-based credit in the Performing Arts Department. Two class meetings per week.*

This course is for students interested in combining their passion for social justice with their desire to work interdisciplinarily to create original multimedia works. The course may be of special interest to dancers, actors, visual artists, filmmakers, writers, and historians. Students are introduced to a brief history of art activism including national and international examples of artists' using their voice to mobilize change. Students are challenged to engage with current social issues and are given the tools to conduct field research. Students sharpen their critical thinking and creative writing skills and their physical storytelling ability, while also having the opportunity to meet local artists and community organizers from the Boston area. The course includes at least one field trip to a social justice-centered performance. Student performances may include informal presentations, works at partnering organizations off-campus, or a final presentation to the CA community. The intent of all public presentations is to inform and uplift relevant communities.

### Performing Arts Departmental Study

**PER991      1 to 3 credits**

*SEM 1 or SEM 2. Open to returning students who have demonstrated a capability for independent work in interdisciplinary performing arts. Prerequisite: Departmental study application form and proposal submitted to and approved by the department head before the course request deadline. May be taken each semester.*

(See General Description of Courses and Diploma Requirements.)

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*Every year the Performing Arts Department develops a number of new electives to offer alongside more familiar ones from previous years. In addition to courses that run every year, we are likely to offer the following electives over the next few years, on a rotating basis.*

### Music Program

#### Recording Technology

**2 credits**

*Not offered in 2019–20. Open to all grades. No prerequisite. One class meeting per week, Thursday 4:45–6:45. Offered for Performing Arts Department (but not performance-based) credit.*

Today, the ability of musicians or composers to render a good recording of themselves or their work, whether for personal, promotional, or professional use, is an important skill to have. This course teaches basic recording and music production techniques. The class is held in Concord Academy's 32-track studio, where students get hands-on experience in numerous facets of the recording idiom. Topics include recording theory; use and placement of microphones; use of mixing console, signal processors, patch bay, and compressor/limiter; headphones and mixing headphone signals; instrument preparation and isolation; analog and digital recording idioms; and mastering of finished tracks. Musicians in different configurations are recorded throughout the course. A familiarity with common band instruments is helpful.

#### +Topics in Music History: The Twentieth Century

**3 credits**

*Not offered in 2019–20. 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 (but not performance-based) credit.*

This course seeks to dig deeply into the history of music by focusing on a unique topic each time it is offered. Previous courses have focused on the influence of the Christian Church on the development of

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music prior to 1500; the sociopolitical climate of Europe and the United States as reflected in modernist and postmodern music of the 20th century; and the Broadway musical. The turbulent years of the 20th century spawned a vast variety of artistic movements in response to an ever-changing social and political landscape. The avant-garde music of the last hundred years is provocative, challenging, and sometimes difficult to appreciate without proper context and a deeper understanding of its compositional process. In fact, some people wouldn't call it music at all; indeed, the 20th century was a time when composers were wrestling with one central question: "What is music?" Over the course of the semester, students become familiar with the various *-isms* used to classify this strange and wonderful music: impressionism, neoclassicism, modernism, serialism, minimalism, and more.

### **Vocal Performance Workshop: Singing for the Stage**

**2 credits**

*Not offered in 2019–20. Open to grades 10, 11, and 12. Pre/corequisite: One of the following: Chorus; Individual Music Instruction in voice; Basic Voice; participation in a Concord Academy mainstage musical theater production; a Concord Academy theater or dance course and successful vocal audition; or permission of the department. Two class meetings per week; additional rehearsals as needed prior to the showcase performance. Offered for Performing Arts Department performance-based credit.*

This course is for singers and for actors and dancers who sing, who are interested in exploring and refining the craft of vocal performance in a range of genres including musical theater, opera, and operetta. Students investigate the history of musical theater and opera through readings, films, listening assignments, and classroom discussion. Students have the opportunity to participate in scenes (solo or ensemble) and gain a greater understanding of stagecraft, movement, and character development. Students are assigned a song, aria, or arietta according to interests and are also encouraged to study a style outside their current experience. Faculty from the Music, Theater, and Dance Programs as well as special guests may teach master classes related to stage performance. The course culminates with an informal showcase performance of completed work.

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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 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 disciplines as possible.

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***

Freshmen take Biology. This course is designed to help students learn fundamental skills and concepts used in all areas of science. Sophomores have access to two fields of study: Earth Systems Science and Chemistry. Chemistry is strongly recommended for students who wish to have access to the broadest set of future options. Juniors and seniors may take any of the introductory-level courses open to sophomores. The additional courses open to juniors and seniors who have met the prerequisites are numerous and are described in detail on the following pages.

#### ***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.

#### **Biology**

*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 necessary to study science successfully—following through on experiments, evaluating data, performing research, writing about science effectively, and working cooperatively. Classroom work is varied, including labs, computer-based activities, and research projects. All students gain experience with word processing, spreadsheet design and manipulation, and Internet research.

**BIO101      6 credits**

#### **Anatomy and Physiology of the Human Voice**

**BIO701      2 credits**

*SEM 1. Open to grades 11 and 12 for Science Department credit. No prerequisite. May be taken for either Science Department credit or Performing Arts Department (but not performance-based) credit. Two class meetings per week.*

How does the voice work? How can the voice be used in a healthy way as an effective tool? This course introduces the fundamentals of vocal tract anatomy and physiology. An in-depth survey of the larynx and its various functions are discussed, including a basic overview of how the musculoskeletal system contributes to voice production. Students investigate and evaluate voice disorders (organic, functional, and psychogenic) through video laryngoscopy. Topics also include vocal acoustics and the spectrograms of their own and others' voices to understand the acoustic implications of different vowels and consonants. This course is useful for singers, actors, and all students interested in exploring optimal vocal production and health as a social and physical science.

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**+Applied Biology: Human Evolutionary Biology** BIO301      3 credits  
*SEM 1. 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.

**+Applied 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 early body plan, differentiation of stem cells, organogenesis, cloning, genetics, and epigenetics. Ethical considerations that arise in this context are explored. Labs and independent research are central to the course.

**+Advanced Biology** BIO401      6 credits  
*YEAR. Open to grades 11 and 12; grade 10 by permission of the department. No prerequisite. Completion of Chemistry is strongly recommended.*  
Advanced Biology is a college-level course that focuses on the various modes of thought that biologists employ. Major experiments and research projects model various fields of biology, ranging from the molecular focus of genetics to the interconnections of ecology. Rather than race to cram information, students pursue fewer topics in considerable depth, focusing on the interconnections and complexity of living systems. Students are expected to take substantial initiative and responsibility for their learning in and out of class. Labs emphasize the development of collaborative skills and the application of ideas explored in the course. While it is not necessary to have taken a previous biology course, some basic knowledge is assumed.

**Applied Biology: Experimental Biology** 3 credits  
*Not offered in 2019–20. Open to grades 11 and 12. No prerequisite.*  
In Experimental Biology, teams of students follow a single research thread for an entire semester. Tentative research categories are exercise physiology, animal behavior, winter food production, and microbiology. Students move through multiple cycles of planning, data gathering, analysis, and refinements of their hypotheses. While individual research is possible, it is in the context of working with a subject-area team. Prior knowledge of biology is less important than a willingness to immerse oneself in persistent, creative research.

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**Earth Science: Fundamentals of Earth Systems Science** ENV203      3 credits  
*SEM 1. Open to grades 10, 11, and 12. Prerequisite: Two semesters of high school science.*  
The Earth is a rotating sphere orbiting a nuclear reactor 93 million miles away. It is dynamic and ever-changing, and this shifting distribution of energy on Earth generates and recycles all the materials needed for life as we know it. Understanding how Earth's systems circulate energy and materials through the planet is critical for understanding how we are here. This course provides a fundamental overview of how the geosphere, hydrosphere, atmosphere, and biosphere interact to form planet Earth. Through hands-on activities, field work, readings, and small projects, students explore the fundamentals of Earth systems and how these systems change over various time scales and interact with modern humans.

**Earth Science: Applied Earth Systems Science** ENV204      3 credits  
*SEM 2. Open to grades 10, 11, and 12. Prerequisite: Fundamentals of Earth Systems Science or one semester of Chemistry.*  
Although the universe began over 14 billion years ago, Earth did not form until 4.5 billion years ago. Through hands-on activities, readings, data analysis, and research projects, we explore how Earth has changed over this vast period of time, and consider how it will change in the future. The course is divided into two components: an analysis of the development of Earth, its place in the universe, and interactions

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between Earth and its living organisms; and an exploration of the techniques used to measure how the Earth has changed and is changing. The course develops skills in systems analysis, research using scientific literature, and written and spoken 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.

### **+Applied Environmental Science: Food for Thought**

**ENV305 3 credits**

*SEM 1. 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?

### **+Applied Environmental Science:**

#### **Water Conflicts at Home and Abroad**

**ENV301 3 credits**

*SEM 2. 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 Environmental Science: Human Ecology**

**ENV401 3 credits**

*SEM 1. Open to grades 11 and 12; not open to students who have taken Advanced Environmental Science: Communities (previously offered). No prerequisite. Completion of an Advanced Environmental Science course or two semesters of Chemistry or two semesters of Earth Systems Science is recommended.*

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: Energy and Climate**

**ENV402 3 credits**

*SEM 2. Open to grades 11 and 12. No prerequisite. Completion of an Advanced Environmental Science course or two semesters of Chemistry or two semesters of Earth Systems Science is recommended.*

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.

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<b>Chemistry</b> <i>YEAR. Open to grades 10, 11, and 12. Prerequisite: Intermediate Algebra with B+ or higher grade, or a higher-level mathematics course.</i> This course is designed to provide the student with an understanding of the behavior of matter and energy at the atomic level. Problem solving, descriptive chemistry, 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.	<b>CHE201      6 credits</b>
<b>Applied Chemistry: The Chemistry of Cooking</b> <i>SEM 1. Open to grades 11 and 12. Prerequisite: Chemistry.</i> This applied chemistry course provides a hands-on and experimental approach to understanding basic chemical principles through the delicious lens of cooking. The science of cooking is much more than understanding the molecules involved and applying heat. Cooking also includes fermenting, brining, acidifying, drying, and mixing ingredients. We investigate various chemical mixtures—foams, emulsions, and gels—and their roles in foods. We measure and calculate pH, volume fractions, heat transfer, fermentation rates, and freezing point depression. Eggs and milk are central to many of our demonstrations, investigations in our laboratory, and cooking and tasting experiments in the kitchen. While productive collaboration and problem solving are keys to success in this course, an independent, end-of-semester project practicing good experimental design and thoughtful presentation provides a culminating and synthesizing experience for students.	<b>CHE301      3 credits</b>
<b>+Advanced Chemistry</b> <i>YEAR. Open to grades 11 and 12. Prerequisite: Chemistry.</i> Advanced Chemistry builds on the principles 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 atomic theory, bonding, thermodynamics, energy and entropy, reactions, and equilibria.	<b>CHE401      6 credits</b>
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<b>Physics A</b> <i>SEM 1 or SEM 2. Open to grades 11 and 12. Prerequisite: Three semesters of high school science, and Geometry 2.</i> 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 method, basic error analysis, and lab report writing skills are emphasized.	<b>PHY301      3 credits</b>
<b>Physics B</b> <i>SEM 2. Open to grades 11 and 12. Prerequisite: Physics A.</i> 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. Other topics that may be included are statics, fluids, or simple harmonic motion. 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.	<b>PHY306      3 credits</b>
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<b>+Accelerated Physics</b> <i>YEAR. Open to grades 11 and 12; grade 10 by permission of the department. Prerequisite: Three semesters of high school science; and Accelerated Trigonometry with B+ or higher grade, or Trigonometry with A- or higher grade, or completion of Calculus: Part A.</i> 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,	<b>PHY305      6 credits</b>

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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.

**+Advanced Physics: Vibrations, Waves, and Optics** **PHY403** **3 credits**

*SEM 1. Open to grades 11 and 12. Prerequisite: One year course in Physics. 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: Astrophysics** **PHY404** **3 credits**

*SEM 2. Open to grades 11 and 12. Prerequisite: One year course in Physics; and Accelerated Trigonometry with B+ or higher grade, or Trigonometry with A- or higher grade, or completion of Calculus: Part A.*

Topics presented in the past have included multivariable calculus-based mechanics and electricity and magnetism. In 2019–20, the topic is astrophysics. 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.

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

**ENR301** **3 credits**

*SEM 1. 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 cohesively with their peers, to take risks in the classroom, and to try new things that might not work!

**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.

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**Topics in Engineering: From Virtual Model to Manufactured Piece** ENR702 **3 credits**  
*SEM 2. 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 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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**Science Departmental Study** SCI991 **1 to 3 credits**  
*SEM 1 or SEM 2. Prerequisite: Departmental study application form and proposal submitted to and approved by the department head before the course request deadline. May be taken each semester.*  
(See General Description of Courses and Diploma Requirements.)

**VISUAL ARTS**

The Visual Arts Department includes studio courses in two- and three-dimensional fine arts, crafts, and media arts, and 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. Requests to repeat a course for credit will be considered on a case-by-case basis.

Some studio courses at the third level or higher may be taken for 2 or 3 credits. Students who elect the 3-credit option are required to complete an extra project, raising the level of work required outside of class to that of 3-credit course offerings in other departments.

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 ability 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.

***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.

**\*Artists' Books****VIS202      2 credits**

*SEM 2. Open to grades 10, 11, and 12. Prerequisite: One Visual Arts Department studio course at Concord Academy. \$40 materials fee.*

This course introduces different book structures of both Western and Eastern traditions. Students draw on their experiences and interests with drawing, photography, painting, printmaking, and other favorite media to form the basis for their book content. New image-making applications, such as transfers, stamping, collage, digital imaging, and stitching, are introduced to broaden options for content. Text and images might interplay as students work on both narrative and formal sequences. Assignments provide great flexibility for investigation and self-expression. In addition to studio work, slides, class discussions, critiques, and a visiting artist round out the course.

**\*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, students learn the fundamental skills of both wheel-throwing and hand building with clay. Students also explore a variety of different surfaces through the use of both high-fire and low-fire clays, glazes, and slips, with an emphasis on problem solving.

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### \*Ceramics 2: Form and Technique

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

This course is a continuation of Ceramics 1. Students choose which clay to use and may choose to make functional work; nonfunctional, sculpturally based work; or a combination thereof. Whichever they choose, students focus on exploring new and different forms along with developing their surface-decorating techniques as a means of personal expression. Classes include demonstrations, slide presentations, and individual critiques.

**CER202**      **2 credits**

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

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

Advanced students develop their aesthetic vocabulary and deepen their understanding of ceramics by working on more challenging projects. This course is a continuation of Ceramics 2, with the addition of higher expectations on both the making and the finishing of products. Additionally, students are asked to develop their approach to the finished surface in order to reach a more sophisticated level of finished work. Through one-on-one evaluations, slide presentations, and short trips to the Lacoste Gallery, students develop their ability to critique artwork and to express their ideas succinctly. This course meets concurrently with Ceramics 2.

**CER302**      **2 credits**

### + \*Ceramics 4: Personal Voice

**CER402**      **2 credits**

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

This course is a continuation of Ceramics 3, with the addition of even higher expectations on both the making and the finishing of products. Projects are the student's choice, discussed and agreed-upon early in the course. Ample hands-on time and problem-solving skills are a focus in this course, along with an emphasis on form and aesthetic design. This course meets concurrently with Ceramics 2 and Ceramics 3.

### \*Digital Graphic Design

**VIS704**      **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, can both influence popular culture and respond to it. 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.

### \*Drawing 1

**DRA101**      **2 credits**

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

This course explores technical and expressive skills of drawing and design that can be applied to all areas of art study at CA. Students break down the process of drawing into its various elements, such as line, volume, shading, and composition. Projects range from the creation of a simple book incorporating abstract mark making to a polished study of the school's chapel. Students explore a variety of drawing tools, materials, and subject matter including still life, perspective, abstraction, and the human figure.

### \*Drawing 2

**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 an expressive medium in its own right, using a variety of styles, subject matter, and media. Projects include drawing from observation and drawing from the imagination, assignments that incorporate symbolism and abstraction as well as conceptual approaches to image making. Students have the opportunity to draw on both small and large scale and to incorporate digital imaging technologies into their work. A basic competency in Drawing 1 skills is assumed.

### + \*Drawing 3

**DRA301**      **2 credits**

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

Drawing 3 students spend the first half of the semester using sketchbooks to record the world as spontaneously observed on campus, in nature, on the T, or around the Greater Boston area. Sketching techniques are studied as well as the work of artists throughout history who have employed drawing as an integral part of the art-making process. During the second half of the semester, selected work from

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sketchbooks is incorporated into larger-scale drawings using a variety of media and techniques. A final, collaborative project involves all Drawing 3 students combining ideas from their larger drawings into a huge, billboard-size composite drawing to be installed on the CA campus.

### \*Fashion Design: Material Illustration

**FIB105**      **2 credits**

*SEM 2. 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 apparel designers communicate their seasonal collection. It is a fundamental skill for all designers to effectively document and plan their ideas. Students explore their creativity through various styles of fashion 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 current fashion collections and fashion history. This course focuses on the 2D component of designing apparel and utilizes hand-drawing media such as colored pencil, graphite, ink, and watercolor, as well as digital tools such as Adobe Illustrator.

### + \*Fashion Design: Creative Process

**FIB301**      **2 credits**

*SEM 2. Open to grades 10, 11 and 12. Prerequisite: Fashion Design: Material Illustration; or one Fiber Arts course and one additional Visual Arts Department studio course. \$40–60 materials fee.*

This course provides students a glimpse into the fast-paced environment of the fashion industry. We spend time on both draping and pattern-making techniques, as well as fashion illustration. The semester's work is guided by specific inspiration mood boards that students create and from which they draw inspiration. This course is designed to develop skills that all fashion designers, from Dior to Alexander Wang, possess.

### + \*Fashion Design: Advanced Topics

**2 credits**

*Not offered in 2019–20. Open to grades 11 and 12. Prerequisite: Fashion Design: Creative Process or permission of the department. \$40–80 materials fee.*

This advanced course focuses on specific, in-depth exploration of components of the fashion design industry. Students choose from a range of topics and engage in semester-long research and projects. Topics may include sustainable fashion and textiles, fashion blogging and new media, fashion history, new technologies, and the intersection of art and fashion. Through readings, video, illustration, and material experimentation, students work together as a collaborative group to plan, design, create, and install their collection.

### \*Fiber Arts: Color on Cloth

**FIB103**      **2 credits**

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

This course explores the development of color application on cloth through dyeing. We work with numerous methods that this craft offers, from simple fold-and-bind to more complicated resists. We use powder dyes as well as indigo dyeing techniques of shibori. Through exploration, research, demonstration, critique, and sample-making, we develop color theory, composition, and execution skills.

### \*Fiber Arts: Form and Concept

**2 credits**

*Not offered in 2019–20. Open to all grades. No prerequisite. \$30–40 materials fee.*

This experimental and discovery-based course explores the 3D capabilities that fiber and textiles have to offer. We spend our time learning building techniques such as felting, knitting, weaving, sewing, and embroidery, and how these techniques interact with the human form. We draw on nature, history, and fashion as inspiration for our semester's work. Students navigate their own ideas of creativity, texture, inspiration, and sculpture in the fibers medium.

### \*Fiber Arts: Indigo on Cloth

**2 credits**

*Not offered in 2019–20. Open to grades 10, 11, and 12. No prerequisite. \$30 materials fee.*

In this in-depth tie-dye course, we look exclusively at the wonderful and numerous applications that indigo dye has to offer. We each cultivate and care for our own "dye pots" throughout the semester while we learn various resist methods such as shibori and Japanese wood blocking. Students also explore basic clothing construction to help provide 3D canvases for their dye work. We gather inspiration from history, nature, and fashion as we explore the indigo dyeing process. This course meets concurrently with Fiber Arts: Color on Cloth.

**+ \*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.

**\*Film: 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.

**\*Advanced Film: Introduction to Animation****FIL207      2 credits**

*SEM 1. Open to grades 10, 11, and 12. Prerequisite: Introduction to Film Production or Digital Graphic Design. \$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 animation. Students try their hand at many approaches, working with traditional hand-drawn animation, experimental techniques, as well as Adobe After Effects. 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.

**\*Advanced Film: Documentary Film Production****FIL202      2 credits**

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

"If the first casualty of war is truth, the last is memory," said Peter Davis, director of the Oscar-winning documentary *Hearts and Minds*. Nonfiction films aim to capture both truth and memory; to 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.

**+ \*Advanced Film: Film Production Workshop****FIL301      3 credits**

*SEM 2. Open to grades 11 and 12. Prerequisite: Introduction to Film Production. Three class meetings per week, plus occasional evening sessions to be arranged. \$50 materials fee.*

This advanced course is an opportunity for upper-level students to collaborate on a single semester-long project using the latest digital cinema production techniques. Guided by the instructor, the workshop members select a story and develop it through the entire production process, with every student fulfilling specialized positions at each stage. Screenings are selected for their relevance to the specific project. The finished piece is presented to the Concord Academy community at the end of the semester and is submitted to both domestic and international film festivals.

**\*Advanced Film: Film Direction: From Idea to Screen****2 credits**

*Not offered in 2019–20. Open to grades 10, 11, and 12. Prerequisite: Introduction to Film Production. \$50 materials fee.*

A director's work starts long before the film set. Whether it is the long, arduous journey of story development or the important work of previsualization, a film director's most critical work happens early in the process. This course explores the various techniques and strategies required to mount a successful film production, including weekly "sketch" film exercises, short projects, and editorial exercises. By semester's end, students develop their own short film package, featuring a polished short screenplay, visualization

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materials, and a director's "sizzle reel." In addition, each student has the opportunity to shoot a portion of the screenplay with a full crew of peers. All projects from this course are considered for full-scale production in the Film Production Workshop course.

**\*Advanced Film: Postproduction: Feature Film Editing and Visual Effects** 2 credits  
*Not offered in 2019–20. Open to grades 10, 11, and 12. Prerequisite: Introduction to Film Production. \$50 materials fee.*  
A good editor is often engaging in what is known as "the invisible art," shaping shots into a montage of imagery that moves the audience in subtle but lasting ways. This course explores the art and craft of editing through some practical, hands-on projects that reveal the theories and best practices of the craft. In addition, we explore the increasingly blurred lines between editor, visual effects artist, and colorist. As the semester moves forward, this course engages in a studio model, serving as the "post-house" for the Feature Film Project production. By semester's end, students have cooperated in the creation of a feature-length production while gaining a thorough understanding of film editing, intermediate visual effects skills, and color grading methods.

**+ \*Advanced Film: The Feature Film Project** 6 credits

*Not offered in 2019–20. 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 CA community before the film is sent out for festival consideration.

**\*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 Performing Arts Department (but not performance-based) credit or for Visual Arts Department studio 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, 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. After taking this course, students are encouraged to collaborate with Directors' Workshop as a way to put into practice the theoretical design process into a realized design collaborating with a team. Skills learned in this course include but are not limited to model making, hand and CAD rendering, painting techniques, additive and subtractive color mixing, and the fundamentals of design: line, tone, value, texture, and composition.

**\*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. \$35 fee for painting kits.*

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, landscape, and work from the students' imagination are given to help students maximize their potential for growth.

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### + \*Painting 3: Observation

**PAI302      2 or 3 credits**

*SEM 1. Open to grades 10, 11, and 12. Prerequisite: Painting 2; and Drawing 1 or permission of the department; if for 3 credits, permission of the department. \$10 studio fee plus some additional fees for materials.*

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 or 3 credits**

*SEM 2. Open to grades 10, 11, and 12. Prerequisite: Painting 2; and Drawing 1 or permission of the department; if for 3 credits, permission of the department. \$10 studio fee plus some additional fees for materials.*

This course, while meeting concurrently with Painting 2, pursues projects in oil paint and other media that are focused on abstract painting and working from the students' 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 1: Black-and-White Camera and Darkroom

**PHO101      2 credits**

*SEM 1 or SEM 2. Open to all grades. No prerequisite. Most students spend \$110–130 on supplies.*

This course introduces photography as a means of communication and self-expression. Students learn how to use a 35 mm SLR camera, expose and develop black-and-white film, and make prints in the darkroom. Slides and books present the history of photography and allow students to see the richness that the medium has to offer. Class critiques that culminate each assignment allow students to put the medium and their work into a cultural and historical context. Students have the ultimate choice in the subject matter they pursue. A final portfolio brings work to completion. Students should bring their own adjustable 35 mm camera, although the department has cameras available for loan and ensures that every student has a camera.

### \*Photography 2: Experimentation and Focus

**PHO201      2 credits**

*SEM 1 or SEM 2. Open to all grades. Prerequisite: Photography 1. Most students spend \$110–130 on supplies.*

This course is a direct continuation of Photography 1. Students refine camera selectivity and darkroom craft as they investigate their intentions and the decision-making process. Flexible assignments allow students to pursue avenues of personal interest. Experimentation is explored early in the term and provides varied possibilities to extend the student's vision. We finish the experimentation segment by constructing a book. Slides and books allow us to continue the investigation of images and their makers throughout the history of photography, and students continue to develop a sense of the range of possibilities for personal expression. Students produce a portfolio to conclude the course.

### + \*Photography 3: Projects and Visions

**PHO301      3 credits**

*SEM 2. Open to grades 11 and 12. Prerequisite: Photography 2. Three class meetings per week. Most students spend \$110–140 on supplies.*

The core of Photography 3 is the students' own self-defined theme project, and an offshoot image collection project that helps students learn about the history of the medium through research based on their own work. Students use the work of other photographers as inspiration for their projects. Regular work-in-progress critiques provide feedback for the project's growth. We begin the semester with a sequencing project; a later project merges digital and 19th-century technologies, spanning the history of the medium. A portfolio containing a cohesive body of work is our goal.

### + \*Color Photography: Film to a Digital Workflow

**PHO302      2 credits**

*SEM 1. Open to grades 10, 11, and 12. Prerequisite: Photography 2. Most students spend \$120–140 on supplies.*

This course introduces color as an expressive element in photography. Topics include color theory, scanning film, and digital capture, as we move toward working with Adobe Lightroom, our "digital darkroom," to process images for proper output. Students work toward seeing in color, and understanding the fundamentals of color correction and resolution from import to output. We continue to look at historical and contemporary color photography to develop a vision as color photographers. By the end of the semester, students have a portfolio of prints that represents the resolution of a cohesive idea.

**\*Printmaking: Etching and Beyond***SEM 2. Open to all grades. No prerequisite.***PRI101****2 credits**

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 collograph, carborundum printmaking, and solarplate etching. Some monotype techniques are introduced, allowing students to create layered surfaces or experiment further with multicolor prints.

**\*Printmaking: Relief Techniques***Not offered in 2019–20. Open to all grades. No prerequisite.***2 credits**

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.

**\*Sculpture***SEM 1. Open to all grades. No prerequisite.***VIS101****2 credits**

This is a hands-on, problem-solving course, an introduction to the basic concepts of spatial design with an emphasis on understanding materials and processes necessary to create sculpture. Projects may range from invention of forms inspired by the natural world, to fanciful shoe design, to the exploration of architectural volumes through modular systems. No prior knowledge of tools or shop techniques is necessary. Students are also introduced to the work of contemporary sculptors through slide lectures and are encouraged to build a critical vocabulary necessary to discuss their work and the work of their classmates.

**\*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 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.

**\*Visual Arts Departmental Study****VIS991****1 to 3 credits***SEM 1 or SEM 2. Open to grade 12; grade 11 by permission of the department. Prerequisite: Departmental study application form and proposal submitted to and approved by the department head before the course request deadline; student-initiated conversation 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.

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.

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In-depth: for students who have exhausted all courses offered within a specific discipline and wish to further explore and deepen their knowledge of that discipline. This is meant 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.

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

The following courses receive credit in the Visual Arts Department but not studio credit, or may be taken for credit in the department specified.

#### **+Film History**

**FIL703      3 credits**

*SEM 2. 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 Visual Arts Department (but not studio) 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 should 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.

#### **+Topics in Art History: The Western Aesthetic to Globalism**

**VIS702      3 credits**

*SEM 2. Open to grades 11 and 12. No prerequisite. Three class meetings per week. May be taken for either History Department credit or Visual Arts Department (but not studio) 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 as we explore connections among works from a variety of media, the artists who made them, the 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, and discuss art in a critical manner. Course work 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 addresses a specific concern of the student.

#### **Buildings and Bodies: Comparing Civilizations Through Art**

**3 credits**

*Not offered in 2019–20. Open to grades 9 and 10. No prerequisite. Three class meetings per week. May be taken for either History Department credit or Visual Arts Department (but not studio) 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.

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

**3 credits**

*Not offered in 2019–20. 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.*

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

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

### +Screenwriting

**3 credits**

*Not offered in 2019–20. Open to grades 11 and 12. No prerequisite. Three class meetings per week. 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 assessments 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 Film History: Genre Studies

**3 credits**

*Not offered in 2019–20. 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.*

Science fiction, horror, comedy, drama—within the first decade of early cinema, filmmakers were already exploring and establishing the language of these long-standing genres. In this topics course, we explore the rise of genre films, track their popularity and downfalls, and examine how social, political, and industrial factors shape what plays at the cineplex or streams on "the Netflix." Screenings, readings, and class discussions explore the major genres of cinema from the earliest days through modern times. Assessments may include weekly film viewing journals, critical essays, collaborative experiential work, and a final exam.

## **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, winning and losing with class, and learning from failure. In addition, team programs provide students the opportunity to learn about collaborating, sacrificing for others, 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

### **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 two seasons must be selected from the Athletics options. One season may be selected from the Team Experience options that is not in the Athletics options. Any variation from this requirement must be approved by the Athletics Department and, if relevant, by the Performing Arts Department. New students in grades 9–10 must select at least one Team Experience option during their first year at Concord Academy.

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 below. One season may be selected from the Team Experience options that is not in the Athletics options. New students in grade 11 must select at least 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 1, 2, 3, 4, Project	Athletics Department Assistant
Approved External Credit Program	Community Service
	Dance 3, Dance 4, CA Dance Project, Making Dances
	Performing Arts Production: Mainstage Performer
	Performing Arts Production: Tech Crew
	Performing Arts Production: Musician
	Theater 4: Directors' Workshop (spring season)

### **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. An IM or PE student who in a season accumulates more than four excused absences, as determined by the dean of students, receives no credit for the activity and is required to make up the no credit within the same academic year (underclassmen are expected to make up a spring no credit in the following fall).

### **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

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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 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 and equitable 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 needed.

Varsity and subvarsity team practices are held after 3:10 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 team, build their skill set, and compete against CA peers in the sport of their choice. The teams are coeducational or single gender and are open to all grades. Intramural programs are run on weekdays after 3:10 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	Coed Sailing
Boys' Soccer	Girls' Squash	Girls' Softball
Girls' Volleyball	Boys' Squash	Girls' Tennis
Boys' Intramural Basketball	Coed Wrestling	Boys' Tennis
Boys' Intramural Soccer		Girls' Track and Field
Coed Intramural Tennis		Boys' Track and Field
Coed Intramural Volleyball		Coed Ultimate Frisbee
		Coed Intramural Squash

### ***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 at the subvarsity and intramural levels the emphasis 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

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opportunity to compete in each game unless held out for administrative reasons. Students on intramural teams receive equal playing time in all games and scrimmages.

### **Varsity Cross-Country**

*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 Running course.

**Girls ATH101      Boys ATH102**

### **Varsity Field Hockey**

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

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.

**Girls ATH103**

### **Soccer**

*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.

**Girls ATH105      Boys ATH106**

### **Volleyball**

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

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.

**Girls ATH115**

### **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 fun opportunity to develop basketball skills and compete against CA peers within the program. The team trains in the main gymnasium.

### **Intramural Soccer**

**Boys ATH107**

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

This boys' team offers the opportunity to develop soccer skills and to scrimmage CA peers within the program. Students who do not earn a position on a CA interscholastic soccer team are eligible to join the intramural team if space permits. The team trains on the main campus fields.

### **Intramural Tennis**

**Coed ATH108**

*FALL. Meets two days per week: Tuesday and Thursday, 3:45–5:15.*

This coed 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 Volleyball**

**Coed ATH133**

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

This coed 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.

### **Varsity Alpine Skiing**

**Girls ATH109      Boys ATH110**

*WINTER. Practices held four days per week: Tuesday through Friday, typically 3:00–6:00. Lift-ticket 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

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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. 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

Coed ATH116

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

The coed 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, 3:30–5:30.*

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, 3:30–5:30.*

The lacrosse program offers a girls' varsity team and a boys' varsity team. The teams practice and compete 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

Coed ATH124

*SPRING. Practices held four days per week: Tuesday through Friday, 3:20–6:15. Courageous Sailing fee: \$150.*

The coed varsity sailing team competes in the Massachusetts Bay League (MBL) and practices at Courageous Sailing in Boston Harbor. Students who are interested in trying out must have sailing experience and pass a swim test.

### 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 newly installed softball field on 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, 3:30–5:00 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 have the opportunity to compete at the NEPSAC championships. The teams practice at the six USTA tennis courts at the Moriarty Athletic Campus.

### Varsity Track and Field

Girls ATH144 Boys ATH145

*SPRING. Practices held four days per week: Tuesday through Friday, 4:15–6:15.*

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 during the week. The teams

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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**

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

The coed varsity Ultimate Frisbee team competes against independent schools in the Greater Boston area and has the opportunity to participate in the New England championships at the end of the season. 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.

### **Coed ATH126**

### **Intramural Squash**

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

This coed 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.

### **Coed ATH128**

### **Physical Education Courses**

Physical education (PE) courses provide students with a variety of options to move their bodies or 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 3:10 p.m. All PE courses are coed. With the exception of certain Performing Arts Department courses that may satisfy the athletics requirement, all PE courses are open to all grades. Students who enroll in PE courses are required to attend all class meetings. 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
Individual Strength Training	Individual Strength Training	Individual Strength Training
Running	Running	Mindful Movement and Meditation
Beginning Squash	Strength and Conditioning	Running
Strength and Conditioning	Martial Arts	Strength and Conditioning
Team Manager	Yoga	Team Manager
Athletics Department Assistant	Team Manager	Athletics Department Assistant
certain Performing Arts (see below)	Athletics Department Assistant Community Service certain Performing Arts (see below)	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**

### **Coed 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 kettle bells, 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.

### **Hiking Concord**

### **Coed 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. Learn about historic Concord while getting a low-impact cardio workout!

### **Individual Strength Training**

### **Coed ATH137**

*FALL or WINTER or SPRING. Meets 1.5 hours per week during available daytime class periods. Prerequisite: Permission of the department. May be taken for only one season per year. Fee: \$200.*

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This course is available for students interested in building a strength base for rigorous sports activities. It provides an opportunity to work with CA's 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**

**Coed ATH130**

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

This course provides the opportunity for students to run outdoors through the streets and trails of Concord. Students also work on flexibility, agility, and core strength. Proper clothing and footwear are required.

### **Beginning Squash**

**Coed 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**

**Coed ATH140**

*FALL or WINTER or SPRING. 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. Students have the opportunity to build strength, power, explosiveness, agility, and flexibility in movements specific to their target sport.

### **Martial Arts**

**Coed ATH142**

*WINTER. Meets two days per week: Wednesday and Friday, 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. Students partake in the more traditional aspects of martial arts (basics, kata, and sparring) as well as self-defense techniques. The focus is on karate and some forms of judo. The class is appropriate for students at levels ranging from novice to non-black belt. Classes are held on the main campus.

### **Yoga**

**Coed ATH136**

*WINTER. 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. What to bring: water bottle; towel; yoga mat; comfortable, form-fitting yoga clothes. Classes are held on the main campus.

### **Mindful Movement and Meditation**

**Coed ATH138**

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

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 body weight. Classes are held on the main campus.

### **Team Manager**

**Coed ATH191**

*FALL or WINTER or SPRING. No prerequisite.*

Students can play a key role in 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 Department Assistant**

**Coed 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.

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### Community Service

*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.

### Coed ATH194

#### *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.

For these courses, students enter the course request not only on the academic course request form in the requested semester, but also on the Athletics Department course request form in the requested season, as shown below:

Fall	Winter	Spring
Dance 1	Dance 3	Dance 1
Dance 2	Dance 4	Dance 2
Dance 3	CA Dance Project	Dance 3
Dance 4	Production: Mainstage Performer	Dance 4
CA Dance Project	Production: Tech Crew	Making Dances
Production: Mainstage Performer	Production: Musician	Production: Tech Crew
Production: Tech Crew		Production: Musician
Production: Musician		Theater 4: Directors' Workshop

## 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.

Students are assigned to Health and Wellness courses and need not submit course requests for them.

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

All Health and Wellness courses are coeducational, noncredit, and have one class meeting per week during the regular daytime course schedule.

#### **Freshman Seminar: Best-Case Scenario**

**HEA101**

*YEAR. Required of all freshmen. Open to grade 9.*

Welcome to Concord Academy! This course guides freshmen through their first year of transition to high school. Students work with a faculty member and a senior peer mentor in the classroom. 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.

#### **Sophomore Seminar:**

#### **The Birds and the Bees, and Other Adolescent Myths**

**HEA201**

*SEM 1 or SEM 2. Required of all sophomores. 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.

#### **Junior Seminar:**

#### **Advanced Best-Case Scenario: Planning for College and Beyond**

**HEA301**

*SEM 2. Required of all juniors. Open to grade 11.*

For many students the junior year comes with academic, social, and college stress that can become overwhelming. This course provides strategies, support, and resources to manage the real and perceived stressors in student lives. This is an eight-week seminar course taught by the College Counseling Office staff.