

Dear High School Students,

The 2008-2009 Course Catalog embodies our commitment to offering you the most exciting and rigorous courses. We want you to choose widely and well, remembering that everything you choose will demand your energy, enthusiasm and hard work.

Read and enjoy this Catalog; discuss its offerings with family and friends before you set up an appointment to register for classes with Linda (rising seniors), Katie (rising freshmen) or me (rising sophomores and juniors). In order for us to create well-balanced classes, you will need to select at least four choices in history and English, and three choices in all other disciplines. After you have thus narrowed your selections, we promise that we will give you as many of those choices as possible.

Love,

Gail Brousal
Head of the High School

HIGH SCHOOL COURSES 2008-2009

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MINIMUM GRADUATION REQUIREMENTS

- Arts:** four courses in the arts, preferably at least one in art, one in music, one in theater
- Computer:** no requirement, but students are encouraged to become comfortable with usage and applications of the computer
- English:** four years
- History:** four years
- Language:** four years of one language, or three years of one language and two years of another
- Math:** four years, including Algebra 1, Geometry and Algebra 2
- Rec Arts:** one course per year
- Science:** three years including a year of biology and a year of physical science

ART

All classes meet one double period per week unless otherwise noted. Note: Although the descriptions for many of the art electives are general, it is the teachers' prerogative to be more specialized in their individual approaches. For instance, the painting and painting/drawing courses have several sections taught by different teachers in the Department. Each teacher guides the curriculum through personal aesthetic passions and interests, while taking into consideration the experiential and technical abilities of each student in the class.

INTRODUCTION TO DRAFTING & MECHANICAL DRAWING

(Rumage)

This course is an introduction to the very basics of manual drafting practices and procedures. Although model making will be included in this course, it is primarily a rigorous drawing course. Topics to be covered include the fundamentals of drafting equipment, lettering and symbols, dimensioning, orthographic projections (isometric, axonometric and multiple point perspective), sectional views and model making. This class is limited to ten students.

INTRODUCTION TO ARCHITECTURE & DESIGN I

(Luce, Rumage)

This course introduces and explores some of the basic perspective drawing systems used to translate 3-D architectural forms into a 2-D format (elevations, floor plans, isometric and axonometric). Students progress from rendering simple 3-D elements to designing complex architectural structures within a specific site, eventually learning how to translate their architectural drawings into scale models constructed from cardboard, plaster and wood. This class is limited to ten students. No involvement in fall sports is preferred.

INTRODUCTION TO ARCHITECTURE & DESIGN II

(Luce, Rumage)

This course is an extension of the introduction to architecture and design course. The course will continue to explore architectural concepts and allow students to gain more confidence and fluency with applying the various projection and mechanical drawing systems to design problems. This is an excellent course to prepare for the more rigorous Advanced Architecture and Design course. This class is limited to ten students.

ADVANCED ARCHITECTURE & DESIGN

(The Department)

To enter this rigorous advanced course, students are required to have completed Introduction to Architecture & Design (I and II), or to have gained permission from the instructor. Each student is also required to be skilled in developing elevation and axonometric projections. This course devotes more time to exploring one or two architectural/design problems. In order to develop skills in 3-D problem solving, model making is a major component of this course. This class is limited to ten students. This course meets one double period and one seminar period per week.

CLAYMATION INTENSIVE

(Arnold)

The claymation course is demanding. It requires considerable dedication, concentration and hard work, as well as basic skills in drawing and sculpture. Claymation involves developing storyboards and 3-D set designs and creating articulated characters from Sculpey clay. After filming their stories with digital cameras, students use computers to edit them and drop in soundtracks. Two double periods per week.

INTRODUCTION TO DIGITAL PHOTOGRAPHY

(Poindexter)

This is a photography course that explores image making through an entirely digital format. Along with use of digital cameras, the course relies on the computer to refine and manipulate images that are then produced through a digital printer. No photography experience is necessary. The course is limited to ten students.

ADVANCED DIGITAL PHOTOGRAPHY

(Poindexter)

This is an extension of the introductory course and the students are required to have completed the introductory course or have permission of the instructor.

DRAWING

(Keating, The Department)

This class investigates ideas about drawing, using a variety of media and surfaces. Observation, perception, composition, and the language of mark making are stressed. The course moves beyond the pencil to delve into charcoal, pastel, ink, tonal and color washes, watercolor, clay, colored paper, and digital technology as a means to develop an expressive personal vocabulary.

FIGURE DRAWING

(The Department)

This class in drawing from the life model uses anatomical exercises studying the skeleton, muscles and organs to convey an understanding of forms and shapes that make and influence our positions and motions. There is attention to anatomy and proportion and to ways of describing contour and form through the study of light, shadow and movement.

ILLUSTRATION

(Poindexter)

How does one illustrate an idea, a story, or an abstract concept? A good illustrator isn't just a highly skilled visual artist, but also someone who can convey an idea in an often counterintuitive fashion. This course is for enthusiastic and highly motivated students who are interested in exploring drawing as a tool to speak without using words. We also analyze the work of well known "illustrators" from Michelangelo to Steinberg. Class assignments explore a variety of materials and media.

PAINTING

(The Department)

This course is an exploration of a variety of painting media, of pictorial construction, color, composition and conception. This course is an exciting immersion into the world of paint and its complexities.

PAINTING INTENSIVE

(Bellfatto, Keating)

See Painting. Offered in an intensive format of two double periods a week. Permission of the instructor is required.

PAINTING & DRAWING

(Keating, Luce)

An exploration of pictorial life—how drawing begins, its development, manifestation and eventual application to a variety of painting media. This course takes an alchemical approach to picture making—experimenting with content, pictorial styles and media with the intent of supporting and developing a personal vision.

PHOTOGRAPHY 1

(Hord)

A beginning course introducing the student to photographic techniques and visual skills. Starting with the basics of exposure—film speed, shutter speed, and aperture—we learn to process film and make contact sheets, test strips, work prints, and exhibition-sized final prints. Assignments require work outside class. Open to 10th graders and above.

PHOTOGRAPHY 2

(Hord)

A continuation of Photo 1, with emphasis on expanding and refining technical abilities: in the camera by using depth-of-field, in film processing by learning to manipulate film speed, and in the darkroom by dodging and burning. Assignments require work outside class. Prerequisite: Photo 1

PRINTMAKING

(Lee)

This is a broad course that combines various screen printing techniques with relief printing (linoleum, woodblock and intaglio techniques). The premise is to evolve imagery from an understanding of the character of these processes.

PRINTMAKING: POSTERS

(Lee)

This course is devoted to poster design and production. This course also works with the Theater Department to produce the posters for school productions throughout the year. Various screen printing techniques are explored.

CERAMIC SCULPTURE

(Bellfatto, The Department)

Not a pottery course. We explore basic clay building techniques such as coil, slab and pinch pot to generate functional and non-functional sculpture. Various surface treatments are investigated: stain, paint, and glazes. Students develop a body of work reflecting an eclectic variety of sources and themes: personal, historical, geometric and organic form, human and animal figure, narrative relief, architecture.

SCULPTURE

(Bellfatto, Hillis)

A broad course for both beginning and advanced students. The class investigates the three-dimensional form as a medium for self-expression. This exploration uses a variety of sculptural techniques and materials, such as modeling from life in clay and wax, plaster casting and carving, and wood constructions.

COMPUTER

Using software that (mostly) runs identically on Mac and Windows, our courses teach skills that are relevant to all kinds of computers (with Mac OSX giving us access to Unix/Linux programs). Classes meet twice a week for the entire year in classrooms with one computer per student.

COMPUTING 1

(The Department)

The basic information necessary to use computers for schoolwork, learned through creative independent projects. We emphasize the use of computers as aids to writing and research (typing, word processing, database, spreadsheet), programming, desktop publishing, web page design, animation, and telecommunication. Prerequisite: none.

COMPUTING 2

(The Department)

This course builds on the concepts and skills introduced in Computing 1, and is designed for those students who wish to create more advanced projects. The focus is on creative applications of the computer: multimedia and web page design with advanced graphics, programming, animation, desktop publishing, sound editing, desktop publishing, and video. Prerequisite: Any middle school computing course, HS Computing 1 or permission of the department chair.

MOTION GRAPHICS

(Arum)

Motion Graphics, or animated graphic design, is the process of integrating drawings, photos, typography, digital video and audio to create visually innovative and dynamic graphics. While you will edit images, video and sound, emphasis will be placed on how you combine the pieces together over time to create your own short movies, digital stories, main title sequences or animations. By creating projects, managing footage, setting keyframes, working with alpha channels, applying effects, animating text, and experimenting while you design, you will gain a conceptual understanding of the role time and motion have on the presentation of your content. Prerequisite: None.

DIGITAL GRAPHICS 1

(The Department)

An introduction to desktop publishing, graphics, and web page design, this course explores effective ways of combining text, color, space, images, and film clips. Topics include XHTML, advanced text editing (style sheets, tables, tab leader, leading), page layout of publications, computerized drawing and painting, and image editing. A broad examination of the computer as a design tool, this class gives students a chance to become familiar with a number of graphic arts programs and presents them with design concepts as a structured context for their own explorations. Assignments examine specific design principles or problems, and students are challenged to approach each project in an individual and personal way. Some projects may include: creating a font or alphabet, designing a personalized logo, drawing blueprints of our homes or classroom, developing a web-page-based game or movie. The class works with Photoshop, animated gifs, web page editors, and other design programs. Prerequisite: experience in word processing.

DIGITAL GRAPHICS 2

(The Department)

This class involves more techniques and formal graphic design assignments. Students develop a comprehensive foundation in design methods, drawing, typography, color theory, and conceptual skills. By building on a basic foundation of graphic design, graphic art history and digital techniques, students will also learn how to talk about work and to solve design challenges using Photoshop, InDesign, AfterEffects and Flash. The emphasis is on the presentation of projects—either printed or displayed in web pages. Prerequisite: Digital Graphics 1 or permission from instructor.

PROGRAMMING 1

(The Department)

Explore the science and art of computer programming. For students who want to create and modify their own computer software, this course uses the high-level programming languages Java (an internet-savvy version of C++) and Transcript (a multimedia descendent of Pascal) to introduce the basics of computer control. We use loops, variables, procedures, input, output, and branching decisions (with Boolean logic) to control graphics, sounds, and information.

PROGRAMMING 2

(The Department)

A continuation of Programming 1, for students who are becoming more confident in their ability to combine data types and complex computer routines. We use Java (an internet-savvy version of C++) to look more deeply at object-oriented programming: class definitions, inheritance, methods, fields, arrays, and collections. Large projects include writing an interactive, animated project with control windows and graphics. Prerequisite: Programming 1 or permission of the department chair.

PROGRAMMING 3

(The Department)

Once we get threads and buttons and class hierarchies under control, we can focus more on code that can work on large data sets: sorting random sequences, controlling pointers, and creating a phone directory with records that can be searched and saved to disk. The large projects require greater skill in breaking tasks into efficient sub-tasks that have clear purposes. Prerequisite: Programming 2 or permission of the department chair.

PROGRAMMING 4

(The Department)

For the student with a great deal of experience with classes and methods, this course demands advanced programming. Topics include sorting, searching, simulations, file input/output, doubly and circularly linked lists, stacks, queues, trees, hash tables, and recursion. Some projects are joint efforts; team members split writing and debugging tasks and we spend some time comparing the efficiencies of different algorithms. Prerequisite: Programming 3 or permission of the department chair.

WEB PAGE PROGRAMMING

(The Department)

Learn about the fundamentals of web page programming, going “behind the scenes” with XHTML, Perl, JavaScript, forms, and databases. (Note: this is a class about programming rather than graphic design, and

requires experience with variables, input/output, functions, “for” loops, and if/then statements.) Students create basic JavaScript objects, and use Perl and Java to write programs that automatically create linked and styled pages with tables and rollovers. Prerequisite: Programming 1 or permission of the department chair.

ALGORITHMS FOR GENETIC SEQUENCING

(Roam)

For experienced programmers, this class introduces programs that analyze genetic sequences. There are numerous exercises in pattern-matching and string comparisons, calculating family trees based on DNA sequences while taking into account the basic operations of mutation, insertion, deletion, and transposition. Though we mostly use simplified models of DNA (without worrying about protein folding), this topic gives us a chance to study “design patterns,” data-structures and algorithms for large data sets, and basic molecular models. Prerequisite: Programming 2.

GAME PROGRAMMING

(Arum)

Designing games presents unique challenges distinct from the design issues of other interactive media. In addition to the user interface, one must consider story, culture, modeling, and implementation. This course will explore developing usable and engaging games, human computer interaction, thematic structures, graphic design, sound effects, and game aesthetics. The course will operate in a workshop format and will take into account the history of non-digital and digital games, role-playing, puzzles, interactive fiction, and 3D modeling. Students will plan and create games both individually and collaboratively using a variety of languages, which may include ActionScript, Inform, Javascript, Lingo, Arduino and Python. The goal of the course is to allow students to explore the creative possibilities presented through the field of game design and to develop an appreciation for the beauty and logic of programming. Prerequisite: Some programming or permission of the instructor.

GRAPHICS PROGRAMMING

(Roam)

We write programs that create 3D computer graphics (houses, robots, landscapes). Once we complete a brief introduction to matrix multiplication, we can start shading, rotating, and animating objects that we have designed. Our programs read and process text files that contain descriptions of 3D graphic objects and display the resulting 3D objects from arbitrary viewpoints. For advanced students, projects include the construction of race car and airplane games with first person and chase plane viewpoints. Prerequisite: Programming 2.

PHYSICAL COMPUTING

(Arum)

Have you ever wanted to build an electronic instrument or an interactive art installation? Learn how to physically interact with a computer without using the mouse, keyboard and monitor interface. Move beyond the idea that a computer is a box or a system of information retrieval and processing. Using electronics basics and a microcontroller, a single-chip computer that can fit in your hand, write and execute interactive computer programs that convert movement into digital information. Through lab exercises and longer creative assignments learn how to program, prototype and use components effectively. Control motors and interpret sensors, as well as explore advanced concepts in interface, motion and display based on student interest. Prerequisite: permission of the instructor.

ENGLISH

WESTERN LITERATURE & THE ESSAY (9th Grade)

(The Department)

The backbone of the ninth grade English course is formed by modern European and American literature, with a place for Shakespeare, Sophocles, and poets from all periods. The students' greatest challenge is to narrow the gap between their spoken responses and their written analyses, and they practice this in numerous specific essays. Grammar and vocabulary exercises continue weekly to reinforce reading and writing skills.

POETRY, DRAMA & THE NOVEL (10th Grade)

(The Department)

Sophomores are in training for the independent work of junior and senior English electives. Demands on the quality of their thinking and writing are intensified, while we provide a widening background in the Western classical tradition and in modern voices. Working with a different teacher each semester, the students examine several genres in depth. One semester might concentrate on poetry and short forms, the other on drama and the novel. Authors include Shakespeare, Joyce, Camus, Faulkner, Morrison and O'Connor. In an additional class period each week, small groups of six to ten sophomores polish their writing skills or work on individual writing problems.

JUNIOR/SENIOR ELECTIVES

AMERICAN LITERATURE BETWEEN THE WARS

(Fodaski)

The movies. Radio. The automobile. The Depression. A woman's right to vote. Communism. Psychoanalysis. The theory of relativity.

The years between the first and second world wars saw major political changes, advancements in technology, and new kinds of culture. The end of World War I marked both a tumultuous and a progressive time for the United States, though these changes brought with them many difficult and conflicting feelings: liberation, progress, and the advancement of the United States to a world power on the one hand; disorientation, fear, and groundlessness on the other. Our country engendered staunch isolationism and a wave of expatriatism simultaneously. In this era of confusion, chaos, change, and conflict, not surprisingly a lot of great art was created. We will examine the American literature of this time with a vigilant eye on history, persistently contextualizing our reading. Authors may include, but are not limited to, Willa Cather, Gertrude Stein, Zora Neale Hurston, F. Scott Fitzgerald, Ernest Hemingway, William Faulkner, John Steinbeck, and Richard Wright. In addition to these prose writers, we will examine a great deal of poetry by such writers as Wallace Stevens, William Carlos Williams, Edna St. Vincent Millay, Ezra Pound, H.D., T.S. Eliot, E.E. Cummings, and Langston Hughes, and finally, we may read a play by Eugene O'Neill.

THE ART OF HELL

(Avrich)

*The mind is its own place, and in itself
Can make a Heav'n of Hell, a Hell of Heav'n.*

Why do the greatest creative minds make masterpieces out of Hell, not Heav'n? Throughout the history of literature, Hell has been an inspiration. Hellwriting is philosophical, innovative and eloquent, not to mention psychologically realistic.

We relate to the characters we meet in Hell (or hell on earth): the soulful Dante, wandering the infernal urban ghetto, the wild old King Lear, "more sinned against than sinning," Milton's fallen archangel Satan, singed but not undimmed.

In this course, we will examine depictions of Hell from a variety of mythologies, then read Dante's *Inferno*, Shakespeare's *King Lear*, Milton's *Paradise Lost* (Books 1, 2, and 4), T.S. Eliot's *The Wasteland*, and sections of Rimbaud's *Un Saison en Enfer*. Art and multimedia projects will accompany the curriculum, as well as tasteless musicals, impromptu performances, bizarre montages and tableaux vivants.

BIBLE EARTH

(Miller)

In Genesis humankind is given dominion over the Earth. But what does that mean? Are we masters? Pint-sized gods? Stewards? Indeed, our relationship with the earth, so lately a concern in these days of warming seas, is a point of considerable focus in *The Bible*. God gives man earthly paradise. Man loses paradise, but he gains the knowledge of good and evil. God tries again. Man tries again. And so on. From Genesis to Revelations, the Biblical landscape is redolent with the imagery of creation and destruction, promise and failure, blissful ignorance and painful knowing, and crime and punishment and redemption.

How does *The Bible* frame our view of the Earth? How does it inform the literary landscape, so rich with reference to its central narratives? Paradise, guilt, flight, flood, forgiveness flicker through work after work. We will study *The Bible* in its own right, investigating texts in the Hebrew *Bible* and the *New Testament*. In addition we will study how *The Bible* has been variously understood by writers: in the first term we will read extensive selections from John Milton's *Paradise Lost* and in the second, Gabriel Garcia Marquez's *One Hundred Years of Solitude*. Additional shorter works may include: *Noah's Flood* (an English mystery play), Chaucer's *The Miller's Tale*, Wordsworth's *The Preludes*, readings from Henry David Thoreau's *Walden*, Joseph Conrad's *Heart of Darkness*, the film of John Steinbeck's *East of Eden*, and finally *Waiting for Godot*.

EMPIRES IN LITERATURE

(Chapman)

When an empire falls, how do we measure its rise and respond to its passing? Has it catalyzed a new culture? Does its memory create fatal longing and haunted dreams? In this course we track empires as they flare, or follow their traces as they dim and expire. We ask what power politics or ethnocentrism, what white-man's burden or treasure hunt initially builds empire. Does the dominator exploit and spit out? Enlighten and lift up?

Including brief trips to Genesis and the Roman Empire, we visit several addresses in the Western world. Reading E.M. Forster's *A Passage to India*, we watch the British pretend to know the people they dominate. Traveling upriver with Conrad and Naiपाल, we encounter Africa as bloody testing ground of Western values. In Stendhal's *The Red and the Black* we see Julien

Sorel's consumptive regret for the lost Napoleonic Empire. In the shadow of the Third Reich we walk the haunted landscape of W.G. Sebald's *The Emigrants*. We may visit the brave new world of *The Tempest* and the shores of the American Empire.

While most of our texts will be Western, we will read non-Western writers as time permits. We will also visit artists who boost or blast empire through painting and sculpture and architecture, through photography and film (*Apocalypse Now*, *Battle of Algiers*, *Bamako*). Other possible writers include: Herman Melville; Albert Camus; James Joyce; Leo Tolstoy; Vladimir Nabokov; Kazuo Ishiguro; Marguerite Duras; Chinua Achebe; Nadine Gordimer; George Orwell; Graham Greene; Jamaica Kincaid; Claude Levi-Strauss.

FEMMES FATALES

(Rutter)

Sophocles	<i>Antigone</i>	Nabokov	<i>Lolita</i>
Euripides	<i>Medea</i>	Forster	<i>Howard's End</i>
Flaubert	<i>Madame Bovary</i>	Woolf	<i>To the Lighthouse</i>

When 125 British and American writers were asked in 2007 to name the 10 greatest literary works of all time, their choices were *Anna Karenina*, *Madame Bovary*, *War & Peace*, and *Lolita*. (These were followed by *Huck Finn*, *Hamlet*, and *Gatsby*.) Such a list can teach us several things. First, that literature means the novel. Second, that the best novels are in Russian. Third, that if a novel must be written in English, it's best to have a Russian write it. Fourth, that young women are essentially more interesting than young men.

We open with the great princesses of Greek tragedy—two fatal women indeed. Antigone is fierce, Medea savage: but because, or in spite, of their sex? The center of the course belongs to two fallen women: Lolita Haze, whom Nabokov adored, and Emma Bovary, whom Flaubert was said to despise. We will look behind us, noting how the modern predicament differs from the ancient, and to the side, asking how the great female protagonists differ from the Hucks and Hamlets. (Is Bovary's struggle somehow more interior, more relational? Or is her freedom purchased, like Medea's, in blood?) Spring will strike a brighter note, offering us two visions of meaningful female independence: the thoughtful conservatism of Margaret Schlegel and the incomparable Mrs. Ramsay, and the avant-gardism of Lily Briscoe and of Woolf's own prose.

We will read a bit of feminist criticism, if I can make any sense of it, and selections from James Wood's new study *How Fiction Works*. Research and presentations on the great femme fatales—Eve & Delilah, Helen & Circe, Cleo & Carmen, Keats's Belle Dame—will help us see why this course is so poorly titled. We will write and rewrite essays until they are forceful and analytical. A fifth novel, perhaps a departure, will be chosen by the class.

RUSSIAN LITERATURE

(Aronson)

*You too are an exile, I thought. You mourn for the broad open steppes where you have room to spread your icy wings.
Here you feel stifled and constricted, like an eagle that cries and beats against the bars of an iron cage.*

—Mikhail Lermontov, *A Hero of Our Time*

Since the late 18th century when Russian authors began to be translated into French, German and English, Russian literature has moved and intrigued Westerners with its depth and subtlety. This course considers a number of the

major figures in Russian literature – beginning in the first part of the 19th century with Russia’s foremost lyric and narrative poet, Alexander Pushkin, and concluding in the second half of the 20th century with the multi-layered work of Vladimir Nabokov. The reading list also includes works by Mikhail Lermontov, Fyodor Dostoevsky, Leo Tolstoy, Ivan Turgenev, Nikolai Gogol, Anton Chekhov and Alexander Solzhenitsyn. This is indeed a weighty and wide-ranging enterprise that raises questions of the individual’s place in society and the world, the nature of truth and reality, the meaning of faith in God, and the role of the past in the present – to name a few.

“THERE’LL ALWAYS BE AN ENGLAND”: TWENTIETH-CENTURY BRITISH LITERATURE

(Meslow)

In 1900 England’s power stretched for four million square miles; as the saying went, the sun never set on the British Empire. By 2000 even Scotland had reclaimed its political independence from its neighbor to the south. In the intervening years England coped with the ramifications of imperialism, survived two world wars, watched the rise of socialism, and struggled to uphold its monarchy. Even as England’s might abroad waned, the power of its language steadily gained momentum, becoming, indeed, the lingua franca. How did the heirs to the literary tradition of Chaucer, Shakespeare, and Milton address the issues that shaped their century and defined their collective identity? In this course we will study the works of individual authors in the context of broader artistic movements and cultural phenomena. Possible authors include Joseph Conrad, E.M. Forster, Virginia Woolf, Evelyn Waugh, W. Somerset Maugham, Elizabeth Bowen, Graham Greene, and Ian McEwan, as well as various poets and playwrights.

TROUBLE ABROAD: DISMAY AND CONFUSION IN EUROPEAN LITERATURE

(Levin)

If you like your coffee dark and bitter and you sleep most soundly on a bed of nails, you just might like this group of authors obsessed with grief, sorrow and confusion. We will seek to know what the trouble is for these authors and how we can help (“Hey, Flaubert, why the long face?”), and in our own creative writing we will pay homage to their addled brains. As we enjoy a good time, we may choose to read with a sense of irony and humor, but we will always do our best to understand what is at stake for authors who pour out their hearts in prose that is occasionally as black as octopus ink. We will meet desperate housewives trapped by foppish husbands, and lonely lovers languishing atop Alpine mountains. Prepare to face aberrant monsters gnashing their teeth in our general direction, and spoiled heroines trying and failing to arrange marriages for disinterested friends. Also expect a few dead people, as they tend to show up unannounced. Enormous amounts of reading and writing will be expected of you, so don’t say you weren’t warned.

Possible authors and works include: Shakespeare: *The Winter’s Tale*; Goethe: *The Sorrows of Young Werther*; Austen: *Emma*; Shelley: *Frankenstein*; Flaubert: *Madame Bovary*; Woolf: *Jacob’s Room*; Joyce: *Dubliners*; and assorted wretched tales of despair and poetic odes to grief.

THE WINTER OF OUR DISCONTENT

(Kantor)

*To put meaning in one's life may end in madness
But life without meaning is the torture
Of restlessness and vague desire—
It is a boat longing for the sea and yet afraid.*
—Edgar Lee Masters

Could there be a more heroic ambition than the striving for that which, by all reasonable assessments, ought to be beyond your grasp? The unhappy wife convinced she has met her soul mate, the impoverished nobody determined to make his fortune, the man who could never be satisfied by “the sensations...derived from natural fornication,” the land-locked explorer convinced he can discover a path to the sea. Would you urge these people, Stay where you are. Be content with your life of quiet desperation? I think not.

So how does literature treat those who would pursue happiness, fulfillment, fortune, meaning? Let's find out together (though be forewarned—it's not pretty).

We will most definitely be reading *Lolita*, *Madame Bovary* and *One Hundred Years of Solitude*. Be prepared to re-read *The Great Gatsby*. Be equally prepared to write weekly papers.

WRITING

(Bosworth)

In this intensive writing elective students will produce a steady flow of fiction, poetry, and everything in between. Three times in the course of the year students will punctually submit a twenty-page portfolio. Between portfolios students will write creatively twice each week, critiquing one another with increasing detail as a spirit of mutual nurture develops. We'll read published literature differently as writers, perhaps more restlessly, more selfishly. Some texts will be imperfect but hopefully empowering. Others will just wow us. We'll read eclectically: in Virginia Woolf, William Shakespeare, Chinua Achebe, I.B. Singer, Edwidge Danticat, Heinrich von Kleist, Grace Paley, Lydia Davis, Mary Jo Salter, Jo Ann Beard, Philip Levine, T.S. Eliot, W.B. Yeats, but also in works we downloaded yesterday. We'll focus on speaker, metaphor, meter, rhyme, figure-and-ground in poetry. We'll attempt to turn strong-voiced prose into strong-voiced narratives with plots that resolve. There will be essays. Come April, students will select a short work by a preferred author for their term papers and share these close readings with one another. As the year winds down, students may choose to workshop more systematically. A public reading of the class's poetry and prose will polish the year off, although some will continue scribbling after the last bell sounds.

HISTORY

WORLD HISTORY:

FRENCH REVOLUTION TO THE PRESENT (9th Grade)

(The Department)

This course covers the 19th and 20th centuries. Europe is the main actor in the 19th century, but with the Europeanization of much of the world in the 20th century, our focus becomes more global. Starting with the impact of the Enlightenment on politics and of the Industrial Revolution on economics and society, we study the “isms” that have dominated the modern world. Throughout the year, students work with primary sources to create both analytical and research-based essays.

AMERICAN HISTORY SURVEY (10th Grade)

(The Department)

This course covers American history, from Columbus to the present. Students learn about exploration and colonization, and about the important traditions brought from the old world to the new. The course encompasses the events that have shaped this American republic straight through to where we are today. A basic text, along with source documents, is used.

JUNIOR/SENIOR ELECTIVES

AMERICA SINCE 1945

(Stephanie Schragger)

This course examines the political, economic, social, cultural, and intellectual history of the United States during the years since the end of World War II. Topics covered include foreign policy issues such as the Cold War, the Cuban Missile Crisis, Vietnam, the Persian Gulf War; social developments such as the Civil Rights Movement, the New Left, feminism/women’s rights, the rise of the New Right/neo-conservatism; economic issues such as the War on Poverty, Reaganomics; cultural and intellectual trends such as the counterculture, the “me” generation, and other relevant topics through the present day. The course uses both primary and secondary sources, such as *Promises to Keep: The United States Since 1945* and *Major Problems in American History Since 1945*. In addition, the course shows films and documentaries that relate to this time period, including *The Atomic Cafe* and *Dear America: Letters Home from Vietnam*. There is also a substantial independent research component, and students will complete several research projects.

AMERICAN CONSTITUTIONAL LAW

(McShane)

In the United States, every political question eventually becomes a judicial question.

-Alexis de Tocqueville, *Democracy in America*, 1835

The judicial Power of the United States shall be vested in one Supreme Court.

-Article III, Section 1, *Constitution of the United States*

It is emphatically the province and duty of the judicial department to say what the law is.

-Chief Justice John Marshall, *Marbury v. Madison* (1803)

The Supreme Court of the United States is the storm center of American political controversy. We will spend the year in the eye of that storm. Within the Court's marble walls, questions between rival political forces in the United States are decided by justices who are at once in struggle among themselves and in a larger struggle for power in society. In the end, the law, the Constitution, is what the judges say it is, at least for as long as any of its decisions stands, that is, until the Court changes its interpretation of the law, or until We, the People, change the Constitution by formal amendment. The greatest questions in American political life have come to the Court to be decided, including slavery and abortion. We will study the Court's decisions, the people and politics that helped make them, and what they wrought.

We will follow the Court's interpretive journey from its early days in the Republic as a weak, struggling branch of government thought of then as the least dangerous branch (still?), through its claim of power and its use of it down through the years, deciding questions of federalism and commerce, foreign affairs and civil rights, executive power and fundamental freedoms. We will see it give meaning to the great silences in the Constitution such as equal protection and due process of law.

The storm center: compelling and exciting and fraught with challenges and danger, clothed in the majesty of the law and aided by the image of the enduring marble of its halls. We will watch the Court as it has made law and continues to make law and affect our lives in ways great and small, for better or worse.

HISTORY OF RUSSIA AND CHINA

(Swacker)

The 20th century was a turbulent period for the two giants of the Eurasian land mass. This course takes a look at Russia and China with the aim of understanding the basic parameters of their respective histories and learning something about their present challenges and changes. International relations, economic issues, religious developments, general cultural trends, politics, and ethnic relations are examined.

Russia is struggling to adjust to individual freedoms and some semblance of a market economy. How are the Russians handling the new freedoms suddenly thrust upon the whole country and what kind of economic and political system is emerging? The Russian component begins with Kievan Rus in 862 in order to examine basic patterns and trends throughout Russian history. Books to read include *The Orthodox Church*, Timothy Ware; *Village Life in Late Tsarist Russia*, Olga Semyonova Tian-Shanskaia; *The Russian Century*, Brian Moynahan.

The segment of the course addressing China surveys the Middle Kingdom's entire history but emphasizes the 19th and 20th centuries. Basic philosophies of antiquity, internal growth and development, the emergence of a syncretized Chinese religion, China's response to the West, and the series of convulsive periods of invasion, civil war, revolution, and radical restructuring are addressed. Books to read include: *Basic Writings of Chuang Tzu*, Burton Watson (editor); *The Death of Woman Wang*, Jonathan D. Spence; *Red Star Over China*, Edgar Snow.

MEDIA AND POLITICS IN 20TH CENTURY AMERICA

(Kapp)

People may expect too much of journalism. Not only do they expect it to be entertaining, they expect it to be true.

—Lewis Lapham

The omnipresence of the media in our world and lives raises a host of issues and this elective will explore them

from historical and topical perspectives. At heart, we will attempt to address the question: What is news? How does the press affect our understanding of politics and the world? Does news media manipulate the public or is it manipulated by other forces? Given that we live in a media-driven culture, a world practically unthinkable without the media, then why do so many Americans today hate the media, and yet follow it obsessively? Do you?

We will explore a variety of outlets and the coverage of many events, starting, of course, with the upcoming Presidential election. Beyond the role of the media in the campaign, we will also investigate how news is made, how media covers war, and how it influences thinking about any number of topics, from contested policies to celebrity scandals. Count on becoming a sharper, more critical reader of the news, as we also investigate the evolution of the press in the U.S. and the way it is seen by the public today. We will zoom in on defining moments in this history and carefully consider the factors that have had the greatest impact on these developments.

There will be field trips, writing assignments, a research paper, and at least one project challenging you to express your ideas in the very media being considered. Readings include: Darrell West, *The Rise and Fall of the Media Establishment*; Tom Patterson, *Out of Order*; Joe McGinnis, *The Selling of the President*, and articles by several media critics.

THE MEDIEVAL WORLD

(Stevens)

This course will examine a number of civilizations across Europe and Asia during the period from approximately AD 400 to AD 1400. Beginning with the end of the Roman Empire in Western Europe, we will explore the emergence and development of medieval civilization in the West, and the persistence of the Byzantine and Persian Empires in the Eastern Mediterranean. We will examine the rise of Islam, and its influence across three continents. The development of medieval institutions, such as Feudalism and the Catholic and Orthodox churches will be examined in detail, and we will see how the Crusades brought these institutions into contact and conflict with each other. In addition, we will trace the growth of the Mongol Empire, and see how and why it grew to become the largest in world history.

Readings for the class will be extensive, and will be drawn from both primary and secondary sources. These may include the late Roman historian Ammianus Marcellinus, the early medieval *Saga of the Volsungs*, the Byzantine historians Procopius and Anna Comnena, Islamic historians Ibn Khaldun and Ibn Fadlan, *The Song of Roland*, and the Venetian traveler Marco Polo. Students can expect to write many papers, and there will be a research component to the course.

POLITICAL ECONOMY

(Oltman)

This class provides an historical approach to understanding the ways in which economics and politics (including government policies) interact. Beginning with the 18th century architect of political economy, Adam Smith, our explorations in the field will include the theoretical work of Marx and Engels, John Maynard Keynes and Milton Friedman. To accompany these primary texts we will explore the ways people live, political economy “in action,” using a range of readings including reportage and social criticism from newspapers (*The NY Times*), magazines (*Harpers*, *New York Magazine* and *The New Yorker* and *New York Review of Books*), and even some fiction.

SOCIETY AND EMPIRE IN ANCIENT ROME

(Deimling)

The Roman republic, like all states in ancient times, was conceived as a religious and political association, primarily between aristocrats. This course will be organized around three topics. First, we will examine the richly documented culture of the Romans, and approach the period from the perspective of social history, tracing the Hellenization of the Romans and considering specific cultural practices and beliefs. Second, we will look at the growth and development of Roman political and imperial power, especially from the third century B.C. Finally, we will seek to answer how it is that a militaristic but fairly broad and essentially constitutional oligarchy collapsed over the course of the late republic, leaving a dictatorship representing only the most powerful elements of Roman society, and attempt to relate this process to cultural, economic, political, personal, and imperial factors that we have discussed over the course of the year.

We will mark major and minor Roman holidays over the course of the year, although no sacrifices will be performed. Centerpiece readings in the course will come from the *Histories Polybius of Plutarch*.

THE TROJAN WAR IN THE WESTERN TRADITION

(Marchioro)

The Greeks were fascinated by the war at Troy and the return of their heroes; the Romans were equally intrigued by the story of the band of Trojans who made their way to Latium under Aeneas. This course retraces the tale from the judgment of Paris and the abduction of Helen to the victory of Aeneas over Turnus, and follows the echo of this fundamental myth through Western literature, art and music.

Along the way, we read highlights from three epics (*The Iliad*, *The Odyssey*, and *The Aeneid*), several plays ancient and modern (by Aeschylus, Sophocles, Euripides, Sartre and O'Neill) and selections from Dante, Goethe, Tennyson and Cavafy. We listen to highlights from operas by Purcell, Monteverdi, Gluck, Berlioz and Strauss, and view slides of art works from Greek vases and Roman wall paintings to masterpieces by Matisse and Dali. The final weeks are devoted to a close reading of several passages from the greatest novel of the Modernist movement, Joyce's *Ulysses*.

Come set sail for Troy!

THE TWELFTH CENTURY RENAISSANCE

(Bertram)

Clerical passions, comital raids, massing of pilgrims, theft of relics, communal violence, and crusades - all seen through the lens of the Twelfth Century *The Vezelay Chronicle* - set the historical backdrop for our study of the High Middle Ages. Using an actual medieval chronicle as our primary text for the class, we will examine in close detail life in the 12th century. Topics will include the design and construction of the Basilica of the Magdalene, the Second Crusade, the Cult of the Saints and the relic trade, the rise of towns and the bourgeoisie, medieval law, and the daily lives of monks and commoners in medieval Burgundy.

WESTERN POLITICAL THEORY AND ITS APPLICATIONS

(Kang)

What drives people to formulate certain types of governments or to revolutionize and revolt against preexisting governments? It all starts with models of politics or theories as to how certain states should be organized. Throughout the history of civilizations, it is clear that certain political models are more successful than others; this course examines why and how. To this end, we will consider the notions of idealism and realism through the

theories of ancient and modern political philosophers of the western hemisphere; for instance, we will compare and contrast the theories of idealists such as Plato and Marx to those of realists such as Machiavelli or Hobbes. Furthermore, we will consider theories of human nature and how they contribute to the degree of success of the application of certain political models.

Through a close examination of various philosophers and the historical context from which their theories arose, students will attempt to come closer to formulating their own theories as to the relative success of various political models. In addition to a reading of the theories and philosophies, we will examine the historical movements that either influenced or were influenced by these theories, including the Peloponnesian War, the Renaissance, and the Glorious, French and Industrial Revolutions.

The course includes either full or partial readings from the following: Plato's *The Republic*; Aristotle's *The Politics*; Machiavelli's *The Prince and Mandragola*; Hobbes' *Leviathan*; Locke's *Second Treatise on Government*; Rousseau's *Basic Political Writings*; Mill's *On Liberty*; Marx and Engels' *The Communist Manifesto*; Freud's *Civilization and its Discontents*.

WORLD HISTORY WITH SOME GOOD HISTORY BOOKS

(Everdell)

We'll learn world history, using the Bulliett textbook, from the cities of Mesopotamia to the Beijing Olympics of 2008, but concentrating on the 19th and 20th centuries. We will also read at least two history books which have been previously endorsed by Saint Ann's student readers as "good," (like Levathes's *When China Ruled the Seas*, and Lindqvist's, *Exterminate All the Brutes*), and we will write some essays in the forms usually called change-over-time, compare-and-contrast, defend-your-opinion, analyse du texte, and review-and-evaluate.

ASIAN LANGUAGES

CHINESE

CHINESE

Chinese classes at all levels are aimed at developing the students' communicative ability in Chinese. Students learn language structures, functions and related cultural knowledge as well as acquiring listening, speaking, reading and writing skills. *Far East Chinese for Youth* and the *Practical Chinese Reader* series are used. Volumes One and Two interweave campus life with everyday experience, introducing cultural norms and customs associated with speaking and comprehension. The third volume concentrates on topics of interest to students illustrating cultural differences between China and the West. Contemporary Chinese is used at the higher levels.

CHINESE 1

(The Department)

This course is an introduction to the Chinese language, with emphasis on pronunciation—Pin Yin and four tones. At the same time, students study radicals, stroke orders, characters and basic sentence structures. Chinese songs, poems, and rhymes are learned.

CHINESE 2

(The Department)

The review of Pin Yin and tones continues throughout the year with an emphasis on speaking Chinese with a good accent. This course offers additional study of grammar, sentence structure and vocabulary, while students gain the knowledge and confidence to discuss the related topics in each text. More Chinese poems are introduced.

CHINESE 3

(The Department)

This course is designed to help students solidify their grasp of grammar and vocabulary. The emphasis is on fluency in situational Chinese and reading comprehension. Students also practice writing Chinese with reversed word order and additional vocabulary.

CHINESE 4

(The Department)

Besides introducing more vocabulary and grammatical points, the lessons concentrate on complex sentences and paragraphs. Intensive study increases the students' command of linguistic structures and functions and gives them a firmer grounding in speaking and writing more idiomatic Chinese.

CHINESE 5

(The Department)

In this course students begin to use Contemporary Chinese, which offers them the chance to observe the full complexity of Chinese society from the point of view of an American student living in China. Reflecting the wide diversity of Chinese society through everyday experience, this text fosters a growing mastery of Chinese in speaking, reading and writing.

CHINESE 6

(The Department)

Students continue Contemporary Chinese with more probing texts that reflect the many facets of Chinese society. China's strengths and problems are revealed through analysis, explanation and debate. Some chapters deal with crucial social and intellectual concerns in current Chinese society. Students continue to hone their overall abilities in speaking, reading and writing Chinese.

CHINESE CONVERSATION

(2x per week) (The Department)

Students who have completed Chinese 3 are strongly encouraged to take this course in addition to their regular Chinese class. Through the use of various practical scenarios, it offers an opportunity to gain confidence and facility in speaking more idiomatic and spontaneous Chinese. By enlarging vocabulary and improving oral/aural skills, students gain fluency in discussions about daily life, education, politics, food, travel, and so on.

JAPANESE

JAPANESE 1

(Otsue)

This course serves as an introduction to the Japanese language. Students are asked to master two sets of Japanese phonetic syllables: 46 hiraganas and 45 katakanas, modified and combination forms respectively. Emphasis is placed on the Japanese accent system, basic Chinese characters with Japanese pronunciation, basic sentence structures and cultural background.

JAPANESE 2

(Otsue)

The study of Japanese grammar and Chinese characters is continued and extended. Students learn practical sentence patterns and further their conversational abilities. Reading Japanese is explored as well. Students begin writing journal entries.

JAPANESE 3

(Otsue)

Students move on to an intermediate level. The course focuses on consolidating grammar and vocabulary from previous years. Students are asked to use their language skills to function in various social situations with an emphasis on customs and culture. Vocabulary words with previously acquired Kanji are introduced as well.

JAPANESE 4

(Otsue)

This is a continuation of the work begun in Japanese 3. In addition, the course focuses more on developing reading skills. Students learn more complicated grammatical structures and more sophisticated Kanji vocabulary as well.

JAPANESE CONVERSATION/COMPOSITION

(Otsue)

Students further their abilities to express themselves effectively. Communication skills in writing and speaking are enhanced; we use news articles, videotapes, and other materials to expand vocabulary, gain an understanding of social customs, and increase spontaneity. Based on what we discuss in class, students work on writing assignments at home.

CLASSICAL LANGUAGES

GREEK

GREEK 1

(Marchioro)

This course introduces students to the rudiments of Ancient Greek. Memorization of forms, vocabulary and syntax is stressed in order to facilitate the reading of unadapted Greek texts as quickly as possible. By the year's end, students should be reading selected passages from Attic prose authors.

INTENSIVE ANCIENT GREEK: ACCELERATED GREEK

(Marchioro)

This course uses Hansen and Quinn's *Greek: An Intensive Course* to guide students in the mastery of the essential morphology and syntax of Ancient Greek. The systematic acquisition of forms and vocabulary complements the learning of simple and complex syntax. As the name of the course indicates, this is an intense experience, but one that enables students to read Ancient Greek texts in the original by the end of the year. Open to juniors and seniors; others must seek the permission of the instructor.

INTERMEDIATE GREEK

(The Department)

This course features review of material from Greek 1 and continues to round out the students' knowledge of Greek forms and syntax. Students refine their skills through translation of selections from a variety of authors, including Herodotus, Plato, and Aristophanes, and explore the different styles and expressions employed by each. The course is intended to provide students with the skills and confidence to move on to more intensive exploration of specific Greek texts. Prerequisite: Greek 1.

GREEK 3

(Henneman)

A pure translation course, this class focuses on writings that concern the conflict between rational and irrational on individual and societal levels. We read from Plato and Euripides, possibly delving into the world of comedy. Students gain an advanced understanding of syntax and familiarize themselves with prose and tragic constructions.

HOMER'S ODYSSEY

(Mason)

What exactly is an odyssey? What does it mean to complete the loop of "nostos"? Can one ever return home? By reading selections of Homer's *Odyssey* we consider the major critical problems of the text, examining Homer's meter, formula, and the poetics of nostos, eros, and dike. Through a careful study of Homer's language, including Homeric morphology and grammar, students engage Homer's poem and begin to discover the complicated narrative that is *The Odyssey*. Prerequisite: Greek 3

GREEK 5: READINGS IN PLATO'S REPUBLIC

(Connaghan)

We will read selections of *The Republic* with the aim of understanding the main purpose and themes of Plato's most influential work. Consideration will be given to - the role of Socrates in Plato's works; historical context (life of Plato, death of Socrates, the Peloponnesian War, etc); Plato's style, characterization, dramatic content and dialogue form; Socratic method and the development of Platonic method - 'thought experiment' in the Republic. We will consider: What is justice? Is it simply the case that might is right? Is it better to be just or unjust? What is the best form of government? What is the best form of education – should there be censorship? Who should rule the ideal state? What is the nature of the soul? Is the soul immortal? What is the theory of forms? Art should be banned from the ideal state! Is there justice in the afterlife?

LATIN

LATIN I

(The Department)

This course introduces the student to the basics of Latin forms and syntax. Memorization of forms and syntax is stressed in order to facilitate the reading of Latin literature as quickly as possible. Readings are selected from Cicero, Caesar, Martial and others. The course also covers background material on mythology, history, and Roman life.

LATIN POETRY, PROSE, DRAMA & THE NOVEL

(The Department)

Designed as a bridge between the introductory Latin course and specialized electives, this course emphasizes facility in reading and translating Latin authors, studying the literary forms we read, and using textual evidence to gain insight into life in the ancient world. Authors include Cicero, Ovid, Plautus, Sallust, Livy, Catullus, Horace, Caesar, Vergil, and others. The course also intensively reviews Latin grammar and syntax.

THE AENEID: VERGIL AND THE LATIN EPIC

(The Department)

This course is open to students who have completed Poetry, Prose, Drama & the Novel, or its equivalent. *The Aeneid* is the Roman epic that charts the mythohistorical founding of the Roman people and state. Books I, II, IV, VI, X and XII of *The Aeneid* are read in Latin, in part or in whole, and the rest of the text in English. Emphasis is on translation and textual analysis, with daily assignments for translation as well as passages for sight-reading in class. Several short critical papers examining patterns of symbolism, imagery and meter are required.

ROMAN HISTORIOGRAPHY

(Henneman)

Ostensibly an exploration of the past, historiography is often a valuable source for understanding the present. Consciously or not, any author's perspective is tainted by the events - public and private - that he confronts in the moment of composition. This class will examine historical writings both for their documentation of past

events and the personal agenda that motivated each author. Livy's grand recounting of the rise of the republic - composed during the reign of Augustus, Sallust's lament of its decline, and Tacitus's incisive exploration of emperors and empire will comprise the majority of the class. Prerequisite: Vergil.

NERO'S COURT AND SILVER LATIN

(Kingsley)

Our primary texts will be the godless *Civil War* epic by Lucan, a vinegary successor to Vergil; the *Satyricon*, an infamous fiction by Petronius; and Seneca's didactic writings for the new emperor. All three authors were favored by the poet-in-chief and wielded immense influence. Then he forced them to commit suicide. This will be a reading class, emphasizing daily translations and discussion. We will also consult ancient and modern sources to get at world-bestrident Nero. Students will consider the generic questions and artistic satisfactions provided by these texts, in relief against the political and historical realities of the Roman world, as well as the chronological developments of the language beyond Golden and Augustan Latin. Prerequisite: Vergil.

OVID: METAMORPHOSES

(Hill)

The theme of *Metamorphoses*, Ovid's most well-known poem, is change and transformation, illustrated in Greco-Roman myth and legend. With *Metamorphoses*, Ovid moved from the elegiac love poetry of his youth to a complex poem of epic scale and meter, starting with the creation of the world and ending with the apotheosis of Julius Caesar. Past and present artists have drawn inspiration and themes from *Metamorphoses*, considering it the gold standard for mythological stories. These tales have become archetypes not only because of Ovid's crystallization of the myths, but for the grace, style, wit, and pathos with which he presents them. Selections will include but not be limited to the myths of Apollo and Daphne, Daedalus and Icarus, Pyramus and Thisbe, Orpheus and Eurydice, Narcissus, and Arachne. The class will examine the ideas, themes, style, and interpretation of the poem. Prepared and sight translations will form the majority of the daily work in this class; periodic creative and analytic writing assignments will provide opportunities for students to explore the material in more depth. Prerequisite: Vergil.

ROMANCE LANGUAGES

FRENCH

ACCELERATED FRENCH

(The Department)

This course is offered to students who have successfully completed at least two years of another romance language and whose experience with language learning enables them to proceed at a faster pace in assimilating the usages of French. This course emphasizes aural/oral proficiency as well as written skills.

FRENCH 1

(The Department)

This course is for students who are new at learning a romance language, and for those who need one more year to solidify their knowledge and usage of the fundamentals. Emphasis is placed on sentence structure and oral expression. Students acquire elementary conversational skills, and vocabulary is learned through texts and review exercises. Web-based interactive exercises and activities help students practice and retain the material. Special attention is given to accurate pronunciation.

FRENCH 2

(The Department)

Students entering this level already possess fundamental skills of grammar and expression (as described in French 1). This course is designed to foster continued development in each of the four language skills: speaking, writing, reading, and oral comprehension. A variety of materials are used: a textbook and workbook to reinforce grammar and vocabulary, and short readings to encourage class discussion and serve as samples of written text. Audio-visual material is used in class to improve listening comprehension skills. Accurate pronunciation is stressed.

FRENCH 3

(The Department)

In French 3 the objectives are to reinforce the students' basic grammatical concepts and to stress the idiomatic use of French. We place an emphasis on the assimilation of all major grammatical structures. Readings such as Saint Exupéry's *Le Petit Prince* or Sempé and Goscinny's *Le Petit Nicolas* are used to expand vocabulary and provide topics of discussion. We consider questions of content and form. Topics of class discussion serve as the basis for composition writing. At the end of this course, students should be able to speak and understand French with relative ease.

FRENCH LANGUAGE & CULTURE

(The Department)

This course exposes the students to a variety of materials, textual as well as audio-visual, and emphasizes communicative skills through conversation and hands-on activities. Cultural themes pertaining to the "French way of life," as well as other relevant forms of art, are presented through French films and other appropriate material. After a careful elucidation and practice of the linguistic elements necessary for exploring these themes, the students are able to express themselves on the various topics introduced.

FRENCH LANGUAGE & COMPOSITION

(The Department)

This course is designed (1) to help students refine their knowledge of the subtler, more complex points of French syntax, and (2) to put the students at ease with the practice of the structures learned previously, by seeing them and applying them “in context.” To that end, literary texts are used as tools to expand vocabulary and to familiarize students with increasingly difficult texts. By the end of the year, the students should have assimilated and synthesized all previously learned rules for forms of French syntax. They should also be proficient readers and writers.

FRENCH LANGUAGE & THE DOCUMENTARY FILM

(The Department)

In this course students examine historic and contemporary French documentaries on French history, art and culture, among which are *Le chagrin et la pitié* by Marcel Ophuls, *Nuit et brouillard* by Alain Resnais, *Etre et avoir* by Nicolas Philibert, *Numéro zéro* by Jean Eustache, *Les glaneurs et la glaneuse* by Agnès Varda, and *Les yeux dans les bleus* by Stéphane Meunier. Special attention is paid to idiomatic expressions and the way French is spoken in everyday life. Through accompanying books and articles, students refine and augment their knowledge of French vocabulary and syntax, while reviewing previously learned grammatical structures. By the end of the year, members of the class should be able to participate in fluent discussions of the various issues raised by the films.

FRENCH CONTEMPORARY AUTHORS

(The Department)

This course is designed for students interested in gaining increased fluency in spoken French through the reading and discussing of works by contemporary French writers (authors who write in French but are not necessarily of French nationality) such as Christine Angot, Philippe Delerm, JMG Le Clézio, Marie NDiaye, Amélie Nothomb, Pierre Péju, Danièle Sallenave, Lydie Salvayre, Leïla Sebbar, Michel Tournier, Fred Vargas and Yasmina Reza, among others. The texts (plays, poems, short stories and novels) are clustered around specific themes used as springboards for comparison and analysis. The linguistic forms encountered vary from highly literary and standard French to slang, thus exposing the students to the various levels of the language as it can be experienced in the Francophone world at present. Students are required to read an average of five to ten pages per night and to keep up with the new vocabulary introduced. While the emphasis of the course is on oral expression, students are expected to write summaries, character and plot analyses, and short essays on a regular basis.

FRENCH LITERARY TRENDS FROM THE 19th TO THE 20th CENTURY

(The Department)

The early 19th century sees the flowering of the Romantic movement in literature, music, and art. The poets, novelists, and dramaturges of the period often incarnate the Romantic hero portrayed in their works: Lamartine, Hugo, Chateaubriand, Stendhal, Musset. With the onset of the industrial age, new writers reject *l'idéalisme romantique* for *la réalité matérielle*. The preferred genre of the realists is the novel, which comes into its own in the 19th century: Balzac, Flaubert, Zola. Poetry flourishes with the works of Baudelaire, Verlaine, Rimbaud, and Mallarmé. The early 20th century celebrates the marriage of philosophy and literature in *la littérature engagée* of Sartre, Camus, and Malraux, while the theater—Ionesco, Beckett, Anouilh—seeks its own solutions to depicting the modern *condition humaine*. Finally, the *nouveau roman* not only announces the death of character but seems to herald the demise of the novel itself: Robbe-Grillet, Duras. Other authors: Maupassant, Gide, Proust, Breton, Césaire.

FRENCH CLASSICISM AND THE ENLIGHTENMENT: FROM RULE TO REVOLUTION

(The Department)

Open to juniors and seniors who have successfully completed the 19th and 20th century literature course. We begin at the golden age in France, a time of belief not only in the divine right of kings but in the divine itself. Inherent in such beliefs was the idea of the absolute—absolute power, absolute reason, and, by extension, the “absolute” work of art. In literature, perfection becomes the rule, and prescriptions for achieving it are devised. Corneille, Racine, and Molière are recognized as major craftsmen. By the 18th century, cracks begin to appear in the bastion of Absolutism. Writers known as *Les Philosophes* declare war on heretofore sacrosanct tenets, with words for weapons. The French Revolution begins as a conflict of ideas eventually exploding into insurrection. “*On est tombé par terre, c’est la faute à Voltaire; le nez dans le ruisseau, c’est la faute à Rousseau.*” Authors are chosen from those above and from the following: Pascal, Madame de Sévigné, Madame de la Fayette, La Bruyère, La Fontaine, La Rochefoucauld, Beaumarchais, Cazotte, Diderot, and Montesquieu.

FRENCH CONVERSATION

(2x per week) (The Department)

Offered to juniors and seniors, and to sophomores with permission of the department chair, this class helps students use their acquired vocabulary to express themselves more fluently. Through a variety of verbal games, paired activities, and oral reports, students build their oral/aural skills and eventually use them in a context of informal conversation on topics such as politics, art, education, fashion, everyday life including family life, food, amusement, and travel. We also discuss other subjects of interest to the group.

SPANISH

SPANISH 1

(The Department)

This course is for students who are new at learning a romance language, and for those who need one more year to solidify their knowledge and usage of the fundamentals. Emphasis is placed on sentence structure and oral expression. Students acquire elementary conversational skills, and vocabulary is learned through texts and review exercises. Web-based interactive exercises and activities help students practice and retain the material. Special attention is given to accurate pronunciation.

SPANISH 2

(The Department)

Students entering this level already possess fundamental skills of grammar and expression (as described in Spanish 1). This course is designed to foster continued development in each of the four language skills: speaking, writing, reading, and oral comprehension. A variety of materials are used: a textbook and workbook to reinforce grammar and vocabulary, and short readings to encourage class discussion and serve as samples of written text. Audio-visual material is used in class to improve listening comprehension skills. Accurate pronunciation is stressed.

SPANISH 3

(The Department)

In Spanish 3 the objectives are to reinforce the students' basic grammatical concepts and to stress the idiomatic use of Spanish. We place an emphasis on the assimilation of all major grammatical structures. Students are introduced to edited literary texts, poetry, and articles on culture and current events in Latin America and Spain. We consider questions of content and form. Topics of class discussion serve as the basis for composition writing. At the end of this course, students should be able to speak and understand Spanish with relative ease.

SPANISH COMPOSITION THROUGH SHORT FICTION

(The Department)

Based on the reading and discussion of short literary selections, this course intends to improve active command of the language. While topics of intrinsic interest to students encourage class discussion and help reinforce grammar skills, particular emphasis is given to the practice of writing descriptive and narrative prose.

INTRODUCTION TO SPANISH LITERATURE

(The Department)

This course is a comfortable transition from colloquial to literary language. Short stories, fables, poems, and eventually a novel and a play are systematically read, discussed and analyzed. Some critical and much creative writing is done throughout the year. An in-depth review of grammar is offered if needed.

SPANISH & SPANISH-AMERICAN MASTERS OF THE 20th CENTURY

(The Department)

The prose and poetry examined in this course—some of which students may already have read in translation—provides a comprehensive view of 20th century Hispanic letters. Through the works of García Lorca, Borges, Unamuno, García Márquez, Matute and Neruda, among others, the course aims to stimulate the students' interest in contemporary Hispanic literature and expand their knowledge of the language and culture.

SPANISH CONVERSATION

(2x per week) (The Department)

For juniors and seniors who have completed at least Spanish 3, this course develops communicative proficiency. Placing special emphasis on practical vocabulary and enhancing the interactional use of the language, we try to build each student's self-confidence and facility in speaking Spanish.

MATHEMATICS

ALGEBRA 1

(Required) (The Department)

This course is an introduction to the principles of elementary algebra. Topics include simplification and evaluation of algebraic expressions including algebraic functions, exponential and radical expressions; solution of concrete and linear equations of the first and second degree, of absolute value equations and inequalities, and two-variable systems of equations; graphing of linear and quadratic equations and inequalities; factoring and division of polynomials; function notation; and solution of word problems by algebraic technique.

GEOMETRY

(Required) (The Department)

This is an introduction to a deductive system of logic—the presentation of an axiomatic system in which general principles are derived from a limited group of postulates. The course follows the traditional development of Euclidean geometry with an emphasis on proofs and deductive reasoning, visual intuition and problem solving strategies. The elements of algebra are reviewed in relation to some topics, particularly the section on coordinate geometry, presented both as an analytic representation of geometric principles and as a tool for proof. Constructions, rotations, reflections, symmetry, and elementary trigonometry may be included. Prerequisite: Algebra 1.

ALGEBRA 2

(Required) (The Department)

Algebra 2 is devoted to simplifying, problem solving, and graphing n^{th} degree polynomial functions. We review the basic concepts of algebra, including the study of the real number system and the accompanying axioms; solving equations and inequalities with an emphasis on word problems, absolute value, and linear functions. Moving ahead, we study the characteristics of polynomial and rational algebraic expressions and their practical applications. Irrational and imaginary expressions are explored; and other topics such as logarithms and exponential functions, conic sections, and inverse functions are investigated. Matrices, determinants and probability may be encountered. Prerequisite: Algebra 1

ELECTIVES

TRIGONOMETRY

(First semester) (The Department)

Beginning with trigonometric functions and triangle solutions, we move on to identities, equations, angle formulae, and the practical applications thereof. Last, we cover the graphs of all the trigonometric functions including inverses and period, amplitude, and phase shifts. Prerequisite: Algebra 2.

TRIGONOMETRY/ANALYSIS

(Full year) (The Department)

This is a rigorous approach to polynomial, trigonometric, and exponential functions: sequences and series; vectors; and some analytic geometry. Emphasis is on the mastery of proofs and creative applications to practical problems. This course is a prerequisite for calculus. Text: Dolciani et al., *Modern Introduction to Analysis*. Prerequisite: Algebra 2.

CALCULUS 1

(Full year) (The Department)

This is a college-level calculus course, with heavy emphasis on proofs, derivations, and creative applications. Limits, differentiation and integration, and applications thereof are covered. Transcendental functions are also explored. The course is intended for the serious mathematics student. Prerequisite: Trigonometry/Analysis.

CALCULUS 2

(Full year) (The Department)

Calculus 2 is a continuation and expansion of the techniques of Calculus 1. It includes a review and a proof of the fundamental theorem of Calculus, further methods of integration with application to physical problems, alternative coordinate systems, series and sequences, vector functions, and differential equations. Prerequisites: Calculus 1 and departmental recommendation.

DISCRETE MATHEMATICS

(First semester or full year) (Boyer)

This course examines diverse topics in discrete mathematics in the context of various questions. How can we encode secret messages? Is it possible to divide up a cake so that all the cake eaters feel they got a fair slice? What's the best way to determine a winning candidate in an election? Exactly how big is infinity? These are just a few of the questions discussed as we explore the areas of logic, infinity, counting problems, probability, graph theory, voting theory, games, cryptography, cake cutting and more. This course also enhances your skill in communicating mathematical ideas through some proof writing and in-class presentations. All levels of experience are welcome.

FORMAL LOGIC

(First semester) (Aronson)

Formal logic, a discipline created by Aristotle, has applications in a variety of disciplines including philosophy, mathematics, physics, computer science and linguistics. One might in fact argue that logic is relevant to any endeavor that involves reasoning. This course begins with a consideration of arguments of English and the question, What constitutes a good argument? We then focus on the symbolic system known as sentential logic and the more powerful symbolic system known as predicate logic. In both cases, students learn to translate arguments of English into symbolic arguments and to evaluate such arguments using the aforementioned systems. This is a proof intensive class. Prerequisite: Geometry.

NON-EUCLIDEAN GEOMETRY

(Second semester) (Aronson)

One of the postulates of Euclidean geometry states that through a point not on a given line there is exactly one line parallel to the given line. This postulate, known as the parallel postulate, seems intuitively unassailable. For what would it mean to say that the parallel postulate is false—either that there are no parallels to a line from an external point, or there are multiple parallels? And both of these options seem, at least at first glance, patently absurd. As it turns out, however, these alternatives to the parallel postulate do not lead to absurdity but to different and completely consistent geometries. This course begins with a close look at the Euclidean parallel postulate and then turns its focus to some of the main ideas of the two general types of non-

Euclidean geometry: hyperbolic geometry (in which, by the way, the sum of the angles of a triangle is always less than 180°) and elliptic geometry (in which the sum of the angles of a triangle is always greater than 180°). Discussion of the philosophical consequences of non-Euclidean geometries is certainly a part of this course. Prerequisite: Geometry.

INDEPENDENT STUDY IN MATHEMATICS

(1x per week) (The Department)

Topics to be determined by interest and inclination of individual student and teacher.

GEOMETRIC & NONGEOMETRIC OPTICS: DEATH RAYS, LASER BEAMS, OPTICAL ILLUSIONS

(Full year) (Nachumi)

This course offers a broad inquiry into the nature of the visual sense, and draws from many disciplines. The first semester is a detailed development of the theory of linear perspective as a set of geometric construction rules, all based on the fundamental idea that light travels in straight “rays.” We will use these intuitive notions of imaging and mapping to define “correct” linear perspectives in a precise way. How close are these rules to the way that natural vision actually works? We examine some “impossible” perspectives that never the less work according to the rules, and some natural perspectives that appear to violate the rules. In the second semester, we approach the problem from an engineering standpoint. We discuss the ways in which physical imaging systems like mirrors and lenses work, the physics of light waves, and holography. The second semester culminates in a construction project, where the students build working optical devices.

APPLICABLE MATH & SCIENCE

(First semester or full year) (Nachumi)

This is a course in the fine and not-so-fine arts of dissecting, understanding, modifying, and building of mechanical and electronic gizmos (i.e. pulley and spring systems, electronic circuitry, and Rube Goldberg-ish devices). It is almost entirely hands on, though there will be some explanation where necessary. Students will be expected to complete a series of apprentice projects before embarking on one of their own. Along the way, they will pick up a working knowledge of engineering mathematics which is roughly equivalent to (but perhaps more obviously useful than) what they see in their pure mathematics courses.

MICROECONOMICS

(First semester) (The Department)

This course is an introduction to the principles and applications of microeconomics. Topics to be covered include the theory of supply and demand, market equilibrium, consumer behavior, the behavior of firms, and perfect and imperfect competition. Social issues such as pollution, income distribution, and welfare are analyzed within an economic framework. Prerequisite: Algebra 2.

MACROECONOMICS

(Second semester) (The Department)

This course is an introduction to the principles and applications of macroeconomics. Topics to be covered include the Keynesian and classical models of equilibrium, national income, inflation, unemployment, fiscal and monetary policy, investment and the banking system, international trade, and economic growth. Prerequisite: Algebra 2; microeconomics is not a prerequisite for this course.

AN INTRODUCTION TO PURE MATHEMATICS

(Full year) (Lockhart)

What do mathematicians do, and why do they do it? This class examines the art of mathematics from both the philosophical and aesthetic points of view, providing a broad overview of the subject. Mathematics is about exploring our imaginations, finding beautiful patterns, and searching for explanations. Along the way we discover infinite numbers, the transcendence of pi, and the symmetry of knotted space. And we might just learn to see in four dimensions . . . The course features a survey of important unsolved problems that motivate modern research, as well as a “studio” where you create and critique your own works of mathematical art. The purpose of the course is to help you develop your mathematical intuition and taste, and in the process blow your mind to pieces. No previous mathematical experience is necessary, but permission of the instructor is required.

MUSIC

All music courses meet twice weekly unless noted.

THEORY/MUSICIANSHIP

THEORY & COMPOSITION

(Williams/Elliott)

This course offers an exploration of the fundamentals of notation, rhythm, harmony and melody. Students gain a deeper understanding of all musical styles. We train our ears, develop musicianship skills, and study the evolution of the system of tonality used in most musical cultures. Computers and MIDI are used in composition projects.

ADVANCED THEORY & COMPOSITION

(Elliott)

This course covers study of harmony and voice-leading, form, counterpoint, notation, style, and instrumentation, including ear training and musicianship skills. Students will work on composition projects using Finale and other notation and editing software. Prerequisites: Theory & Composition or equivalent.

ELECTRONIC MUSIC COMPOSITION

(Langol)

Open to students with advanced skills, an interest in performance/composition, and a facility with music notation, this workshop/class allows students with experience in MIDI and sound processing to realize their creative ideas using the myriad tools of the music lab. Software technology enables composers to achieve unprecedented variety and richness in manipulating recorded sound to create unique compositions. The possibilities are practically limitless. Much like Music & Multimedia, we learn to use digital audio programs, sequencing, possible notation and sampling technology with an emphasis on recording live audio. Prerequisites: Permission of the instructor, music lab experience, and facility on an instrument.

EAR-TRAINING/SOLFÈGE

(1x wk) (Schelle-Herring)

In this class we will develop and strengthen abilities in sight-reading rhythmic and pitch notation. Interval recognition, chord structures and progressions, and melodic and rhythmic dictation exercises will help students acquire the skills essential for confident performing in all the various ensembles offered at Saint Ann's. This course is highly recommended for all singers as well as jazz, classical and pop musicians.

THEORY AND EAR-TRAINING FOR JAZZ MUSICIANS

(Coe)

This course offers a progress approach to the study of jazz harmony. Students will improve their improvisational skills through the study of intervals, scales, modes and chord progressions as well as through aural training. Students will enjoy a broader musical vocabulary, enabling more insightful jazz performance. Recommended for any student in Jazz Ensemble, Jazz Combo, or Jazz Techniques.

MUSIC HISTORY/LITERATURE & TECHNOLOGY

JAZZ HISTORY

(Schelle-Herring)

Jazz and Blues are among America's greatest cultural achievements, exports to the world community that give powerful voice to the American experience. Born of a multi-hued society, this music unites people across the divides of race, religion and region. Jazz history addresses freedom, creativity, and the American identity at home and abroad. In this course, we will learn about the development of jazz since its origins at the turn of the twentieth century. We will encounter colorful personalities and amazing artists, taking a look at their specific contributions to the music, in an effort to understand the stylistic evolution of jazz. Trips to major cultural institutions will complement our extensive listening and learning activities.

HISTORY OF OPERA AND MUSICAL THEATER

(Full year) (Clark)

Love, magic, transcendence, terror, and good ol' community values are part and parcel of these two forms. By placing each chosen work within its complex political and aesthetic context, we learn how these forms offer an emotional history of their times. We study scripts, libretti, scores and, when available, various recorded performances. We also take advantage of our city's almost limitless offerings in these fields.

MUSIC & COMPUTERS 1

(Langol)

We explore the use of electronic keyboards and computers to compose music for a variety of scoring situations. Our focus is the development of specific sequencing and musical notation skills as related to the fundamentals of music theory, orchestration, and composition. Knowledge of basic notation is preferable. Previous experience with composition is desirable, though not necessary.

MUSIC & COMPUTERS 2

(Langol)

This more advanced level continues to explore the ideas covered in Music & Computers 1, while solidifying skills established through previous music lab experience. We explore the use of electronic keyboards and computers to compose music for a variety of scoring situations. Our focus is the development of specific sequencing and musical notation skills as related to the fundamentals of music theory, orchestration, and composition. Prerequisites: permission of the instructor, and Music & Computers 1 or middle school music lab experience.

MUSIC & MULTIMEDIA

(Langol)

Building on skills developed in the Music & Computers class, this course focuses on using digital media such as MIDI, digital audio and video to explore contemporary musical idioms. A variety of applications are utilized concurrently to develop technical skills to be used as instruments of self-expression. Prerequisites: permission of the instructor, and Music & Computers 1 and 2 or middle school music lab experience.

VOCAL & CHORAL MUSIC

CHAMBER SINGERS

(3x per week) (Busby/Asbury)

This small group consists of members auditioned from the High School Chorus. Three rehearsals a week are devoted to preparing choral works of many styles through the ages. The Chamber Singers perform for various audiences in the community and elsewhere. Members are automatically part of the High School Chorus, Men's Chorus, or Women's Chorus. Prerequisite: sight-singing proficiency.

HIGH SCHOOL CHORUS

(Busby/Asbury)

Membership in the Chorus is open to all high school students and faculty members without audition. The repertoire includes works from many periods of music literature. The Chorus participates in as many community music events as possible.

MEN'S CHORUS

(Busby/Asbury)

From boys' choirs to Ivy League college groups, men's singing groups have been a tradition throughout the history of music. This chorus explores a wide variety of literature including college songs, spirituals, show tunes and barbershop quartets. All men are encouraged to join without audition, especially those who are not sure whether to take the High School Chorus plunge.

VOICE

(Clark)

Open to singers of all levels, this class is for those interested in learning how to use their voices with greater efficiency and understanding. Proper breathing, vowel production, diction, and basic vocal techniques are addressed in the singing of solo art songs in English, Italian, French and German, as well as songs of the American musical theater. Performance opportunities include choral concerts, the spring voice recital, and the musical theater workshop in June.

INSTRUMENTAL STUDY AND ENSEMBLES

(The Department)

Audition instructions: High school students who have not previously participated in instrumental ensembles must schedule auditions. For those in existing ensembles, auditions are not required unless notified by the director, or unless students wish to change their current ensemble. These ensembles are subject to change, depending on the number and respective musical levels of the students who audition. Members are expected to meet all rehearsal and performance assignments of the ensemble. Private lessons are required at this level of development. Students must be proficient in note reading and sight singing as determined by the department.

Please note that all performing ensembles are subject to change from year to year, depending on the number and respective musical levels of participating students.

CHAMBER PLAYERS

(The Department)

This program is designed for students interested in the study and performance of chamber music, including piano ensembles, from a broad range of styles. Players of orchestral instruments and piano are encouraged to join. Depending on enrollment, duos, trios and quartets are formed to study and perform selections from the rich chamber music repertoire. Groups are coached once a week.

JAZZ TECHNIQUES

(Elliott/Coe)

A class in jazz improvisation and ensemble playing; instruction in basic scales and chords provides a vocabulary for improvisation. Students are introduced to the jazz repertoire. All instrumentalists and vocalists are welcome; interested students should prepare an audition demonstrating a grasp of major and minor scales and chords and sight-reading ability. Students in this class are strongly encouraged to enroll in private lessons.

ADVANCED GUITAR

(Coe)

This course is designed to enhance performing skills on the guitar through the study of popular, jazz and classical pieces. This course is open to any student who has completed Guitar I, or by permission of the instructor.

JAZZ COMBO

(1x per week) (Elliott/Coe)

An adjunct to Jazz Ensemble: we work in a small-group format of rhythm section plus two lead instruments maximum. Students develop facility in reading charts and creating arrangements. We re-create classic small-

group arrangements by such icons as Miles Davis, Herbie Hancock, Freddie Hubbard and Bill Evans. This class is open to members of the Jazz Ensemble and Jazz Techniques class by permission of the instructor.

JAZZ ENSEMBLE

(3x per week) (Elliott)

The Jazz Ensemble performs arrangements of jazz classics from swing to bebop and beyond. All instruments are welcome to join the ensemble. Players develop soloing technique, harmonic understanding, and ensemble skills. Students interested in joining the Jazz Ensemble should be familiar with jazz styles and be able to demonstrate reading ability, knowledge of scales and chords, and technical proficiency on their instrument. Students in the Jazz Ensemble should be enrolled in private instrumental instruction. Interested musicians should prepare an audition that demonstrates their technical level. Prerequisite: see audition instructions.

CAMERATA I, II, CHAMBER STRINGS

(The Department)

These ensembles are open to those who have been studying an orchestral instrument for three years or more. Students should possess strong sight reading skills and be accustomed to playing both solo and ensemble repertoire. Music from the Baroque, Classical and Romantic periods as well as contemporary and American music is performed in concerts and assemblies throughout the year. Because of the strong skills needed to play these pieces, students are encouraged to take private lessons. Prerequisite: see audition instructions.

PERCUSSION TECHNIQUES: CLASSICAL

(1x per week) (Lazzara)

This course emphasizes percussion techniques for the large ensemble. Tympani, mallet technique, bass, snare, and other percussive instruments are studied. Members of this class form the percussion section for the larger instrumental ensembles, Wind Ensemble and Orchestra. Prerequisite: Percussion 1 and 2, or permission of the instructor

PERCUSSION: THE DRUM SET

(1x per week) (Lazzara)

This class explores the role of the drummer in popular music. We study and play techniques that helped define this music, and we listen to recordings of the classic drummers.

PERCUSSION ENSEMBLE

(Lazzara)

This ensemble studies and performs 20th and 21st century music specifically composed for percussion instruments. Additionally, pieces transcribed from other sources are studied. This ensemble is open only to students who have completed Percussion 2 in the Middle School, or by permission of the instructor.

WIND ENSEMBLE

(Schelle-Herring/Henderson)

This ensemble is open to students who have been studying a wind or brass instrument for two years or more. Music from the Baroque, Classical and Romantic periods is performed in concerts and assemblies throughout the year. Prerequisite: see audition instructions.

RECREATIONAL ARTS

Courses are one semester in length, unless specified below, and are offered both semesters unless otherwise noted. Classes meet once a week.

AQUATICS

(First semester) (Howard)

A class for novice and veteran swimmers alike. Basic and advanced stroke and turn technique are covered, along with water conditioning and aspects of water safety, although no lifeguard certificate is awarded. One double period.

BADMINTON

(The Department)

Badminton is a course for all skill levels. Beginners learn the game by working on fundamental stroke technique; more advanced players polish their skills while improving game strategy. All students participate in exciting singles and doubles matches.

BASEBALL

(First semester) (Zerneck)

In this class students explore a variety of elements within the game of baseball. A range of drills furthers the development of specific skills and proper mechanics. Students not only practice the physical components of the game, but discuss the rules and various strategies as well.

RECREATIONAL BASKETBALL

(The Department)

This class is for the novice and experienced ballplayer alike. Early on, drills and skill work are emphasized, with students receiving both group and individual instruction. As offensive and defensive skills improve, half court and full court games are offered at varying levels of competitiveness.

CLIMBING

(Davis, Madsen)

Students explore vertical and horizontal climbs on our apparatus room climbing wall, learning various climbing techniques—crossover, jump toe, etc.—and belaying techniques.

EXERCISE & FITNESS

(The Department)

This course in conditioning utilizes a variety of fitness and exercise forms. Students learn how to build a training program suited to individual fitness and personal goals. The course includes aerobic, anaerobic, calisthenic and low impact activities. The utilization of weight machines and cardiovascular equipment enhances overall understanding of fitness and its importance.

FENCING 1

(Full year) (Balboa)

This class, covering the fundamentals of fencing, is open to beginners and those with a limited background in fencing. Students learn basic fencing movements and strategies.

FENCING 2

(Full year) (Balboa)

Limited to students with at least one year of fencing, and permission of the instructor. The class stresses conditioning, competitive bouts, and advanced techniques.

FLOOR HOCKEY

(Paszke)

This is an enjoyable and exciting class for all skill levels. Students improve hand-eye coordination and knowledge of the game through drills and games. All hockey fans will enjoy this course.

INTRODUCTION TO FREESTYLE SPARRING

(Full year) (Casanova)

This course is designed to develop physical potential through the introduction of a variety of martial arts styles from kickboxing to submission grappling. Students are introduced to technique training, conditioning exercises, and freestyle sparring. No previous martial arts training is necessary. One double period.

FREESTYLE SPARRING 2

(Full year) (Casanova)

For students who have completed the Introduction to Freestyle Sparring, this course will help students refine their skills and will emphasize more advanced sparring techniques. One double period.

INWARD BOUND CHALLENGE COURSE 1

(Full year) (The Department)

This course challenges body, mind and spirit through group games, conditioning, and individual and collective goals. Students set goals and attempt to reach them by working together and offering group support. The year ends with a three-day camping trip that includes climbing and a ropes course.

INWARD BOUND CHALLENGE COURSE 2

(Full year) (The Department)

This course continues in the same vein as Inward Bound 1. Emphasis is on student leadership: leading the class and organizing activities. New activities stressing initiative are introduced, as are rope and belay techniques. Prerequisite: Inward Bound 1

KARATE 1

(Full year) (Gordon)

Students learn the basic punches, kicks and blocks of traditional Tae Kwon Do (Korean karate), combining these techniques in the practice of forms and freestyle sparring. Some self defense applications are covered, although the primary emphasis of the course is on karate as a sport and martial art. A gi (karate uniform) is supplied by the school.

KARATE 2

(Full year) (Gordon)

For students who have completed at least one year's training in the Saint Ann's martial arts program. We cover material for the color belt ranks, with increased emphasis on free fighting and street defense.

PHYSIOBALL FITNESS

(The Department)

Using exercise balls of various sizes, this class teaches different exercises designed to increase flexibility, improve coordination, and develop strength. The emphasis is on core (abdominal and back) strengthening and conditioning.

PILATES CONDITIONING

(Second semester) (Lattimer)

The Pilates method of body conditioning is a unique system of stretching and strengthening exercises developed over ninety years ago by Joseph Pilates. It strengthens and tones muscles, improves posture, enhances flexibility and balance, and unites body and mind.

RUNNING

(The Department)

A course to help people with little or no running experience; experienced runners are also welcome. Stretching and cooling down exercises are taught, along with techniques to improve form and increase speed. Weekly runs vary in distance and intensity. Running routes change from week to week.

SOCCER

(The Department)

This course is a combination of skill development and scrimmaging that is open to all levels of ability. Small-sided games, both indoors and outdoors, are fun and competitive and also serve as an effective way to gauge progress. Come and see why soccer is the world's most popular game.

SOFTBALL

(The Department)

A course for the beginner as well as the experienced softball player. Students have the opportunity to learn and improve upon the basic fundamentals of throwing, catching, and hitting through various drills and game situations.

SPORT DANCE

(Benney)

This class combines elements of modern dance technique with the sheer physicality of athletics. Students learn a fun and challenging warm-up, create their own choreography inspired by photographs from sports magazines and newspapers, and get a good workout. All levels of dancers and athletes are welcome.

TAP

(First semester) (Howard)

This class teaches rhythmic tap technique, working with complex foot rhythms that lead to improvisation. The body attitude is grounded (closer to the ground), like African dance, as opposed to the lifted attitude of the Broadway tap style. Traditional and contemporary works are learned.

ULTIMATE FRISBEE

(The Department)

Ultimate offers a fun, exciting alternative to traditional sports. Students incorporate throwing, catching and teamwork into a framework of speed and finesse.

VOLLEYBALL

(The Department)

This class incorporates both instruction and game playing, including the skills of serving, bumping, setting, spiking and, most important, teamwork.

WEIGHT & FITNESS TRAINING

(The Department)

This course introduces the student to the merits of weight and fitness training. Both free-weight and machine work are incorporated into each personally designed workout. Other areas to be explored include flexibility (through stretching), and the value of aerobic training.

YOGA

(Full year) (Department)

An introduction to one of the oldest existing forms of physical exercise. Increases body awareness, flexibility, and concentration.

ADVANCED YOGA

(Full year) (Department)

In this class we explore advanced yoga postures, breathing techniques, and beginning meditation.

Prerequisite: One year of yoga or permission of the instructor.

INTERSCHOLASTIC SPORTS

(The Department)

The recreational arts requirement may be fulfilled through full-season participation as a player on a junior varsity or varsity team. Emphasis is placed on developing and fostering athletic standards of excellence through participation and competition. All team sports require a significant commitment to practice and game schedules. Saint Ann's is a member of the Athletic Conference of Independent School (ACIS), and the girls' teams also belong to the Athletic Association of Independent Schools (AAIS). Our baseball team is a member of the Private Schools Athletic Association (PSAA), and our fencing teams are members of the Independent School Fencing League (ISFL). Teams and clubs include baseball, basketball, fencing, gymnastics, soccer, softball, squash, track, volleyball.

SCIENCE

BIOLOGY

(Required) (Full year) (The Department)

Biology is the scientific extension of the human tendency to feel connected to and curious about all forms of life. It takes us to the wet, wild world inside a cell, nudges us to take a close look at the stripes of a zebra and to plunge down to the eternally dark regions at the bottom of the sea where albino crabs move with unhurried pace over the soft, cold mud. This course is required for all ninth grade students and all entering students who have not had any previous exposure to high school biology. It covers all of the vital topics in this field: cytology, genetics, biochemistry, taxonomy, evolution, botany, ecology. This is a dense, fast-paced grand tour of the most definitive aspect of this planet.

ELECTIVES

ADVANCED BIOLOGY

(Full year) (Kaplan, Okeson)

This is an intense and rigorous course light years beyond the scope of standard biology courses. Students are immersed in a comprehensive study of current evolutionary theory, ecology, botany, biochemistry, genetics, embryology, anatomy, and physiology. Laboratory work is frequent and requires an additional time commitment. Lectures and discussions are supplemented with readings from the text as well as articles from journals such as Nature, Science, and Scientific American. The only way to cross the ocean of information, enjoying the fast pace and laboratory work, is to be a bonafide biophile. Prerequisites: Biology, Chemistry 1.

ANIMAL BEHAVIOR

(Full year) (Zayas)

As social beings, we learn instinctively to read and understand behavior. In this course you are introduced to Ethology, the branch of biology concerned with the mechanisms and evolution of behavior in wild animals, and Comparative Psychology, the study of general behavior patterns across species. We investigate how complex behaviors such as communication, aggression, learning and mating are organized. By examining multiple types of behavior across species, we explore both how and why animals behave the way they do. Students in this course practice various methods of collecting data in the field and learn a variety of observational methods and data analysis techniques.

This course is presented through a combination of lectures, discussions, and an occasional field trip. Though there are few formal labs, be prepared to interact with some live animals in class. A significant amount of reading is assigned. During the second semester, students undertake an independent project exploring a question in animal behavior, resulting in a research paper and/or presentation to the class at the end of the year. Although no specific background is assumed, students with an elementary knowledge of Darwinian evolution are probably at some advantage. There are no prerequisites for the class, and it is open to 9th through 12th graders.

CELL BIOLOGY

(Karimeddiny)

Cells are packed with thousands of different types of proteins, each performing its own specific function. In this course we will learn about how proteins are sent to the locations in a cell where they belong, or exported

out of the cell, and how they work together to regulate a cell's growth and division, so that rather than being in a state of chaos, the various proteins in a cell are like players in an orchestra. Much of our understanding of how proteins normally regulate cellular growth comes from studying cells that are growing uncontrollably, that is, cancer cells. We will read Robert Weinberg's *One Renegade Cell*, which summarizes many of the discoveries that led to our current understanding of what has gone wrong in a cancer cell, and what this tells us about how cells normally work. We will also learn about diseases that result when cells are unable to transport proteins to the correct locations. We will do some laboratory work involving techniques for protein analysis. Prerequisite: Biology, Chemistry.

CHEMISTRY 1

(Full year) (The Department)

This is a broad, sweeping, fast-paced survey course introducing students to the fundamental principles of chemistry and to the basic techniques a chemist uses. Topics include: stoichiometry, atomic and molecular theory, basic atomic and molecular structure, chemical equilibrium, and acid-base chemistry. Students develop facility working with calculators and become intimate with the Periodic Table. Laboratory work is an integral part of the course, both in illustrating principles presented in lectures and in providing experience conducting qualitative and quantitative analysis. Prerequisite: Algebra 1.

ADVANCED CHEMISTRY (Full year)

(Velikonja, Cross)

This course is designed to give students the experience of an intensive college level course in which they hone their ability to think critically about chemical phenomena. Several topics introduced in Chemistry 1 (including stoichiometry, gases and chemical bonding) are explored in depth, and connections are made between these concepts and new topics such as kinetics and the energetics of bonding. Students also learn how to predict the spontaneity and rates of chemical reactions and how to work with chemical equilibria (especially acid-base equilibria). Many applications of chemistry are covered during this course, including electrochemistry and nuclear chemistry. The rapid pace of the course requires independent learning and preparation on the part of the student, and extensive lab activities require an additional time component. Advanced Chemistry is for those who relish the challenge of wrestling with equations and who find chemical reactions exocharmic. Prerequisite: Chemistry 1.

ADVANCED TOPICS IN CHEMISTRY: CHEMICAL FORENSICS

(Full year) (Zmuidzinias)

Calling all chemical Science Sleuths! The job of the forensic chemist is to identify materials and trace their origins. This course will dive into exploring the techniques and topics of forensic science through the perspective of chemical analysis. Much forensic evidence consists of very small samples and macroscopic analysis may not be appropriate. We will characterize the "evidence" left behind at crime scenes which can include fingerprints, hair fiber, fabrics, skin cells, blood, fire accelerants, gunpowder, drugs, food, poisons and much much more. Organic macromolecules, such as DNA, lipids, proteins and sugars will be extracted from biological specimens and subjected to detailed molecular analysis. Such studies can distinguish plant from animal; human from chicken from dog from insect. An extensive hands-on laboratory approach will be used to solve fictitious and true-to-life forensic cases and mysteries. Chemical analysis includes extraction and purification techniques, chromatography, spectrophotometry, microscopy, PCR amplification and electrophoresis. Squeamish scientists need not apply. Prerequisite: Chemistry 1.

THE CHEMISTRY OF FOOD AND COOKING

(Full year) (Velikonja)

Have you ever tried to make homemade whipped cream and wound up with butter, or wondered why transparent egg whites turn white when heated? This course is about the chemicals in food and the processes that take place in the kitchen. We experiment with crystallization (a.k.a. candy making) and emulsification (mayonnaise). We explore food spoilage and learn how humans have exploited it to produce yoghurt, cheese, bread and beer. We also investigate some of the unusual chemicals in food, from beneficial elements (selenium in Brazil nuts) to harmful compounds (cyanogens in apple seeds).

This course includes many topics not covered in Chemistry 1 while exploring the applications of some Chemistry 1 concepts. The class consists of lectures and labs (many of which produce edible results!) and there is no prerequisite.

APPLICABLE MATH & SCIENCE *see Math Department*

(Full year) (Nachumi)

INDEPENDENT SCIENCE RESEARCH

(Variable term; one half credit for first year) (The Department)

The Independent Science Research Program grants students the opportunity to design experimental strategies to answer personally perplexing questions of science: What would happen if? Why is it that? Why do people smell? type of questions. Research questions are as unique and varied as the investigator. Topics of investigation are multidisciplinary, ranging from biological, chemical as well as physical fields.

Independent Science Research is a cooperative research endeavor between a student or several students and their chosen mentor. Saint Ann's science teachers as well as auxiliary research investigators serve as advisers. Students meet with the research coordinator in September to discuss potential research topics and to make a mentor match. Research work proceeds at a pace stipulated by the project as well as the ambition of the research team. In addition, research students are required to meet as a group one period a week during a scheduled class to discuss scientific literature, to brush up on related skills and to participate in peer review presentations. After completing a year of exploration, students summarize their projects in a formal research paper. In the spring, discoveries are made public through a poster and oral symposium. (One half credit per year. Open to all high school students. Research class meets one period a week. Experimental work is arranged at the discretion of the research team.)

METEOROLOGY

(First semester) (Richards)

Weather impacts our lives every day, from influencing what we wear to helping us decide how much time to leave to get to the airport. Severe weather - hurricanes, tornadoes, and winter storms, for example - obviously impacts lives on a much more significant scale. In this one-semester elective, students will learn the basics of what causes weather. For example, how do barometric pressure, warm and cold air masses, dewpoint, and the Coriolis Effect interact to influence jet streams, El Nino, nor'easters, and category five hurricanes? We'll also learn how forecasters use on-line data and various weather instruments to predict short-term and long-range weather conditions. No prerequisites; open to students in grades 9-12.

MICROBIOLOGY

(Connolly)

Like most humans, you probably enjoy the popular misconceptions that a) showers make you clean, b) humans are the most “evolved” species and c) the majority of life on earth lies in the vast numbers of plants and animals covering the globe. It’s not your fault - you were merely misinformed. The truth is that bacteria, fungi, and other microbes represent the most ubiquitous, specialized, abundant, and essential divisions of life. Not only do they make life on earth as we know it possible (without them the ability to grow crops, digest food, make cheese, develop modern medicines, clean up environmental disasters, treat sewage, or make advances in biotechnology would simply not exist), but additionally they offer clues to how more complex, multicellular life forms (us) may have evolved in the first place. Furthermore, it’s no secret that certain microbes can make you very, VERY sick when they want to (and good bugs do go bad). In addition to highlighting how and where microbes are used by humans (making yogurt & Junior Mints, growing crops, developing bioweapons, etc), this course will thoroughly examine the biology and ecology of many different types of bacteria. The class will feature an extensive lab component which will train students in key components of bacterial lab research and experimental techniques, as well as lectures, reading and discussion of primary research, and student presentations. Prerequisite: Biology

MIND IN THE UNIVERSE, UNIVERSE IN THE MIND

(Kandel)

What is our place in the cosmos? We’ll trace the development of astronomy from ancient Greek models to the Big Bang Theory and beyond. We’ll study the laws of nature and how they describe the formation of planets, stars, and galaxies, the shape of space and the direction of time. We’ll contemplate the very beginning of it all and the distant future, regions too remote to be seen and terra cognita, what is and what might have been if a few fundamental constants were shuffled. Once we’ve explored the physical Universe that gives rise to complex organisms, it will be time to consider how consciousness itself is connected with reality. From quantum theory to the anthropic principles, many ideas in science suggest that the observer cannot be separated from what is observed. What is the role of the mind? We will consult Descartes, Einstein, Penrose, Turing, and the Eastern mystics on this question. Throughout the course, we’ll alternate scientific readings with science fiction stories that tackle the big issues with rigor and imagination. By the end of the year, we will both formulate the Grand Unified Theory and achieve enlightenment. No prerequisites.

PHYSICS

(Full year) (The Department)

This course provides a systematic introduction to the main principles of classical physics such as motion, forces, fields, electricity and magnetism. We emphasize the development of conceptual understanding and problem solving abilities using algebra and trigonometry (familiarity with trigonometry is highly helpful, but not required). The class includes a comprehensive laboratory component. Open to 10th, 11th and 12th graders.

ANALYTICAL PHYSICS

(Benadiba)

This second year, college level physics course offers a comprehensive review of the material from the first course with an emphasis on deeper, more complex problems and covers new topics such as fluid dynamics, optics, atomic and modern physics. The course focuses strongly on problem solving and mathematical methods. Prerequisite: Physics.

CLASSICAL MECHANICS, RELATIVITY & QUANTUM THEORY

(Full year) (The Department)

This course is a study of motion. The depth with which we examine motion, however, is such that by June we may no longer know what the term “motion” means. Motion of what? A particle? A field? Motion in which reference frame? Is the motion inertial or accelerated? Jerked or whipped? Eternally differentiable? By solving numerous and subtle problems in mechanics and exploring the mind-blowing developments of the 20th century, we begin to see patterns, sense and harmony in the laws of nature. This course may be taken after a prior course in physics.

ROBOTICS

(Full year) (Benadiba)

This is an engineering-based class with an emphasis on teamwork, creativity and problem solving. Working in teams, student use Lego-Mindstorm and Robolab software to design and program gradually more advanced robots, from simple cars to cranes and crawlers. We cover various scientific concepts ranging from the mechanics of motion and gravity to the depths of artificial intelligence, where autonomous machines are capable of interpreting their environment and adapting to it. Robotics is an extremely hands-on course requiring a high level of independent motivation. There are no prerequisites, and the class is open to 9th through 12th graders.

THE SCIENCE OF DINOSAURS

(Second semester) (Kaplan)

Everyone loves dinosaurs, but how much does anyone really know about them? How big was the biggest? How fast was T. rex? Are birds dinosaurs? What was their world like? This class involves introductory ideas of many branches of science such as geology, paleontology, chemistry, evolution, anatomy and physiology, and possibly some biophysics. We also discuss how the scientific method is applied to subjects who have been dead for 65 million years. Open to 9th through 12th graders; no prerequisites.

SEMINARS

The high school seminar program is a unique series of offerings presented by teachers outside the domain of their departments and in addition to their regular teaching load. Our seminars are intense double periods in which students undertake enormous amounts of self study and creative work. They usually happen at the end of the school day because, in the busy schedules of the students and instructor, no other time is available.

THE ART OF DEBATE AND RHETORIC

(Kingsley, Mason)

The Debate and Rhetoric seminar meets as a single House once a week in the late afternoon seminar period. We break up into smaller committees to debate and vote on resolutions, practice speaking in various formats, arrange impromptu and prepared intramural debates in both large and small houses; and participate as individuals and as a team in the Princeton Model Congress in November and other Model Congresses. We also plan to host a Saint Ann's Model Supreme Court, and we plan to host a Saint Ann's Model Congress. The House is largely self-governing, on the premise that the secret of free speech is respect for difference of opinion, and rule by majorities—democracy—depends on the assent of minorities. Students who elect this seminar should not commit to more than one extramural season sport with practices or games that conflict with class meetings. There is a strict limit of 40 members.

BE-BOP, FILM NOIR AND THE GREAT AMERICAN NOVEL: AMERICA IN THE 1950'S

(Flaherty)

After World War II, America exploded. A booming economy and population surge helped create the nation of highways and suburbs we recognize today. President Eisenhower presided over an era of seemingly sunny consensus while underneath, Cold War paranoia and visions of a nuclear holocaust seeped into the national consciousness.

This course will examine the cultural life of the 1950's. Jazz accelerated towards be-bop, fashioning the basic text of the music still used today. For every corny Doris Day movie, there was a film noir B picture lurking behind, showing the danger, desire, and corruption coursing through the American landscape. And the 1950's was perhaps the last decade where American novelists could dream big and imagine they were speaking to the culture at large. We will examine Norman Mailer and the Beats in this regard, as well as listening to lots of Charlie Parker and viewing some of the classic film noirs such as *The Naked City* and *Out of the Past*.

No writing, just reading, listening and watching. Come get a fuller picture of the nostalgic America our politicians still hark back to, and find out what the Greatest Generation wrought after dark.

COMMUNITY SERVICE: MORE THAN JUST BOOK DRIVES

(First semester) (Gnagnarelli)

In the late 1960s, someone came up with the notion of “random acts of kindness.” For instance, what if when you were going through a tollbooth, you paid for the car behind yours even if you didn't know who was in it? How does this alter society? This seminar discusses the concepts of philanthropy and volunteerism, and also primes the real life skills needed to help organizations achieve their goals of improving both our local and our global society. While some people are driven by humanitarian motives, others seem to act out of enlightened self-interest. What is the benefit to each individual who participates in a service-related project or activity?

Students choose from an array of educational, social, political or environmental issues and plan and execute community service initiatives. Projects may be individual or involve a number of students. As a class, we

visit community service programs around the city, model a large project for the class, and offer feedback for each project designed by class members. Some current projects involve offsetting the climate crisis, recycling, homelessness, and children's health and nutrition.

While we surf the net and scan *The New York Times* looking for new possibilities, we also help connect other students with organizations with which we have formerly partnered. Some of these include the Brooklyn DA's office, Brooklyn Parents for Peace, Heifer International, Brooklyn Heights Synagogue Shelter, Chung Pak Day Care Center, Project Reach Youth, L.I. College Hospital, Legal Outreach, P.S.8, Helen Keller Services for the Blind, Spence-Chapin Services to Family and Children, the Prospect Park Alliance, Project Cicero, Brooklyn Historical Society, The Jubilee Center, Lighthouse for the Blind, 78th Precinct Sports, and the Arab-American Family Support Center.

CONTEMPORARY CHINA

(Weiss)

This seminar consists primarily of a weekly review of news articles about China, mainly from *The New York Times*. Particular topics of concentration include: elite politics and the role of the Chinese Communist Party; relations between the central government and local authorities; the rise of private sector economic institutions and the consequences for the state sector; human rights; the question of democracy and democratic institutions; China's foreign relations, foreign economic policy, and China's relationship with Taiwan and Hong Kong; environmental issues; popular culture; and the uneven improvement of general living standards in different regions of the PRC. Over the course of the year, students are encouraged to make presentations and develop expertise in one or more of these areas.

To provide historical context for the news articles, we use Kenneth Lieberthal's *Governing China: From Revolution Through Reform* as a primary text for the 1949-present era and Sue Williams' six-hour documentary *China in Revolution* to provide additional background on 20th century China.

DAEMONOLOGY 101

(Nacol)

"Whenever a thing is done for the first time, it releases a little dæmon." Emily Dickinson

Horns and hooves and a whiff of sulfur... Dæmons have been with humanity since the beginning. We have always believed in hidden forces that intercede between the divine and material worlds... forces beyond our control that shape our experience of reality by temptation and torture. Under monotheism the word dæmon got a nasty rep, but the Greek word daimon only means "spirit," and the belief in dæmons is as universal and enduring as the belief in Love or the soul. Every culture has a name for them: Devils. Djinn. Fey. Angels. Aliens. Gremlins. Glitches. Obsessions. What the hell are they?

In shamanic medicine round the world, dæmons have always been the root of all illness. Dæmons built Solomon's Temple in Jerusalem. Socrates had a personal dæmon he called Genius. Renaissance magicians evoked and commanded dæmons. The Gnostics, Romantics, and the surrealists idolized dæmons. Modern Western culture explains dæmons as psychological problems, hormones, software viruses, and every kind of infectious idea.

In this class, we'll look at the dæmonic in myth, literature, philosophy, and pop culture. Expect a helluva lot of reading, and know that the books will be damned good.

Summoning dæmons optional, meeting dæmons inevitable.

HEALTH SEMINAR

(Friederichs)

Health is more than “just say no” and “use a condom,” and in this class we will look at the historical and social contexts of health issues. Find out why Americans are simultaneously suffering from an “obesity epidemic” and a rise in eating disorders and what self injury has to do with any of this. We’ll talk about things like the consequences of the war on drugs, and debunk media hype that would have us believing that every suburban teen in America is hooked on meth, when in fact teen meth use has actually dropped 35% since 2001. We’ll discuss these issues, watch a few films, and take a field trip or two. Limited to 10 students.

HEARING THE ROOM: RECORDING REAL SOUNDS IN REAL PLACES

(Second semester) (Schramm)

Learn the basics of sound recording. Train your ears to hear the different qualities of sound and how they affect the space they are in. We will learn to “make a record” – record music or speech in a room with a microphone.

Students will:

- Listen to the source of the sound and listen to the effect of the sound in the room, then explore ways to capture that sound.
- Learn the acoustic properties of different types of microphones.
- Learn about the effects of microphone placement: distance and angle.
- Decipher the mysteries of stereo microphone technique: X/Y, Blumlein; Mid/Side; ORTF; Jecklin Disk; A/B. We’re not doing any deep physics here, just the nuts and bolts of how these techniques are practically applied.
- Experiment with ways of recording a solo instrument vs. an ensemble.
- Record music and speech in several different acoustic environments, from a closet to a cathedral (or as close as we can get to one) and then to outdoor “field” recording.
- Have one or more workshops in a professional, state of the art recording studio.

Limited to eight students. Knowledge of music theory and notation not necessary; some musical ability a plus.

HIGH SCHOOL LITERARY MAGAZINE

(The English Department)

The High School Literary Magazine is created by a board of students and faculty advisors who are eager to find and publish excellent high school writing. The Board (about eighteen students selected by the English Department and the Head of the High School) meets once a week during a seminar period to discuss and select poetry and prose. In addition, board members type all selections and, in April, lay out the magazine. Because the work is heaviest in February, March and April, students must give several extra hours a week during this period.

HISTORY OF THE MOVING IMAGE – FROM CAVE PAINTINGS TO XBOX

(Dobski)

Photography helped engender a new visibility in things . . . A high value was placed upon sight and its uses in modern culture . . . More intensely and urgently than in the past, to see became to know . . .

-Alan Trachtenberg

The much greater weight given to literary studies has damaging effects on the other arts . . . it leads to the simple adoption of literary critical methods where they are not necessarily altogether adequate . . .

-Peter Wollen

You've experienced moving images your entire life and yet – how do they work? – transmit meaning? – engender an emotional response? – instill desire, and otherwise influence us physiologically and neurologically?

This course investigates the symbiosis of moving image technology with art, the economy, history, and the culture at large. We study the moving image in all of its guises – mechanical, chemical, optical, electronic, digital. We study two-dimension moving image dynamics and design. We touch base with film theoreticians and media philosophers. We investigate neurology and visual perception.

Our inquiry will begin with the prehistory of the moving image, and continue through the silent and sound eras of cinema. We shall investigate color and wide screen formats; television broadcasting and advertising, home video and cable TV. We'll check into holography and exposition exhibits. Finally, we'll investigate gaming and its influences. And maybe . . . make some projections into the future.

Outside class, you will screen and analyze much visual material and read various texts. The seminar will also include lectures by specialists and visits to The Museum of the Moving Image and The Museum of Television and Radio.

INTERNSHIP AT THE PRESCHOOL: GETTING UP OFF THE CHAIR

(Fuerst)

If we do not want to lose the virtue of letting ourselves wonder and be amazed (which is, in the end, the art of getting up off the chair), it would be a good idea to observe how young children seek amazement, use it, and celebrate it.

—Loris Malaguzzi

At the Preschool, amazement is a daily occurrence for three- and four-year-olds, and for the adults who work with them. Your participation in this amazement requires you to create space in your schedule to be in a preschool classroom at a mutually arranged time once a week. Through your play and observations, you will compile the stories that shape these children's landscape.

LITERATURE OF IDEAS/SPECULATIVE LITERATURE

(Everdell)

Some of these are called "Great Books," some are "science fiction." Still others are called "utopias" or "philosophy texts." One is a movie. We won't discriminate by genre. We will read them in chronological order, looking only for the history of ideas and for the ideas themselves—all kinds of ideas, from atomism and anarchism to zoology and Zen. Among the choices: Plato, *Timaeus*; Lucretius, *The Nature of Things*; Lucian, *Fishing for Philosophers*; Augustine, *Confessions*; Dante, *Purgatory*; More, *Utopia*; Rabelais, *The Abbey of Thélème*; Montaigne, *Cannibals, Repentance*; Bacon, *New Atlantis*; Descartes, *Discourse on Method*; Pascal, *Pensées*; Swift, *Gulliver's Travels*; Voltaire, *Micromégas*; Diderot, *D'Alembert's Dream*; Rousseau, *Of the Social Contract*; De Maistre, *The Generative Principle of Political Constitutions*; Shelley, *Frankenstein*; Thoreau, *Civil Disobedience*; Marx, *Communist Manifesto*; Bastiat, *The Law*; Dostoevsky, *Notes From Underground* or *Grand Inquisitor*; Nietzsche, *Gay Science*; Abbot, *Flatland*; Gilman, *The Yellow Wallpaper*; Wells, *The Time Machine, The War of the Worlds*; Jarry, *Ubu*; Kokoschka, *Murderer, Hope of Women*; Kafka, *Before the Law*; Capek, *R.U.R.*; London, *The Iron Heel*; Forster, *The Machine Stops*; Lang, *Metropolis*; Stapledon, *Odd John*; Huxley, *Brave New World*; Russell, *A Free Man's Worship*; Heinlein, *Coventry*; Williamson, *With Folded Hands*; Oliver, *Rite of Passage*; Burgess, *Wanting Seed*; LeGuin, *Left Hand of Darkness*; Borges, *Tlön, Uqbar, Orbis Tertius*; Camus, *The Fall*; Beauvoir, *The Second Sex*; Calvino, *Invisible Cities*; Hoban, *Riddley Walker*; Lovelock, *Gaia*; Konner, *The Tangled Wing*;

MOCK TRIAL

(Hill)

The Mock Trial Seminar is designed to teach students about the legal trial process and the skills needed to be effective courtroom advocates. The seminar operates on a “learn by doing” principle, whereby students actively practice techniques of effective persuasion. The skills of thinking on one’s feet, preparing arguments and analyzing cases are emphasized. The first semester is devoted to learning and perfecting courtroom skills in order to prepare the students for the New York State Bar Association Mock Trial Competition in the spring. Students work on practice cases to gain facility with preparing direct and cross examinations, making objections, introducing rules of evidence, and learning trial procedure. Attendance and interest are critical to forming a cohesive team for going to trial. Extra meeting times in January and February may be necessary as the competition approaches.

Thomas Hill will be the on-site teacher and coordinator of Mock Trial. Marcia Levy will continue to be chief legal advisor, and visiting attorneys will come to prepare the students for the trials.

NIETZSCHE AND ROMANTICISM

(Aronson and Rutter)

One might well describe Rousseau—whose *Discourse on the Arts and Sciences* sharply challenged the Enlightenment view of history as an upward progress from savagery to civility—as the philosophical father of Romanticism. But the metaphysical underpinnings of the movement emerge only from the contrast of the great rationalist Immanuel Kant with the romantic philosopher F.W.J. Schelling. Having dug Romanticism’s 18th century roots, we will admire its full flower in the philosophy and literature of the early 19th century. In the Romantic view, however, it is the very distinction between philosophy and literature that must be collapsed, and we will see it waver and vanish in the works of both English and German writers—Coleridge and Wordsworth, Goethe and Kleist.

We then turn to Nietzsche, a thinker acutely aware of the literary status of his philosophic prose. Nietzsche challenges his readers to take a fresh and serious look at the foundations of Western culture as such: from Rationalism and Judeo-Christianity to Romanticism itself. Finally, we will reflect on the ways in which both Nietzsche and the Romantics anticipate the striking formal innovations of modernism (Eliot, Woolf, Faulkner) and postmodernism (Borges, Calvino, Philip Dick). Nietzsche urges his audience to “practice reading as an art.” We will do the same.

NUMBER THEORY

(Lanier)

From an early age, most of the tasks we’re asked to do with numbers are reductions. We collapse a jumble of numbers and operations into some hundreds, tens, and ones—the terms in which we’re most comfortable making comparisons of size. Much of what we’ll do in this seminar goes in the opposite direction: taking numbers and writing them in exotic and whimsical ways. For instance, some but not all of the counting numbers can be written as the sum of two square numbers. Which ones, and why? We’ll consider a variety of indeterminate equations (like Pell’s and Fermat’s) and search for whole number solutions, and we’ll also study how irrational numbers like $\sqrt{2}$ can be remarkably well approximated by simple rational numbers like $17/12$. Class time will usually be spent working on and discussing problems; no outside commitment of time will be required. Although number theory has many deep connections with other branches of mathematics, there is no prerequisite.

POETRY WRITING WORKSHOP

(Skoble)

Poetry is a craft as well as an art. Poems don't *happen*, they are *made*. In this workshop we learn how to use the tools of poets. We take poems apart to see how they work, and we put things together to see *if* they work. Construction and experimentation, exploration and imitation are the processes we use to help us create poems. The poetry workshop is open to all, including dancers, thespians, musicians, athletes and astrophysicists. We meet one double period each week to share our efforts, to read and discuss, and, of course, to write.

REALLY, REALLY HARD BOOKS

(Avrich and Levin)

Say, what's that howling? Is it the curdled cry of the wicked werewolf? The gleeful giggle of the unrepentant lunatic? A mandrake yanked prematurely from the blood-spattered earth below the gallows? We think it may be the tortured growls of one of our students from last year, stuck in a frenzied fit of confusion. Alas, this year, we offer no consolation, only more grotesque plans for the participants in our seminar. We shall delve into the dark and murky mucky muck of authors obscure and prominent, loathed and admired. Dust off your monocles, your top hats and gowns, and get ready for REALLY, REALLY HARD BOOKS.

Possible authors and titles include: Beddoes, *Death's Jest-Book*; Joyce, *Ulysses*; Maturin, *Melmoth the Wanderer*; Hawthorne, *The House of the Seven Gables*; Tolstoy, *War and Peace*; Woolf, *Between the Acts*; Lewis, *The Monk*; Dickens, *Bleak House*; Baudelaire, *Les Fleurs du Mal*; Tourneur, *The Revenger's Tragedy*; Kafka, *The Trial* and/or short stories; Henry James short stories including *The Jolly Corner*, poems by Paul Celan, Georg Trakl, Charles Simic and others.

SKETCH COMEDY

(Connolly, Kandel)

Love Saturday Night Live? Wonder how anyone can write, produce and perform sketch comedy? Hate Saturday Night Live? Wonder how anyone can write, produce and perform such bad sketch comedy? Think you "have what it takes" to write, produce and perform an original sketch comedy show? Believe there are too many questions in this course description? This seminar encourages writers to be actors, actors to be writers, and class clowns to be class clowns. When we are not fiercely debating what is and what is not funny, we read, watch, improvise and write scenes implementing styles such as shnoogs, farces, satires, parodies, and the renowned running-into-a-wall style of comedy. The seminar works toward a year-end performance; therefore participants are limited to one conflicting activity such as sports, theater, or marching band.

SPACE COLONIES

(Roam)

Could some of that limitless solar energy in outer space be safely beamed down to Earth, making us less hungry for oil and less reliant on gas-burning cars and coal-burning power plants? Couldn't this be a boost for health, environment, prosperity, you name it, if it worked? Since the 1970s, some physicists have been suggesting that colonies floating in space could build huge solar collectors, using minerals from the moon, and using microwaves to send down cheap (?) energy. This seminar asks whether space colonies are a possible, desirable investment in the future, and how they might realistically work. Issues include safety and health and life in space (artificial gravity, radiation), energy, cost, basic physics, and even political philosophy (Colonialization? Independence? Weapons in space?). We study "models" (simulations) of life support, ecosystems, financial investments, and world population vs. hunger vs. resource trends. The "Civilization IV" game, with its "manage a country" role playing, might give

us a way to design a “civ in space scenario.” We read works by technology philanthropist Buckminster Fuller and works by Ray Kurzweil, who is forecasting a rapidly approaching technological “singularity” – an escalating collection of breakthroughs in everything from genomics to artificial intelligence, robotics, nanotechnology and energy. This is also a chance to participate in NASA’s annual space colony design contest for high school students. See <http://gargoyle.saintannsny.org> for more information.

SPAIN THROUGH ITS ART

(Reyes)

What does the art of Picasso, Buñuel, Gaudí, Cervantes, Albéniz, Miró, and the like have to say about the history of Spain? Film, music, painting and architecture from the multiplicity of Iberian cultures will support our exploration, in English, of how art has documented, or in some cases, predicted the trajectory of Spain. Looking closely at a wide range of legendary artistic icons, we will consider how these masterful works have illustrated and informed the historical turns and twists of the Spanish society from the Middle Ages to the thriving democracy of today.

YEARBOOK

(Hord)

Lots of film, lots of fun. You’ll be shooting many rolls of film – candid portraits of your friends, classmates and teachers. We meet once a week, print like mad and then edit our work; we say yes to some photographs and no to many more. We talk about what works, what doesn’t, and why. And in the end, the big reward: your photographs published, in a real book. Prerequisites: You must have had 1 year of B&W Photography and be a senior.

VISUAL STORYTELLING: MAKE OF IT WHAT YOU WILL

(Klein)

There is more than one way to skin a cat:

1. Take a story and turn it into a tattoo.
2. Take the same story and turn it into a music video.
3. Take the same story again and turn it into a set model.

In this seminar, we examine the many lives of a single text by interpreting it both two and three dimensionally. Weekly meetings combine a studio and discussion approach. Course work consists of quick sketchbook exercises as well as one fully realized project each semester, ranging through an installation, a collage, a photo or even a sweater. Guest artists visit in relation to specific assignments.

YOU’RE THE DJ: A HANDS-ON INTRODUCTION TO DJ-ING, MIXING, REMIXING AND TURNTABLIST TECHNIQUES

(First semester) (Connolly)

Before the iPod, before MP3, before even 8-tracks and tapes, there was vinyl, and it’s still going strong. This class gives students a chance to study the history of DJing in American and global culture through films and readings – but, more important, teaches them the basic skills needed to perform live sets, create mixtapes, beat match, mix and remix music and get a feel for basic scratching techniques. Students learn on the industry-standard equipment: Technics SK-1200 MKII Turntables, DJ mixers and, of course, records. Newer technologies allowing manipulation of MP3s and CDs using turntables are also featured, and possible field trips include the Chelsea flea market for bargain bin recording digging, and DJ competitions around the city. Required experience: none. However, if you could battle Q-Bert without breaking a sweat, this class is probably not for you.

THEATER

All classes meet one double period per week unless otherwise noted.

ACTING

(Lamazor/Osborn/Barnett)

This is a professional caliber acting class with emphasis on character study, acting technique, breathing, vocal, and relaxation exercises. Time is devoted to movement exercise, sense memory, and to improvisation, games and storytelling. Ensemble work is encouraged and developed. Scenes and monologues focus on discovering the individual actor's personal relationship to the role and to the text. Actors learn how to break down scripts and understand beats and actions. There are opportunities for performing scenes and monologues, geared toward the individual actor's needs and desires. Scene rehearsals with partners often take place outside class time. We may have visits from special guest artists and workshop leaders, and we take trips to see exceptional productions around town. Ibsen, Shaw, Stoppard, Mamet, Churchill, Williams, Shepard, Wilde, Shakespeare, and many other fascinating friends await you. Experience the joy of playing great roles! All Acting Class students participate in The Scene Marathon, which is presented in our theater.

ACTING INTENSIVE

(4x per week) (Lamazor)

Same description as above, except that this class may work on collaborative, creative performance/playwriting/storytelling projects or full length plays or musicals, in addition to scenes and monologues. Students may direct scenes or projects on occasion. There may be several performances at different sites over the course of the year. Imagination and connection are our guiding forces. This class functions as a true, joyful "company" of actors! All Acting Intensive students participate in the Scene Marathon, which is presented in our theater. Open only to advanced students with the permission of the instructor.

ACTOR'S VOICE

(1x per week) (Osborn)

The wonderful world of dialects, speech and vocal production awaits you. Funny voices, accents and more are explored in this class in which the vocal side of acting is stressed. Poetry, improvisation, contemporary and classical texts are used, and we work on several class projects including scene and monologue work. Last year's material included *The Importance of Being Earnest*, *Cat on a Hot Tin Roof*, *Monty Python and the Holy Grail*, and several Shakespearean works. We incorporate relaxation techniques, voice building, and breathing to help actors deal with the demands of auditions and performance. There are also opportunities to work on eliminating accents and addressing individual speech problems. This dynamic and practical class is tailored to the specific needs of its students.

EXPERIMENTAL IMPROVISATION

(Barnett)

Actors frequently employ improvisational techniques during the rehearsal process as a means of further investigating the text. There are also performers—many comedic—who use improvisation not merely as a means to an end, but as an art form in and of itself. In this class we cultivate an improvisational technique that encourages spontaneity and abstract thinking. There is a unit on autobiography in which each student creates three performances, a unit on site-specific theater (performances, 'happenings,' or installations set outside a traditional stage; past work has taken place in a stairwell, in a park, and on a street corner), and a unit on rehearsal technique in which we study

methods relevant to experimental narratives. This is a course for students with or without previous experience in improvisation. It is also a class for dancers interested in working with text, writers interested in transforming their observations into physical life, and visual artists. The class also benefits anyone who is nervous when speaking in public.

BROOKLYN CITY LIMITS: LIVE IMPROV

(Gnagnarelli)

Those who follow the wisdom of the Tao prize simplicity and spontaneity above all else, and that is precisely what we study in this course. Each section of this class creates its own structure and dynamic, building scenes with location, relationship, and action as the building blocks. After reviewing the basic rules of improvisation, we explore a wide array of styles and forms, comedic as well as dramatic. Informal performances for lower and middle school students may arise. In addition to learning how to create characters and interact with scene partners, you develop skills that help you in auditions, rehearsals, and performances. While you strengthen your acting abilities, your health and well being are improved by laughter—comedy is our main course!

While we focus on the process, working in the moment, we will have our eyes set on several performances during the spring semester. Fear Not! We will also work on the more-common-than-you-might-think issue of STAGEFRIGHT! Come join in on the fun! Everyone has more than enough life experience to be stage worthy in this class!

SHAKESPEARE ACTING

(Reardon)

Comedy! Tragedy! History! Princes, queens, peasants, buffoons, sex goddesses, the mad, the brilliant: take your pick of characters—Shakespeare has them all. This class teaches you the joy of playing Shakespeare with the trust and ease you find when performing any other playwright's work. The material we use includes the best of Shakespeare. Everyone plays leading roles.

COSTUME PRODUCTION AND DESIGN

(Scott/Shand)

This class focuses on costumes for Theater Department productions and related areas of research, design and construction. Students learn about the design process from creating a concept and drawings to patternmaking, draping and sewing. In addition to focusing on costumes for stage and film, students will also have the chance to explore other topics such as fashion design and the intersection of art and costume. Classes alternate between working on personal designs and production-related projects. There will be some opportunities to help design and coordinate pieces for the High School Playwriting Festival, the High School Film Festival or the High School Dance Concert under the guidance of the instructor. Crew participation for a minimum of one play or dance concert is required.

TECHNICAL THEATER

(Briggs/Skeens)

Students in this course are responsible for the building, painting, lighting, and running of all productions, as well as maintenance of the theater and its equipment. Scenery: ground plans and elevations are created using the requirements of a given script. The actual execution of designs is done using basic carpentry and metal working skills. Scene painting: problems in texturing, new materials, and various other painting techniques specific to

theater alone are studied. Stage lighting: the class studies the design and function of lighting equipment and dimming devices. Sound: recording and the use of sound for the theater are covered. Students' designs are encouraged and accepted for school productions. This is both a practical and a theoretical course. Students may apply for a position on a running crew.

PLAY PRODUCTION

(Briggs/Skeens)

Each member of a production staff, from the director to the stagehand, has specific duties and skills. Students in this class learn techniques for running a smooth and professional show, with the opportunity of taking on responsibilities for our theatrical productions. Topics covered are construction, maintenance and set-up of props, reading and taping out scale ground plans, writing up cues, calling sound and lighting cues, and more. This is not a carpentry class, although construction is involved; this is a course specifically designed for advanced tech students interested in stage managing, house managing, props mastering, and designing, and for those students ready for more involvement in technical theater. This class is open to students with one year of Technical Theater, by permission of the instructors. All students are required to work on at least one production; this requires time outside of class.

PLAYWRITING, 9th and 10th Grades

(Garrett)

This course explores the elements of playwriting that make it a three-dimensional living art form. Through weekly exercises, we approach a playscript as a blueprint. The course culminates in staged readings of the students' plays. In addition, each student investigates the work of a modern playwright, discussing and demonstrating scenes from that writer's work to the class.

PLAYWRITING, 11th and 12th Grades

(Garrett)

The student is encouraged to identify and investigate his or her central imaginative concepts and to shape them into the stuff of drama. Principles of dramatic construction as set forth in Aristotle's *Poetics*, "the logic of consciousness" as described by Suzanne Langer, and "the enslavement of the attention" as recommended by Artaud are among the concepts discussed. Principles of directing are demonstrated. The class culminates in a festival of workshop productions of the students' plays.

MOVING IMAGE 1

(Dobski)

This class concentrates on the study of film as a two-dimensional art form that moves, focusing on the dynamics of screen space and the language of cinema. Using 16mm film equipment, the class emphasizes the basics of film emulsions, lenses, light readings, and editing. Students develop ideas into well structured screen narratives, and then each student writes a one-page treatment of a short silent film. Working individually or with a production partner, students storyboard, produce, direct and edit this treatment into a 16mm black and white film project. This is a non-linear course requiring constant participation and much work outside of class. Open to 10th, 11th, and 12th grade students.

MOVING IMAGE 2

(The Department)

With continuing emphasis on two-dimensional design and the language of cinema, this class focuses on digital video production and electronic editing, producing sync-sound narrative projects. Students are introduced to sound recording technology, and the aesthetics of the sound image - writing dialogue, directing actors, recording location sound, and layering sound images during editing. Projects to be determined by the instructor.

MOVING IMAGE 3

(Dobski)

This is a course in advanced film production and color cinematography. Students shoot 16mm film, transfer the images to digital video and then edit electronically, producing a 3-to-5-minute work on tape with a complete soundtrack, including an original score. Prerequisite: Moving Image 1 and 2, and permission of the instructor.

HIGH SCHOOL PUPPETRY

(1x per week) (Asbell)

This course is an extension of middle school puppetry. All skill levels are welcome. Individual projects may include rod puppets, hand puppets, marionettes, body puppets, and masks.

AFRICAN DANCE

(Mackall/Jackson)

An exciting introduction to the traditional music, rhythms, costumes and dances of West Africa. Open to all high school students who actively desire to explore the joys and complexities of African art and culture. Classes are accompanied by a live drummer. There are opportunities to perform, to learn about drumming, and possibly to drum.

DANCE 1

(The Department)

The class focuses on developing students' individual choreographic voices through improvisation and the creation of short movement studies. Class begins with a warm-up that integrates different techniques from ballet to African dance to yoga. Students are exposed to different choreographic approaches through attending performances and studying videotapes; in addition they have the opportunity to work with professional choreographers, learning pieces and taking direction. Dances developed both individually and collaboratively with the class are performed during the year. Those developed in association with the instructor are eligible for performance in the student dance concert, for which original costumes may be designed or assembled by students. Both new and experienced dancers are welcome.

DANCE/CHOREOGRAPHY 2/3

(The Department)

This class studies dance technique, improvisation and composition to create expressive dance pieces, exploring movement and drama through solo, duet and group forms. Modern dance technique leads to improvisational work and short studies to explore movement textures and qualities. We work with directing multiple bodies in space, using partnering techniques and weight exchange to convey emotional meaning, and studying formal

compositional elements such as symmetry, tension, dynamic use of space, costume and environments. Diverse dance styles, uses of rhythm, and music from many traditions are investigated, and students have the opportunity to learn pieces and take direction from professional choreographers. Dances developed in association with the instructor are eligible for performance in the student dance concert, for which original costumes may be designed or assembled by students. There are field trips to notable performances. Prerequisite: Dance 1 or permission of the instructor.

DANCE/CHOREOGRAPHY 4

(The Department)

We continue our study of dance technique, improvisation and composition. Emphasis is on the development of the individual artistic voice through complex, expressive dances incorporating solo and group aspects, examination of multimedia techniques, and the use of juxtaposition and collage to expand dramatic possibilities. Each student undertakes a research project supporting the creation of his or her own dances. The Lincoln Center Library for the Performing Arts provides a resource for our study of diverse music and the integration of costuming, language, and props or sets into our dances. Students have the opportunity to learn pieces and take direction from professional choreographers. Dances developed in the class in association with the instructor are eligible for performance in the student dance concert, for which original costumes may be designed or assembled by students. There are field trips to notable performances. Prerequisite: Dance 1, Choreography 2/3, and permission of the instructor.

Humanities Electives 2008-2009

Period C

The Art of Hell - Avrich
Bible Earth - Miller
Empires in Literature - Chapman
Russian Literature - Aronson
20th Century British Literature - Meslow
American Constitutional Law - McShane
America Since 1945 - Schragger
Media & Politics - Kapp
The Trojan War - Marchioro
Western Political Theory - Kang
World History - Everdell

Period D

American Literature - Fodaski
European Literature - Levin
Femmes Fatales - Rutter
Winter of Our Discontent - Kantor
Writing - Bosworth
Ancient Rome - Deimling
History of Russia and China - Swacker
The Medieval World - Stevens
Political Economy - Oltman
12th Century Renaissance - Bertram

