SAN FRANCISCO UNIVERSITY HIGH SCHOOL

2021-2022

SAN FRANCISCO UNIVERSITY HIGH SCHOOL CURRICULUM GUIDE

UNIVERSITY HIGH SCHOOL CURRICULUM GUIDE 2021–2022

WHO WE ARE

COURSE DESCRIPTIONS

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

WHO WE ARE

San Francisco University High School intends to be at the forefront of changing high school culture, affirming our fundamental commitment to intellectual challenge and vitality while simultaneously responding to the demands and opportunities of today.

OUR MISSION

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

OUR VALUES

- **Inquiry** – being curious, open-minded, and courageous; seeking out different perspectives and learning from one another; striving to deepen our understanding of the evolving world.
- **Care** – investing wholeheartedly in our work and in one another; cultivating empathy, compassion, mindfulness, and resilience; recognizing and seeking to address injustice.
- **Integrity** – being truthful, open, honest, and reflective; honoring the wholeness of each individual; acting to fulfill a purpose larger than the self.
- **Agency** – taking risks and growing from the experience; pursuing our passions with confidence, creativity, and humility; discovering and making real our own distinctive and evolving expressions of excellence.
- **Interconnection** – building and sustaining an intentionally diverse, equitable, and inclusive school; engaging as socially responsible citizens in communities both near and far; recognizing that we form a web through our common humanity: what affects one person affects us all.

OUR VISION

We are a courageous community dedicating ourselves to …

- **Embracing** education as a transformational, rather than a transactional, endeavor.
- **Empowering** our students to invent and sustain their own vision of success and sense of purpose.
- **Establishing** a school culture that provides a dynamic and challenging education while simultaneously promoting wellness, care, and wholeness.

- **Embodying** our fundamental belief that collaboration among people with diverse backgrounds and life experiences is essential to deep learning.
- **Ensuring** that University High School remains a strategically nimble institution, engaged in learning, reflection, and growth on all levels.

OUR BELIEF STATEMENT

At UHS, we believe that the deepest learning requires collaboration among people who embody a diversity of backgrounds, beliefs, experiences, and perspectives. In order to build and sustain a community that is comprised of a wide range of social and cultural identities, we must continually engage in furthering our self-knowledge, equity literacy, and ability to communicate effectively across differences. We challenge ourselves to do this work on both a personal and an institutional level, recognizing that our community is part of a larger and more complex world.

We aspire to the following:

Equity in Access and Support

- Recruit and retain a student body, faculty, staff, and board of trustees that reflect the racial, ethnic, cultural, and socioeconomic diversity of the Bay Area.
- Ensure that every student has access to a full range of school opportunities regardless of family circumstances.
- Provide equitable pathways for the professional growth and leadership development of our faculty and staff.
- Create and maintain support structures that are as diverse and varied as the needs of our students, faculty, and staff.

Care and Interconnection

We will utilize our articulated UHS Community Agreements as a model for embracing differing perspectives, and for building and sustaining relationships in and outside of the classroom:

- *We understand that we all have ownership over creating a safe community.*
- *We remember that while we may have different backgrounds and experience things differently, we share a common goal of knowing and understanding more.*
- *We stay curious. We start from wherever we are, but we don't end up where we started.*
- *We trust that discomfort is a catalyst for learning and growth.*
- *We give ourselves and others license to fumble; we accept that mistakes are a part of the learning process.*
- *We are flexible; we remain changeable. We allow perspectives to shift and alter.*
- *We embrace the principle that we form a web through our common humanity: what affects one person affects us all.*

- Create structures and programs to foster building community on a whole-school level, with adults modeling connection and care amongst themselves for the students.
- Challenge ourselves to practice openness and empathy when a member of our community experiences hardship.
- Recognize and address injustice by talking to each other, not about each other.
- Foster a sense of "purpose larger than the self" by seeking opportunities to build connections with people, institutions, and organizations in our larger community.

Diversity Responsive Teaching and Learning

- Examine and adapt our practices with the intention of helping all students thrive.
- Act with an awareness of our personal cultural lenses and the normative culture that we, consciously or unconsciously, create together.
- Review and refine the content of our curriculum to ensure that it provides mirrors in which our students see their own realities reflected as well as windows into the realities of others.
- Draw respectfully on the wisdom, experience, and backgrounds of our increasingly diverse community members to best support teaching and learning.

Institutional Self-Assessment and Reflection

- Assess and benchmark our progress in increasing student, faculty, staff, and board diversity.
- Regularly measure the growth, success, and well-being of our community members, and design responses to any patterns of inequity that we identify.
- Always use an equity lens as we design changes to our programs, policies, and practices.
- Look beyond our walls for models, best practices, and opportunities to collaborate in order to address our blind spots.

OUR ACADEMIC PROGRAM

San Francisco University High School seeks to provide each student with a broad background in the liberal arts and sciences. The curriculum represents a combination of required courses thought to be fundamental to a college preparatory education, a rich selection of elective courses aimed at meeting the needs and interests of a diverse study body, and a variety of opportunities to pursue an independent program of study.

At University High School, students have an opportunity to take an active part in devising their own course of study. Our graduation requirements include:

- four years of English, including two-years of honors-level semester seminars in 11th and 12th grades;
- completion of Level III or higher in Mathematics
- completion of Level III or higher in Languages
- two years of science, including Physics and Chemistry
- two years of history, including History I: Non-western Civilizations and Honors U.S. History
- two years of arts, including Western Civilization: History of the Arts and two semesters of additional Arts courses
- four years of human development programming with units on learning & metacognition, health & wellness, equity literacy, and community engagement. This includes community engagement work and social issues courses.
- four years of physical education: at least two nonconsecutive hours of physical activity per week, which can be satisfied in any trimester/season by participation in interscholastic sports, a P.E. class, or an alternate activity.
- enrollment in at least five academic courses per term

Students typically engage in an array of advanced electives in each of our core academic disciplines or in interdisciplinary study. UHS is a member of the BlendEd Consortium, a group of 7 Bay Area independent schools that shares mixed online and in-person courses in such diverse topics as Multivariable Calculus, Public Health and Vulnerable Populations, Gender Studies, and Bay Area Cinema and Filmmaking. Our independent study program encourages students to develop a curriculum on their own - for 2021-22 we will run at least 60 different courses with titles as diverse as Astrobiology, the Art of Bladesmithing, Asian Women in American Films, Uncomfortable Pottery, Strange Bedfellows: Evangelicals and Donald Trump, and Cryptography.

OUR CO-CURRICULAR PROGRAM

Mentoring Program

Sometimes described as "augmented advising," the UHS Mentoring program is modeled on coaching relationships and aims to create an environment in which every student is connected, engaged, and fully known. Each student is placed in a cluster of 12 or 13 students led by a mentor who stays with this group through all four years of high school. The mentor works to intentionally and systematically support each student in meeting the challenges of the academic program they have chosen, and to serve as a "hub" of information and communication in support of the student. A central goal of mentoring is to ensure that each student graduates with well-developed capacities for self-awareness, self-care, compassion for others, cultural competency, and citizenship—in college and beyond.

As a school where "adults believe in the promise of every student," we believe that students thrive when they are able to integrate the layers of learning that they experience on a daily basis both in and out of the classroom. Extensive research about adolescent development and cognitive neuroscience reveal that learning is optimized in a context of a caring and supportive relationship. Our mentoring program seeks to integrate the academic and co-curricular experiences to build metacognitive skills such as time management, organization, study skills, and self-awareness.

The program is heavily resourced: ninth-grade mentors receive a course release from their regular teaching load to give their mentees individualized attention and support during the critical first year. After the ninth-grade year, students maintain a coaching relationship with their mentor, receiving unparalleled support while continuing to grow, thrive, and exercise their own problem-solving and decision-making skills as young adults. Additionally, but particularly in 9th grade, mentors are in frequent communication with parents/guardians about what their child is seeing at school and will be soliciting feedback about their progress.

Individually, mentors work with students to review academic progress, set goals, discuss study strategies, brainstorm solutions to problems of all kinds, and conduct program planning. When appropriate, the mentor works with the dean of student life, the dean of teaching and learning, the learning specialist, and other specialists to provide students in need with more comprehensive support. The mentor is intended to be the single and central hub for a metaphorical wheel of support for each student, a person who knows the student in exhaustive detail. The adult mentors for a grade work as a team, with a mentor coach of their own providing support and feedback. We believe mentors are only able to provide support to students to the extent that they themselves are supported. This web of support extends to include all of the deans, so that the mentor coaches themselves also receive feedback and guidance from their own coaches.

Clubs, Affinity Spaces, and Leadership Opportunities

Students at UHS have the opportunity to pursue their passions and gather with other students and adults for activities and discussions based on common interests or racial, religious, or ethnic affinity. The daily schedule was designed to allow students time to meet. A sample of current clubs and affinity groups is listed below.

- Asian American / Pacific Islander affinity space (AAPI)
- Artivism (Art & Activism) Club
- Avatar: The Last Airbender Club
- Baking Club
- BioMed club
- Black Student Union (BSU)
- Board Game Club
- Body Positive Club
- Book Club
- Business Club
- Conservative Club
- The Devil's Advocate, the school newspaper
- Disney Club
- Dungeons and Dragons Club
- Family Matters Affinity Group
- Financial Aid Affinity Space
- Gaming Club
- Girls Who Code
- Half-white/Half-Asian Affinity Group (HAPA)
- History of History of History of History of Surf Club Club Club Club Club
- Interfaith Club
- Investment Club
- Jewish Club
- LatinX United
- Literature Club
- Men of Color Group
- Men's Group
- Middle Eastern North African affinity space (ENA)
- Mental Health Coalition
- Model United Nations
- Multiracial Club
- Ocean Awareness and Wildlife Conservation
- Podcast club
- Red Cross Club
- RIOT club – focusing on the intersection of race and feminism
- Rock History and Appreciation Club
- Sewing Club
- South Asian Affinity Group
- Students in Medical Research club
- Students for Women's Equality and Rights Affinity Club (SWEAR)
- Understanding Whiteness Affinity Space
- UNICEF Club
- VOX Art Publication
- Women's Health Club
- Yearbook

On a larger scale, students are encouraged to take initiative to develop all-school activities that promote fun and provide a change of pace. We believe that the process of empowering students to create meaningful—and fun!—events provides them with an opportunity to demonstrate responsibility and take ownership over positively influencing school culture.

Additional leadership opportunities include student government, including student council roles at each grade level; our Peer Advisor and Peer Tutoring programs; our Admissions Ambassadors; and our Council on Honor and Integrity.

COLLEGE COUNSELING

The UHS College Counseling program is designed to be a part of the UHS educational experience. Our first meeting with families takes place in the spring of sophomore year and offers an overview of our program as well as expert insight on the standardized testing landscape. Then, in November of the junior year, we do a more official launch of our work with students. At this time, students will be assigned one of our college counselors to be their point person throughout the process. We take great pride in supporting students individually as both college counselors and coaches through the last year and a half of their time at UHS. Our work seeks to help students truly live the school's vision of being empowered to invent and sustain their own vision of success and sense of purpose.

Our team is committed to working closely with students and families through every aspect of the college process and to keeping the student at the center of their experience. In the spring of junior year, we offer a range of programming, from class meetings, to continued 1:1 meetings with students. Each student's process is customized to what they and their families need. During the summer following junior year, we offer a college essay writing workshop and are available throughout the summer months to support students as they work on personal statements and the various writing associated with upcoming applications. Before senior year begins, we offer an application bootcamp and continue to work closely with students as they refine their writing and finalize an application strategy for the fall.

Once students have completed their application work, we offer transition programming in the spring as they look forward to graduating from high school and beginning the next part of life's journey.

Our goals for students in the process are as follows:

You have a deeper sense of what is important to you, what you care about, and who you are.	You expand your competency in important areas such as stress management, organization, resilience, and decision-making.	You remain healthy, balanced, and connected to the reality that "where you go is not who you'll be."	In the spring, you have made a choice about where you are going to college, and you are proud of the way you managed the process.

We are proud to share that each year, over 95% of students report that they were successful in these goals, but more importantly, we cherish the relationships we build with students as we shepherd them through this important rite of passage with an emphasis on balance and personal growth.

ATHLETICS

The interscholastic athletic program seeks to help student-athletes grow physically, mentally, emotionally, and socially through the challenges of athletic discipline, team participation, and interscholastic competition. The mission is educational and designed to enrich and complement the UHS academic experience.

The University High School Athletic program has a tradition of excellence and achievement. Our teams strive to be the best that they can be and, with numerous league and section championships over the years, it is clear that they are successful. We challenge all of our teams to have a seriousness of purpose and a great capacity to have fun—an approach we believe in for the positive experience it most often produces and because this approach has broader application across most areas of life.

Most of our student-athletes do develop a true love for their team experience and their sport—and 15% to 20% of each graduating class do go on to continue their student-athlete experience in college. Just as impressively, about 75% of our students each year participate on one or more of our interscholastic teams. Athletics is a very strong part of the UHS experience for most of the students that come here.

Although we are proud of the championship banners that fill our gym, we value the development of our student-athletes even more. Red Devils leave here with strong skills and values in areas like effective teamwork, listening and communication, disciplined work habits, respect for authority, and emotional control. Students at all levels of sports—from the brand-new freshman trying out cross country to the highly skilled soccer player—are valued and respected by their coaches and expected to develop into a contributing member of the program of their choice. We don't measure the success of our athletic program by our win-loss record; we measure success by the way Red Devil Athletics helps enhance the high school experience and prepares our graduates for success in college and beyond.

Sports today—even at the high school level—can be overshadowed by the excesses of media hype, the college admissions process, and commercialism. Our goal is to keep the UHS Athletic Program rooted in the school mission, challenging "each individual to live a life of integrity, inquiry, and purpose larger than the self." We believe that our program highlights the best that physical activity, competition, and team play can offer a young student-athlete.

REQUIRED COURSES

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

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

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

FULL-YEAR

SEMESTER-LONG

ARTS

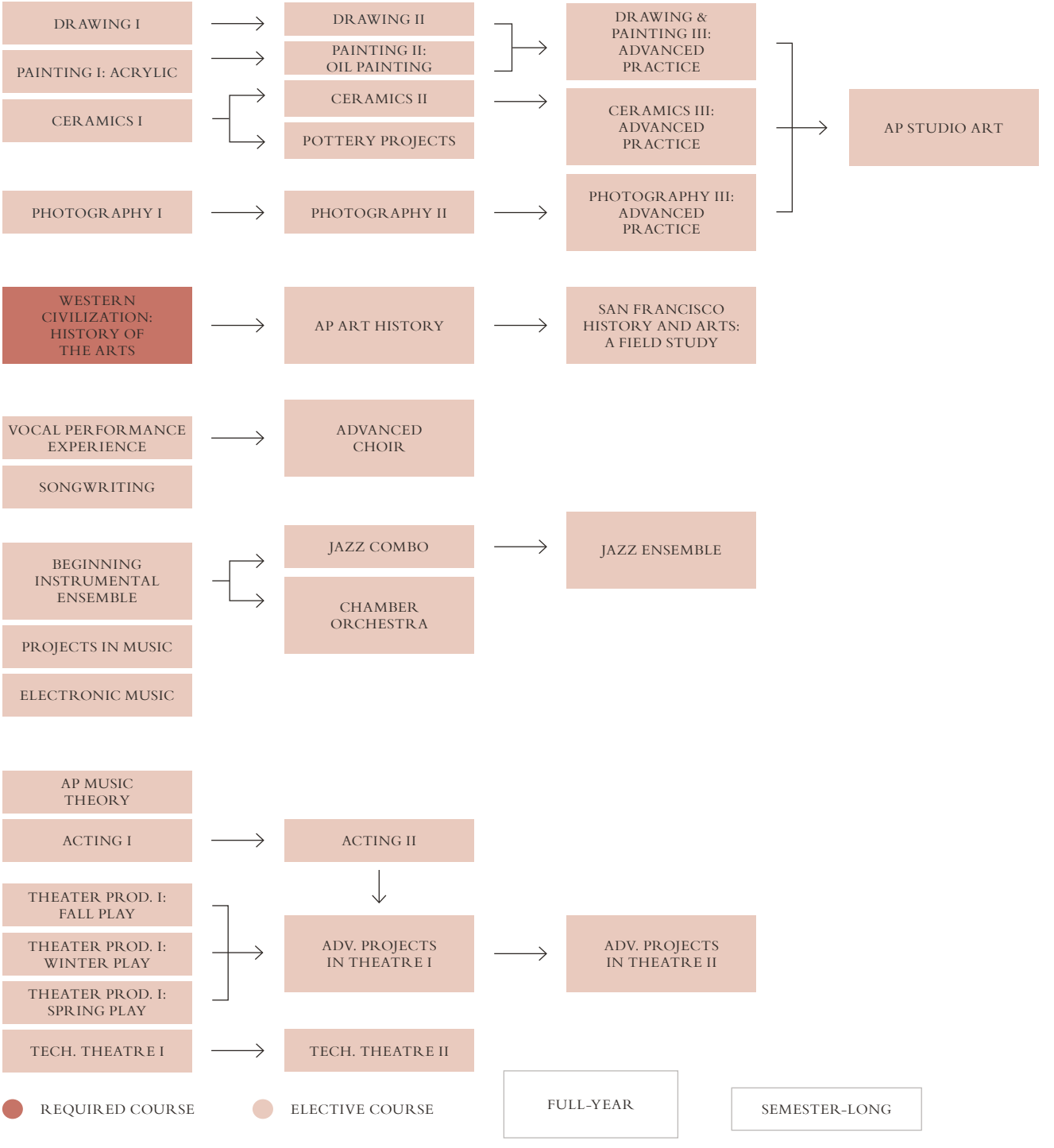
The arts program is designed to fulfill two functions in the student's growth and development. The first is to develop an understanding of the richness of the arts, the contributions that they have made and continue to make to humankind, and the basic elements that are the foundations of visual arts,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

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

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

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

ARTS


DRAWING I
DRAWING II
DRAWING & PAINTING III: ADVANCED PRACTICE
PAINTING I: ACRYLIC
PAINTING II: OIL PAINTING
CERAMICS I
CERAMICS II
CERAMICS III: ADVANCED PRACTICE
POTTERY PROJECTS
AP STUDIO ART
PHOTOGRAPHY I
PHOTOGRAPHY II
PHOTOGRAPHY III: ADVANCED PRACTICE
WESTERN CIVILIZATION: HISTORY OF THE ARTS
AP ART HISTORY
SAN FRANCISCO HISTORY AND ARTS: A FIELD STUDY
VOCAL PERFORMANCE EXPERIENCE
ADVANCED CHOIR
SONGWRITING
BEGINNING INSTRUMENTAL ENSEMBLE
JAZZ COMBO
JAZZ ENSEMBLE
CHAMBER ORCHESTRA
PROJECTS IN MUSIC
ELECTRONIC MUSIC
AP MUSIC THEORY
ACTING I
ACTING II
THEATER PROD. I: FALL PLAY
THEATER PROD. I: WINTER PLAY
THEATER PROD. I: SPRING PLAY
ADV. PROJECTS IN THEATRE I
ADV. PROJECTS IN THEATRE II
TECH. THEATRE I
TECH. THEATRE II
REQUIRED COURSE
ELECTIVE COURSE
FULL-YEAR
SEMESTER-LONG

WESTERN CIVILIZATION: HISTORY OF THE ARTS

Western Civilization: History of the Arts is a landmark class of University High School. Since the founding of UHS, it has served as the cornerstone of the Humanities program. Required in the sophomore year, "Civ" has evolved over time into an interdisciplinary course that investigates the relationship among art, music and history and is taught by a team of teachers in each of the three disciplines. Civ surveys cultural developments from the Ancient Middle East to the globalized 21st century and examines the transcultural relationship between the west and the world.

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

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

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

AP ART HISTORY

Since the beginnings of human con¬sciousness, people have been making art. They have been painting on surfaces, making objects, and build¬ing spaces to inhabit. This material culture is the product of our needs, desires, and expressions. We can read the history of ideas and values through the study of art, but we can also experience art, whether from 20,000 years ago or from last year, as a present and persisting event. Through a survey based on 250 key artworks, we will study the history of art, from both the western and broader global tradition, questioning the role of aesthetics, soci¬etal values, and personal expression in the making of painting, sculp¬ture, and architecture. This class is a broader and more in-depth study of work and periods familiar to stu¬dents from Western Civilization.

Class work is based on discussion. Homework consists of reading of the primary textbook and papers that are either based on library research or "field" research of Bay Area institu¬tions. This class also serves as prepara¬tion for the AP exam.

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

AP STUDIO ART

Advanced Placement Studio Art is a college level course in which students create a portfolio of artwork to submit for Advanced Placement credit. This portfolio is an extensive body of work that must conform to the Advanced Placement requirements, although there is latitude within those requirements to accommodate all media. For the AP portfolio, students will be expected to produce approximately 20-30 works of art in their area of skill (work from previous art classes is allowed). All work must be original. Students will learn how to develop a body of work, as well as an artist's statement. They will be expected to work independently in school and at home throughout the school year. Students are also expected to keep a graded sketchbook as evidence of creative practice. Students will learn how to document work for submission to the Advanced Placement and will also receive support for college art portfolios. Much of the work students create will be showcased in an AP Studio Art Exhibit at UHS in March/April, and all work must be completed for the College Board by early May. Students must acquire permission of the instructor in the spring of their junior year (through the process of a portfolio review), as well as a verbal recommendation from their level III arts instructor before gaining entry into this class.

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

CERAMICS II

This course assumes an understanding and facility with basic practices taught in Ceramics I. This includes understanding the basic building techniques, studio language, and ceramic process. We will expand concepts and techniques of ceramic sculpture using figuration and portraiture (Fall) and teapots-through masters' study (Spring). While making studio practice concrete, new methods: Sculpting, Wheel-Throwing, and 3D Rendering (CAD) techniques, will be taught. Primarily, project-work will be hands-on studio learning and is the central orientation of this course. A required field-trip, a regularly maintained sketchbook, and developing individual creativity are expected.

- Open to: 10, 11, 12
- Prerequisite: Ceramics I or portfolio permission from instructor.

CERAMICS III

In this advanced course, individual expression, experimentation, and skill is applied each students' cohesive body of projects, in which students explore and develop individual themes and concepts. In addition, students will create complimentary finish surfaces by making and altering glaze chemistry. Demonstrations, slide-lectures, discussions, critiques, and studio lab-work are the primary learning methods. In-progress critiques will occur throughout the year, and Final critiques are held at the end of each semesters. Critiques will hone: technical skill (craft), self-assessment, and conceptual understanding. The work and writing of contemporary artists and art-critics guide discussions, critiques, and fieldtrips. Students will conclude the year with a robust portfolio of their work for Studio AP, or college.

- Open to: 10, 11, and 12
- Prerequisite: Ceramics II --open to Juniors and Seniors- with permission of instructor.

BEGINNING INSTRUMENTAL ENSEMBLE

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

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

JAZZ ENSEMBLE

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

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

CHAMBER ORCHESTRA

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

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

ADVANCED CHOIR

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

- Open to: 10,11, 12
- Prerequisite: Demonstrated proficiency in Vocal Performance Experience class or comparable ensemble, selection by audition.

DRAWING AND PAINTING III: ADVANCED PRACTICE

In this advanced level course, individual expression and experimentation are combined with skill to produce a cohesive body of work (8-10 pieces in any 2D media) in which students explore a single theme. In addition, throughout the year, students will be responsible for supplemental artworks which demonstrate conceptual thinking. This is a studio class for the serious artist willing to take risks and make mistakes on their journey to creative and visual literacy. Students will work to craft an artist's statement which clearly describes their series, and their artistic intentions. Students are also responsible for a sketchbook which is graded approximately every two weeks.

Class time will be used for serious studio work with additional independent work encouraged. Midpoint and final critiques will take place throughout the year, and will focus on technical skill, critical assessment of the work, and conceptual progress. Contemporary art will serve as a significant point of reference for discussion, slide shows, and field trips. This course assumes a thorough understanding of and proficiency in the elements and principles of design, composition, perspective, and drawing from life. The student should also possess an existing body of work that demonstrates an ability to manipulate a variety of drawing and/or painting media such as pencil, charcoal, colored pencil, ink, acrylic, oil, watercolor and/or mixed media.

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

PHOTOGRAPHY III: ADVANCED PRACTICE

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

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

ADVANCED PROJECTS IN THEATRE I

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

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

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

3. Development of a theatre project focused on one or more of the following: acting, directing, playwriting, devising, composing, choreography, design, or production management. This project culminates with a first draft presentation of the work in the fall. Once this first draft presentation is complete, the student then becomes an assistant director and stage manager to a student in Advanced Projects II and helps them bring their project to fruition in the Student Drama Series, which is presented in the early spring. This assistantship does not preclude the students in Advanced Projects I from participating in the Student Drama Series in other ways, i.e., as a performer, designer, or technician.

Students must indicate adequate preparation and have a project proposal in mind when applying for this course.

In addition, admission to this course does not affect UHS production casting decisions, which are based solely on the audition process. Students are advised that, although this class maintains a typical number of credit hours in total, due to the nature of theatre production, outside-of-class work in the weeks leading up to the Student Drama Series production will be substantial.

- Open to: 11
- Prerequisites: Theatre Production I and/or Acting II and/or Tech Theatre II. Concurrent enrollment in one of the Theatre Production I courses: Fall Play, Winter Play, or Spring Musical is required. Permission of the instructor is required.

ADVANCED PROJECTS IN THEATRE II

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

1. Advanced acting, movement, voice, and theatre-making instruction in a workshop setting through the Monday afternoon workshops.
2. Critical analysis training through a process of viewing and critiquing plays produced by professional theatre companies.
3. Development of a theatre project focused on one or more of the following: acting, directing, playwriting, devising, composing, choreography, design, or production management. This project culminates with a first draft presentation of the work in the fall. Once this first draft presentation is complete, the student then becomes an assistant director and stage manager to a student in Advanced Projects II and helps them bring their project to fruition in the Student Drama Series, which is presented in the early spring. This assistantship does not preclude the students in Advanced Projects I from participating in the Student Drama Series in other ways, i.e., as a performer, designer, or technician.

Students must indicate adequate preparation and have a project proposal in mind when applying for this course. In addition, admission to this course does not affect UHS production casting decisions, which are based solely on the audition process. Students are advised that, although this class maintains a typical number of credit hours in total, due to the nature of theatre production, outside-of-class work in the weeks leading up to the Student Drama Series production, typically in 3rd Quarter, will be substantial.

- Open to: 12
- Prerequisites: Theatre Production I and/or Acting II and/or Tech Theatre II. Concurrent enrollment in one of Theatre Production I courses: Fall Play, Winter Play, or Spring Musical is required. Permission of the instructor is required.

FALL SEMESTER COURSES

DRAWING I

This is an introductory course in drawing and studio practice. Students learn to incorporate basic drawing principles and elements through hands-on work. The majority of the class time is spent actually drawing in a mellow, relaxed atmosphere. Students will use charcoal, graphite, and ink in a variety of exercises that are energetic and engaging. All of the projects build foundational skills and visual language that are used in all the other studio art courses. Students participate in class critiques as well as learn studio practice. In addition, students will keep a sketchbook in which to practice drawing from life, composition, and mixed media which will be collected approximately every two weeks. Midpoint and final critiques take place throughout the semester.

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

PAINTING I: ACRYLIC

In this beginning studio course, students will be introduced to painting in acrylic through the study of the elements and principles of design, composition, color theory and form. Students will begin with a foundation in basic painting skills; classroom exercises include working from photographs and from life, and with a variety of subjects such as the still-life, figure, landscape, and abstraction. Students will be encouraged to experiment and take risks and they will learn about studio practices and proper clean up.

In addition, they will keep a sketchbook in which to practice drawing from life, composition, and mixed media which will be collected approximately every two weeks. Midpoint and final critiques take place throughout the semester.

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

CERAMICS I

This hands-on course introduces student to Ceramic studio-practices. Students will carve, build, mold, and otherwise form clay through a variety of sculpting techniques. While becoming adept at sculpting, students will learn to envision and discuss principles of three-dimensional(3D) design and art. Projects are designed to teach craftsmanship(skill), creativity(problem–solving), and the entire Ceramic Process. Students are exposed to historic and contemporary ceramics through slide presentations and lectures. Students are expected to participate in group critiques as well as manage long duration projects and best practices for studio clean-up. Primary methods of learning: demonstration, lecture, and one-on-one instruction(daily). Wheel-throwing pottery foundations are included in this introductory course.

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

PHOTOGRAPHY I

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

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

VOCAL PERFORMANCE EXPERIENCE (VPX)

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

- Open to: 9, 10, 11, 12
- Prerequisite: Ability to match pitch

JAZZ COMBO

Combo Class is designed for instrumentalists at the intermediate level who wish to perform Jazz/ Contemporary music but have not had training in Jazz styles. The course includes the study and performance of Swing, Bebop, Blues, Gospel, Latin, Jazz, Afro-Cuban, Fusion, and Progressive Jazz styles. In addition to performance at the school concerts, instruction in basic improvisational skills, jazz theory, and jazz history are provided. Field trips are offered as opportunities arise. This course may be repeated for credit.

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

AP MUSIC THEORY

This is an advanced level, College Board-approved, course for students who can read music and who want to attain the proficiency in understanding the elements of music that a second-year college music student would have attained after courses in beginning harmony and musicianship. Reading treble, bass and C Clefs, learning the scales of the basic diatonic system, 18th century voice-leading as gleaned from the study of Bach chorales, intervals, chords, instrument transpositions, music notation, score analysis, arranging, composition, and a brief introduction to musical style periods have been covered in past classes. While students do receive basic musicianship training in performance ensembles at UHS, this course is designed for students who wish to augment and improve their understanding of these elements with a view towards arranging and composing for small and large vocal and instrumental ensembles. Students enrolled in this class are expected to take the AP Music Theory Examination.

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

ELECTRONIC MUSIC

This course is designed for both musicians and non-musicians, especially those interested in learning how much of the music heard today is produced. Students employ the synthesizers and recording hardware in the UHS MIDI LAB/ RECORDING STUDIO to collaborate to produce two songs using the state-of-the-art sequencing software. Along the way, students also learn to digitally record live performances. Students may choose just about ANY style of music; Hip-hop, Jazztronica, Rock, Blues, Ragtime, Pop, Techno, Jazz, Folk, Classical, Fusion, and original student compositions have all been produced in this class. The final project (7-12 songs) is a class CD. Student work is also posted on the UHS Website MUSIC CHANNEL.

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

PROJECTS IN MUSIC

This course is offered to students the opportunity to pursue styles or aspects of music that are not provided for in the regular music curriculum. Enrollment in this class requires concurrent enrollment in a music class. Projects in Music students meet once a week and receive 1/2 semester credit for their work. Including class and home practice time, this adds up to a minimum of 45 hours of work per semester.

In general, the goal of their work is a performance. (Concert, ASM, recital, Tri School Arts Night, Recording, etc.) Examples of Projects in Music: Jazz, rock, or pop combo, String quartet, Saxophone quartet, Brass choir, Music composition (acoustic and/or electronic), Music arranging and preparation, Live concert recording and podcast production

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

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

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

ACTING I

In a workshop setting, students will learn the basic concepts and skills of acting. Through games, improvisations, and exercises, students will learn the skills and techniques of concentration, developing given circumstances, sense memory, emotion portrayal, physical agility, vocal control, and character development.

Students will also develop skills in critique and will contemplate issues and factors regarding the art of acting. As a final exercise, each student will develop an original character and perform that character in a scene with other actors.

- Open to: 9, 10, 11, 12

THEATER PRODUCTION I: FALL PLAY

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

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

TECHNICAL THEATRE I: STAGE CREW

The stage crew provides the technical support to all events that happen in the theater, including: All School Meetings, concerts, sport celebrations, assemblies, Admission Open Houses and our three main stage productions. The class generally meets on Mondays from 3:30 to 6:00 P.M. and Fridays from 2:30 to 5:00 PM. The class also has several weekend workshops and may also meet during vacation days (not including summer).

During the week when the theatre productions open, the student is expected to be present to all cue to cue and dress rehearsals (please check with the Technical Theatre instructor regarding the detailed schedule for the semester that you are choosing to take this class, since the schedule varies and fluctuates between semesters).

In this course students practice scenic carpentry and painting, learn some basic electrical and sound engineering (as they relate to the theater), and learn how to program and run the lighting and sound consoles. The stage crew is also expected to support the Technical Theatre II students with their designs and with any crew needs for all the theater events listed above.

Students are encouraged to repeat the course as many times as they like. By doing so, they gain increased proficiency in tech and are better equipped to take on more advanced design assignments in the future.

Tech Theatre counts as an Arts Requirement and for ½ a P.E. credit.

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

TECHNICAL THEATRE II: ADVANCED PRODUCTION

Technical Theatre II students are expected to take on a leadership role for one of our main stage productions as either a stage manager or a designer (Lighting, Set, Sound, Costume or Props) and get to work closely with the Technical Theatre instructor and the directors of our main stage productions in the development and creation of all the necessary design elements.

Technical Theatre II students are also expected to be the main contact to setup and/or design the appropriate systems required for All School Meetings, concerts, sports celebrations, assemblies, and Admission Open Houses.

This course meets concurrently with Technical Theatre I, but Tech II students should expect some added meeting times for design and production meetings, paper techs and weekend/holiday workshop calls dedicated to their area of concentration.

The only exception is for students who Stage Manage our main stage productions. Stage and Asst. Stage Managers will follow the same schedule as the Theatre Production course for the duration of the production.

Tech Theatre counts an Arts Requirement and for ½ a P.E. credit; Stage Managing counts for 1 full P.E. credit

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

SPRING SEMESTER COURSES

Ceramics I, Photography I, Jazz Combo, Projects in Music, and Technical Theatre I & II will be repeated in the Spring Semester. Please read their descriptions under the Fall Semester heading.

DRAWING II

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

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

PAINTING II: OIL PAINTING

Building upon what is taught in Painting I, students will learn more advanced techniques in oil painting, and will expand upon and refine their own personal style.

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

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

PHOTOGRAPHY II

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

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

SONGWRITING

Songwriting is a space to develop your own work, collaborate with others, and explore the craft of words & melodies. In this class, students will have the opportunity to team up with lyricists and composers alike or work solo. Do you have a melody in your heart but no words? There's a place for you. Do you have a half-written quatrain but no idea how to set it to music? There's a place for you. Students will learn about rhyme, rhythm, meter, prosody, and form, and will leave with a better understanding of how to take an idea from the napkin to the page. Students will also study great songwriters in history and why their work is lasting, including Franz Schubert, Irving Berlin, Hildegard von Bingen, Tim Minchin, Stephen Sondheim, Lin Manuel Miranda, and Lizzo.

- Open to: 9, 10, 11, 12

Prerequisite: None, and course may be repeated for credit

POTTERY PROJECTS

Pottery Projects focuses interested students on skill development and growth of their individual wheel-thrown pottery. Because this work demands focused repetition it is organized to provide ample time Doing/Making. Interwoven into the schedule are timely Demonstrations, Lectures, and Group Reviews. Regardless of prior experience, all students can anticipate notable improvement of their wheel-throwing abilities and a deeper understanding of the ceramic process by the end of the course.

- Open to 9, 10, 11, 12
- Please note: This course will not fulfill the Arts requirement.
- Prerequisite: Ceramics I

ACTING II

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

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

THEATER PRODUCTION I: SPRING MUSICAL

The Spring Musical has become a UHS tradition that is enjoyed by the entire community. It is a collaborative work that involves: Visual Arts, Music, Dance and Drama. Performances, held at the end of April, culminate an intensive rehearsal schedule that begins in February. Auditions for the Spring Musical are held at the end of the Fall Semester.

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

ENGLISH

Reading, writing, and discussion are central to a student's transformational development in high school, and the graduation requirements of University High School include four years of English.

The English department teaches students to think critically and nimbly, with curiosity, complexity, and self-awareness. Students read all kinds of texts, learning to develop their attention to detail in language and their sense of connection to the questions raised by our texts. Students write in a variety of genres and modes, working toward ever greater precision and originality, and engaging in a writing process that involves feedback and revision. In all of our classes, students develop agency by engaging thoughtfully and collaboratively in discussions of texts and ideas.

In 9th and 10th grades students take a core program (English I and English II) that emphasizes reading, writing, and critical thinking. They read a wide variety of literary works and write and revise continually.

In 11th and 12th grades students take semester-long electives, choosing from a variety of options each term. The elective approach allows students to be exposed to a diverse array of texts and to a variety of contexts in which to read them. To encourage students to take advantage of the breadth available to them, we recommend that they think about their choices in light of what they have already taken and what they hope to take. Some courses are organized around a genre, such as poetry, while others take a theme as a guiding principle. Still others focus on the literature of a region or nation. Our hope is that, as juniors and seniors, our students will discover increasingly wider circles of their own interests and that they will be inspired to make connections among these interests.

ENGLISH

9TH GRADE	10TH GRADE	11TH GRADE	12TH GRADE

SEMINARS

Students will select a seminar each semester for their junior and senior years. The list of choices will change from year to year, but below is a sampling of the seminars that have been offered.

- AMERICAN DRAMA
- PARADISE LOST
- READING POETRY
- MAGICAL REALISM
- WRITING SOUND
- SEARCH FOR ASIAN AMERICAN
- ILLUSIONS & LITERATURE
- MOBY-DICK
- ENVIRONMENTAL LITERATURE
- INVISIBLE MAN
- POETRY AND VOICE
- OFF THE GRID: ADVENTURE IN AMERICAN LITERATURE
- IRELAND INTERRUPTED: AN INTEGRATED HISTORICAL AND LITERARY STUDY

REQUIRED COURSE

ELECTIVE COURSE

FULL-YEAR

SEMESTER-LONG

FULL-YEAR COURSES

ENGLISH I

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

ENGLISH II

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

FALL SEMESTER COURSES

Open to Grades 11, 12

AFROFUTURISM: ORIGINS & BEYOND

"Consider time as officially ended. We work on the other side of time." - Sun Ra

You've probably seen examples of Afrofuturism in popular culture--from the Afrocentric utopia imagined in Black Panther to the cyborg dystopia depicted in Janelle Monáe's music videos. What you might not know is that the idea of Afrofuturism follows a thread of liberatory imagining that draws from Black Power's language of self-determination and decolonization. In 1974, the jazz musician and interstellar mystic Sun Ra was proposing a sonic utopia for Black people on Saturn, away from the dystopian "sound of guns, anger, and frustration" on Earth. As Ytasha Womack puts it, Afrofuturism "combines elements of science fiction, historical fiction, speculative fiction, fantasy, Afrocentricity, and magic realism with non-Western beliefs" to offer "a total re-envisioning of the past and speculation about the future rife with cultural critiques." In this class, we'll explore the past and present of Afrofuturism, as well as the emergent futurisms of other diasporic communities (e.g. Arabfuturism, Indigenous Futurism, and Latin@futurism). We'll consider how these future-looking works raise questions about the relationship between the historical past and the future, definitions of the human, and the role of technology in society and art. To think through these questions, we'll read texts, look at visual art, and listen to music. Readings may include Dark Matter: A Century of Speculative Fiction from the African Diaspora, Blackspace: On the Poetics of an Afrofuture (Anaïs Duplan), and a collection of shorter works. Major assignments will consist of a combination of analytical and creative projects.

INVISIBLE MAN

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

So begins Invisible Man, Ralph Ellison's treatise on Black experience in the mid-twentieth century U.S. The novel introduces us to an unnamed protagonist anguished by an inexplicable dilemma: invisibility. His attempts to become visible force him to confront issues of race, stereotype, prejudice, and political ideologies that seem to open the door of respect, but often, increase his alienation. We'll begin with Ellison's novel and then explore questions of sight and visibility more broadly to consider how we, as human beings, interact and see one another. What does it mean to be visible? Who gets to do the "seeing"? Does one (wo)man's invisibility imply another's blindness? And how does one become visible? What are the tools one needs to survive and thrive in a society that has not learned how to see clearly?

After finishing Ellison's novel, we'll read excerpts from Claudia Rankine's Citizen and possibly other texts.

We'll also pause to address current political events and movements as they relate to our conversations about visibility. Assignments will include a mix of textual close reading, personal reflection, and creative writing.

LITERATURE AND HONOR

It seems slightly ludicrous to take a class on honor: a term used to describe what is usually held to be a self-explanatory good. We seek honors, and we strive to act honorably. Our most prestigious award is the Medal of Honor, and we tend to honor those that impact our lives greatly (as the commandment goes: Honor Thy Father and Mother).

On the other hand, seeking honor is often itself considered vain: a dishonorable trait. Honor killings still happen all over the world. We honored those who died on 9/11 with both a memorial and a war. And honorable mentions are seen less as achievements and more as let-downs.

By studying the concept of honor in three distinct categories—the duel (the act most associated with honor), ethical decision-making (determinations of honorable behavior), and gameplay (honorable sportsmanship), we will both familiarize ourselves with a fundamental and fundamentally-taken-for-granted concept and prepare you for the sort of thinking and writing one needs in any advanced career. Because the one constant feature of honor is that it constitutes a kind of argument: one that convinces others of one's honor status.

Texts may include Joseph Conrad's Lord Jim, Edmond Rostand's Cyrano de Bergerac, and a variety of shorter texts and philosophical works.

MAGICAL REALISM

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

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

Together, we'll explore magical realism and how it functions as a national and post-colonial identity, as well aesthetically, philosophically, and ideologically.

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

Texts may include: Collected Stories (Gabriel García Marquez), Birdman (Alejandro G. Iñárritu), Ext West (Mohsin Hamid), The Memory Police (Yoko Ogawa), Your Name (Makoto Shinkai)

METAMORPHOSES

This class will explore the limits of human fluidity. Just how malleable are we as a species? When, in fiction, a human turns into an animal, what does this mean? Is it a punishment and a diminution, or are there aspects of animal and insect life that expand our capacity for living? We'll also traverse the blurry line between genders, and look at the way societal constructs can both limit and allow transformations. Towards the end of the class, we'll turn our attention to a tricky question: if we can affirm fluidity across lines of gender, can we affirm that same fluidity with regard to race?

The class will explore a wide variety of genres: novels, short stories, poetry, performance art, essays, visual art, and more. While working with a few canonical texts— Ovid's Metamorphoses, Kafka's The Metamorphosis, and Virginia Woolf's Orlando—we'll also investigate lesser-known work by Clarice Lispector, Mercè Rodoreda, and Julio Cortázar. Imaginative engagement with the material will be essential. In addition to writing essays, reflections, and creative pieces, students will be required to become something else for at least a day or two.

READING HYPERREALITY

"Reality no longer has the time to take on the appearance of reality. It no longer even surpasses fiction: it captures every dream even before it takes on the appearance of a dream."
– Jean Baudrillard

In the late 20th century, the French philosopher and cultural theorist Jean Baudrillard posited that the postmodern world's fixation on advertisements, packaging, mass media and consumer culture had led to the collapse of the distinction between reality and its representation. Today, we are forced on a daily basis to grapple with the complexities of living in what Baudrillard called the "hyperreal," in which the fabricated reigns over the original. As consumers and creators of digital content, we are confronted constantly with the blurring of artifice and reality, and with the compulsion to curate and commodify our identities.

In this course, which blends literature and media theory, we will explore works aimed at helping us understand the mechanisms by which we try to capture or construct reality, what it means to live in a world dominated by images, and how the continued digitization, virtualization, and mediation of our realities affects our relationship with gender, race, labor, and power. Some hyperreal spaces and phenomena we may examine include Disneyland, virtual reality, social media, celebrity culture, and vlogs. Possible authors include Don DeLillo, Jean Baudrillard, bell hooks, Carmen Maria Machado, Karl Marx, Tom McCarthy, Zadie Smith, Jia Tolentino, and Karen Tei Yamashita.

READING POETRY

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

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

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

RUSSIAN LITERATURE

The portrayal of Russia in our media has almost reached the level of cliché: hackers who infiltrate our social media and elections; conniving villains who use violence without remorse; a dictator in Putin who invades countries and disregards the international rule of law… While there's obviously some truth to these stereotypes, they hardly tell the whole story. In fact, Russia is an incredibly complex country with a turbulent history, marked by a continuous search for identity, a search that is conducted in the pages of Russia's literary tradition. Some questions its writers consider: Is Russia part of Europe or something else that's uniquely Slavic? What is the role of the individual in society? How does society formulate identity? Is society a constructive or a destructive force? Through studying both highly comic and deeply serious poetry, short stories and novels, we will explore Russian culture, and, more largely, how these brilliant writers address the larger conundrums facing us all. Writers will include Pushkin, Gogol, Dostoevsky, Tolstoy, and Chekhov, among others.

SEEING AS A WRITER

"Rose is a rose is a rose is a rose."

--Gertrude Stein

What is a rose? To a gardener, a lover, a linguist, a bee? How does our understanding of a topic expand when we look at it through a variety of perspectives? When we accumulate these different perspectives, we're able to practice what William James called "sustained voluntary attention," the "repetition of successive efforts which bring back the topic to the mind." The Rose, a painting by Jay DeFeo, was made by these same efforts of bringing back: off and on for seven years, she applied paint in thick strokes to a canvas, creating an image that is beautiful not just in its own right, but also as a reflection of her careful attention. In this creative writing workshop, we'll seek to deepen our own capacity to be attentive: students will devote the semester to writing about one subject of their choice and attempt to view that subject through a variety of literary and theoretical lenses. We'll chase these obsessions, completing regular creative exercises across multiple forms (short stories, poetry, personal essays, reviews, with opportunities for visual work and performance as well). The hope is that, in a landscape where our attention is increasingly commandeered and commodified, we might make space as a class to offer our sustained voluntary attention to something—a place, an event, a person, an image—worth paying attention to. What is to be gained by looking slowly and patiently? What might our experience in the pandemic, stuck in one place for a year, have taught us about looking?

In answering these questions, we'll not only produce a portfolio of creative pieces, but also come to better understand our practice as writers. Reflection will be an essential part of the work we do.

Texts may include How to Do Nothing by Jenny Odell, Bluets by Maggie Nelson, The View from Castle Rock by Alice Munro, Intimations by Zadie Smith, Blood Dazzler by Patricia Smith, The New York Times' "The Decameron Project," Wild Iris by Louise Gluck, Homegoing by Yaa Gyasi, Invisible Cities by Italo Calvino.

SHAKESPEARE

"To hold…the mirror up to nature" – Hamlet

Hamlet uses these words to describe the purpose of art to his players, just before they engage in the dangerous business of telling the true-to-life story of his murderous Uncle – with that Uncle in the audience. Using this line as a jumping-off point, we will explore Shakespeare's plays as an outgrowth of the revolutionary humanism of the late Renaissance - and those plays' peculiar ability to vividly portray the personal and philosophical preoccupations of its characters and of its time. We will examine a range of Shakespeare's plays—a tragedy, a comedy, and one of his "problem plays" – and consider how he uses and often subverts each genre in order to raise powerful and revolutionary questions. Some questions we will grapple with may include: How do we create and justify authority? How does one construct an individual identity that challenges predetermined social roles? Is it possible to live a free life? Is revenge justified, and what are its consequences?

Open to Grades 11, 12

THE BOOK AS OBJECT

Few things seem more fundamental to the study of literature than the book. Yet the increasing popularity of audiobooks and ebooks is a testament to the growing virtualization of literature: how the story is increasingly becoming independent of its supposed "core" medium. While there are clear benefits to this trend, it begs the question: what value, if any, is there in the book as a material object? Are books necessary for literature, or are they just a technology that, like all technologies, is destined to become anachronistic?

In this class, we will first consider the alternative mediums to texts that have always influenced and haunted the book in order to contextualize our study of texts whose form is an essential part of their literary merit. These books creatively draw attention to their object-ness, rather than as mere tools through which a story is delivered, by forcing readers to move discontinuously between pages, rearrange pages, and generally expend more effort to read the text than turning pages. By studying these texts, you will gain a greater understanding of what is possible with the written word, insight into what exactly a book is, and whether or not a book need be its own distinct medium.

Possible texts include: S. (J. J. Abrams and Doug Dorst), Nox (Anne Carson), The Unfortunates (B. S. Johnson), and Meanwhile (Jason Shiga).

CREATIVE NONFICTION: WRITING THE SELF

"Becoming a writer is about becoming conscious," writes Anne Lamott in her memoir and writing guide, Bird by Bird. This course invites you to see first-person writing as a process of waking up, one that trains you to pay close, curious attention to yourself and to the world around you. Through a combination of creative, experimental writing exercises and regular workshops, we will consider how to excavate the untold stories inside you, what it means to tell an honest, authentic story about yourself, and how to begin developing a voice that is, in the words of Meg Rosoff, "the deepest possible reflection of who you are." We will practice reading more closely for craft, with a finger on the pulse of language, writing more bravely, and living more attentively. Along the way, we will reflect on what it means to turn the scholar's eye––versed in the search for meaning––inward, to the unmapped territory of thought, feeling, and experience. The course culminates in a portfolio of essays or a first-person storytelling project with possibilities for multimedia or performance-based elements.

Texts may include memoirs and essays by Elizabeth Alexander, Ta-Nehisi Coates, Mary H.K. Choi, Joan Didion, Ross Gay, Sonali Gupta, Aleksandar Hemon, Yiyun Li, Trevor Noah, Cheryl Strayed, Amy Tan, Alex Tizon, Mireya Vela, and E.B. White.

EXPERIMENTS IN FICTION

In this class, we'll plunge into the bizarre, often disorienting world of experimental fiction. We'll read a wide range of work, from surrealism to science fiction, political satire to speculative fantasy, absurdism to minimalism. Since experimental fiction seeks to subvert the norms of traditional narrative, we won't spend much time dwelling on character arcs and conflict, climax and resolution. Instead, we'll focus on what authors are doing with words, on the way stylistic devices can alter our perception. In other words, we'll study the impact of experimental tropes on our experience and understanding of the world. What do we learn when we view reality through an experimental literary lens? After a couple analytical assignments, we'll turn our attention to creative work, with a specific emphasis on imitations. The goal will be for students to develop their own experimental style through a process of imitating others. Possible authors might include Stacey Levine, Renée Gladman, Julio Cortázar, Vi Khi Nao, Rita Bullwinkel, Donald Barthelme, and others.

FOOD FOR THOUGHT

We consume words and food daily. What we read and eat reveals our desires, tastes, and attitudes. Transcending human necessity, food and the written word are symbols of culture, politics, and identity. Words and food can comfort, nourish, and tempt us, from Winnie the Pooh's love for honey, to William Carlos Williams's "plums", to Adam and Eve eating a pomegranate in the Garden of Eden. In this course, we will explore the relationship between food and literature and discuss why food writing is necessary, even during a pandemic. Why do writers turn to food? What can we gain from reading about food? And consider how taste, such as sweet or bitter or salty, can be used to analyze literary works. We will also focus on "food justice", and the social and ethical implications that surround food.

Students of this course will develop a robust portfolio centered, ideally, around a single ingredient. Pieces may include an imitation, a short story, a chef's profile, a restaurant review, a photo essay, a podcast, and a research paper. We will not only put forth our ideas onto the discussion table, but will also share our food stories, and, hopefully, exchange a meal or two. Bring your appetite.

Texts may include: Eat A Peach (David Chang), Jonathan Gold's Pulitzer's Prize winning restaurant reviews, Umami (Laia Jufresa), The Best American Food Writing 2020 (J. Kenji Lopez-Alt), The Best American Food Writing 2019 (Samin Nosrat), The Cooking Gene: A Journey Through African American Culinary History in the Old South (Michael Twitty), Notes from a Young Black Chef (Kwame Onwuachi).

IRELAND INTERRUPTED: AN INTEGRATED HISTORICAL AND LITERARY STUDY

The course of Irish history has been interrupted by colonialism and the outsized role of Irish-identified institutions like the Catholic Church. Despite having gained independence from England, Ireland is still deeply affected by the legacy of colonialism, including its partition into the Republic of Ireland and Northern Ireland, which remained a part of Britain. The beauty of this country is the creativity with which the Irish have thrived despite the stress of attempted cultural annihilation, famine, economic stagnation, civil war, emigration, and the influence of the Irish emigrant cultures. Together we will read Irish literature from a variety of genres including: novels, poetry, film, speeches, and song lyrics.

In our exploration of these works, we will learn about the political, social, cultural, and religious context including the Celtic Revival, Troubles, Good Friday Agreement, Celtic Tiger and crash, Constitutional struggles for gender equity, and the questions of how the economy and borders will be affected by Brexit. We will explore how the secrets of some of these events are still coming to light and the impact these revelations have on a country's sense of identity. Driven by the literature, our approach to history will be topical and overlapping rather than chronological.

OFF THE GRID

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

Eddy Harris writes these words as he sets across the waters of the Mississippi alone on a canoe, beginning his journey away from a restless and unsettled life, and toward a deeper understanding of himself and his country. From early in our relatively young nation's history, the hunger to step out of the familiar has had its pull on the American imagination. In this course, we will read the stories of various writers who – whether by choice or necessity – have used their writing as a way to record their physical journeys outside of the familiar, as well as the imaginative journeys that accompany them. We will explore various questions raised by these questing minds, such as: What are the personal crises or breaches that spur the desire for adventure? What questions do these writers hope to answer or understand? How are their perspectives altered through these journeys?

Possible texts include: Eddy Harris' Mississippi Solo, Leslie Marmon Silko's Ceremony, along with various essays, poems and films. Writing assignments will include both analytical and creative pieces and will culminate in a personal mini-quest and writing piece.

POETRY AND POSSIBILITY

"Poetry is the way we help give name to the nameless so it can be thought. The farthest external horizons of our hopes and fears are cobbled by our poems, carved from the rock experiences of our daily lives." - Audre Lorde

In this poetry workshop, we will study how contemporary poets craft their voices over the course of book-length works. In addition to reading and commenting on each other's poems, we will look at recent collections by Black, Latinx, and Arab poets whose experimentations with different forms, languages, and media ask us to rethink what is possible in poetry. We will consider how and why these poets use poetry, rather than prose, to document painful experiences of difference and to imagine other worlds. How does poetry allow us to transform our perception of what is possible in our world, even and especially when the present reality feels unalterable? And how can we, as writers responding to the present, use poetry as a way to work through some of the reality-imposed constraints on our creativity? How can we quiet our inner censors to "give name to the nameless"? Over the course of the semester, you will complete an analytical study of a poet's work, and practice developing your own voice through weekly writing exercises.

By the end of the course, you will revise some of your poems and compile them into a small chapbook of six to eight poems. Readings may include works by Hanif Abdurraqib, Etel Adnan, Marwa Helal, S★an D. Henry-Smith, Harmony Holiday, giovanni singleton, Carmen Giménez Smith, and Vanessa Angélica Villarreal.

SECRETS AND LIES

"A good person does not lie." This simple statement reflects a core value in our moral culture. As children, we are often told that truth telling and lying are explicit examples of "right" and "wrong" behaviors. As we gain experience in the world, however, our understanding of right and wrong becomes nuanced and refined by ideas like sympathy, competition, jealousy, self-preservation, and greed. One goal of our work in this course will be to examine our own sense of morality in the context of questions like these: What role does truth play in a civilized society? When, if ever, is it morally acceptable to lie? When, if ever, is it appropriate to reveal a secret? What would prompt a kind and ethical human being to keep a secret or tell a lie? What are the consequences of his or her action (or inaction)? A parallel goal of the course is to help you improve your skills as a student of literature. We will study both novels and shorter works with these questions in mind.

SURVIVANCE: NATIVE AMERICAN LITERATURE

"I talked both languages in streams that ran alongside each other, over every rock, around every obstacle. The sound of my own voice convinced me I was alive." —Louise Erdrich, Tracks

Native Americans are misrepresented and misunderstood in our culture. Although we can find many representations of Indigenous people in cinema, advertising, sports, and literature, indigenous culture, history, and stories are not widely taught in American schools. In this class we'll focus on the writing of Native Americans since the 1980s, reading across Nations, geographies, and genres. We'll read novels, short stories, poems, memoir, and nonfiction that show the survivance of culture in resistance to genocidal violence, forced removals, broken treaties, boarding schools, and legislation--"genocide on paper." We will examine how Indigenous writers have sought to document their stories in their own words and narrative forms, and how they continue to try to wrest their stories from the enduring narrative tropes of the colonizer.

Although we cannot do justice to the wide body of Native American literature, by the end of the course I hope we will come to a deeper and more nuanced awareness of how Indigenous storytellers today are still very much invested in their communities, their cultural traditions, and the narratives that carry these values forward from one generation to the next. Possible texts include: Louise Erdrich, Tracks; Deborah Miranda, Bad Indians; Robin Wall Kimmerer, Braiding Sweetgrass; Tommy Orange, There, There.

STORIES

This course will focus on the illustrious and timeless form and art of the short story: reading them, understanding them, and writing them. We'll begin by reading stories together to learn how to read like a writer and thus gain insight into how stories are constructed and woven together. You will then begin to write stories yourself, so you should be ready to write fiction if you choose to enroll in this class. You should also come with an open mind about sharing your writing with your fellow classmates, as workshop is part of the structure of the class. You will also perform one investigation into a writer of your choice, thus adding a research element. As the course proceeds, the instructor will distribute short stories (modern, old, American, international) as well as excerpts from craft books, and in the end, you will construct one, long short story, which will serve as the final project and live with you so long, you'll look back at it one day and think, Wow, I wrote that?!

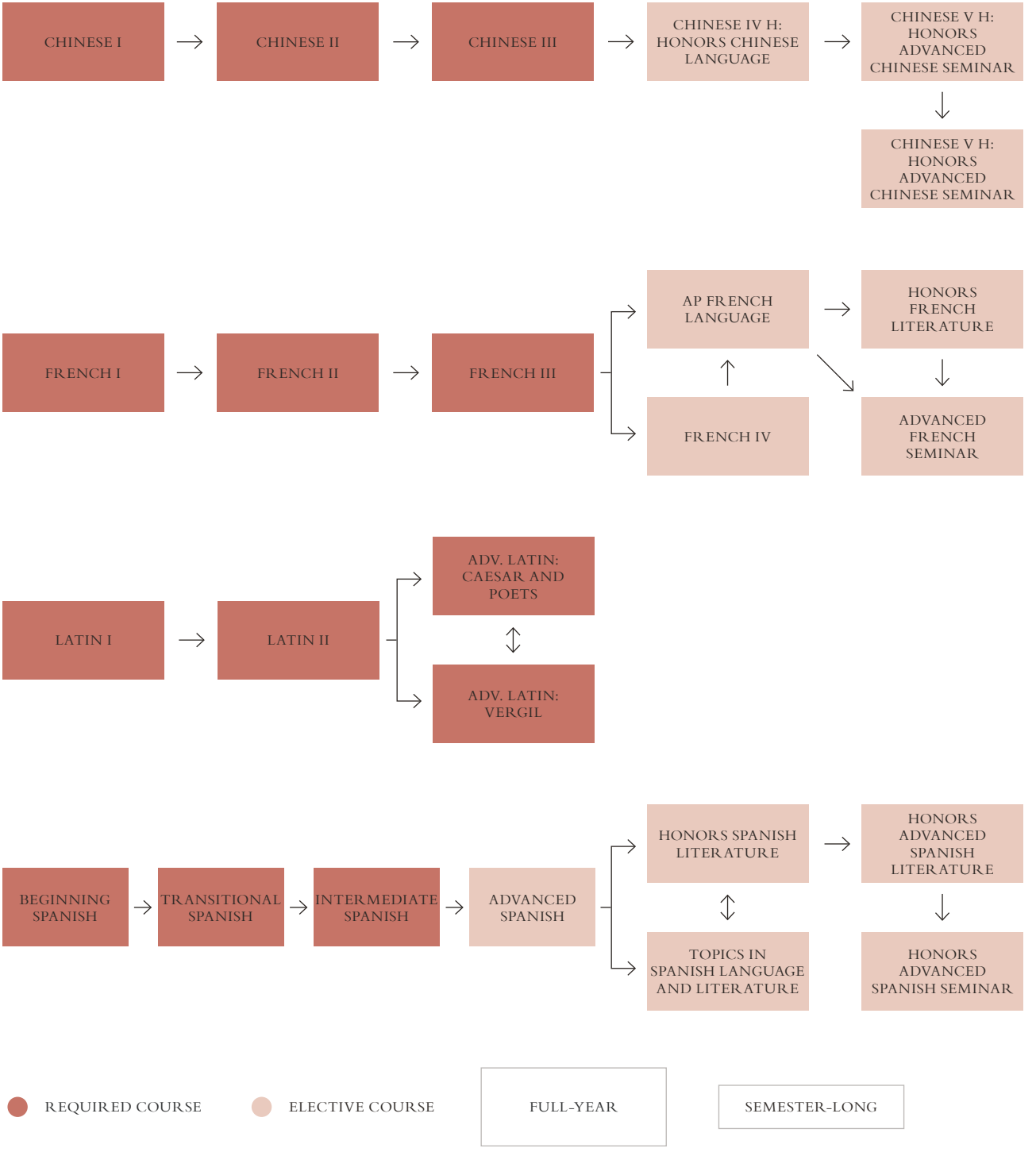
LANGUAGES: CHINESE, FRENCH, LATIN, SPANISH

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

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

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

LANGUAGES


CHINESE I
CHINESE II
CHINESE III
CHINESE IV H: HONORS CHINESE LANGUAGE
CHINESE V H: HONORS ADVANCED CHINESE SEMINAR
CHINESE V H: HONORS ADVANCED CHINESE SEMINAR
FRENCH I
FRENCH II
FRENCH III
AP FRENCH LANGUAGE
HONORS FRENCH LITERATURE
FRENCH IV
ADVANCED FRENCH SEMINAR
LATIN I
LATIN II
ADV. LATIN: CAESAR AND POETS
ADV. LATIN: VERGIL
BEGINNING SPANISH
TRANSITIONAL SPANISH
INTERMEDIATE SPANISH
ADVANCED SPANISH
HONORS SPANISH LITERATURE
HONORS ADVANCED SPANISH LITERATURE
TOPICS IN SPANISH LANGUAGE AND LITERATURE
HONORS ADVANCED SPANISH SEMINAR
REQUIRED COURSE
ELECTIVE COURSE
FULL-YEAR
SEMESTER-LONG

CHINESE

CHINESE I

This course introduces all four skills of listening, speaking, reading, and writing, and assumes no prior knowledge of the language. Particular stress is placed on developing a solid grasp of the tonal structure and other aspects of the pronunciation of Mandarin Chinese. Basic sentence structures, tenses, and vocabulary will be introduced. In addition to daily oral practice in the classroom, and sessions in the language lab, we will utilize the phonetic Romanization system, pinyin, to reinforce students' speaking and listening skills. Simplified Chinese characters will be introduced for reading comprehension; while a knowledge of stroke order and the ability to write legibly by hand are expected of all students; students will also learn typing skills for use in email and other written communication.

- Open to 9, 10, 11, 12

CHINESE II

This course builds on the foundational skills learned in Chinese I to further strengthen and develop students' communicative abilities. We will significantly expand the repertoire of vocabulary and sentence patterns, including complex structures such as subordinate clauses, topic-comment patterns, terms expressing politeness, and idiomatic expressions. More advanced vocabulary will be introduced, and students will complete paragraph-length writing assignments designed to establish a basic competency in written communication on topics of daily life.

Reading assignments will begin to incorporate short selections of authentic materials from newspapers and other sources. By the end of the year, students' proficiency will have reached the low-intermediate level in all four skills.

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

CHINESE III

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

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

CHINESE IV H: HONORS CHINESE LANGUAGE

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

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

CHINESE V H: HONORS ADVANCED CHINESE SEMINAR

This course is designed for students who have achieved a solid understanding of Chinese language and culture, and want to further polish their communicative abilities in oral Chinese as well as enrich their understanding of Chinese literature and improve their Chinese essay writing skills. Reading and writing assignments incorporate longer selections of authentic materials from newspapers and other sources.

The materials are focused on social issues like family values, gender equality, growing house prices, and the dilemma of the younger generation. Activities focus on building effective reading strategies and introducing the nuances of Chinese essay writing to build both language proficiency and cultural knowledge.

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

CHINESE VI H: HONORS ADVANCED TOPICS IN CHINESE

This course is designed to help students consolidate, expand, and advance their knowledge of the skills they acquired in Honors Advanced Chinese Seminar. Students will continue to expand their mastery of all four skills of the Chinese language through exploring materials which are drawn from several different types of authentic media and present varied views on the issues under discussion as well as reflect a wide range of topics related to the rapid development of contemporary China. This course will equip students with the necessary advanced level Chinese language proficiency that will enable them to conduct research in Chinese and other related work.

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

FRENCH I

This introductory course to French language and culture is designed for students with little or no prior knowledge of French. The fundamentals of the language are presented through a balanced development of all four skills: listening, speaking, reading, and writing. Cultural lessons are interwoven into the curriculum to provide a basic overview of France and other French speaking countries. The importance of communication and cultural awareness is stressed through a wide variety of in-class and online activities, which encourage students to explore, actively learn and build the confidence they need to use their French skills outside the classroom. This course is taught almost exclusively in the target language.

- Open to: 9, 10, 11, 12

FRENCH II

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

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

FRENCH III

This course is designed to further increase students' communicative proficiency in listening, speaking, reading, and writing while simultaneously expanding their cultural awareness and knowledge. Students learn and use more sophisticated vocabulary, complex grammatical structures and verb tenses and moods. In this course, students develop the ability to use the language not only for daily life situations but also to read, discuss, analyze, debate, and give opinions on more sophisticated material such as current events, historical events, unabridged literary short stories, and important social issues. More emphasis is placed on form as well as content and structure as students are guided to write well-organized and coherent essays. They also continue to deepen their knowledge of the French speaking world and culture. This course includes regular use of various French websites and media. It is conducted entirely in French.

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

FRENCH IV-H: HONORS FRENCH LANGUAGE AND CULTURE

This course is designed to further develop students' linguistic and cultural competence and help them acquire proficiencies that expand their cognitive, analytical, and communicative skills. The course uses as its foundation the three modes of communication: interpersonal, interpretive, and presentational, as defined in the Standards for Foreign Language Learning in the 21st century.

It includes a thorough review of grammar, an intensive study of vocabulary and idioms, and regular practice through creative writing projects, oral presentations and analytical essays based on social topics and the reading of unabridged literary works such as Un secret by Philippe Grimbert, Un papillon dans la cité by Gisèle Pineau, and short stories by J.M.G. Le Clézio, Romain Gary and Birago Diop among others. Students are also expected to listen to TV5 monde news and other audio resources on a regular basis to be able to discuss important political, social and cultural events of contemporary France and Francophone countries. All instructions and discussions are conducted exclusively in French.

Students enrolled in this course have the option to sit for the AP French Language and Culture exam in May.

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

HONORS FRENCH LITERATURE

This course proposes an overview of French literature from the 17th to the 21st century. It is centered around questions of the individual and society, considering both how literature is shaped by societal norms and/or movements of societal change and how it works to reinforce or question these conventions. Students will familiarize themselves with key authors and movements of the French literary tradition, acquiring the critical tools and vocabulary to analyze, discuss, and write about works of literature. Through in-class discussion and a variety of written assignments, they will learn different ways of approaching a text so that its multiple meanings can be explored, as well as continue to develop and perfect their oral and written expression in French. All readings and discussions are conducted exclusively in French. We will choose among the following writers: La Fontaine, Molière, Voltaire, Rimbaud, Baudelaire, Proust, Aimé Césaire, Léopold Senghor, Albert Camus, Jean-Paul Sartre, Marguerite Duras and Laetitia Colombani.

- Open to: 10, 11, 12
- Prerequisite: Honors Advanced French Language and Culture, with permission of the Department

ADVANCED FRENCH SEMINAR

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

FALL SEMESTER:
LA FRANCE CONTEMPORAINE

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

SPRING SEMESTER:
LE SEPTIÈME ART: CONTEMPORARY FRENCH CINEMA

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

This class may be repeated for credit as the content changes every year.

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

LATIN

LATIN I

This introductory course to Latin language and literature is designed for students with little or no prior knowledge of Latin. Each chapter of the textbook presents new forms and grammar and then sentences. One set of sentences is specially designed for students to practice what they're learning; a second set is drawn from Latin literature written in the later years of the Roman Republic and the earlier years of the Roman Empire. This second set of sentences enables students to see what they're learning in the actual writings of ancient Romans. The readings drawn from Latin authors are supplemented, when appropriate, with cultural, literary, and historical background. While students do read and recite Latin aloud and translate sentences from English into Latin, they do not converse in the language. The course is designed to prepare students to read Roman literature in the original language with understanding and appreciation. Students also come to recognize the influence of Latin on English vocabulary as well as its presence in Romance Languages (French, Italian, and Spanish).

- Open to: 9, 10, 11, 12

LATIN II

This course reviews and builds upon the foundation of basic forms and grammatical concepts established in Latin I. Students continue to move through the textbook, learning additional forms and more complex grammar. As in Latin I, readings drawn from ancient authors are supplemented with cultural, literary, and historical background as appropriate. Students read increasingly more sophisticated passages of Latin prose, both as homework and at sight, and they continue to translate from English into Latin. The goal is for students to acquire an extensive vocabulary and achieve a solid mastery of forms and grammar in order to be able to read original Latin prose with ease, accuracy, and understanding. As they work toward this goal, students also continue to see the influence of Latin on English vocabulary.

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

ADVANCED LATIN: CAESAR AND POETS

This first reading course opens with review and completion of the grammar textbook. Students then begin to read original, un-adapted works by ancient Roman authors. The first reading comes from Julius Caesar's "Commentaries on the Gallic War". There is emphasis on building skills in reading Latin prose, which means paying close attention to vocabulary, forms, and grammar, and there is also emphasis on analyzing the content of the reading, which involves being aware of the historical and political setting for the work and the literary and rhetorical aspects of the writing. The course moves from Caesar's prose to selections from the varied poetry of Catullus, Horace, and Ovid. There is emphasis on building skills in reading Latin poetry and on exploring the themes and artistry of the poems. Students become aware of and sensitive to poetic devices, poetic language, and the quantitative meters of Greek and Latin poetry. They also learn about the historical and literary context from which the poems arise. An overriding goal of this course is that students come away not only having read and experienced a selection of Latin works, but also having developed the skill to read each new text with greater confidence and independence. The ultimate goal is for students to be able to read a previously unseen Latin text on their own. In this course, students also begin to write analytical essays.

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

ADVANCED LATIN: VERGIL

This second reading course is devoted to reading Vergil's epic poem. It features close reading in Latin of selections from Books I, II, IV (and possibly more) of the Aeneid. Students also read the full poem in English (Books I-XII). There is emphasis on strengthening and further developing students' skills in reading Latin poetry. Students master poetic forms, practice responding to imagery, diction, poetic devices, and the rhythms of dactylic hexameter meter. There is also emphasis on exploring and discussing the themes that Vergil addresses in the poem. A major goal is that students come to experience and value both Vergil's accomplishment in creating this poem and the unique and remarkable possibilities of the Latin language. In the course of reading the Aeneid, students also learn about the literary, cultural, and historical contexts in which the poem was written.

The ultimate goal for students remains to be able to read a previously unseen passage of Latin poetry with confidence and independence. To this end, they practice translating at sight and they have the opportunity to apply their learning by creating their own lines of Latin verse. Students also engage in writing essays that arise from and demonstrate their close readings of the poem.

Advanced Latin may be taken at the honors level, with permission of the instructor.

- Open to: 11, 12
- Prerequisite: Advanced Latin: Caesar and Poets

SPANISH

BEGINNING SPANISH

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

- Open to 9, 10, 11, 12

TRANSITIONAL SPANISH

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

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

INTERMEDIATE SPANISH

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

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

ADVANCED SPANISH

Through a thorough review of grammar and the study of advanced vocabulary and idiomatic expressions found in literary works, this class offers a rigorous course of study that strengthens the students' grasp of spoken and written Spanish. Students are expected to not only recognize but also incorporate subordinate structures in their oral and written production in noun, adjective, adverb, and hypothetical clauses, both past and present. In addition to reading short stories and poems by authors such as Emilia Pardo Bazán, Gabriel García Márquez, Federico García Lorca, Antonio Machado and Juan Rulfo, students read excerpts from Ernesto Guevara's travel journal, Diarios de motocicleta: Notas de viaje por Latinoamércia, and study the homonymous film. Summer reading is required before taking this course.

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

HONORS SPANISH LITERATURE

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

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

HONORS ADVANCED SPANISH LITERATURE

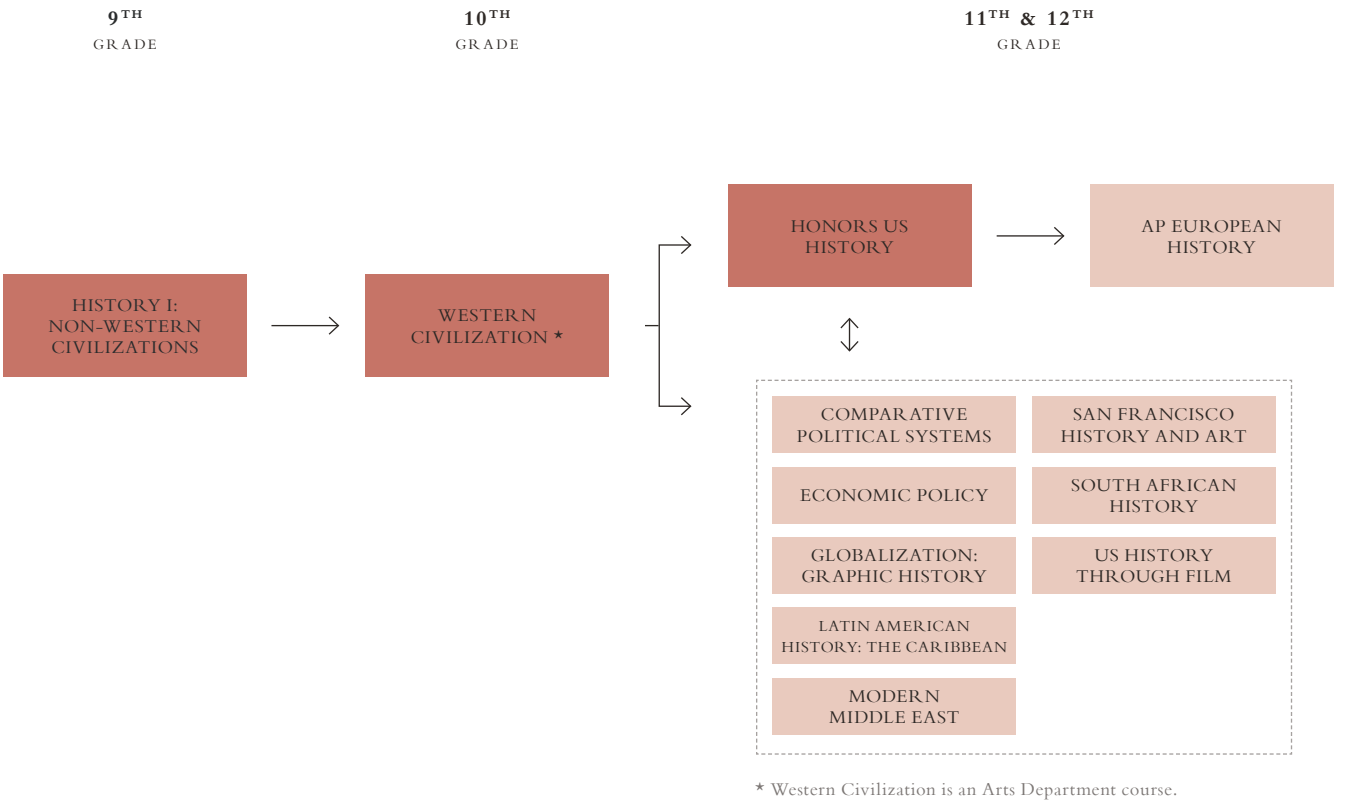
This course furthers the in-depth study of Spanish language and literature, enhancing the students' understanding and appreciation through the close reading of a wide range of texts. Each quarter serves as an exploration of the complex work of some of the most influential twentieth-century writers, such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

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

HISTORY

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

HISTORY



* Western Civilization is an Arts Department course.

REQUIRED COURSE

ELECTIVE COURSE

FULL-YEAR

SEMESTER-LONG

HISTORY I: NON-WESTERN CIVILIZATIONS

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

- Open to: 9

US HISTORY HONORS

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

Open to: 11, 12

AP EUROPEAN HISTORY

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

- Open to: 12

AMERICAN LIVES: ASIAN AMERICA

This course will introduce students to the histories of Asian Americans from the nineteenth to the beginning of the twenty-first century. Primarily arranged by topic, the course will begin with a brief chronological survey of the historical development of Asian America. Among the themes in Asian American history and culture we will explore are: immigration and exclusion, labor, race and gender relations, community formation and social movements, and the relationship between the diaspora and the homeland. This class will examine topics such as Orientalism, anti-immigrant movements, Japanese American internment, Asian-American activism, the myth of the model minority, the significance of Vincent Chin, the Los Angeles uprisings, the idea of the Oriental Monk, and representation in popular culture. The primary goal of this course is to examine critically the ways in which Asians in America have constituted and positioned their identities in relation to the cultural and political history of the United States. Class discussions, films, papers, and field trips can be expected.

ECONOMIC POLICY

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

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

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

This is a one-semester course; it will be offered again in the spring.

GLOBALIZATION: GRAPHIC HISTORY

While forerunners have existed for some time now, there has been a recent exciting burst in graphic histories, memoirs, and journalism—works that are published in 'comic book' style. This allows students to interact with historical texts in a different and at times more engaging manner, incorporating text and imagery, and oftentimes allowing deeper personal stories to emerge that combine to make up the larger narratives of history. Studying these texts will help students encounter an exciting array of topics and enable them to make human connections while exploring the impact of this style of writing history on the readers. Themes will include how intergenerational family dynamics intersect with regional histories like conflict in Vietnam and the Balkans (The Best We Could Do by Thi Bui and Fatherland: A Family History by Nina Bunjevac) and how a variety of people from different regions experienced the current refugee crisis, the greatest the world has seen since the post-WWII era (Escape from Syria by Samya Kullab, Jackie Roche and Mike Freiheit; Freedom Hospital by Hamid Sulaiman; An Olympic Dream: the Story of Samia Yusuf Omar by Reinhard Kleist and others); as well as biographies (Red Rosa by Kate Evans), memoir (Duran Duran, Imelda Marcos and Me by Lorina Mapa) and a variety of other texts.

This class will depart from traditional history classes as it will explore the historical context of each text, but will not constitute study of a particular area of history per se; students will instead learn about many different historical times, places, and themes. Graphic memoirs can also be read far more quickly than traditional text only memoirs, which allow us to consider many more texts and areas than we would otherwise be able.

MODERN MIDDLE EAST

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

SOUTH AFRICAN HISTORY

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

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

BLACK RADICAL ATLANTIC

This course examines the Black experience in the Atlantic world with a focus on political, cultural and artistic forms of resistance. We will look at what factors have united those of African descent within this diaspora, while also taking into account cultural and linguistic fragmentation. We will view the Black Atlantic as an expansive space that includes the Americas, the Caribbean, Western Europe and West Africa. As a fundamentally transnational course, we examine and compare structures of racial oppression and forms of political, cultural and artistic resistance to them as they appear in a variety of Atlantic contexts. We do focus on key moments of political history, most prominently the Haitian and Cuban Revolutions and their impact on the Atlantic world, but we will also spend significant time with intellectual and artistic movements such as Pan-Africanism, Afrocubanismo, Negritude, Rastafarianism, and the Black Power and Black Arts Movements. Some of our broader areas of focus will be African resistance to enslavement in the Atlantic world, emancipation and the transition to free labor, struggles for citizenship rights and national independence, and revolutions and radical movements in the 20th century. While we will cover moments of oppression and defeat, this class is framed around the imagining of and struggle for alternative futures and locating this resistance in the "Black radical tradition." Our discussions and written work will make use of a wide variety of sources spanning history, anthropology, cultural studies, film criticism and literature. We will also view a number of films and documentaries that deal with the diasporic experience. Students will write brief reading responses over the course of the semester, lead the class discussion on a given day, and produce a final research paper or creative project.

ECONOMIC POLICY

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

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

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

This is a one-semester course.

GLOBALIZATION: SPORTS AS A SOCIAL ISSUE

In this class, we'll consider the wider ramifications of sports both inside and outside the US. How do sports highlight processes of inclusion and exclusion? In what ways are they more and less progressive than their societies? We'll begin by connecting sports and race, looking at the integration of baseball, basketball and football in the US, ethnic villains in professional wrestling, and to what degree the French national soccer team integrates players from formerly colonized countries. Then we'll consider gender: what options and opportunities exist for female athletes around the globe? How do sports reinforce and challenge notions of gender and identity? Finally, we'll examine nationalism: how are national rivalries expressed/exaggerated/softened in sports like cricket (India v Pakistan) and soccer (everyone vs everyone)? What cultural bridges have the Olympics built and burned? Once we've established some common ground, you'll pursue a project of your own interest, only one of which can concern the US, in each area. You will read and write an expanded review of a book on race, write a research paper on gender, and compile a presentation on nationalism, as well as be expected to engage fully and vigorously in discussions.

Readings include excerpts from C.L.R. James, Beyond a Boundary, Laurent Dubois, Soccer Empire: The World Cup and the Future of France; David Shoemaker, The Squared Circle: Life, Death, and Professional Wrestling; Adrian Burgos, Playing America's Game: Baseball, Latinos, and the Color Line; Jaime Schulz, Women's Sports: What Everyone Needs to Know; Simon Kuper, Football Against the Enemy; Amy Bass, Not the Triumph but the Struggle: The 1968 Olympics and the Making of the Black Athlete.

THE US SINCE 1945: AMERICA AND THE WORLD

While the Cold War refers to a global phenomenon, this course will focus on US foreign policy. As such, it will investigate whether the Cold War is best understood as an objective state of reality based on irreconcilable differences between the USSR and the US, or as an American project. It will examine Cold War US foreign policy in light of post-WWII decolonization, as well as the linkages among US foreign policy in the Middle East, Asia, Africa, Latin America, and Europe. It will also question whether the Cold War itself (in the sense of a global struggle between the US and USSR) is always the best analytical lens to use to understand historical situations that took place during the Cold War period. The course will end by examining the roots of the War on Terror within the Cold War and post-1991 American policy in the Middle East. We will examine primary and secondary sources and films.

IRELAND INTERRUPTED: AN INTEGRATED HISTORICAL AND LITERARY STUDY

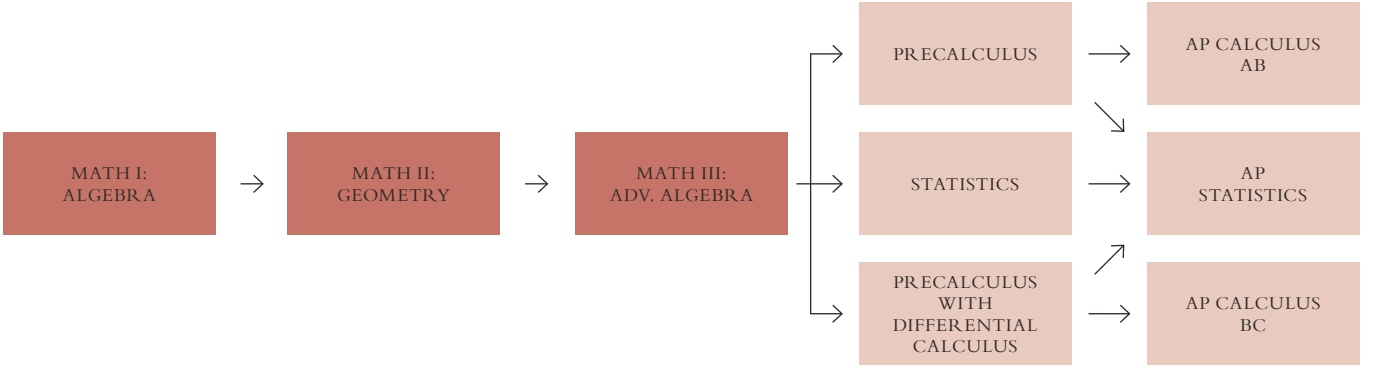
The course of Irish history has been interrupted by colonialism, and the outsized role of Irish-identified institutions like the Catholic Church. Having gained independence from England, Ireland is still deeply affected by the legacy, including its partition into the Republic of Ireland and Northern Ireland, which remained a part of Britain. The beauty of this country is the creativity with which the Irish have thrived despite the stress of attempted cultural annihilation, famine, economic stagnation, civil war, emigration, and the influence of the Irish emigrant cultures. Together we will read Irish literature from a variety of genres including novels, poetry, film, speeches, and song lyrics. In our exploration of these works, we will learn about the political, social, cultural, and religious context including the Celtic Revival, Troubles, Good Friday Agreement, Celtic Tiger and crash, Constitutional struggles for gender equity, and the questions of how the economy and borders will be affected by Brexit. We will explore how the secrets of some of these events are still coming to light and the impact these revelations have on a country's sense of identity. Driven by the literature, our approach to history will be topical and overlapping rather than chronological.

(Please sign up for this course under the English Department)

MATHEMATICS

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

MATHEMATICS



ELECTIVES

Offered every year:

- AP COMPUTER SCIENCE

Offered alternating years:

- INTRODUCTION TO LOGIC
- GAME THEORY
- CHAOS THEORY & FRACTAL GEOMETRY
- NON-EUCLIDEAN GEOMETRY

REQUIRED COURSE

ELECTIVE COURSE

FULL-YEAR

SEMESTER-LONG

MATH I: ALGEBRA

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

MATH II: GEOMETRY

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

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

MATH III: ADVANCED ALGEBRA

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

- Prerequisite: Math II

PRECALCULUS-A/ PRECALCULUS-B

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

- Prerequisite: Math III

PRECALCULUS WITH DIFFERENTIAL CALCULUS

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

- Prerequisite: Math III and recommendation of the department

AP CALCULUS AB

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

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

AP CALCULUS BC

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

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

DESCRIPTIVE STATISTICS/INFERENTIAL STATISTICS

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

- Prerequisite: Math III

AP STATISTICS

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

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

AP COMPUTER SCIENCE-A

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

- Prerequisite: Math III and recommendation of the department

FALL SEMESTER COURSES

INTRODUCTION TO CHAOS THEORY AND FRACTAL GEOMETRY

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

- Prerequisite: Precalculus, Precalculus With Differential Calculus, or permission of instructor.

SPRING SEMESTER COURSES

GAME THEORY

This course presents a formal, mathematical introduction to game theory. Games are strategic, interactive decision problems, where your actions affect what's best for me, and vice versa. Game theory is central to the study of economics, political science, and biology, all of which consider environments where there is a nontrivial strategic interaction between parties—Apple's and Samsung's pricing and product design, the US' and Russia's nuclear deterrence, or the location of predators and prey in the environment.

Game theory considers coordination, communication, equilibrium, rationales, conflict and cooperation, rewards and punishments, uncertainty, and hidden information, all in quantitative models. We study games by using formal "solution concepts"—various ways of solving games; these include elimination of dominated strategies, rationalizability, Nash equilibrium, subgame-perfect equilibrium, and Bayesian-Nash equilibrium. We will also introduce the theory using some of the most famous games, such as Prisoners' Dilemma, Chicken, and Rock-Paper-Scissors.

Much of game theory is based on optimization, and thus requires calculus. Students need to have completed a semester of differentiation and be simultaneously enrolled in or have completed a semester of integration as well. And we'll develop new mathematical tools as needed, including some basic probability theory, expected utility theory, and dynamic programming.

- Prerequisite: AP Calculus AB, AP Calculus BC or permission of the instructor

SCIENCE

University High School requires that each student complete two years of a science for graduation. The requirement will be met by 9th grade Physics and 10th grade Chemistry, respectively. However, all students are strongly encouraged to leave UHS with a foundation in all three fundamental sciences (biology, chemistry, and physics).

The advanced electives that we may offer in upcoming years include Astronomy, Geology, Advanced Projects in Physics, Advanced Topics in Modern Chemistry, AP Environmental Science, and biology electives including Human Physiology, Global Infectious Disease, Neuroscience, and other advanced topics that have not yet been determined. Any elective with an "AP," "Advanced," or "Honors" designation is considered a "college-level" course. Permission to enroll in some advanced courses is granted at the discretion of the instructor and the science department as a whole and will be based on a student's past record in science classes. Taking more than one science course at a time requires permission of the department and space in the desired course. In scheduling classes, we will accommodate all single-course students first.

SCIENCE

9TH GRADE

PHYSICS

10TH GRADE

CHEMISTRY

11TH & 12TH GRADE

HONORS BIOLOGY*

BIOLOGY*

ADVANCED PROJECTS IN PHYSICS

ADVANCED TOPICS IN MODERN CHEMISTRY

AP ENVIRONMENTAL SCIENCE

ASTRONOMY

GEOLOGY

ENGINEERING

HUMAN PHYSIOLOGY

INDUSTRIAL DESIGN

MARINE BIOLOGY

GLOBAL INFECTIOUS DISEASES

* Optional

PHYSICS

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

- Open to: 9

CHEMISTRY

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

- Open to: 10
- Prerequisite: Physics 9

BIOLOGY

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

- Open to 11, 12
- Prerequisite: Chemistry 10

HONORS BIOLOGY

This full-year biology course is meant as both an introductory survey of the biological sciences and the capstone of our science curriculum. As such, it will build heavily on the foundations of molecular interactions you learned in Chemistry, and the understandings about the nature and practice of science we've built over two years. Units are structured to address central questions of biology, including "What are living things made of?", "How do cells get things done?", "How do cells and organisms reproduce?" and "How do organisms adapt and interact?" Examples from across the kingdoms of life will be used to investigate these and related questions. In parallel, we will learn and apply the tools and techniques of modern biology, including lab and field experimentation, simulation, and computational modeling. Themes of evolution and ecological relationships will be woven through the course, as we expand from molecular to cellular to organismal scale. The relevance of what you learn to societal problems and daily life (including genetic modification, reproductive technology, and climate change) will be an integrated part of the course. At the end of the year, each student will develop a project building from one of the content areas covered. This project can involve either quantitative biology tools (simulations/coding) or a societal lens. This course differs from Biology in the higher reading level of the textbook, a high expectation around independent learning, and an increased emphasis on the biochemical mechanisms playing out within cells. Recommended for students who feel confident in their understanding of chemistry.

- Open to: 11, 12
- Prerequisite: Chemistry 10

ADVANCED TOPICS IN MODERN CHEMISTRY

The foundations of chemistry have not changed much since the early 20th century, but chemistry is not a dead science! This course will give you a taste of several "flavors" of modern chemistry, and a better idea of what is currently happening in the field than your introductory chemistry sequence was able to. It is designed as an honors- level course for students who intend to study chemistry in college, and with an interest in engineering, scientific research, or medicine.

In the first semester of the course, we'll investigate the question, "What are substances like at the atomic level, and how do their structures relate to their properties and uses?" We'll apply a molecular orbital model for bonding to help understand interesting materials and substances that may include metals, semiconductors, glasses, synthetic polymers, and drug-like molecules. In the second semester, we'll focus on application of statistical and physics concepts as tools to describe, understand, and predict physical and chemical changes. Our work will also include an independent investigation part way through the year, and room for linking our studies to current events and/or contemporary discoveries in the chemical sciences.

- Open to: 11, 12
- Prerequisites: Chemistry and completion or concurrent enrollment in Precalculus. Department approval required.

AP ENVIRONMENTAL SCIENCE

This course matches academically advanced students with their interest in the environmental sciences. Students in this class have the opportunity to develop a better understanding of the Earth's constantly changing environment. We will examine the natural systems of the planet, the anthropogenic effects of the ever-growing human population, and sustainable practices that offer alternative solutions to traditional use of resources and disposal of wastes. Throughout this course, students will develop and hone their personal sense of environmental stewardship and will adopt a sense of agency to help make our society more sustainable in our fragile world. Our course includes a wide range of course topics that are congruent with the AP Environmental Science exam content, but more importantly that will help students to understand our living world, the expansion of the human population, our available natural resources and capital, our energy use and waste production, and the global change our planet is facing with each new generation.

- Open to: 11, 12
- Prerequisites Physics 9 and Chemistry 10, and Biology or Honors Biology. Permission of the Science Department, shown with signature from their current science instructor, is required.

ADVANCED PROJECTS IN PHYSICS: MECHANICS, MACHINES, AND MOTION

In physics, Newton's Laws helped explain the cause behind the observable motion of objects: forces. These applied forces can result in motion, and designing specific properties of this motion is what takes us into the world of machines. By putting work into it, a machine allows us to apply forces to and control the motion of objects in order to perform an intended task. In this project-based class, we will explore and apply some of the common types of mechanisms used in machines, the way these mechanisms come together in mechanical systems, and how to design machines in order to produce specific motions. In the first unit, we'll develop and apply an understanding of the properties of gears, pulleys, and levers through the construction and analysis of simple machines. In the second unit, we'll focus on some of the common mechanisms found within machines by building gear boxes, chain drives, and actuators. You'll use available scripts and templates (in Fusion 360) to help you construct the models you'll analyze in these first two units. In the final unit, you will work on two projects that will allow you to synthesize and apply the concepts we covered in the first two units. Among the options for these projects will be an automata machine, marble run, Rube-Goldberg machine, and a hydraulic robotic system—all of which involve fully developing your ideas to meet the established goals, designing the parts needed, prototyping components to test functionality, and constructing a fully finished and working product.

Students with an ability to work on long-term projects independently and who are interested in building machines (or learning how to) will find the structure of the projects in this class very rewarding. Students are expected to bring a reliable laptop to class for the majority of our class sessions; if this presents a financial burden, the school can provide a laptop for loan.

- Open to: 11, 12
- Prerequisites: Concurrent enrollment in or completion of Precalculus or more advanced math course.

ADVANCED TOPICS IN BIOLOGY: HUMAN PHYSIOLOGY

This fast-paced course offers an extensive study of a few human systems, rather than a general survey course of all organ systems. Students will study the intricacies of the human body through dissection of tissues, organs, and animals, case studies, laboratory experiments, guest speakers, and online simulations and videos. Systems studied may include nervous, cardiovascular, respiratory, endocrine, reproductive, etc. The course will require consistent independent work outside of class. This course also involves examining case studies to explore how the intricacies of the workings of the body are affected by the world around us and the importance of public health policy and education.

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

ASTRONOMY

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

- Open to: 12
- Prerequisite: none

GLOBAL INFECTIOUS DISEASE

This is an interdisciplinary semester-long course that combines the studies of microbiology, epidemiology, vaccine and drug-development, and global public health. Our goal will be to examine the factors that contribute to the spread and mitigation of human disease.

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

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

INTRODUCTION TO ENGINEERING AND DESIGN

Engineering is a broad term used to define a field that uses science and math to solve problems and create new technologies.

Design is a term that aims at defining a field that deals with the planned and deliberate creation of a product based on intentional choices. This project-based class explores the ways in which these two fields overlap while appreciating the unique qualities they each bring to problem-solving. We'll begin by going over the design process, from defining constraints to producing a solution. This process provides a framework that helps systematically go from an idea to a solution. Next, we will learn how to use Fusion 360—from the 2D sketching environment to the more complex 3D modeling—which can be used to test the functionality of designs and prepare files for fabrication. With core design skills developed and an ability to fabricate parts, you will apply what you've learned through a series of scaffolded projects. The class will culminate in a final project that revisits the entire design process while adding a collaborative component to your established skill set. Your group will have a single project to work on, and each student will take ownership of select parts within the project. You'll practice good communication habits as your group works towards a unified product.

This course is open to those that are both curious to learn what engineering is about and eager to bring together their curiosity and creative thinking into one class. Students with an ability to work on long-term projects independently will find the structure of the projects in this class very rewarding. Students

are expected to bring a reliable laptop to class for the majority of our class sessions; if this presents a financial burden, the school can provide a laptop for loan.

- Open to: 11, 12
- Prerequisites: None

THE HISTORY, PHILOSOPHY, AND COMMUNICATION OF SCIENCE

Contemporary science moves at the speed of the internet. Increasingly, the modern citizen accesses scientific developments not through contemporary news, but social media, personal blogs, and other means inconceivable two decades ago. This course aims to provide students the tools to address three broad questions: "What is science?", "How is science conducted?", and "How is science communicated?". Through readings and discussions, we will examine historical and modern arguments about the purposes and methods of science as a discipline and as a way of thinking. We will then explore the ways those arguments influence contemporary work in the natural and social sciences, specifically addressing issues of subjectivity, bias, political pressure, and job security. The last third of the course will tackle the ways students interface with science: how it is reported, where it is reported, and how that reporting can be fact-checked. We will use news articles, journal articles, blog posts, and other media to address contemporary topics in science reporting, such as climate change, vaccination, or nutrition/health science.

- Open to: 11, 12

ADVANCED PROJECTS IN PHYSICS: MATHEMATICAL METHODS

This semester course will introduce students to the interplay between three distinct aspects of modern physics research: The first is conceptual/modeling physics, in which students will review and extend topics from their introductory physics course as well as encounter new concepts in order to identify relevant parts of real-world problems and make qualitative predictions. The second is mathematical/analytical physics, in which students will learn to translate physical scenarios into symbolic expressions, applying tools from calculus, differential equations, and linear algebra in order to draw quantitative conclusions. Lastly, students will engage in numerical/computational physics, learning how to approximate solutions, make use of algorithms in addressing complex physics problems, and ultimately enable computers to perform calculations that would be intractable or impossible to do by hand. Students will address a variety of topics from classical and modern physics using all three of these methodologies in order to develop a sense of the range and utility of contemporary theoretical methods in physics. Topics may include rectilinear and curvilinear motion, rotation and angular momentum, harmonic motion and waves, circuits, thermodynamics, and/or quantum phenomena, while mathematical content will include numerical integration and differentiation, stochastic sampling, linear algebra and eigenvector problems, Fourier series, and ordinary differential equations.

- Open to: 11, 12
- Prerequisite: Concurrent enrollment in or completion of Precalculus or equivalent

GEOLOGY

Geological change usually happens on a time scale that is so long, we don't even notice it's happening. This means that the types of measurements and observations you've learned to make and use in biology, chemistry, or physics class just won't cut it when you want to learn about how the earth was formed has changed over billions of years. We will learn to use the clues left behind in rocks and the analytical tools available to modern scientists to get a glimpse into how and when geologic changes have occurred, and how they led to what we see in our world today. This also presents an excellent opportunity to discuss one of the most fundamental questions in science – "How do we know what we know?" The topics we'll cover in an attempt to partially answer this question will include relative and absolute dating techniques, mineral and rock structures and the chemical and physical processes that form them, and plate tectonics and the forces that slowly (or once in a while very quickly!) change the earth. Our approach will be grounded in local landscapes and phenomena, so this course will include several required field trips, including one weekend (3 day/2 night) trip to Yosemite in May.

There will be a heavy emphasis on planetary geology throughout the course, and we will also try to draw on the range of interests and prior course experiences the members of the class bring with them, including background or interest in environmental science, astronomy, evolution, chemical structures and/or reactions, ecology, model building, biochemistry, visual expression, and Newtonian physics.

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

INTERFACING WITH MICROCONTROLLERS

From system controls in cars to home automation to robotics, microcontrollers are used ubiquitously in our modern world. They are designed to execute programmed actions by processing and interpreting the data they receive. Arduino offers an easy way to learn to program and explore this world of microcontrollers through a broad range of applications. In the first unit, the class will cover the fundamentals of DC circuits and electrical components as we develop the knowledge and skills needed to read and draw schematic diagrams as well as build circuits. In the second unit, we'll use the Arduino Integrated Development Environment (IDE) to write and upload computer code to the Arduino.

This unit will cover the core elements of the programming language used in the Arduino IDE, which is based on C++. In the third unit, you will apply your knowledge and skills in creative ways by designing projects that use the Arduino. We'll begin with a series of guided activities that show you what's possible, and you'll be introduced to different types of sensors and components that can be incorporated into different projects. This third unit will culminate with open-ended projects framed by structured guidelines, so the final products will look different for each student since individual interests and creativity will inform the direction the projects take but the underlying goals will be the same. Although this course involves coding, no prior coding experience is required. Students with an ability to work on long-term projects independently will find the structure of the projects in this class very rewarding. Students are expected to bring a reliable laptop to class each period; if this presents a financial burden, the school can provide a laptop for loan.

- Open to: 11, 12
- Prerequisite: Concurrent enrollment in or completion of Precalculus or more advanced math course.

INTRODUCTION TO NEUROSCIENCE

Introduction to Neuroscience explores topics in neuroscience including brain anatomy, neurotransmission, neurological disorders, learning and cognition, and the impacts of various activities on the brain. This course will utilize case studies to examine how our brains and neurons function as well as analyze the impact neuroscience has on everyday life. Throughout the course we will engage with simulations, labs, and research projects that will help us understand how and why the brain functions the way it does. Each unit will culminate with a summative assessment project that requires synthesis of course material and applicability to real life. The culminating activity for the course will be an independent research project on a topic of your choice.

- Open to: 11 spring semester , 12
- Prerequisite: One semester of Biology or above.

INTRODUCTION TO INDUSTRIAL DESIGN

Industrial Design is the field of designing products intended for mass production and consumption. Industrial designers not only focus on the aesthetics of a product in conjunction with how it functions, they consider how products are manufactured and the value and experience it provides for users.

Every product you interact with is the result of a design process—including the many deliberate decisions made along the way. In this project-based class, you'll be introduced to the field of Industrial Design by investigating the set of unique principles that support this field as well as the shared ideas that create it. You will learn about the design process, aesthetic value, functional assessment, rapid prototyping, assembly techniques, and design ramifications through a series of activities and projects. Weaved throughout the course will be a recurring theme of sustainability. Once ideated and sketched in your notebook, you will use Fusion 360 to design your parts, test for critical functional flaws, and generate files for fabrication on our laser cutter and 3D printers. After building your skills on small projects, you will work on a final project that will take the better part of the second quarter by using the design process to go from an idea to a finished product. This project will give you the chance to demonstrate and enhance your understanding of the core principles, your creativity in merging these principles, your originality in project conception, your ability to use design-thinking, and your capacity to balance form and function. Students with an ability to work on long-term projects independently will find the structure of the projects in this class very rewarding. Students are expected to bring a reliable laptop to class for the majority of our class sessions; if this presents a financial burden, the school can provide a laptop for loan.

- Open to: 11, 12
- Prerequisites: Introduction to Engineering and Design

PHYSICAL EDUCATION

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

With physical education, the year is divided into thirds (trimesters) to match the athletic program seasons (fall/winter/spring). Students must meet a P.E. requirement each semester of their four years (12 trimesters). A student may fulfill this requirement in one of three ways: 1) participation on an Interscholastic Team, 2) enrollment in a Physical Education Class, or 3) participation in the Alternate Activity Program. For options 2 and 3, students are expected to log a minimum of 2 hours of activity per week, at least one hour each on two separate days (and not on the weekends).

Most students at UHS participate on one or more interscholastic teams (listed in the accompanying chart). This breadth of offering would compare favorably to many college programs. UHS encourages all students to participate in interscholastic athletics and over 90% of our students do participate on at least one team during their years here. The spring season in particular sees about 60% of the student body playing on one of 17 teams. For more information about UHS sports teams, visit our website or contact the athletic department staff.

Students not participating on a team in a particular season often enroll in a P.E. class. Classes meet one or two times a week, almost always after school. Class sizes are generally small, permitting instructors to offer individual students a considerable amount of personal guidance and attention. The following activities are traditionally offered in the Physical Education program: Badminton, Fencing, Fitness Training, Flag Football, Running Club, Strength and Conditioning, Ultimate Frisbee, Urban Hiking and Yoga.

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

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

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

Outside of the P.E. program, the Athletic Department also offers an extensive intramural program during lunch time. Activities have included: volleyball, indoor soccer, dodgeball, and basketball. Intramurals provide a fun way for students and the faculty to interact in friendly competition.

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

BLEND ED

In 2019, UHS joined the BlendEd Consortium, a group of seven Bay Area schools sharing hybrid remote and in-person classes.

As the ways we teach and learn continue to be influenced by the use of digital technology, The BlendEd Consortium combines demonstrated best practices for online learning with our schools' proven strengths in direct classroom instruction and experiential learning. By creating a blended model, where students access the curriculum and teachers online as well as through regular face-to-face meetings, we help our students prepare for the changing methods of instruction and communication they will see in college and in the workforce while preserving the core relational culture that lies at the heart of our schools' educational missions.

BlendEd Guiding Principles

- Bay Area BlendEd Consortium courses are taught by experienced teachers from our Consortium schools who draw upon the immense resources of the Bay Area and the best practices of highly effective digital and face-to-face learning experiences.
- Consortium courses are designed to blend online and face-to-face teaching and learning; in support of rich student-teacher relationships, classes meet regularly via video conference as well as face-to-face between three and five times per term.
- Where appropriate to the subject, courses take advantage of the unique learning resources of the Bay Area.
- Courses are rigorous and challenging, requiring students to work actively, creatively, independently, and collaboratively and to take responsibility for their progress and learning.
- The Consortium recognizes the diverse cultures of its member schools, adhering to practices that honor those cultures while providing standardization where necessary to support student experience.
- Students receive credit on their home school transcripts for all Consortium courses.

Learn more about the program at blendedconsortium.org.

FULL-YEAR COURSES

FALL SEMESTER COURSES

MULTIVARIABLE CALCULUS

Multivariable Calculus will begin by exploring vector geometry and functions in more than one variable. Then, after expanding the concepts of limits and continuity to include multivariate functions, students will develop a rich understanding of concepts and methods relating to the main topics of Partial Differentiation and Multiple Integration. After generalizing a number of tools from single-variable to multivariate calculus, we will explore topics of optimization and geometric application in areas including physics, economics, probability, and technology. We will expand our fluency with topics to address vector fields and parametric functions, and we will understand applications of Green's and Stokes' Theorems. We will employ multidimensional graphing programs to aid in developing a more thorough understanding of the myriad ways for describing and analyzing properties of multivariate functions. At the conclusion of the course, students will have the opportunity to further explore applications of and/or concepts relating to topics covered by the course.

Emphasis will be placed on students expressing fluency with numerical, algebraic, visual, and verbal interpretations of concepts. Students can expect to collaborate weekly on homework, problem-0sets, and projects in small groups and in tutorial with their instructor online via Zoom; face-to-face sessions may include visits with experts analyzing functions in multiple variables as well as group problem-solving activities and assessments.

- Prerequisites: completion of one full year of Single Variable Calculus AB or BC

APPLIED AI IN PYTHON

This semester-long course will give students hands-on experience with artificial intelligence (AI) by applying machine learning models and libraries using the Python programming language. The course will explore the construction of algorithms which can learn from and make predictions on real-world data. Students will firstly recap on Python loops, lists and dictionaries and learn how to manage file input and output. They will then learn how to use the Pandas and Numpy libraries to analyze and interpret data. Students will then be introduced to the Tensorflow and Keras frameworks and build machine learning models to analyze images and text. Students will apply their knowledge to implement and refine machine learning models to a data set of their choice and understand the ethical implications. Finally, students will present their findings to an authentic audience. Emphasis will be placed on the project development life cycle and the importance of testing. Students will be expected to conduct independent research in addition to working collaboratively on projects.

Weekly Zoom sessions will be used for short presentations, Q&A and discussions. In person sessions will be used to present and discuss project progress with the rest of the class and meet with guest experts. At the end of the course, students will have a basic knowledge of machine learning models and libraries and how to use these tools effectively with real-world data.

- Prerequisites: Introduction to Python Programming (B+ and above) or sufficient knowledge of Python.

DIGITAL MUSIC PRODUCTION

This class explores music theory, composition, recording, and songwriting through the lens of computer music and MIDI (Music Instrument Digital Interface) technology. The class will incorporate the Digital Audio Workstations (DAW) Ableton Live, as well as Garageband, Bandlab, Audacity, and SoundHack.

Students in this class will learn how music is created and edited in the DAW, but also gain an understanding of basic music theory and songwriting practice. Additionally, students will learn some of the physical properties of acoustics, equalization (EQ), and harmonics from both the scientific and artistic perspectives.

Depending on county health regulations, some possible plans for face-to-face meetings include hosting guest speakers/lecturers from recording studios or local music producers (e.g. N8Beats or The Bay Area Music Collective). In addition, students may attend a concert of avant-garde pieces at the Center for New Music.

FINANCIAL LITERACY

What financial skills do you need for life? How can you make financial decisions while understanding the impact on yourself and others? What financial decisions are made for us by the institutions and structures that, for better or for worse, exist today? What is our role in creating a more equitable financial world in the future?

This interdisciplinary mathematics, economics, and social science course will be organized around case studies chosen from all walks of life, circumstances, and backgrounds. We will consider the mathematics of budgeting, personal banking, credit & borrowing, renting or owning a home, taxes and insurance while discussing the tough decisions people make along the way. We will keep an eye on the ways in which these discussions are shaped by the particular economic distortions we see in the Bay Area. Students will do weekly readings, engage in regular course discussions, attend field trips to gain real-life experience, and complete collaborative projects and/or presentations for each unit.

We will virtually meet as a class one evening per week via Zoom video conferencing for student discussions, presentations and meetings with guest experts.

Proposed field trip/in-person meetings:

- Welcome meeting + team building and group formation
- Visit to local financial institution(s), both traditional and Internet-based
- Guided Q&A with a financial advisor

Students must attend the welcome meeting and 2 out of the 3 other in-person meetings.

PUBLIC HEALTH AND VULNERABLE POPULATIONS

The San Francisco Bay Area is rapidly becoming one of the most inequitable places to live in the nation. Taking a casual BART ride can reveal the environmental disparities that exist between places like the affluent suburb of Pleasanton and an industrialized community like West Oakland. The lack of income and environmental equality is obvious, but the disparities run much deeper. A short ride between BART stations can mean an 11-year difference in life expectancy. Folks getting off the train and living in neighborhoods near BART's Walnut Creek station live on average 84 years, while folks that exit at and live near the Oakland City Center station live on average only 73 years. In other words, living just 16 miles apart can mean the difference between living more than a decade longer. Why does such a health disparity exist? This course will dissect the factors that influence this social gradient of health.

There will be three whole-class face-to-face sessions and at least one off-campus face-to-face meeting with a teammate. During our first face-to-face trip on Saturday, September 9th we will be doing a neighborhood health assessment in the Bayview-Hunters Point Neighborhood of San Francisco. On Saturday, October 17th we will volunteer in the native plant nursery at the Literacy for Environmental Justice in the Candlestick Point State Park Recreational Area from 9:45am – 1:30pm. Our final whole-class face-to-face trip will be to the Social Emergency Medicine Department at Highland Hospital in Oakland. The exact day of this trip has yet to be determined, but it will likely be from 3:45pm – 6:30pm on a weekday between the dates of Tuesday, December 2nd through Wednesday, December 9th.

Additionally, students will be expected to collaborate with a team on the Just Video Project outside of school hours at a time and location that is convenient for the team between Tuesday, October 27th through Monday, November 16th. Students will also be expected to attend one virtual meeting roughly every other week on either Tuesday or Wednesday for one hour.

SOCIAL PSYCHOLOGY

From the rise of fascism to modern fashion trends, why do humans conform? How do prejudices arise? How do people persuade others? Where do behaviors come from?

Social Psychology is a course that will explore these questions, and the nature of human relations as a whole, through four key areas of study—social thinking, social influence, social relations, and applications of social psychology in the real world. Social thinking is how an individual's thoughts and perceptions are affected by those around them. Within different social situations, people interpret the behavior of others by assessing both perceived intention and emotion in order to appropriately respond. Social influence is the behaviors that are acted upon in response to social thinking. Social influence reveals itself in various ways, and can be seen through conformity, peer pressure, and leadership. Social relations can be described as the development of relationships between two or more people. These relationships occur over time after multiple social interactions, which can evolve into shared behaviors or power dynamics within a group. In this course, students will apply social psychology in the real world in a variety of settings, engage in discussion, conduct research, and write reports/papers.

This is a UC Honors designated course.

BAY AREA CINEMA & FILMMAKING

Film, animation and alternative film and video has been a stalwart of Bay Area culture from Muybridge to Silent Film and from Pixar to the Prelinger Archive. In this course we will explore the history of the moving image and it's cultural impact in the San Francisco Bay Area as well as create our own imaginative responses to the ideas and concepts in the course. Students will get a chance to study films, technologies, philosophies and ideas related to the manipulation of time as well as create their own art, videos and visual journal entries. Topics will include a wide variety of cinematic genres and motion picture technologies. Students will learn interdisciplinary skills related to their own independent filmmaking in tandem with film and cultural studies. Students will be expected to make connections with larger social, political and cultural forces and be interested in independently creating artworks, visual journal entries and film and animation.

Online meetings with the whole class will take place every other week to discuss projects and share presentations. Students will sometimes be paired together or in small groups during our online meeting time or may occasionally arrange their own meeting times for collaborative activities and projects.

During our 4-5 face-to-face sessions we may be meeting filmmakers, exploring museums, cinemas, archives, film festivals and places of cinematic industry in the prolific bay area arts culture. Tea and discussion will follow. Students will need access to a digital still camera and be able to upload images to the web. Students will need to have some knowledge of video editing and have access to basic video editing software, a digital video camera/tripod combination and will need access to basic art supplies.

*Some supplies will be provided.

CITIZEN SCIENCE, OUTSIDE EXPERIENCES

Were you that kid who played outside all day long? Do you miss being outside and losing track of time? Do you hear the call of a red-tailed hawk and wonder what the heck is going on up above? This course will get you OUTSIDE. In fact, students should expect to spend 3 hours a week outdoors immersed in the Bay Area as they learn about ecology, wildlife, plant communities, land use, natural and cultural history, citizen science, tools for collaborative conservation, and environmental advocacy. Students will meet local experts and scholars and learn tricks of the trade from invited guests from a wide variety of backgrounds. The course will culminate with students showing off their naturalist skills and interpreting the world around them through interpretive talks and making meaning for themselves and others.

The goal of this course is to develop and support a cohort of naturalists and citizen scientists. Other course objectives include:

- Understand what it means to be a naturalist.
- Practice and apply the skill of interpretation in the field.
- Understand the abiotic, biotic and cultural factors that make up the unique natural, cultural and ecological histories of the Bay Area.
- Demonstrate skills in making and recording natural history observations in a field journal and on iNaturalist.
- Participate in local service learning.
- Participate in citizen science and contribute to an iNaturalist project throughout the term.
- Effectively communicate meaning about the natural world by identifying methods to gather accurate information about topics related to the local environment.
- Conduct an effective interpretive talk that helps the audience connect emotionally and intellectually with your topic.
- Apply knowledge of Bay Area ecology and ecosystems to local and global environmental issues.

FOOD: A HISTORY

Apple pie, California roll, fortune cookies, cioppino, enchilada and chicken bog. Momo, pasty, empanada and pierogi. The food we eat is the story of religion, culture, race and identity. It is the story of the agricultural revolution, the Silk Road, Columbian Exchange, economic hardships, imperialism, immigration... and Instagram and YouTube.

In this course, we will tackle the topic of food by studying its history, by reading works from chefs, food historians and food critics, and by diving into the world of food television and documentaries. Finally, we will explore our own histories with food and how food has affected our lives and our families' stories.

Face-to-face sessions include a group meal at a Bay Area restaurant, visit(s) to a local farm, ranch and/or dairy, and an end-of-semester potluck featuring beloved family dishes. The course will culminate in a research project based on a historical menu from a wide selection of time periods and geographical locations.

GENDER STUDIES

In this course, students will investigate, explore, challenge and develop an understanding of the role gender plays in both history and our modern society. Using an interdisciplinary approach, students will examine ideas related to gender through an intersectional lens that includes historical, feminist, queer, ethnic, sociological, and cultural perspectives. Using specific case studies, we will take deep dives into historical moments or events using scholarly texts, primary sources, and popular media with the goal of developing a critical perspective on the role of gender in society. Students will then have an opportunity to develop their own research topic, using the skills we have practiced as a class.

The capstone project will allow students to pursue their own research interest connected to gender studies in a format of their choosing (traditional research paper, blog, podcast, oral histories, art, etc.) and share their research with their classmates and peers. Collaboration with other students on projects will be encouraged.

Pending COVID restrictions, we will meet in-person three times throughout the semester to connect with guest presenters, visit local area organizations or museums, and work on collaborative projects. Weekly virtual classes may include guest speakers, class discussions, virtual field trips, and small group research check-ins.

MACHINE LEARNING

Curious about machine learning (ML)? It's everywhere… health care, social media, virtual personal assistants, fraud detection, self-driving cars, to name just a few! Excited to learn about the Math and the computing tools that are used in this field? This is the course for you! We will study concepts from Math that are used in ML to build a strong foundation: selected topics from matrix decompositions, vector fields, probability distributions, and optimization.

We will use software tools to familiarize ourselves with some common architectures and techniques that are used in this field. We will interact with professionals who do this for a living. The course will end with a final project that applies and showcases your learning from the semester.

Prerequisites: Precalculus topics will be used in the course. You would need to be either concurrently enrolled or have completed a Precalculus equivalent course before taking this elective. No prior programming experience necessary.

SAN FRANCISCO HISTORY & ART

This course is a field study of San Francisco history and art. Organized by theme, the course requires substantial time "in the field" examining the rich historical and artistic life of the San Francisco Bay Area including public art, murals, and architecture. The themes/units that have been covered in the past include: Sacred San Francisco, Green SF, The "Cultured" City, A City on the Move, and Sex and the City. Students will be expected to maintain a written journal of their observational and analytical work in the field, serve as a unit leader, and complete a midterm and final project. Unlike other traditional courses, this field study rethinks both the role of the classroom and the use of class time and requires students to be teachers of the material as much as learners.

Meeting requirements (pending COVID restrictions):

- We will have summative face to face meetings at the end of each unit.
- Two mandatory all-class field trips will take place in early January and early May.
- Students can expect to conduct field research independently or as part of their group at least once every two weeks.
- Weekly virtual classes will either be full class discussions or time for individual project check-ins.

SOCIAL HISTORY OF DISEASE

In his existentialist novel, The Plague, Albert Camus wrote, "All I maintain is that on this earth there are pestilences and there are victims, and it's up to us, so far as possible, not to join forces with the pestilences." Despite good intentions and the best efforts of governments and public health authorities, actions taken in order to stem the spread of a disease can actually exacerbate its dissemination--with deadly consequences for vulnerable populations. Viewing history through the lens of disease thus provides not only a unique approach to a familiar discipline, but also a way to better understand both the larger demographic turning points of world history and examine the ways in which societies break down along the lines of social class, gender, religion, and sexual orientation (among other things) in response to epidemics. This course will center on a series of case studies, beginning with the bubonic plague, proceeding through cholera, tuberculosis, and AIDS, and finally ending with a consideration of contemporary epidemics like the Ebola, Zika, and Coronaviruses, and the opportunity for students to pursue their own research. Students will also consider how understandings of contagion and the progress of medical science have evolved over time. Lastly, though many of these diseases have been mostly eradicated in the Western world (with some notable exceptions), students will look at the areas of the world in which these diseases persist and consider the reasons why. We'll draw upon a variety of sources--historical, literary, and visual, among others--in order to enhance our collective understanding, as well as have the opportunity to hear from medical professionals, epidemiologists, and activists who have been on the front lines of epidemic diseases in recent memory.

INDEPENDENT STUDY

To provide students opportunities to pursue self-directed learning, the School offers a rich program of independent study. Following our belief that students learn best when they become architects of their own education, the program encourages students to pursue independent study by awarding transcript credit for a variety of self-initiated projects. Independent Study project proposals are approved by the relevant academic department. Full-semester credit is offered for seminar-style courses that require regular faculty interaction and workloads comparable to an ordinary semester-length class. Half-semester credit is offered for projects with lighter workloads. All Independent Study projects are evaluated on a credit/no credit basis, not for a letter grade.

Students who wish to apply for an Independent Study for the Fall Semester should take the following steps:

1. Write a paragraph-length description of the envisioned project
2. Choose a sponsoring Academic Department (Arts, English, History, Languages, Science, Math, Human Development, Physical Education, or Library)
3. Think about how much involvement and subject-matter expertise you will require from a faculty sponsor
4. Enlist the sponsorship of a UHS faculty member from the chosen department
5. Indicate interest in pursuing an Independent Study on the Program Planning form
6. Write a complete proposal (using a provided template) and submit it to the Registrar, where it will be shared with relevant departments for approval

While faculty sponsors will develop their own specific criteria for evaluating the independent studies they sponsor, all independent studies will include evaluation of the following: consistency of the student's preparation and attendance; depth and sophistication of the student's engagement; and a work product that can be shared with the school and broader community through our Independent Study Symposium at the end of the term. Students are encouraged to plan for any Spring Semester Independent Study work after we return to campus in the Fall.

HUMAN DEVELOPMENT

The University High School Human Development curriculum is designed to support the overall cognitive, social, and emotional development of each student by creating opportunities for experiential and project-based learning. The curriculum, which spans all four years of a student's time at UHS, focuses on four main strands: learning and metacognition, health and wellness, community engagement, and equity literacy. The Human Development faculty, each specialists in one or more of these domains, works closely together to design, deliver, and support learning that aligns with the school's mission, philosophy, and goals for student competencies.

Learning and Metacognition

The learning and metacognition curriculum teaches students how to utilize effective study skills and develop awareness of their own learning. In 9th grade, the program provides a foundation in study skills and organization, encouraging all students to approach their studies in a strategic manner. Topics include note taking, study skills, time management, organization, self advocacy, sleep hygiene, and self-monitoring. The ultimate goal is to equip students with the tools to become effective learners in any subject area, cognizant of their own strengths and areas for improvement as students.

Health and Wellness

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

Community Engagement

The community engagement curriculum connects student learning, the notion of social responsibility, and meaningful service. By understanding (1) the social, political, and economic contexts of issues such as poverty, health, education, urban life, or the environment, (2) the meaning of the role of active citizenship and engagement in one's society, and (3) the needs of the Bay Area community, students' volunteer work will go beyond mere charity to be useful, authentic, meaningful, and educational. The ultimate goal is to graduate students who feel connected to the world around them, see themselves as active citizens, think critically about the causes and solutions to social issues in the greater community, and are equipped with the skills and attitude to effect change where they see it is needed. Students in 9th and 10th grade spend time learning about their own identities in relationship to others, understanding what community engagement means inside the UHS community, and learning about various communities in San Francisco. They also begin to explore different types of community engagement opportunities. The program continues and deepens in the junior year through a semester-long course on a specific social issue, focused community volunteer work, and guided reflection, and it culminates in the senior year when students create and implement a year-long community engagement project. This project involves students taking on a deeper level of commitment and/or leadership in their community work while continuing to engage them in guided reflection about their learning experiences.

Equity Literacy

The cultural competency curriculum engages students in conversations about what it means to be a citizen in a diverse world that is becoming more oriented toward global issues every day and where people from different communities and cultures are expected to work with each other frequently and effectively.

Students of all ages engage in day-long symposiums, workshop series, and conversations in cluster around cultural competency. In 9th and 10th grade, students are encouraged to reflect on their own identities in order to gain a greater level of self-awareness: their values, beliefs, biases, etc. In 11th and 12th grade, students are encouraged to take on roles of leadership in these conversations by leading workshops, taking on leadership positions, and acting as partners with the school in how they apply their learning. Our belief is that through increased self-awareness and a deeper understanding of the topics covered, students will be able to engage with people across many types of differences in ways that consistently lead to respectful and equitable interactions.

NOTES

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