

# FIELDSTON UPPER SCHOOL

## COURSE OF STUDIES

2010 – 2011

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## ON CHOOSING COURSES

Planning a program can be done best when students consult with those who know them best: advisors, teachers, and parents. Department Chairs and teachers provide detailed information about specific courses and sequences, and Deans provide an important overall perspective. Because not every course is offered every year, it is important that students keep in mind their educational goals for all of high school as they plan their programs. We urge every student to carry a full and varied program including academics, the arts, and activities.

Students' programs vary as they mature. In Forms III and IV, choices can be made in foreign language, science, ethics and the arts. In Forms V and VI, a broad range of electives becomes available. Students in Forms V and VI should remember that some courses are offered only in alternate years. In addition, because many electives are of semester length, schedules of students in Forms V and VI often change in the second semester. It is important for students to keep this in mind when making year-long commitments outside of school.

Course offerings depend on sufficient enrollment and available personnel.

## HIGH SCHOOL GRADUATION REQUIREMENTS

(A "major" is a course that receives a letter grade and meets at least four times a week. A "half-major" course receives a letter grade and meets twice a week. A "minor" course or a major course taken on a Pass/Fail basis receives a 'credit' or 'no credit' grade.)

- I. A student must accumulate 17 major credits for graduation and must have met the requirements specified below and in part III.
  - A. Credit is given for work successfully completed in the Middle School as follows:

Students who have successfully completed two years of mathematics, including Algebra I, earn one major credit.

Students who have successfully completed the equivalent of two years of a modern or classical language receive one major credit for each language completed. However, language credit or credits are only awarded after the Form III level of the language has been successfully completed.
  - B. Beginning in Form III, a successfully completed full year major course yields one major credit. However, students must pass the second level of Modern Language or Latin to receive credit for the first year's work. In addition, Latin IV-VI and Greek I and Greek II are offered as half majors and must be taken for two years in succession in order to earn one major credit.
  - C. Students must successfully complete the work in four major courses in at least three departments during each semester of high school. Two minor courses do not equal a major course for this purpose, although two half majors do.
  - D. In certain exceptional cases, a student's first year of college work, when approved in advance by the Principal, may be accepted in lieu of Form VI. In such cases, the Fieldston diploma is awarded upon the completion of the first year of college.

- II. The seventeen (17) major credits required for graduation must include the following:
- A. English must be passed each semester.
  - B. Two history credits must be earned, including one from the United States Survey course and one from outside the area of U.S. History or U.S. Government.
  - C. Students must take two full-year courses in science in Forms III - VI that include one year of biological science (Biology or Intensive Biology) and one year of physical science (Earth Science, Chemistry, Intensive Chemistry, Physics, or Intensive Physics).
  - D. Three full credits in mathematics must be earned. These may include one credit from Middle School as specified in section IA above.
  - E. Three full credits in a single modern or classical language must be earned. These may include one credit from Middle School as specified in section IA above.
  - F. Students must successfully complete two yearlong minor courses in the arts in Forms III-VI (one of which must come in Forms IV-VI) OR one major credit in the arts in Forms IV-VI. Two one-semester courses in Form III counts as one yearlong minor course. A major course taken in Form III does not fulfill this requirement. An art major in Forms IV-VI is counted as one of the 17 required major credits. However, minor courses in the arts do not earn major credit, and the student must earn 17 other credits.
  - G. Three additional major credits from elective courses are required, unless an Arts major is successfully completed; then only two additional major credits from elective courses are required.
- III In addition to the 17 major credits required for graduation, students must fulfill the following requirements:
- A. Physical Education must be passed each semester.
  - B. An ethics course must be passed each year in Forms III-IV. In Forms III-IV, Ethics meets two times a week for one semester. In Forms V or VI, students must pass a one semester major elective course or a year-long half-major elective course in Ethics.
  - C. The Community Service requirement must be met. Students must contribute a total of 60 hours of community service during the school year or 120 hours during the summer. Credit may be earned beginning in Form III and must be completed prior to graduation.
  - D. All students must pass Health Education in Form III.



## **PASS/FAIL OPTION**

During their junior or senior year, students are given the opportunity to take one course on a pass/fail basis. This option enables students to pursue areas of interest in which they are less experienced or which they find particularly challenging. Students may choose this option under the following guidelines:

1. The pass/fail option may be taken in a full year or single semester fifth major course.
2. The decision to choose this option must be made before the end of the second week of the course.
3. A student choosing the pass/fail option must have already completed the requirements for graduation in that subject, or be completing the requirement simultaneously in another course.
4. The student's transcript will show "Credit" or "No Credit" as a grade for the course.

The pass/fail option is offered in the spirit of enriching the learning experience of our students by providing them with the opportunity to experiment and explore.

## **AUDITING COURSES**

Students may audit courses within the following guidelines:

1. A student may audit a minor course or a fifth or sixth major course. Only Form VI students are normally permitted to audit a class.
2. No courses may be audited until the graduation requirement in that department has been fulfilled.
3. An auditor is expected to attend class on the same basis as the student taking the course for regular credit.
4. A student's transcript will only reflect courses successfully audited.
5. Auditors are not required to sit for examinations or do written work, tests, and quizzes.
6. Students taking the course for credit receive preference in enrollment.
7. During the first two weeks of a course, the student may elect to change an audit to a regular credit or may elect to drop the course.
8. A student may not take a course for credit that has been previously audited.

Students who are interested in auditing a course should speak to their Form Deans as soon as possible.

## **STUDENT COURSE LOAD**

The goal for students is to take a course load that balances challenge with manageability and academic breadth with depth. This is achieved by taking an appropriate combination of major courses and half-major/minor courses. The minimum requirement for major courses is four per semester. Students typically take five academic majors or a combination of four academic majors and one arts major. As a general policy, the maximum number of major courses a student may take is five academic majors plus one arts major. Students who wish to take six academic majors may make a formal request to their Dean. The Dean's decision will take into consideration the student's academic history, motivation, other commitments, recommendation of the advisor, and input from the Director of Studies.

## ADDING/DROPPING COURSES

Students may not add a course after the second week of the course, and they may not drop a course after the fifth week of the course.

## INDEPENDENT STUDY

Independent study in any academic department is available primarily to seniors under the following guidelines:

- The main purpose of independent study is to allow students the opportunity to go beyond the normal curriculum.
- Independent study may not be used to replace a required course.
- Foreign language independent study should be in addition to a foreign language course offered by the department.
- A written proposal, signed by the teacher, department chair, and advisor, must be submitted in the spring of Form V and must be approved by the Form Dean and Director of Studies.
- Credit for independent study will vary, depending on the workload and expectations; it will carry either 0.25 credit (half major) or 0.50 credit (major) per semester.
- Students will receive a letter grade for independent study unless they request the Pass/Fail option.
- Some proposed independent study projects may fit better in the senior project program and may be redirected to that program.
- Independent study may be taken in one or both semesters of the senior year, but a senior needs the approval of the Dean and Director of Studies to do both an independent study and a senior project in the second semester.

## SENIOR PROJECTS

Senior Projects give seniors the opportunity to design and participate in projects outside of the classroom that have a number of possible defining characteristics. The criteria for projects are as follows:

- reside outside the regular curriculum.
- use an interdisciplinary approach.
- include a serious commitment of time, energy and effort.
- involve significant off-campus activity, e.g. research, service, journalism, observations, etc. This could include a more traditional internship if time allows for it.
- be creative, experience-based and service-oriented, if possible.
- enable students to take risks and stretch themselves.
- culminate in an exhibition and possibly a panel presentation.

There are two categories of senior projects: student-initiated and faculty-sponsored. Student-initiated projects are proposed by individual students or small groups of students and can consist of anything from theater projects and environmental studies to assistant teaching or coaching. Students can also pursue extended service-learning projects. Senior projects should encompass a different type of experience than an independent study. Since students are released from a class, they might choose to spend some time away from school. This could include activities such as library work, museum visits, interviews or site visits. Each project must also have an advisor who collaborates with the student(s) in creating the project through regular meetings and consultation. The advisor can be chosen by the students working on the project, or the Senior Projects Committee can suggest an appropriate advisor for a project. In some cases, the Senior Projects Committee will

serve as the advisor to a project. Students can apply to do a project by themselves, with a partner or in a group of three.

Faculty-sponsored projects are designed by faculty members with the criteria that they be interdisciplinary and combine academic study with other endeavors, such as community service, research, building, or other exploration. There are usually one or two of these per year.

Students may drop a class at the beginning of the second semester, the time that Senior Projects begin. In some cases, students will be allowed to drop one year-long course and in others, they will be allowed to replace a second-semester elective course with a senior project.

## **INTERDISCIPLINARY SENIOR SEMINAR**

Interdisciplinary Senior Seminar, or ISS, offers seniors an opportunity to end their high school careers with an exploratory and non-traditional educational experience. Envisioned as collaboration between students and faculty, ISS invites students to co-create with faculty a seminar that addresses their personal concerns and philosophical questions as they prepare to leave Fieldston.

The seminar will be interdisciplinary and structured around a broad theme that the students and faculty will jointly determine and that will be explored from many perspectives (historical, literary, artistic, scientific, mathematical, philosophical and ethical). Examples of themes are: Self and Community, School and Society, Change and Complexity, Truth, and Belief and Skepticism.

One teacher will serve as the main facilitator of the seminar. Other teachers will facilitate discussions of special topics. Teachers will guide students as they jointly investigate broad and open-ended areas of study (such as art, economy, education, environment, media, politics, nationality, race, sex and gender, technology, and religion).

Focused on student-directed inquiry rather than teacher-driven study, the ISS asks students to examine their own thinking and to reflect on their lives and place in the world. Students will be expected to keep journals and work towards framing their own specific questions for inquiry that will lead to an individual or small-group project.

No books will be assigned at the start of the course. Course material and work outside of class will be determined together by students and faculty. Outside of class, students will spend time on reading, research, reflection, and journal writing. Within the seminar, they will share their findings and reflections, and debate issues that they identify as significant for themselves and the community. They will also report on their projects to the group. It is also possible that students and faculty will develop a service-learning piece that takes the students outside the school into the community.

The ISS offers another option to seniors alongside Senior Projects and Independent Study. It will receive Interdisciplinary credit and will count as a second semester major course.

## ENGLISH DEPARTMENT

The English program is divided into two sequences - Forms III and IV courses that are required of all students and the two-year elective program for Form V and VI students. The Form III-IV sequence insures that all students have a common reading background and a shared experience in writing, usage, and grammar. The elective sequence allows students to follow their interests while ensuring that students take courses that cover a wide historical range. In all courses, frequent in-class and at-home writing assignments are given and evaluated. Writing assignments include a mixture of critical and creative writing, but the analytical essay is emphasized. Teachers seek to individualize instruction; conferences, both in and out of class, take place regularly.

### ENGLISH 031

### FORM III

### LITERATURE SURVEY

Form III English emphasizes the close study of some of the major works of Western literature. Students read *The Odyssey*, *Oedipus* and *Antigone*, *Macbeth*, *Their Eyes Were Watching God*, *Things Fall Apart*, and selections from *The Bible*. Poetry study continues using *Sound and Sense* as a text, and students read a selection of short stories as well. The fundamentals of formal essay writing are emphasized while the study of vocabulary, grammar, and usage begun in the Middle School continues.

### ENGLISH 041

### FORM IV

### AMERICAN LITERATURE

The English IV course is a survey of American literature that includes work from the Native American and Colonial periods to contemporary times. Authors studied include Hawthorne, Emerson, Whitman, Thoreau, Melville, Twain, Toni Morrison, and Sherman Alexie. The course shares some readings with the American History classes, and some projects, trips, and presentations are planned jointly as well.

### INTERDISCIPLINARY 1401 FORM IV

### HUMANITIES IV FREEDOM: AN INTERDISCIPLINARY INQUIRY

This pilot course, part of the Fieldston Progressive Initiative, will meet eight times a week, integrating English, Ethics, and History into a unified curriculum around the theme of freedom. Students who enroll will receive course credit in all three departments, and content will often overlap with that of traditional departmental courses.

## THE ELECTIVE PROGRAM FOR FORMS V - VI

The elective courses in the English Department are offered on a rotating, two-year cycle. This enables the Department to schedule more sections of a given course in a semester, thereby ensuring students a much better chance of enrolling in their first choice electives. Students may not take two writing courses or a writing course and Film and Literature in one year.

## THE TWO-YEAR CYCLE

### FALL 2010

052*	Essay Writing
061*	19 <sup>th</sup> Century English Literature
067*	Journalism (Half Major)
071	Modern Drama
075	Russian Literature
078	Women and Literature
082	The Literature of War
079	World Literature
090**	Senior Seminar

### SPRING 2011

051*	Creative Writing Workshop
065	Contemporary Literature
066*	Dramatic Literature and Theatre
067*	Journalism (Half Major)
072	Modern European Literature
073	Native American Literature
074*	Poetry
076*	Shakespeare
095	19 <sup>th</sup> Century British Literature & History
090**	Senior Seminar

### FALL 2011

052*	Essay Writing
054	Film and Literature
061*	19 <sup>th</sup> Century English Literature
063	Themes in American Literature
067*	Journalism (Half Major)
068	Latin American and Caribbean Literature
083	Drama and Fiction in Modern China
077	Social and Political Issues
090**	Senior Seminar

### SPRING 2012

051*	Creative Writing Workshop
062	African American Literature
064	Comedy and Satire
066**	Dramatic Literature and Theatre
067*	Journalism (Half Major)
070	Modern British Literature
076*	Shakespeare
080	Images and Words
074*	Poetry
055	Jewish-American Literature: WWII-Present
090**	Senior Seminar

\* Courses are given every year.

\*\* Form VI only.

## ENGLISH ELECTIVE COURSES

### ENGLISH 051\*

### CREATIVE WRITING WORKSHOP

(Departmental permission required)

This course provides the student with the opportunity to write original prose, poetry, and drama, and have it examined, evaluated, and critiqued by the teacher and, where appropriate, by members of the class. There is considerable reading in the three genres. The course is designed for students who have demonstrated a serious interest in creative writing. In previous years, works by Rainer Maria Rilke, David Mamet, Annie Dillard, and John Guare have been studied, as well as short stories from collections like *The Art of the Tale*, edited by Daniel Halpern.

### ENGLISH 052\*

### ESSAY WRITING

This course focuses on the writing of the essay. Students may elect it for a variety of reasons: they love writing and want to do more of it, they feel a need to work on the expression of their ideas, or they want to read and

analyze more non-fiction. Great essayists are studied (McPhee, Emerson, E.B. White, Woolf, for example); papers will be frequent; sharing of work is mandatory; journals are sometimes required.

**ENGLISH 054**

**FILM AND LITERATURE**  
(Departmental permission required)

In weekly screenings, class discussions, and frequent critical writings and readings, this course focuses on the language of film and the translation of stories to film. Editing, camera position, frame composition, camera movement, and other techniques are studied in the films of Bergman, Truffaut, Fellini, Welles, and others. Literature varies from year to year, and includes a wide variety of works (Joseph Conrad, Graham Greene, Virginia Woolf, and Kobo Abe, for example). Students who wish to enroll in this course must apply by submitting a written statement outlining their interest.

**ENGLISH 055**

**JEWISH AMERICAN LITERATURE WWII – PRESENT**

Focusing on the works of Philip Roth, Isaac Bashevis Singer, Bernard Malamud, Norman Mailer, Allen Ginsberg, Grace Paley, Art Spiegelman, Cynthia Ozick, Bruce Jay Friedman, Woody Allen, Lenny Bruce and Bob Dylan, this course would survey Jewish American literature in the last 60 years. Likely themes would include questions of citizenship and immigration, religious and national identity, the Holocaust, anti-Semitism and race, secularism versus faith, assimilation and ethnic identity, the legacy of the Eastern European Yiddish tradition, radical politics, obscenity, humor, gender roles, the American ideal and more.

**ENGLISH 061\***

**NINETEENTH CENTURY ENGLISH LITERATURE**

In this course, students read representative works of the romantic, early Victorian, and late Victorian pre-modern periods. Writers studied have included Charles Dickens, George Eliot, Emily Brontë, Thomas Hardy, Mary Shelley, Charlotte Brontë, and Joseph Conrad. Poetry and drama are included.

**ENGLISH 062**

**AFRICAN-AMERICAN LITERATURE**

This course focuses on the varied forms of African-American literary expression. The students discuss the influences of the African oral tradition, African-American folklore, and dialect. Readings include works by Ellison, Morrison, Naylor, Wright, Baldwin, Hughes, and Hurston.

**ENGLISH 063**

**THEMES IN AMERICAN LITERATURE**

In this course students will read and discuss works *not* covered in the Form IV curriculum, either because of their difficulty or their length. Some possible works are Melville's *Moby Dick*, Henry James' *Washington Square*, Emerson's essays, Whitman's *Leaves of Grass*, and Ellison's *Invisible Man*. Contemporary American writers will be read as well.

**ENGLISH 064**

**COMEDY AND SATIRE**

People have been reading or watching comedy for at least 2,500 years. This course will examine works of representative writers of comedy and satire, from Aristophanes to Jane Austen, and from Shakespeare to Kurt Vonnegut. We will consider the characteristic features of comedy, its relationship to our desires and to the greater society, and try to come to some conclusions about the reasons for comedy's enduring popularity.

**ENGLISH 065****CONTEMPORARY LITERATURE**

This course examines new voices of contemporary literature, looking for common themes and concerns. Writers studied have included Calvino, LeGuin, Kundera, Garcia Marquez, Tim O'Brien, Isabelle Allende, Mahfouz, Primo Levi and Toni Morrison.

**ENGLISH 066\*\***

**DRAMATIC LITERATURE AND THE THEATER**  
(Departmental permission required. Open to seniors only)

This course is open to students who demonstrate an interest in the theater. They see approximately 8 to 10 plays on or off or off off Broadway. They discuss the shows, write reviews, discuss theater history, and write original dialogues. Students read and critique five additional plays. (Cost of the course is approximately \$30 - \$35 per show; a fee of approximately \$350 is collected at the beginning of the course; financial aid is available.)

**ENGLISH 067\***

**JOURNALISM**  
(Half-major: two periods per week, full-year)  
(Open to students in Forms IV-VI)

This course integrates English, history, and graphics. Students learn the skills necessary for newspaper writing, discuss the history of the press, and are introduced to the technical aspects of newspaper production. All members of the class write, and much of the material goes to *The Fieldston News*. This course must be taken in addition to another English course.

**ENGLISH 068****LATIN AMERICAN AND CARIBBEAN LITERATURE**

This course is designed to introduce students to the literary worlds of Latin America and the Caribbean. Drawing widely from a range of authors, countries, and genres, texts will be read with an understanding of their historical, political, and cultural background. Film, music, and art will supplement where appropriate. Possible authors include: Lima, Garcia Marquez, Borges, Puig, Neruda, Castellanos, Vargas Llosa, Allende, Lispector, Cesaire, Walcott, Naipaul, Selvon, Harris, Lamming, Brathwaite, Phillips, and Danticat.

**ENGLISH 070****MODERN BRITISH LITERATURE**

This course covers English literature from 1890 to the mid twentieth century and traces major trends in the development of the novel in Britain during the three crucial decades of the modern era. Authors studied have included Virginia Woolf, Joseph Conrad, Thomas Hardy, James Joyce, and D. H. Lawrence.

**ENGLISH 071****MODERN DRAMA**

This course examines modern drama from the social and psychological realism of Ibsen, Strindberg, and Chekhov to the expressionism of Genet, from the absurdism of Pirandello and Ionesco to the political and family focus of Brecht and August Wilson. Other playwrights studied have included Lorca, Pinter, Beckett, Stoppard, and Wasserstein.

**ENGLISH 072****MODERN EUROPEAN LITERATURE**

Representative poetry, drama, and fiction from the modern period of Europe are examined. Writers studied have included Flaubert, Kafka, Mann, Camus, Kundera, Ionesco, Chekhov, Dostoevsky, Gide, and Sartre.

**ENGLISH 073****NATIVE AMERICAN LITERATURE**

This course explores the roots of Native American culture and literature and analyzes both the loss of identity experienced by some Native Americans and the problems of interaction with the wider American culture. Attention will be given to the oral tradition, myth, and personal writings that comprise the background for more recent writings. The focus is on the relationship between the individuals involved and their heritage. Representative authors include Scott Momaday, Leslie Marmon Silko, James Welch, Paula Gunn Allen, Michael Dorris, Louise Erdrich, and Mary Tallmountain.

**ENGLISH 074\*****POETRY**

Typically the course begins with older English poetry, including a study of traditional verse forms such as the English ballad stanza, the sonnet, the villanelle, and blank verse. The course moves on to modern poetry, in which students see both the persistence of these traditional forms and departures from them in the many varieties of free verse. While the formal attributes of poetry are examined carefully, poetry is also considered as a way of thinking and feeling, a means of emotional and spiritual exploration, and a source of aesthetic pleasure.

**ENGLISH 075****RUSSIAN LITERATURE**

Why did 19th century Russia generate so many of the masterworks of world literature? Were there particular social forces that contributed to this extraordinary fertility of imagination and achievement? Readings include works by Pushkin, Gogol, Turgenev, Tolstoy, Chekhov, and Dostoyevsky. Writers of the Soviet period are sometimes studied as well.

**ENGLISH 076\*****SHAKESPEARE**

This course is devoted to the study of some of the masterworks of the foremost dramatist and poet of the English language. What are the sources of Shakespeare's extraordinary power? Students read five or six plays, usually drawn from among the following: *The Merchant of Venice*, *Much Ado About Nothing*, *Julius Caesar*, *Henry IV*, *Henry V*, *Measure for Measure*, *Hamlet*, *Othello*, *Antony and Cleopatra*, and *The Winter's Tale*. Students also read a selection of Shakespeare's sonnets.

**ENGLISH 077****SOCIAL AND POLITICAL ISSUES IN LITERATURE**

This course examines the ways in which novelists, dramatists, and poets have reacted to major social and political ideas and events. Through the readings, students explore such issues as the impact of industrial and post-industrial capitalism on the individual; the relationship and tension between freedom and authority; the relationship between people and religion; the ongoing struggles for freedom and equality between genders and among races. Writers studied have included William Blake, Émile Zola, Charles Dickens, Virginia Woolf, George Orwell, Albert Camus, Arthur Koestler, Jose Saramago, John Berger, August Wilson, and Adrienne Rich.

**ENGLISH 078****WOMEN AND LITERATURE**

Women and Literature explores the image and experience of the female in literature with special reference to the social/literary structure that supported her. Writers studied have included Charlotte Bronte, Jean Rhys, Kate Chopin, Virginia Woolf, Maxine Hong Kingston, and Louise Erdrich. A poetry anthology, *Ain't I a Woman: A Book of Women's Poetry from Around the World*, edited by Ilona Linthwaite, has also been used in recent years.

**ENGLISH 079****WORLD LITERATURE**

This course focuses on selected works of literature from Africa, Asia, and the Middle East. Drawing widely on a range of authors, countries, and genres, texts will be read with an understanding of their historical, political, and cultural contexts, paying close attention to our responses as American readers. Film, music and art will supplement where appropriate. In recent years, works from Nigeria, Iran, India, and China have been studied. Authors and works read have included Yoruba folktales, Wole Soyinka, Ben Okri, Rumi and Sufi poetry, Simin Daneshvar, Nahid Rachlin, the Bhagavad-Gita, Raja Rao, Shashi Tharoor, the Tao Te Ching, Lu Hsun, and Su Tong.

**ENGLISH 080****IMAGES AND WORDS:  
POETRY, PAINTING, LANDSCAPE**

This one semester elective examines the connections between the visual image and the written word, focusing specifically on the connection between poetry and painting. Students will study instances from different historical periods, and examine some of the major intellectual ideas from the writing, images, architecture, landscape, and, in some cases, the film and photography, created in those periods. Students will also write essays about these matters and do some creative work of their own. Museum and gallery visits will also occur. John Ashbery's *Self-Portrait in a Convex Mirror*, John Berger's *Ways of Seeing*, and films by Ingmar Bergman and Peter Greenaway will be studied as well

**ENGLISH 082****THE LITERATURE OF WAR**

"War is Hell, but that's not the half of it, because war is also mystery and terror and adventure and courage and discovery and holiness and pity and despair and longing and love. War is nasty; war is fun. War is thrilling; war is drudgery. War makes you a man; war makes you dead." – Tim O'Brien in *How to Tell a True War Story*. In this course, we will read of multiple wars, their heroes, villains and victims, as writers struggle to make meaning of what is described by some as the most meaningless violence in which humans engage. We will consider what themes in war seem to transcend time and culture, and we will analyze the use of language in war literature. In addition to *The Iliad*, texts may include novels by Stephen Crane, Ernest Hemingway, Virginia Wolfe, Leslie Marmon Silko, and Tim O'Brien, poems by Walt Whitman, Carolyn Forché, W.H. Auden, Thomas Hardy, John Donne and Randall Jarrell, and films such as *Apocalypse Now* and *Henry V*.

**ENGLISH 083****DRAMA AND FICTION IN MODERN CHINA**

With more than a billion people, the People's Republic of China has the largest readership in the world and a literary tradition that stretches back thousands of years. Until recently few literary works written in Chinese were available in translations, but as China has become more open to the West, more and more Chinese novels and plays have become available in English. In this course, we will read fiction by Lu Xun and drama by Lao She and Cao Yu, pioneers among 20<sup>th</sup> century Chinese writers, as well as contemporary Chinese fiction and drama. Contemporary writers will include Mo Yan, Su Tong, and Yu Hua. We will also view movie versions of several of these works by Zhang Yimou and other members of the Fifth Generation of Chinese film directors.

**ENGLISH 095****NINETEENTH CENTURY BRITISH LITERATURE AND HISTORY**

This course combines the study of nineteenth-century British literature with nineteenth-century British history. Students will explore the changes that occurred as the result of the development of Romantic and Victorian Britain from a pre-industrial to an industrial society. We will also study the roles of scientific discovery, religion, institutional change and accommodation, race and class, women's roles, love and courtship, marriage,

poverty and crime, nature and the environment, and the race for empire in the continuing development of the British national identity. In addition to reading representative works of the Romantic and Victorian periods, students will examine primary and secondary historical sources. Trips, library time, and research projects will be coordinated between the English and history teachers. This section of the course will put more emphasis on literature and will carry English credit.

**ENGLISH 090\*\***

**SENIOR SEMINAR**

The Senior Seminar is open to Form VI students who have sustained an honors average in English from Forms III-V and who have demonstrated a strong interest in literature. The curriculum varies from year to year, but authors typically include the Beowulf poet, Shakespeare, Austen, Conrad, Kafka, Faulkner, and several contemporary authors. Works are drawn from diverse historical periods and genres. Students should be aware that the expectations for both quantity and complexity of reading as well as quantity and quality of writing are high. This is a full year course, and departmental permission is required.

## HISTORY DEPARTMENT

The History Department offers a diverse curriculum that encourages students to think critically about the past, understand its relationship to the contemporary world, and develop their full potential as citizens in a pluralistic community. Our courses grow from a thematic, humanities approach, encouraging connections across disciplines and between past and present. In Form III students begin the sequence with *The West and the World from the Renaissance to 1945*. The Department requires a year of non-United States history; Form III history fills this need. (Those few students who do not take Form III history can fulfill this requirement with non-U.S. electives, see below.) All students take the Form IV United States History Survey, which serves as the gateway to our broad selection of history electives for Forms V and VI. The upper level elective program encourages students to study a variety of histories and societies, to experience diverse approaches to history, and to pursue areas of particular interest with rigor, scholarship and an open mind.

**HISTORY 131**                      **FORM III**      **THE WEST AND THE WORLD: WORLD HISTORY II**  
(Full-year course)

Students study the history of Western Europe from the Renaissance to 1945. Contacts and relations between east and west are explored. Students focus on themes of cultural development, economic change, and political, religious, and social revolution. The course uses many primary sources and audio-visual aids for enrichment.

**HISTORY 141**                      **FORMS IV OR V**                      **SURVEY OF U. S. HISTORY, 1492-1945**  
(Full-year course)

This course introduces the major themes, movements, ideas, personalities, and events that make up the history of this diverse nation from the colonial period through World War II. The course coordinates its curriculum with the Form IV American literature course at appropriate junctures. Course materials include fiction, poetry, and essays by American writers as well as primary and secondary sources, monographs, maps and audio-visual aids. U.S. history serves as a prerequisite for all history electives.

**INTERDISCIPLINARY 1401**                      **FORM IV**                      **HUMANITIES IV**  
**FREEDOM: AN INTERDISCIPLINARY INQUIRY**

This pilot course, part of the Fieldston Progressive Initiative, will meet eight times a week, integrating English, Ethics, and History into a unified curriculum around the theme of freedom. Students who enroll will receive course credit in all three departments, and content will often overlap with that of students in traditional departmental courses.

## THE ELECTIVE PROGRAM FOR FORMS V AND VI

The History Department offers a wide variety of electives. The U.S. History Since 1945 and Economics electives run every year; all others run every other year. Students should consider their own interests when planning their program, but we urge them to explore areas that are unfamiliar. Students may elect two history courses in the same semester; seniors have the additional option of an Independent Study (IS) project, dependent on the approval of the History Chair. Of the two years of History in Forms III-VI, which are required for graduation, one year must be in an area outside the United States.

Electives that fulfill the non-U.S. requirement for graduation include:

East Meets West: Viewing the Other in Art, Literature and Politics  
African Studies  
Art History Through the Renaissance  
Art History Since the Renaissance  
Modern Art  
Modern Architecture  
American Education  
China  
Comparative Government  
European Intellectual History  
Nazi Germany and the Holocaust  
Europe Since 1945  
A Life in Time: The Art and History of Biography  
Anatomy of a Social Movement: American Civil Rights  
History of India  
Japan  
The Middle East  
Modern Latin America  
Birth of Modern Europe  
Russian Civilization  
Current Events  
History of the Working Class  
Images of War  
Banking on Poverty: The Economics of the Developing World  
International Finance, Trade and the Global Economy  
Humanity and the Environment  
The World at War, 1919 – 1945  
The Ancient Greeks and Their Rivals

## THE TWO-YEAR CYCLE

<b>FALL 2010</b>		<b>SPRING 2011</b>	
156*	U.S. Since 1945	161	African Studies
190	Modern Art	191	Modern Architecture
165	China: 1800 to the Present	192	Anatomy of a Social Movement: American Civil Rights
168	History of Japan	157	The Civil War: A Study in Conflict
194	Art of Democracy: Popular Culture in American History	177	History of India
173	European Intellectual History	180	The Rise of the Right in Contemporary American Politics
193	Behind the Golden Door: Race, Class, Ethnicity, and Immigration in America	181	East Meets West: Viewing the Other in Art, Literature, and Politics
172	Russian Civilization	182	Europe Since 1945
158*	Economics	159	Foundations of American Education
197	The World at War, 1919 - 1945	155	American Women's History
		195	19 <sup>th</sup> C. British Literature & History
		175	Humanity and the Environment
		164	LP: Twelve Albums that Changed the World
		196*	International Finance, Trade & the Global Economy
<b>FALL 2011</b>		<b>SPRING 2012</b>	
184	Birth of Modern Europe	152	Inventing Gotham: NYC & the Am Dream
156*	U.S. Since 1945	151	African American History
162	Art History Through the Renaissance	163	Art History Since the Renaissance
158*	Economics	166	Comparative Government
170	Modern Latin America	169	The Middle East
174	Current Events	178	History of the Working Class
188	Seeking the Highest: History of Fieldston	179	Nazi Germany and the Holocaust
185	A Life in Time: Biography as History	187	E Pluribus Unum: 21 <sup>st</sup> Century Civics
195	19 <sup>th</sup> C. British Literature and History	158*	Economics
153	Settlement: The West Bronx Story	154	The Past Keeps Changing: Great Debates in U.S. Historiography
186	Banking on Poverty: The Economics of the Developing World	171	The Ancient Greeks and Their Rivals
		196*	International Finance, Trade & the Global Economy

\*Courses are given every year

**HISTORY 151****AFRICAN-AMERICAN HISTORY  
FROM THE COLONIAL PERIOD TO THE PRESENT**

This course will begin by exploring the early experiences of African-Americans in both enslaved and free black communities. We will also take a close look at the post-Emancipation period, while centering much of our study around the ways in which many African-Americans have wrestled with what W.E.B. Dubois called, “double-consciousness,” or the internal (and external) conflicts that many blacks have experienced while seeking an American identity. With an emphasis on primary source analysis, we will also consider the following topics: the rise of Jim Crow, the Harlem Renaissance, the Civil Rights movement, as well as how race, sex, and class have intersected to shape African-American identities. We will also look at the contributions of –and debates between– various black intellectuals concerned with “uplifting the race,” and those concerned with achieving equality “by any means necessary.” To that end, we will discuss historiographical debates that concern the study of African-American history, and analyze representations of African-Americans in literature, music, film, and the media.

**HISTORY 152****INVENTING GOTHAM:  
NEW YORK CITY AND THE AMERICAN DREAM**

New York is our country’s oldest and most vital major city. This course explores New York City’s cultural history, grounded in an understanding of New York’s architecture, literature and politics. Stretching from the arrival of Dutch settlers to the present, the course focuses on how New York City grew out of political and social conflict and how New Yorkers pursued and defined the American Dream. Topics include: immigration and the tenement, bohemianism and modern art, consumerism and the department store, ethnicity and the segregated city, corporate capital and the skyscraper. The course concludes with an examination of the contemporary city, exploring urban poverty, race, de-industrialization and gentrification. The course work centers on six walking tours created and led by the students. Skills work also includes Internet research and using archives.

**HISTORY 153****SETTLEMENT: THE WEST BRONX STORY**

Since the arrival of Henry Hudson nearly four hundred years ago, many people, and indeed species, have settled and resettled the Lower Hudson River Valley and the West Bronx. The Dutch occupied Van Cortlandt Park (once a Lenape village), the Irish migrated into and out of Kingsbridge and the Dominican population moved in, and zebra mussels arrived on tanker ships from the Ukraine, displacing native species. Using the settlement of the West Bronx as an organizing principle, this course is an interdisciplinary investigation of community, culture, ecology, social geography, and history, helping us to understand how these phenomena converge to form and transform human communities and the natural environment. This course will be taught by faculty drawn from the science, foreign language, history, performing arts, visual arts, ethics, and English departments. There will also be a service component, such as working along the riverside to clean the shore, collaborating with neighborhood schools on arts education, or educating students at the Kingsbridge Heights Community Center about the changes to their surroundings.

**HISTORY 154****THE PAST KEEPS CHANGING:  
GREAT DEBATES IN U.S. HISTORIOGRAPHY**

This seminar, which would span American history from the age of exploration to the rise and fall of the New Right, would look at some of the central debates, changes, and continuities in interpretation of U.S. history. In the first half of the course, students would read pairs of arguments by leading historians on topics that include immigration, race relations, and political reform. The second half of the course would be conducted as a

research seminar in which students would investigate topics of their choosing, trace primary and secondary historical scholarship on that topic, and develop their own lines of interpretation. In so doing, they would gain experience in the practice of history as it is actually done by professional historians in institutions of higher learning – and beyond.

### **HISTORY 155**

### **AMERICAN WOMEN'S HISTORY FROM COLONIAL TIMES TO THE PRESENT**

This course will take a thematic approach to unearthing the experiences of women in American History, while addressing important questions about women's traditional roles in society, and within emerging feminist movements. We will explore women's roles in the colonial period, and discuss how important events such as the American Revolution may have impacted women socially, politically, and economically. We will discuss the ways in which women from competing socio-economic classes differed during the Victorian era, while as well focusing on the objectives and achievements of reformers concerned with ending slavery, obtaining women's rights, and promoting temperance. Similarly, we will talk about their contributions during the great World Wars, the Civil Rights Movement, and in the current age of globalization. We will consider the important leadership roles of vanguards such as Susan B. Anthony, Elizabeth Cady Stanton, and Sojourner Truth, while surveying the experiences of the oftentimes lesser-known. In the efforts to expose the diverse experiences of women from varying ethnic, racial and socio-economic backgrounds, the course will pay close attention to women-centered publications, film, documentaries and music.

### **HISTORY 156**

### **THE UNITED STATES SINCE 1945**

This course builds upon the foundations of the United States Survey. Students analyze the development of both domestic and foreign policy from Roosevelt through the Reagan Administration. Topics include new global perspectives in U.S. foreign policy; origins and development of the Cold War and U.S. emergence as a superpower; McCarthyism; the Civil Rights Movement; the changing role of women; popular culture; the impact of the Vietnam War; Watergate; the conservative shift in politics; and the Reagan Revolution. The text is supplemented with a variety of primary sources. (Students planning to take this course should keep their American History textbooks.)

### **HISTORY 157**

### **THE CIVIL WAR**

As it enters its 150<sup>th</sup> anniversary, the Civil War remains "the crossroads of our being," in the words of historian and novelist Shelby Foote. This course will focus on its approach, the conflict itself, and its legacy. Military history and the biographies of people like Abraham Lincoln will be part of it. So will an interdisciplinary perspective that encompasses fiction, film, poetry and other media from 1850 to the present (including most of Ken Burns's magnificent 11-hour documentary). In this way the war will be a case study -- and prism -- for exploring a number of topics in American history, including race relations, regionalism, and debates about the scope and authority of the federal government.

### **HISTORY 158**

### **ECONOMICS**

This is a comprehensive introductory course to the American and global economic systems. Students explore how the American economy works and the central role the American economy plays in the emerging global economy. Some of the major topics covered will be: the structure of the American economy; government involvement in the American and global economies; world markets for goods, services and labor; how the American and international monetary systems work; capital movements and the global banking system. Students will also consider how the communication and information revolutions are affecting the global

economy. The emphasis of the course will be on the application of economic theory to the current economic realities affecting America and the world. Possible field trips include visits to the NY Stock Exchange, the Federal Reserve Building and the trading rooms of major financial institutions.

### **HISTORY 159**

### **FOUNDATIONS OF AMERICAN EDUCATION**

This course is designed to provide an overview of the history of education in the United States from the colonial period to the present. It is also designed to deepen our understanding of the social, political and economic forces which influence the lives of children. In addition, the aim of this course is to acquaint the students with some of the scholarly works and debates in the field of American educational history. Some of the topics that will be examined are education in colonial America, education in the early republic and the rise of the common school, the European roots of progressive education (Pestolozzi, Froebel, Montessori), the administrative progressives and the rise of professionalism, the African American experience (Washington v. DuBois), the progressives in education, promoting equality in public/private schooling, dreams deferred and multicultural education. The reading list is not, of course, comprehensive, and the list of topics is necessarily selective. Nevertheless, students should finish the semester with an understanding that education includes both formal schooling as well as non-school experiences, education has been effected by multiple influences, the meaning of an educated person has changed over time, and education has been used as a vehicle for both social control as well as social renewal.

### **HISTORY 161**

### **AFRICAN STUDIES**

Beginning with Chinua Achebe's novel, *Things Fall Apart*, the course examines Africa's geography, human origins, demographic expansion and migrations, and cultural developments. Next the course analyzes the historical influences of Islam, European imperialism and colonialism, and the African movements for independence. The final segment of the course focuses on the interrelated issues of ethnic conflict, economic development, political instability, and attempts to establish democracy, equality and human rights in the 1990's.

### **HISTORY 162**

### **ART HISTORY FROM PRE-HISTORY TO THE RENAISSANCE**

What is art, and how does it both reflect and drive cultural change? The course is designed to teach students how to look at art and architecture, to provide a vocabulary for analysis and discussion, and to present a basic survey of important works of art from the pre-historic era to the 16<sup>th</sup> century. We will place works of art, and the concept of art itself, in the context of cultural history, pursuing meaning through four interrelated themes: power (class, gender, race), patronage (the role of the artist and consumer), propaganda (how art serves politics) and production (how art is made). Students take trips to museums in the New York area and may enroll in either or both semesters of this course. Preference, however, for second semester places in the class are given to those students who take the course first semester. A text, essays, and several articles are required reading as are bi-monthly slide quizzes, museum activities and creative responses to selected works.

### **HISTORY 163**

### **ART HISTORY FROM THE RENAISSANCE TO THE MODERN ERA**

The second semester course explores the sculpture, painting, architecture, and decorative arts of the West from the sixteenth century to the Modern Era. The approach and requirements are the same as those in the first semester. The Art History sequence (162 and 163) will alternate with the Modern Art and Modern Architecture sequence (191 And 192) below.

## **HISTORY 190**

## **HISTORY OF MODERN ART**

“Art is what artists s[p]it” is the euphemistic quotation attributed variously to Marcel Duchamp and Andy Warhol. So what *is* art, once minimalist Ellsworth Kelly can frame a canvas painted “only” blue, or conceptual artist Piero Manzoni can exhibit excrement in a can? If “I can do that,” then why are collectors paying millions of dollars for the splatters and drips of Jackson Pollock? This course will pursue definitions of art in the Modern Era, from Manet’s *Dejeuner sur l’Herbe* to the present, focusing on European and American art. Work for the course consists of animated and informed class discussion; field trips to MoMA, the Guggenheim, Dia Beacon and galleries in SoHo and Chelsea; and a semester research essay and an interpretive art project (no previous art experience required).

## **HISTORY 191**

## **HISTORY OF MODERN ARCHITECTURE**

“Less is more,” the modern architect Ludwig Mies van der Rohe famously intoned, to which Robert Venturi later responded, “less is a bore.” Who was right? A survey of Modern architecture from 1850 to the present, this course will pursue definitions of “modern” and “postmodern” in the context of architecture and the manmade landscape. While organized around such basic themes, the objective of the course is a comprehensive familiarity with the monuments of Modern Western architecture, with references to the architecture of Asia, India, Africa, and vernacular American design. Specific areas of focus include: Skyscraper Modernism, Louis Sullivan and the Search for an “American Architecture,” Frank Lloyd Wright and the “Organic,” the Bauhaus and “Form Follows Function,” Planning the Progressive City, Louis Kahn and the Myth of Return, Post-War Planning and the “Sitcom Suburb,” and the Post-Modern Paradox. Work for the course consists of animated and informed class discussion, field trips to relevant buildings and MoMA, a semester research essay, and a design project (no previous design experience required).

## **HISTORY 165**

## **HISTORY OF CHINA, 1800 TO THE PRESENT: THE SEARCH FOR MODERNIZATION**

The background, from the late 18th century to the Revolution of 1911, includes the growing crisis of the last dynasty manifested in the Opium War, the Taiping Rebellion, and the Boxer Rebellion. Students analyze the failure of democracy, the emerging and increasingly violent rivalry of the Nationalists and the Communists, and the triumph of the latter in 1949. The course treats the years of Communist power by focusing on the Great Leap Forward, the Cultural Revolution, the “Market Leninism” of Deng Xiao Ping, and ends with the present day crises in Tibet and Mongolia.

## **HISTORY 166**

## **COMPARATIVE GOVERNMENT**

This course focuses on four countries as a means to compare and contrast different political and economic regimes, and to analyze the range of challenges posed to specific countries. We will examine Germany, a Western European industrialized democracy; China, an eastern nation that is creating a capitalist dictatorship; Argentina, a South American country struggling with the challenges of redemocratization and the free market; and finally Israel in the Middle East as it wrestles with the implications of social and economic reform in a region fraught with religious and political conflict. Students of the class will acquire the skills necessary to assess critically international politics in an era of rising globalization and neoliberal economic programs.

## **HISTORY 168**

## **HISTORY OF JAPAN, 1800 TO THE PRESENT**

This course begins with Japan's belief system of Shinto, Buddhism, Confucianism, then goes on to examine the formation of a central state (influenced by the Chinese model), the gradual breakdown of central power and

growth of feudalism, and then the return to a more unified state with the Tokugawa. The second half of the course explores the Meiji 19th-century fusion of Japanese and Western values and institutions, and then analyzes the tensions of Taisho democracy and the explosive ultra-nationalism of the 1930s. The final segment focuses on the dramatic trends in post-war Japan. The course considers this history through the eyes of the Japanese, using such classics as Ihara Saikuka's *The Life of an Amorous Woman*.

### **HISTORY 169**

### **THE MIDDLE EAST**

This course gives students a familiarity with the geography and political relationships of the contemporary Middle East. Beginning with a brief exploration of the moment's most pressing conflict, the course includes a short survey of both the rise of Islam and Western Imperialism. Twentieth century issues begin with the politics of oil, the Arab Revolt, the Mandate System, and the establishment of the State of Israel. The role of the United States in the Gulf War and the current Arab-Israeli situation are analyzed in depth.

### **HISTORY 170**

### **MODERN LATIN AMERICA**

The overarching theme of this course will be Latin Americans' struggles to achieve nationhood in the fullest sense. A major subdivision of the theme will be the evolution of race and class relations. The course will begin with the wars for independence, considered by some as the "second discovery" of the region. It will proceed with the era of the caudillos or military chieftains in the nineteenth century and the deepening of neo-colonialism. It will then explore in depth the explosive and trail-blazing Mexican Revolution of 1910-1940. It will go on to examine the linked advances of imperialism and underdevelopment and the ongoing waves of revolutions and counter-revolutions which have convulsed the peoples to our south. Finally the course will look at the various strategies for political modernization and economic independence and development in contemporary Latin America.

### **HISTORY 172**

### **RUSSIAN CIVILIZATION**

The history of Russia from the time of Peter the Great to the present is studied through Russian geography, politics, economics, and culture. Students research the westernization of Russia, the emancipation of the serfs, periods of transition, reaction and reform, and the Russian revolutions of 1825, 1917, 1989, and 1991. Literature and art supplement the political, social, and economic content of this course and provide unique insights into the ever-changing situation in the former Soviet Union. It is strongly suggested that students who enroll in this class also enroll in Russian Literature.

### **HISTORY 173**

### **EUROPEAN INTELLECTUAL HISTORY: THE IDEA OF REFORM, 1500 – 1930**

In this course we will examine European history in the writings of some of its most influential figures. Some of the writers on the list are utopians, in either the sense of espousing laudatory ideals or expressing views that are visionary and unrealistic; some are reformist, seeking to define and adjust the ills of society without challenging the existing order; still others are revolutionaries, seeking to destroy in order to rebuild. What they have in common is the immediacy of their passion to alter the course of society and their impact on European civilization. Figures, whose ideas and thinking we will explore include, but are not limited to: Renaissance and Reformation leaders Machiavelli, More and Luther; enlightenment thinkers Montesquieu and Voltaire; nineteenth and twentieth century ideologues from Marx to Stalin and Hitler. Each work we take up will be analyzed and discussed in its historical context. This will not be a textbook-centered course; a seminar approach will be used and student participation will be paramount.

## **HISTORY 174**

## **CURRENT EVENTS**

How do we make sense of today's headlines, newscasts and blogs, and all the worthy stories that compete for our attention? In this interdisciplinary course we will attempt to understand the major issues of today but posing the question: "What has happened to the world since the collapse of Soviet communism and the end of the Cold War (1945-1991)?" We will place today's headlines in a larger context by exploring key events, some essential thinkers, and familiarizing ourselves with some important journals, newspapers and online sources. Topics may include: the politics of oil and energy consumption; the ecological crisis and the global warming debate; the politics of terrorism; the problems posed by religious fundamentalism and intolerance; the threat of nuclear proliferation; the threat of global health pandemics; the gains or losses surrounding women's rights and human rights.

## **HISTORY 177**

## **HISTORY OF INDIA**

Through the aid of art history and literature, the opening unit will survey India's rich religious legacy, especially the dynamic interplay between Hinduism and Buddhism. It will also examine the emergence of the caste system. The second unit will spotlight the impact of Islam on India, whose Moslem population today is the second largest in the world. Thirdly, the course will turn to the British Raj during which time India became the jewel in the British imperial crown. The final focus, including special attention on Gandhi and Nehru, will be on India's dramatic emergence as an independent and democratic nation, its titanic struggle with economic development, its religious nationalism, and its arrival as a nuclear power, locked today in creative tension with Pakistan and China.

## **HISTORY 178**

## **HISTORY OF THE WORKING CLASS**

The English Chartists, the Spanish Anarcho-syndicalists, and the American Wobblies were movements that battled material impoverishment as well as the "poverty of the soul." Whatever happened to these radical voices of labor? This course will explore the place and the meaning of work and class in world history and will explore some basic questions: What is work? How is work performed? What place does work hold in society? What does the nature of work reveal about the structure and values of a society? How has the condition of labor changed over the centuries? How has labor and the working class been represented in literature, music and the visual arts? How have the visions of workers transformed our lives? Does labor have anything left to say in our own age of crisis? What role did the working class play in the shaping of Fieldston?

## **HISTORY 179**

## **NAZI GERMANY AND THE HOLOCAUST**

"How could the Holocaust have happened?" Historians have debated this question since the end of World War II. This course will offer both a broad overview and a detailed examination of the political, economic, and social forces at work behind one of largest acts of genocide in world history. The course will be divided into two main parts: (1) the historical background of the Holocaust, including an examination of Nazi policy toward the Jews until 1939; and (2) the destruction of European Jewry between 1939 and 1945. Within these larger themes, the topics covered will include the legacy of anti-Semitism in Christian Europe; the impact of World War I on German society; the rise of the Nazi movement to power; the racial ideology of the Nazi state; the decision for and implementation of the "Final Solution"; and the relationship between total war and the genocide that occurred during World War II. Through the exploration of these topics, students will gain a thorough understanding of how and why the 20<sup>th</sup> century's greatest horror occurred.

**HISTORY 180****THE RISE OF THE RIGHT IN CONTEMPORARY AMERICAN POLITICS**

This course examines the expansion and reshaping of the broad American right since the 1960s. The aim of this course is to evaluate and explain the national political success of the right, measured by both Republican victories in presidential elections after 1964 and more recent shifts rightward in Congress. The course will use a wide range of materials – including studies of elections and public opinion, analyses of social and economic change, texts by prominent political figures, and influential policy statements – to address three major questions. Has the growth of the right resulted in a durable national political realignment, or has it been more limited? How is the Contemporary American right organized? How are Republican political successes linked to the political themes of the right? As we explore the answers to these questions, we will examine topics that include the decline of racial liberalism, the tax revolt of the 1970s, the rise of Christian fundamentalism, the Reagan Revolution, and the “culture wars” that have dominated American political discourse since the 1960s. Through an exploration of these topics, students will gain a thorough understanding of the rise of a political phenomenon that has profoundly shaped American politics and society since the 1960s.

**HISTORY 181****EAST MEETS WEST:  
VIEWING THE OTHER IN ART, HISTORY AND LITERATURE**

Is there a “clash of civilizations?” What is the legacy of 19<sup>th</sup> century colonization and 20<sup>th</sup> century globalization? Can we bridge the political and cultural distance between West and East? This team-taught interdisciplinary course will engage students in a study of how the West has perceived the East and the East has perceived the West, encouraging a deeper understanding of politics, religion and culture, in the hopes of shedding light on current conflicts. We will examine images from Western, Middle Eastern, Asian and North African cultures of “the other” in art, news media, film and literature and trace their historical origins. Among the central themes are: the role of women in the two cultures; representations of American culture; and how perceptions of “the other” have influenced politics and religious conflict, specifically how imperial designs have shaped European and American attitudes toward the East. Students will express themselves on the themes covered in academic papers, a journal, creative writing, and their own work with visual images, and come to an understanding of how we all participate in the concepts and assumptions we will explore.

**HISTORY 182****EUROPE SINCE 1945**

Devastated by World War II, Europe has now regained its former pre-eminence in world affairs and culture. Or has it? This course will first explore the legacy of World War II as reflected in the Nuremberg Trials, the efforts to learn from the errors of post World War I to renew the pursuit of collective security and balance of power politics, and to rehabilitate the vanquished rather than seek economic vengeance. Next we will look at the continued political and economic revival and evolution in the context of the Cold War. Specifically we will look at the economic “miracles” of Italy and Germany, the welfare experiments of England and Sweden, and the de-colonization measures resisted and/or taken in India, Ghana and Vietnam. We will examine Europe’s efforts to form a common market, a common currency, and a common constitution. The end of the Cold War and the emerging independent states from that end will be studied. The failure of Europe to take quick action or any action will be looked at in the cases of Bosnia, Rwanda and Darfur. The life of Europe’s immigrants will also be looked at in England, France and Germany.

**HISTORY 183****IMAGES OF WAR:  
FROM THE HOMERIC AGE TO THE AGE OF TERROISM**

Crossing disciplines and traveling from the ancient world to the current era, this course will focus on the place of war in human societies by focusing on statecraft, the military, the experience of combat, and the impact on

civilians. The origins of war, the conduct of war, and ways of preventing war will be explored through classic and current works of history, sociology, literature and the visual and performing arts.

#### **HISTORY 184**

#### **THE BIRTH OF MODERN EUROPE: FROM THE CONGRESS OF VIENNA (1815) TO THE TREATY OF VERSAILLE (1919)**

Having defeated Napoleon, the old order of European states was unable to restrain the other forces of the age unleashed by German philosophy, English poetry, the French Revolution and industrial capital. "It was the best of times" in that democratic reforms and revolutions ushered in constitutional governments, slavery was abolished, serfs were emancipated, and workers became citizens. It was an age of liberalism, modernity, and progress. "It was the worst of times" where individuals felt disoriented, demoralized and alienated, ethnic nationalism became chauvinism, the laboring classes often toiled in unrelieved squalor, and market forces drove imperial ambitions, which destabilized traditional cultures. We will try to understand how an age fueled by ideas of freedom, toleration and individual rights sometimes gave way to extremes, paving the way for the centralized states and totalitarian regimes of the early 20<sup>th</sup> century.

#### **HISTORY 185**

#### **A LIFE IN TIME: BIOGRAPHY AS HISTORY**

People or process: It's one of the great debates among historians. Some claim that heroic individuals change the course of history; others assert that the times make the man – and the woman. In this course we will explore the interplay of personality and events by examining the life and times of a handful of historical figures from the ancient world to today. We will study an array of sources about each of these subjects, including biography, autobiography, and contextual documents (among them music and movies) in the hope of gaining better understanding of continuity and change in the human experience. Subjects will range from Genghis Khan to Elvis Presley and from an obscure Maine midwife to Jesus of Nazareth, as part of an inquiry to try to understand what we can, and cannot, finally know about another life.

#### **HISTORY 186**

#### **BANKING ON POVERTY: THE ECONOMICS OF THE DEVELOPING WORLD**

Adam Smith maintained that the capitalist system brings prosperity to all. He was right: in an ideal world it certainly can. Investing in developing economies can be profitable for all concerned. However, do developing economies always benefit from such investment? This course presents an overview of development economics from the perspectives of both the developing and developed world. The course looks at trade liberalization, globalization and investment in the context of developing economies and the economic issues thrown up by them. The course will explore the resulting interrelationship between developing and the developed economies. We will look at the history of development economics, beginning with the establishment of the World Bank and International Monetary Fund, and address issues such as the role of the state and the free market, globalization and regional trading blocks, foreign direct investment and the problems of multinationals, growth, poverty and sustainable development.

#### **HISTORY 187**

#### **E PLURIBUS UNUM: 21<sup>ST</sup> CENTURY CIVICS**

*E pluribus unum*: Out of many, one. That's what it says on our currency -- the coin of our realm. Here at Fieldston, we hear a lot about the many: Diversity is one of our most cherished values. But what is it that holds us together? What do we share? What stake do we the people have in the framework of our founders? This course will explore the dimensions of American citizenship: what it means, what it doesn't, and how the concept has changed over time. Topics to be studied will include the Constitution, classic works of political theory like Alexis de Tocqueville's *Democracy in America*, and the lives and works of figures ranging from

Phyllis Wheatley to Barack Obama. We will also compare U.S. government and society to that of other cultures that range from Ancient Rome to contemporary China, as well as engage in participatory democracy beyond the confines of Fieldston through activism and advocacy.

### **HISTORY 188**

### **SEEKING THE HIGHEST: THE HISTORY OF FIELDSTON**

We all hear a good deal about Fieldston's mission, about Ethical Culture and progressive education; but what exactly *is* Fieldston's mission? Where did it come from and where is it going? Did it always connote what we think it does today? And do we really walk the walk? This course would comprise an in-depth examination of the history of the Ethical Culture Fieldston School, from its founding as the Workingman's School in 1878 to the present day. We will explore topics such as: the roots of Felix Adler's philosophy and his role as one the leading social reformers in New York; the 1928 "Fieldston Plan," combining architecture and nature in Fieldston's design; Fieldston's place as one of the pioneer progressive schools in the city and as a participant in the legendary Eight-Year Study in the 1930's; the student take-over of 1970 within the context of broader social movements; and the current establishment of a free standing middle school. We will delve deeply into the Fieldston archives and other primary sources as we explore the history and development of the school. Work will include developing school-wide learning events.

### **HISTORY 189**

### **HISTORY OF TECHNOLOGY**

This course explores the link between technological advancement and cultural development throughout recorded history. Technology is directly responsible for some of the most important cultural evolutions. It is simultaneously a polarizing and unifying factor. Technology has become a defining national quality. Seemingly simple advances often have profound repercussions, both in the immediate and long-term cases. Technology is an excellent indicator of the wealth and success of a civilization and in many cases has served as a strong definition of the measure of their success. We will discuss advances in agriculture, transportation, military and domestic sciences, and analyze the cascading effect such breakthroughs have had through generations of research and conflict.

### **HISTORY 192**

### **ANATOMY OF A SOCIAL MOVEMENT: AMERICAN CIVIL RIGHTS**

What makes a movement? Is it a simple matter of individual leadership, or the perseverance of the masses that ultimately determines whether local activism grows beyond the confines of local communities to potentially exact change on a more global scale? Why do some movements succeed where others fail? By focusing on the origins and evolution of the American civil rights movement, students in this course will explore the necessary conditions that facilitate widespread social movements. We will begin by exploring the ways in which both the black religious tradition coupled with the Gandhian school of non-violent philosophy influenced activism among civil rights activists in the US. Through films, documentaries, and primary sources, we will consider the contributions of leaders such as A. Philip Randolph and Martin Luther King, Jr., but focus a great deal of attention on lesser known grass-roots activists. We will also look at cross-cultural alliances, such as the ones made with Jewish leaders and organizations, and what were arguably conflicting goals and interests regarding class, gender, and increasing militancy within the movement. In addition to gaining a more in depth understanding of how movements spearheaded by feminists, Latinos and gays were sparked by the civil rights movement, we will seek to place the civil rights movement within the context of liberation and protest movements ignited in various countries in Africa, Europe and Asia. An essential part of this course will focus on "lab work," where students will seek to apply their skills and understanding to a community "movement" that they facilitate, the successes and failures of which they will critique.

**HISTORY 193****BEHIND THE GOLDEN DOOR: RACE, CLASS,  
ETHNICITY AND IMMIGRATION IN AMERICA**

The United States, it is often said, is a “nation of immigrants.” Yet a close examination of the history of immigration in America reveals profound ambivalence, and often, hostility, toward immigrants and immigration. This course surveys the history of immigration in the United States, with a particular emphasis on the late nineteenth and twentieth centuries and a specific focus on how the complicated relationship between the American ideals of freedom, citizenship, and equality on the one hand, and shifting ideas about race, class, and ethnicity on the other, have shaped this history. We will examine the changing immigration patterns, historical causes, and contexts that brought different groups of immigrants to the U.S. at different times; the variety of immigrant experiences; the origins and evolution of nativist movements in America; and immigration law, including post-9/11 immigration debates and policy, as well as the role that immigration and immigrants play in our national conversations about assimilation and multiculturalism.

**HISTORY 194****THE ART OF DEMOCRACY: POPULAR CULTURE  
IN AMERICAN HISTORY**

Beginning with religious tracts in the seventeenth century and culminating in the latest hip-hop downloads, this course will explore the great crossroads of U.S. society: our popular culture. Cutting across race, class, gender, region, religion, and generational conflict, pop culture reflects the great strengths -- and great weaknesses -- of American-style democracy, and represents a distinctive national contribution to global civilization. Topics to be discussed include popular fiction, minstrel shows, vaudeville, radio, film, television and popular music. Students will be expected to make substantial contributions to the curriculum in what will evolve into a seminar format.

**HISTORY 195****NINETEENTH CENTURY BRITISH LITERATURE AND HISTORY**

This course combines the study of nineteenth-century British literature with nineteenth-century British history. Students will explore the changes that occurred as the result of the development of Romantic and Victorian Britain from a pre-industrial to an industrial society. We will also study the roles of scientific discovery, religion, institutional change and accommodation, race and class, women’s roles, love and courtship, marriage, poverty and crime, nature and the environment, and the race for empire in the continuing development of the British national identity. In addition to reading representative works of the Romantic and Victorian periods, students will examine primary and secondary historical sources. Trips, library time, and research projects will be coordinated between the English and history teachers. This section of the course will put more emphasis on history and will carry History credit.

**HISTORY 171****THE ANCIENT GREEKS AND THEIR RIVALS**

Using Herodotus’ *Travels* and Thucydides’ *The Peloponnesian War* as starting points, and relying largely on primary sources, this course will examine the intersections of politics, philosophy, travel, trade, invention, science, poetry, drama, architecture, athletics, religion and medicine in the many worlds of the ancient Greeks. Sometimes we will see the Greeks struggling with their Persian or Roman rivals over territory and hegemony; sometimes the “rivals” will be themselves. We will watch these dynamic city states struggle with each other or within themselves in eviscerating civil conflicts. Through the works of Euripides, Aeschylus, Xenophon, Plato, Hippocrates, Aristotle, Heraclitus and Pythagoras, the class will explore the struggle between “citizen” and “slave,” “democracy” and “empire,” “the examined life” and “ruthless conformity and the individual’s search for meaning within the universe.”

**HISTORY 196****INTERNATIONAL FINANCE, TRADE & THE GLOBAL ECONOMY**

The course will look at how the international finance markets work and how they have supported and encouraged the rapid growth of trade. The class will study the effect of investments in developing economies and the trade flows between developed and developing nations. The economic and political implications of distorted trade balances, principally those between less developed and more developed economies, will be discussed. The content of the course will be influenced by current events and economic conditions. Thus, in addition to the text "Global Political Economy", readings will be taken from current financial publications such as "The Economist" and "The Financial Times" etc.

**HISTORY 175****HUMANITY AND THE ENVIRONMENT**

Current debates about climate change have made it clear that the environment is a political issue in the broad sense of the word because it affects human societies in almost all aspects, from the way societies first developed to the way they consume, and the way they interact with each other. This course explores the mutual and multifaceted relationship between humans and the environment from the perspective of the humanities. It cuts across chronological, geographic, and disciplinary lines. It is organized thematically into five main units: civilization, economy, politics, foreign relations, and human health. Each unit will rest on a particular case study.

**HISTORY 164****LP: TWELVE ALBUMS THAT CHANGED THE WORLD**

This course, a product of interdisciplinary collaboration between the Performing Arts and History Departments, will explore the cultural consequences of a technological innovation: the development of 12-inch, 33 rotation-per-minute (rpm) records in the mid-twentieth century. The popular music that resulted in the decades that followed – music oriented around the photographic metaphor of the album, *i.e.* a collection of pieces in which the whole is greater than the sum of its parts – both reflected and transformed the tenor of American life in the late twentieth century, and had global impact. We will discuss this music, as well as its racial, class, gender, regional and other implications. Albums to be listened to and contextualized will include the work of performers like Frank Sinatra, Miles Davis, and Joni Mitchell, as well as influences on their art. Students will be asked to read, write and think critically about music in ways broadly applicable to the humanities in general. *This course gives students a major history credit or a minor music credit.*

**HISTORY 197****THE WORLD AT WAR, 1919 – 1945**

Today's world, in many respects, is a creation of the causes and effects of World War II. Our own current experience of war and economic dislocation allows us a unique opportunity to revisit and rethink the politics, passions, diplomacy, economic theories, and events of an earlier epoch. This course will offer a broad overview and detailed examination of the political, economic, and social forces at work in the first half of the 20<sup>th</sup> century. We will examine foreign policy between the wars, power politics, balance of power, major battles, military considerations, (i.e. experience of combat, neglected battlefronts and populations, experience of occupation and resistance movements, the place of race and ethnic hatred, understanding contradictions in wartime alliances). Through an examination of these topics, students will gain a better understanding of how and why World War II was the defining event of the 20<sup>th</sup> century and helped to shape the world we live in today.

## LANGUAGE DEPARTMENT

Students coming from the Middle School may continue with French, Spanish, Chinese, or Latin. In addition, half-major courses in ancient Greek are offered. Students new to the school will be given a placement test and placed in the appropriate section.

Students entering Form III with no foreign language preparation may enroll in Chinese or in an accelerated language course in French, Spanish or Latin. Our High School Beginning Chinese courses as well as our accelerated French and Spanish courses are offered on alternating years. Latin beginning courses are offered subject to sufficient enrollment.

Students who wish to begin a second language may do so with departmental approval.

### FRENCH

#### FRENCH 232

#### HIGH SCHOOL BEGINNING FRENCH (Departmental permission required)

This beginning section of French is designed primarily for new students. It is also open to students who wish to begin a second language. This is an accelerated course that covers the material offered in Forms I and II.

#### FRENCH 231, 233 or 235

#### FRENCH III

This course continues to strengthen speaking, reading, listening and writing skills. Grammar is studied more formally and with more emphasis on writing. Adapted excerpts from French literary works are introduced. The difficulty of the selections increases gradually; the readings and special projects center around the French monarchy.

#### FRENCH 241, 243, or 244

#### FRENCH IV

A continuation of French III, this course offers further reinforcement of speaking, listening, reading, and writing skills. Grammar forms are reviewed and extended to all essential grammatical concepts. Readings in French literature are expanded to include a variety of styles and genres, and composition work becomes more complex. The readings and special projects center around 19th Century in France.

#### FRENCH 251, 253 or 254

#### FRENCH V

This course continues to strengthen speaking, listening, reading and writing skills. It reviews acquired grammar, dealing with less common concepts and introduces students to a systematic study of significant political, social, and cultural contributions of the twentieth century in France. Authors studied might include Jean Anouilh, Jean-Paul Sartre, Marguerite Duras, Eugene Ionesco, Albert Camus.

#### FRENCH 262

#### FRENCH VI: CONVERSATION AND COMPOSITION

This course is intended to reinforce students' language and communication skills. Through activities based on varied texts, films, recordings, websites, etc., students will review basic structure and vocabulary and strengthen their ability to express themselves orally and in writing. The readings and special projects center around the French-speaking world (*le monde francophone*).

**FRENCH 272****FRENCH VI: SELECTED THEMES: FRANCE AND  
THE FRENCH-SPEAKING WORLD**

This course is designed for students with good language skills. It focuses on contemporary issues in France and the French-speaking world (*le monde francophone*). Readings (literature, articles, historical documents) and audio-visual materials will enable students to explore significant social, economic, and political developments. Grammar is reviewed when needed. Authors studied might include Birago Diop, Tahar Ben Jelloun, Assia Djebar, Léopold Sédar Senghor, Joseph Zobel.

**FRENCH 282****FRENCH VI: ADVANCED THEMES: FRANCE AND  
THE FRENCH-SPEAKING WORLD**

This course is designed for students with excellent language skills. The course focuses on contemporary issues in France and the French-speaking world (*le monde francophone*). Readings (literature, articles, historical documents) and audio-visual materials enable students to explore significant social, economic, and political developments. Grammar is reviewed when needed. Authors studied might include Maryse Condé, Tahar Ben Jelloun, Marie N'Diaye, Léopold Sédar Senghor, Birago Diop, Amin Maalouf.

**FRENCH 291****FRENCH FOR NATIVE SPEAKERS**

This course is offered to students in Form III and above who speak French fluently but have never formally studied the language. Students are taught grammatical structures through an advanced level. Great attention is devoted to writing, with particular emphasis on correct spelling as well as development of a sophisticated vocabulary. Readings are extensive and include essays and journalism as well as literary works. Placement in this course will depend on an individual evaluation by members of the Language Department.

**SPANISH****SPANISH 235, 237 or 238****SPANISH III**

This course continues to strengthen speaking, reading, listening and writing skills. Grammar is studied more formally and with more emphasis on writing. Adapted excerpts from Spanish literary works are introduced. The difficulty of the selections increases gradually.

**SPANISH 236****HIGH SCHOOL BEGINNING SPANISH  
(Departmental permission required)**

This beginning section of Spanish is designed primarily for new students. It is also open to students who wish to begin a second language. This is an accelerated course designed to cover the materials offered in Forms I and II.

**SPANISH 245, 247 or 248****SPANISH IV**

A continuation of Spanish III, this course offers further reinforcement of speaking, listening, reading, and writing skills. Grammar forms are reviewed and extended to include all essential grammatical concepts. Class discussion and reading center around universal themes such as human rights, technology, diversity and interpersonal relationships as they pertain to the Spanish-speaking world.

**SPANISH 255, 257 or 258****SPANISH V**

This course focuses on extensive speaking, listening, reading and writing skills. It reviews acquired grammar, dealing with less common concepts and introduces students to a systematic study of the history, customs, social issues and problems of Spanish-speaking countries.

**SPANISH 267****SPANISH VI: CONVERSATION AND COMPOSITION**

This course is intended to reinforce students' language and communication skills. Through activities based on varied texts, films, recordings, websites, etc., students will review basic structures and vocabulary and strengthen their ability to express themselves orally and in writing.

**SPANISH 276****SPANISH VI: CONTEMPORARY SPAIN AND LATIN AMERICA**

This course has two components. During the first semester, students will study contemporary Spain; in the second, students will focus on contemporary issues in Latin America. Through the use of literature, historical readings, and film, this course will explore the political issues, major intellectual currents, and social movements which have led to civil wars in Spain and Latin America. It will go on to examine the defining revolutions and experiments with democratic government in Latin America as well as Spain's transition from dictatorship to constitutional monarchy. Building on that foundation, students will then be able to focus on the pressing issues of the day. Grammar will be reviewed as needed.

**SPANISH 287****SPANISH VI: ADVANCED SPANISH LITERARY THEMES**

This course is designed for those students who have excellent language skills. Students will read selections from literature, history and politics, critical essays or film, and generate their own analyses of the material. Possible topics include: Magic Realism, Contemporary Spanish or Latin American Theatre, The Generation of '98, Literature of Oppression and Literature of the Spanish Civil War.

**SPANISH 292****SPANISH FOR NATIVE SPEAKERS**

This course is offered to students in Form III and above who speak Spanish fluently but have never formally studied the language. Students are taught grammatical structures through an advanced level. Great attention is devoted to writing, with particular emphasis on correct spelling as well as development of a sophisticated vocabulary. Readings are extensive and include essays and journalism as well as literary works. Placement in this course will depend on an individual evaluation by members of the Language Department.

**CHINESE****CHINESE 370****HIGH SCHOOL BEGINNING CHINESE**

This beginning section of Mandarin Chinese is designed primarily for new students. This section is also open to students who wish to begin a second foreign language. This course introduces the fundamental aspects of Chinese language in both written and spoken forms. In speaking, the emphasis is on the tone system, the phonetic transcription, the language specific sounds, and the word order in basic types of sentences. In writing, the emphasis is on the principled formation of characters. The basic strokes and the stroke order are practiced and the different types of characters are recognized. High-frequency communication vocabulary and structures are covered early in the curriculum, with cultural elements incorporated in most topics. Chinese word processing with the phonetic input system is introduced in the second semester.

**CHINESE 3721, 3723, or 3727****MANDARIN CHINESE II**

This course continues to reinforce the foundation built in Chinese I. With form-focused instruction within the context of the communicative approach, this course aims at developing both fluency and accuracy. Students continue to learn the basic grammatical forms with the topics of daily life. They gradually develop a familiarity with different types of discourse such as stating opinions, commenting, requesting and ordering. Character learning becomes more mechanical and intuitive, and the writing ability starts to match the speaking ability. Chinese calligraphy is introduced in the second semester, to review basic strokes and to enhance the knowledge of different structures of character compositions.

**CHINESE 3731, 3733 or 3737****MANDARIN CHINESE III**

This course starts with a thorough review of the vocabulary and sentence structures learned in Chinese I and II. Then, the course moves on to more complex grammatical forms and more elaborate texts and dialogues. The instructional content continues to cover the here-and-now topics, and gradually expands to future plans and past events. While listening and speaking skills remain the priority, students start to learn how to use some basic written expressions in their essays. Authentic materials such as menus, schedules, announcements and advertisements are incorporated into reading and listening practice. Chinese becomes the primary language used in the classroom.

**CHINESE 3741, 3743 or 3747****MANDARIN CHINESE IV**

This course continues to review the basic grammar and vocabulary acquired in Chinese II and III throughout the year. It also goes beyond the basics by introducing students to frequently used formal and idiomatic expressions, popular and colloquial phrases both in speaking and in writing. The class is conducted entirely in Chinese, focusing on developing both oral and aural competencies. The course is designed to offer more opportunities for listening to unrehearsed text and for discussions in Chinese. Topics in this course reflect the diversity of high school students' lives: from school-based interests and activities to personal and social concerns about health, adolescence, part-time work, relationships, customs, technology and environmental issues.

**CHINESE 3751, 3753 or 3757****MANDARIN CHINESE V**

This course continues a review of grammar and vocabulary acquired through Chinese IV. It also focuses on extensive speaking, listening, reading and writing skills. The class is conducted entirely in Chinese and focuses on the oral and aural competencies. The topics in this course center on students' lives and incorporate Chinese cultural elements.

**CHINESE 3763****MANDARIN CHINESE VI**

This course focuses on reinforcing students' speaking, listening, reading and writing skills. Students will review basic structures and vocabulary as well as the more formal written Chinese. Readings, class discussions, oral presentations and written reports enable students to explore modern China's historical, societal, political and cross-cultural topics.

**CHINESE 3767****INTENSIVE MANDARIN CHINESE VI**

This advanced course explores a wide range of modern China's issues within political, historical, societal, and cross-cultural framework. Increased use of authentic materials is employed. Students are exposed to the more

formal written Chinese. In addition to assigned readings and class discussions, students also are expected to conduct independent research, present oral reports, and submit papers.

## LATIN AND GREEK

The study of Latin and Greek gives the student an opportunity to explore the languages and cultures of classical antiquity. Through Latin and Greek, the student grows to understand the workings of language in general and the classical influences on the formation of the Romance languages and literatures. The primary aim of the Latin and Greek sequence is to enable the students to read the masterpieces of the ancient world in their original languages.

## LATIN

### LATIN 323

### LATIN II

Full major: open to students who have taken Latin 8-2x or the equivalent.

This course is an extensive study of Latin grammar. Students will learn all the grammatical forms and constructions needed to read original Latin texts. Students also read selections from the works of several Roman authors such as Cicero, Catullus, Horace and Ovid. This course may meet 5 times per week and will prepare students to continue their study of Latin literature in Latin III.

### LATIN 332

### HIGH SCHOOL BEGINNING LATIN

Full major: open to students in Forms III – V who have never studied Latin

This course, intended for high school students, covers the same work as Forms I and II but in one year. Supplementary cultural work and projects are geared to the high school level. This course is offered subject to sufficient enrollment.

### LATIN 331 or 333

### LATIN III

Half major: open to students who have taken Latin 8-4x or the equivalent.

This course is a reading seminar. Readings will consist of selections of both prose and poetry with an emphasis on critical understanding of the works as literature. Grammar is reviewed as necessary.

### LATIN 341 or 343

### LATIN IV

Half major: open to students in Forms IV and V who have completed Latin III or the equivalent.

This course is a reading seminar. In Latin IV, the genres of poetry (Catullus) and oratory (Cicero's speeches) are studied. Emphasis is on a critical understanding of the works as literature. Grammar is reviewed as needed.

**LATIN 351 or 353****LATIN V**

Half major: open to students who have completed Latin IV or the equivalent.

This course provides an introduction to Vergil's *Aeneid* and is a reading seminar. Emphasis is placed on the linguistic and literary qualities of the epic. Selections from Books I, II and IV of *The Aeneid* are read. The class also studies the political and intellectual background of Vergil's era.

**LATIN 364****LATIN VI**

Half major: open to students who have completed Latin V or the equivalent.

This course is an advanced reading seminar in Latin prose and poetry. Students read Book VI of Vergil's *Aeneid* and selections from such authors as Lucretius, Ovid, Petronius, and Livy. Emphasis is on a critical understanding of the works as literature

**GREEK  
FORMS III - VI**

**GREEK 315****GREEK I**

Half major: Two periods per week

The aim of this course is to introduce students to ancient Greek and to cover the essentials of Greek grammar. The reading material from the start is adapted from original sources including those of Plato, Aristophanes, and Herodotus.

**GREEK 325****GREEK II**

Half major: open to students who have completed Greek I

This course continues the study of Greek grammar begun in Greek I. During the second semester, students are exposed to more sophisticated prose. The readings have traditionally included adapted passages of Aristophanes, Herodotus, Aesop and Homer.

**GREEK 335****GREEK III**

Half major: open to students who have completed Greek II

In Greek III, students complete the study of advanced Greek grammar and review the essential elements of Attic Greek. They read increasingly difficult modified excerpts from the works of such authors as Thucydides and Aristophanes. By the end of the year, the class will be reading passages of authentic Greek.

**GREEK 345****GREEK IV**

Half major: open to students in Forms V and VI who have completed Greek III

After a brief review of the essential elements of Attic Greek, students will read selections from the works of Greek authors. Possible choices include a play of Euripides, Plato's *Apology*, a book of the *Iliad* or the *Odyssey* and a book of Herodotus.

## MATHEMATICS DEPARTMENT

The Department offers two mathematics programs - the College Preparatory Mathematics Program and the Advanced Mathematics Program. The College Preparatory Mathematics Program is designed to offer all students a solid background in algebra, geometry, and trigonometry. Topics are developed sequentially, beginning with an introductory foundation course in the Middle School and culminating, for most students, with mathematics electives in Form VI (including AB level of advanced placement calculus).

The Advanced Mathematics Program is designed for students exceptionally talented in mathematics. With Euclidean plane geometry and many topics from intermediate algebra completed at the end of Form III, students in Form IV study topics in pre-calculus with emphasis on coordinate geometry and trigonometry. In Forms V and VI, the Advanced Mathematics Program culminates with an in-depth study of Calculus following the BC level of the advanced placement curriculum, including an exposition of the theory underlying the subject matter.

All courses in the Department are full-year major courses.

### THE COLLEGE PREPARATORY PROGRAM

#### MATHEMATICS 431, 433, 435

#### FORM III

#### GEOMETRY

This course offers a study of Euclidean geometry supplemented by topics in transformational, coordinate, and solid geometry and regular review of Algebra I concepts. Links between algebra and geometry are stressed throughout the course. There is an emphasis on developing a student's ability to think logically through experience in constructing geometric proofs. Students also experience a hands-on, investigative approach in which they discover important properties for themselves. That is, students will develop both inductive and deductive reasoning skills. Throughout the course, students use dynamic geometry software in addition to pencil-and-paper drawing techniques as well as graphing calculators in their investigations. Students in some classes will have projects.

#### MATHEMATICS 441, 443, 445

#### FORM IV

#### ALGEBRA II

This course begins with a brief review and extension of the concepts and techniques of Algebra I. In particular, methods of modeling data and solving problems using equations and inequalities (linear, simultaneous, and quadratic) are emphasized. Principles of analytic geometry enhance the connection between algebraic and geometric concepts. Topics include polynomial equations, rational expressions, radicals and quadratic functions, irrational and complex numbers, variation (direct, inverse and joint), and conic sections.

#### MATHEMATICS 451, 453

#### FORM V

#### ADVANCED ALGEBRA AND TRIGONOMETRY

The first half of this course extends topics in trigonometry developed in previous years to include circular trigonometric functions, trigonometric formulas and equations, and advanced graphing techniques for sinusoidal and related functions. Special emphasis is placed on the modeling of functions from real-world data, problem solving techniques, and applications to the physical and social sciences. The second half of the course reviews and extends topics from Algebra II and introduces units on exponential and logarithmic functions, sequences and series, and probability and statistics.

**MATHEMATICS 455****FORM V****INTENSIVE PRECALCULUS V**

This course extends topics in trigonometry developed in previous years and introduces new topics in algebra and geometry. Special emphasis is placed on the theoretical foundations of the course content as well as on applications to the sciences and social sciences. Topics include toolkit functions; parametric functions; exponential, logarithmic and logistic functions; circular trigonometric functions; trigonometric formulae and equation; advanced graphing; conic sections; sequences and series; matrices; and probability and statistics. Students should plan to take the SAT II: Mathematics Level II Test at the conclusion of this course.

**MATHEMATICS 461****FORM VI****TOPICS IN PRECALCULUS**

The first half of the course includes the study of conics, polynomial functions, theory of equations, introduction to limits and derivatives, linear programming, and solving systems of equations using matrices. The second half of the course emphasizes probability and statistics. Topics include descriptive statistics using a computer program called *Fathom*, elementary probability, probability distributions, and mathematical expectation. Students make extensive use of graphic calculators throughout the course.

**MATHEMATICS 463****FORM VI****INTRODUCTION TO CALCULUS**

(Departmental permission required)

This course provides a non-rigorous introduction to the fundamental notions of calculus - limits, differentiation, and integration. The course is taught on an intuitive level, with emphasis placed on gaining proficiency in manipulative techniques. Additional topics include a review of linear functions and trigonometry, analytic geometry, applications of differentiation to curve sketching and maximum/minimum problems, and applications of integration to area, volume, and accelerated motion problems.

**MATHEMATICS 465****FORM VI****ADVANCED TOPICS IN CALCULUS AB**

(Departmental permission required)

This is a course in elementary functions and introductory calculus comparable to a college-level course. It follows the AB Calculus syllabus recommended by the College Board. The emphasis in the course is on an intuitive understanding of the concepts presented and familiarity with a variety of their applications. Topics include functions, limits, analytic geometry, differentiation, applications of differentiation, integration, applications of integration, transcendental functions, and elementary differential equations.

**MATHEMATICS 490****FORM VI****ADVANCED STATISTICS**

(Departmental permission required)

Statistics consists of four major topics: studying methods of gathering information, designing mathematical models to explore patterns in data, developing methods to analyze and summarize data, and presenting inferences and conclusions from this analysis. This course will focus on applying these techniques to problems from the social and physical sciences and writing about the results in a non-technical manner. Computers and graphing calculators are used as tools in analysis, but no previous knowledge of computers is required. The syllabus will follow the College Board guidelines for Advanced Placement Statistics. It is comparable to a one-semester college course in introductory statistics.

## THE ADVANCED MATHEMATICS PROGRAM

**MATHEMATICS 437**

**FORM III**

**GEOMETRY / INTERMEDIATE ALGEBRA**

Through a series of problems, investigations, projects, and real-world applications, students develop the methods and inductive and deductive skills of Euclidean, transformational, and coordinate geometry and learn to apply these skills in a variety of settings. Using a hands-on, investigative approach with graphing calculators and dynamic geometry software as well as pencil-and-paper sketching techniques, students explore properties of two- and three-dimensional objects. Links between geometry and algebra are emphasized throughout the course. Students will be introduced to mathematical concepts such as spherical geometry and fractals as they relate to standard course material, will use the Internet for mathematical explorations, and will work with manipulatives as well as software in their exploration of 3D objects.

**MATHEMATICS 447**

**FORM IV**

**INTENSIVE PRECALCULUS**

(Departmental permission required)

This course extends skills and concepts developed in previous years and introduces a variety of new topics to prepare students to begin a rigorous study of calculus in the following year. Emphasis is placed on the theoretical origins of the concepts presented as well as their applications to the sciences and social sciences. Topics include toolkit functions; parametric functions; circular trigonometric functions and their applications to triangles; trigonometric formulas and equations; complex numbers; exponential, logarithmic, and logistic functions; polynomial functions; advanced techniques of equation solving; conic sections; sequences and series; probability; and curve sketching. Students should plan to take the SAT II: Mathematics Level II Test at the conclusion of this course.

**MATHEMATICS 457**

**FORM V**

**INTENSIVE CALCULUS**

**MATHEMATICS 467**

**FORM VI**

**ADVANCED TOPICS IN CALCULUS BC**

(Departmental permission required)

This is a two-year sequence in functions and calculus including an analysis of theory that is comparable to that offered in an honors section of college calculus. The course content includes most of the topics in the BC syllabus recommended by the College Board. Topics include functions (elementary, vector, parametric, polar), limits and continuity (including epsilon-delta proofs), the derivative including linear approximations to a function, applications of the derivative including velocity and acceleration vectors for motion on a plane curve, anti-derivatives, applications of anti-derivatives, techniques of integration, the definite integral, applications of the definite integral including improper integrals, infinite series, and first order differential equations with applications.

## COMPUTER SCIENCE ELECTIVES

Computers are a part of everyday life at Fieldston and in the world at large. They are fantastic tools that inform us, entertain us, and enable us to share our ideas. Students use technology in a wide variety of ways throughout their school careers and every department makes use of the Internet and computers for their specialized purposes. We expect every Fieldston graduate to be proficient with a range of tools and to adapt to new technological advances in the future.

Computer Science electives are available for students who wish to delve deeper, learn new techniques, and discover how and why different technologies work. Classes are designed to meet the needs of different interest levels. There is a four-year programming track for high school students with a strong interest in the inner workings computer applications. There are also electives that focus on design and the creative tools available with technology.

### FORMS III - VI

#### COMPUTER SCIENCE 907

#### INTRO TO PROGRAMMING AND MULTIMEDIA I

(Year-long course, meets twice per week)

In this course, students will be introduced to various multimedia creation tools and basic programming languages. Students will have an opportunity to create and publish animations and websites. Basic programming vocabulary and problem solving techniques will be introduced.

#### COMPUTER SCIENCE 908

#### INTRO TO PROGRAMMING AND MULTIMEDIA II

(Year-long course, meets twice per week)

This course will extend the material covered in Level I. Students will work on larger projects, with emphasis on organization, problem solving, and presentation. Students will be able to produce attractive, informative, and useful content. This course will include a long-term capstone-programming project.

#### COMPUTER SCIENCE 909

#### PROGRAMMING BASICS

(Year-long course, meets twice per week)

This course provides students an introduction to Computer Science and the basic tenets of programming. Students will create web pages and programs for any computer. The course will introduce a variety of programming tools, problem solving techniques, and object-oriented programming, and features several creative projects and discussion on current and future applications of the computer.

Prerequisite: None.

#### COMPUTER SCIENCE 910

#### DATA STRUCTURES IN PROGRAMMING

(Year-long course, meets twice per week)

This course is a continuation of the material introduced in Programming Basics. Students will create a variety of programs that employ advanced programming techniques. The course will discuss the inner workings of the computer, theoretical concepts in computer science, and continue exploration of object-oriented languages and their application.

Prerequisite: Programming Basics, Programming and Multimedia I, or permission of instructor.

**COMPUTER SCIENCE 914****PROGRAM DESIGN**

(Year-long course, meets twice per week)

This course is a continuation of the material introduced in Data Structures in Programming and Programming Basics. Students will complete several projects based on real-world problems. Students will be introduced to large scale program design and application, as well as a variety of software engineering and efficiency analysis techniques.

Prerequisite: Data Structures in Programming or permission of instructor.

**COMPUTER SCIENCE 915****ADVANCED PROJECTS IN COMPUTER PROGRAMMING**

(Year-long course, meets twice per week)

This course is intended for students that are interested in specialty topics in the computer sciences. Potential topics include artificial intelligence, computational theory, human-computer interaction, and computer graphics. The course will be heavily student-directed. Students will complete a small number of very large scale programs designed to extend their mastery of the field.

Prerequisite: Program Design or permission of instructor.



**SCIENCE 551\*****FORMS IV, V, and VI****CHEMISTRY**

This course explores the basic principles of chemistry through demonstrations and experiments. Students will have the opportunity to design some of their experiments and to participate in group projects. The content of the course also includes properties of matter, atomic structure and bonding, chemical reactions, chemical formulas and stoichiometry. Simple algebra is needed to solve problems. Biology is a prerequisite for this course.

**SCIENCE 555\*****FORMS IV, V, and VI****INTENSIVE CHEMISTRY**

(Departmental permission required)

This course is designed for students with a strong interest in science. The topics of atomic structure, bonding, chemical composition, thermodynamics, and equilibrium are given a rigorous quantitative treatment. Emphasis is placed on developing abstract concepts; laboratory experience reflects this approach.

**SCIENCE 561\*****FORMS V and VI****PHYSICS**

This course offers a more conceptual and somewhat less rigorous mathematical treatment of physics than that offered by the Intensive Physics course, although similar topics are covered. Elementary algebra and simple trigonometry are utilized in problem solving and are reviewed as required. Experiments and hands-on activities are an integral part of the course.

**SCIENCE 565\*****FORMS V and VI****INTENSIVE PHYSICS**

(Departmental permission required)

The following topics will be developed in depth and in a logical sequence: kinematics of straight-line motion with constant acceleration; addition and subtraction of vectors; two-dimensional projectile and relative motion; Newton's laws and their application to the motion of multiple-body devices such as Atwood's machine; circular motion; Newton's law of universal gravitation; planetary and satellite motion; work; kinetic energy; potential energy; conservation of energy; conservation of momentum; simple-harmonic motion; wave motion; reflection, refraction, and interference of light; electrostatics; electronics; and magnetism. Experiments and hands-on activities are an integral part of the course. Algebra and trigonometry are used to develop the major concepts in physics. Problem solving requires a strong mathematical aptitude.

**SCIENCE 547\*****FORMS V and VI****ADVANCED TOPICS IN BIOLOGY**

(Departmental permission required)

This course includes an in depth study of a range of topics in cellular and molecular biology, anatomy and physiology of organisms, genetics, embryology, evolution, and ecology. Laboratory investigations play an integral role in the course. Upon successful completion of both this course and supplemental material, students should be prepared to take the Advanced Placement test in Biology. Introductory Biology and Chemistry courses are prerequisites, and Physics must be taken as either a prerequisite or a co-requisite.

**SCIENCE 557\*****FORMS V and VI****ADVANCED TOPICS IN CHEMISTRY**

(Departmental permission required)

This will be a laboratory-based course that will investigate concepts through sustained quantitative and qualitative experiments. Topics include kinetics, thermodynamics, equilibria, electrochemistry and organic chemistry. Theories, including chemical bonding, will be used to explain experimental data. A problem solving approach will be emphasized throughout the course. Chemistry is a prerequisite and Physics or Intensive Physics is a co-requisite.

**SCIENCE 567\*****FORMS V and VI****ADVANCED TOPICS IN PHYSICS**

(Departmental permission required)

Vector calculus will be used freely to treat the following topics in depth: kinematics and dynamics of a single particle in one and two dimensions, including projectile and non-uniform circular motion; collision in two dimensions; friction; statistics of a rigid body; application of Newton's laws, torque, linear and angular momentum, and mechanical energy to two-dimensional rigid-body-dynamics problems; gravitation; and simple-harmonic motion. The coverage of these topics will prepare students to take the AP Physics C exam in mechanics. To the extent that time permits, we will cover the following additional topics using vector calculus: electrostatics, electrodynamics, steady-state and transient AC circuits, DC circuits, and magnetism. Intensive Physics is a prerequisite, and Calculus is a co-requisite for this course.

**SCIENCE 583****SCIENCE RESEARCH**

(Departmental permission required)

This course is open to all students in Forms III through V who are passionate about doing scientific research. In the first year, students will be in a formal research class (Research 1), which meets two times per week. In this course, students will be instructed in all areas of research design, implementation, analysis, and presentation. This will include such skills as the scientific method, proper literary research, formal training in a number of common laboratory techniques, experimental design, data analysis and statistics, scientific writing and presentation. In addition, students will develop skills in reading and critiquing journal articles. By the end of the first year, students will choose an independent research project (with an appropriate mentor) to pursue in subsequent years (Research 2 & 3). During the second and third years, students will pursue their independent research projects under the guidance of their mentor. A minimum commitment of two years is needed for this course sequence. The course is limited to twelve students. Priority for first-year students will be given to Form IV students. This course is a half major.

## SEMESTER SCIENCE ELECTIVES IN FORMS V – VI

### THE TWO-YEAR CYCLE

#### FALL 2010

572	Astronomy
575	Ethical Issues in Science
576	Evolution

#### SPRING 2011

584	Human Physiology
585	Science Fact from Fiction
586	Sustainability: Practical Ecology for 21 <sup>st</sup> C.

#### FALL 2011

579	Meteorology
571	Animal Behavior
575	Ethical Issues in Science

#### SPRING 2012

578	Marine Biology
570	Comparative Geology
574	Ecology

#### SCIENCE 570

#### COMPARATIVE GEOLOGY

This course covers basic geology and geological processes. Students will study plate tectonics, chemistry of minerals, and mineral and rock identification. The geological history of the East Coast of the U. S. will also be studied. Field trips will be an integral part of this course. Geological histories of Maine/Labrador, the NYC area, and New Zealand will also be compared. Each student will be required to conduct his or her own research on the geology of another area of the world using New Zealand as a model.

#### SCIENCE 571

#### ANIMAL BEHAVIOR

Animal behavior has developed into an exciting field of scientific research. Species exhibit extremely complex social interactions, which dictate the lives of each individual in that society. This course explores several of these societies, ranging from insects to birds to fish to primates. This course takes an evolutionary perspective to both examine theories of behavior and specific case studies. Topics covered include territoriality, mating, feeding, communication, and the relationship of animal to human behavior. Readings come from textbooks, journals, and popular literature; some experimentation will be pursued. Biology is a prerequisite.

#### SCIENCE 572

#### ASTRONOMY

Observation and theory are the two major themes of this course. There is an emphasis on the knowledge and skills needed to understand the relative motion of bodies in space. Topics include positioning, star-formation, anatomy of the sun and moon, and star-death. Using a computerized map of the sky, students investigate the components of the universe. In this way, they learn the fundamentals of amateur astronomy and get a glimpse into professional astronomy and cosmology. Students will be asked to do mathematical-based problems as well as longer-term projects that include essays. Additional class time is required for trips, evening observations, and other appropriate activities. The use of Internet resources is central to the research in this course.

#### SCIENCE 574

#### ECOLOGY

Fieldston and other nearby areas offer unusual opportunities for the study of ecology. The change of seasons in the spring term presents an opportunity to observe awakening ecosystems and to appreciate more fully the

effects of abiotic factors on the ecosystem. The stark contrast between densely developed and undeveloped land so clearly seen in the Fieldston area provides rich opportunities for field study, the main activity of this course.

#### **SCIENCE 575**

#### **ETHICAL ISSUES IN SCIENCE**

Selected problems involving the environment, genetics, and human reproductive biology are examined to study scientific issues involved in making personal and political decisions. In the past, issues such as genetic engineering, the use of barrier islands, waste disposal, pollution of air and water resources, endangered species, agricultural and human pest management, land management in New York City, abortion, and organ and tissue transplants have been studied. Biology is a prerequisite. Credit may be earned from the Science or Ethics Departments.

#### **SCIENCE 576**

#### **EVOLUTION**

In this course, we will trace the evolution of life on earth. We will begin with a discussion of what evolution is and focus on how we know what we know about the evolutionary process. We will continue with an investigation of the mechanisms that causes evolution on the population and the genetic levels. Finally, we will investigate the major controversies concerning the evolutionary paradigm today: the primacy of natural selection in evolution, tempo and mode of speciation, micro vs. macroevolution, the difference between scientific and nonscientific explanations for the appearance of life on earth, and to what extent human behavior has been shaped by evolution. In this course students will be expected to participate in lab activities and attend at least one field trip.

#### **SCIENCE 578**

#### **MARINE BIOLOGY**

In this course, students explore the close relationship between water and life. The first part of the course focuses on how life evolved in water. The second part of the course studies the evolution, morphology, and behavior of the diverse organisms that live in or near water. In the last part of the course, students explore the ecology and environmental problems of five major marine ecosystems: the mangrove forest, the coral reef, the rocky intertidal, the sandy beach, and the deep-sea benthos.

#### **SCIENCE 579**

#### **METEOROLOGY**

This course explores the structure and physics of the Earth's atmosphere. It will study the processes that control and influence our daily weather and climate. The course will make extensive use of global and regional data sets to analyze long-term properties of the atmosphere. Current data (satellite, weather maps, etc.) will be used to maintain a weather forecast center. Computer models and data analysis will be used extensively.

#### **SCIENCE 584**

#### **HUMAN PHYSIOLOGY: STATES OF HEALTH AND DISEASE**

Are you curious about how your body works and how health is maintained? Have you wondered what causes diseases and how they are treated today? In this course, we will dive into a deep exploration of the human body and its amazing functions. We will take a close look at the nervous, endocrine, immune, and reproductive systems, understanding how they function to maintain health and what can happen when disease strikes. We will address the major health issues affecting the world today, such as the rise in cancers and the increasing threats of global infectious diseases. Additionally, we will also look at the pros and cons of new technologies in treating disease, such as advances in surgery, drugs and gene therapy. Students will have an opportunity to give special attention to an area of study of their choice and present his or her research to the class in a final project.

**SCIENCE 585****SCIENCE FACT FROM FICTION: CLASSICAL AND THEORETICAL PHYSICS THROUGH LITERATURE AND FILM**

This is a physics-based course that investigates time travel, space travel, and the origin and fate of the universe through science fiction and academic science writing. Through these readings, students will gain an understanding of Newtonian mechanics and Einstein's relativity. The emphasis of the course will be on the sharing of ideas through discussion and writing rather than on algebraic problem-solving. Topics will be introduced using science fiction media (short stories, novels, television shows, and movies) and will be explained using science media (magazine and newspaper articles, non-fiction books, and documentaries). Whenever possible, students will observe demonstrations or conduct experiments. Reading material will include *The Science in Science Fiction: 83 Predictions That Became Reality* by Robert Bly and *Fantastic Voyages: Learning Science Through Science Fiction Films* by Leroy W. Dubeck, Suzanne E. Moshier, and Judith E. Boss.

**SCIENCE 586****SUSTAINABILITY: PRACTICAL ECOLOGY FOR THE 21<sup>ST</sup> CENTURY**

This interdisciplinary science course will combine elements of biology, chemistry, physics, engineering, and systems-thinking in a practical approach to solving environmental problems that face the world today. Students will study basic ecological principles and then apply their knowledge to a set of model problems, e.g., global warming, extractive resource use, and clean water. We will study what people are doing to solve these problems and work together to create our own solutions to them, as well as try to figure out what a "sustainable life-style and standard-of-living" would look like. In addition to research and writing, projects may include the design and building of "green architecture", environmental advocacy, and community service.

## ETHICS DEPARTMENT AND COMMUNITY SERVICE LEARNING

The Ethics program is based on the personal, social, and intellectual development of students and responds to the moral issues that students experience. In that context, the Ethics Department offers a course of study that identifies moral problems, draws on the humanistic traditions, helps students develop skills of judgment, and increases their sensitivity to the moral dimension. In Forms III and IV, courses meet twice a week for one semester and students must complete one course each year. In Forms V and VI, students choose one course from a program of electives. Courses meet four times per week for a semester or twice a week for a school year. In order to provide direct experience, the Ethics program includes community service through supervised placement in a community agency or within the Ethical Culture Fieldston School.

### **ETHICS 631**

### **FORM III**

### **ETHICS III**

This course introduces key concepts and moral frameworks employed in ethical decision-making. Building on the concepts of free will, determinism and moral relativism, the course explores the moral frameworks of the ethics of duty, consequences, virtues, caring and rights. Practical ethical applications relating to crime and punishment, life and death, the environment and animal welfare, liberty and coercion, and conflicts in cultural values are discussed through short readings and student presentations.

### **ETHICS 633**

### **FORM III**

### **INTRODUCTION TO COMMUNITY SERVICE**

The course serves as an introduction to the Community Service/Service-Learning Program at Fieldston. Through service projects students are engaged in meaningful and challenging tasks that meet community needs in New York City. Participation in such work requires analyzing information, thinking critically and creatively, taking action, and reflecting on the service experience. The course provides students with a language for talking about ethics, service, and community. Students also are made aware of the opportunities for volunteerism. There may be an \$80 materials/transportation fee for participation in this course.

### **ETHICS 641**

### **FORM IV**

### **ETHICS IV**

Through readings, discussions, and a semester debate project, students reflect on cases of individual interest versus the public good in public policy, examining the ethical and political issues in topics such as abortion, physician-assisted suicide, death penalty, drug legalization, torture, same-sex marriage, cloning, and other issues. The core question is when, if at all, the government is justified in intervening in the lives of people to prevent harm or to force them to do something they do not want to do.

### **ETHICS 642**

### **FORM IV**

### **SOCIAL ISSUES AND SERVICE-LEARNING**

(Half major, either Fall or Spring semester)

This course will explore urban social issues relevant to the New York City metropolitan area. We will examine the complex factors that impact social conditions for local communities and explore the steps we can take to join the community to enact meaningful change. Focus areas and topics are determined by students working in collaboration with local organizations. Past courses have focused on environmental issues, education, isolated populations, and community building. We will supplement course reading material with documentaries and community speakers. We will have the opportunity to translate our learning into action through work with a local community organization once per week from 3 – 5:00 p.m. on Thursdays. The other class meeting will be used for planning, reflection and investigation of the focus issue. Students in this course meet the Ethics Form IV requirement as well as receive up to 25 hours of community service learning credit.

**ETHICS 643**

**FORM IV**

**CSAB: FIELD METHODS IN COMMUNITY SERVICE LEARNING**

(By permission of instructor)

Prerequisites: Introduction to Community Service (ICS)

The Community Service Advisory Board Methods seminar is the first year in a three-year sequence. The seminar follows the service-learning methodology begun in the previous year's Introduction to Community Service (ICS), yet expands on the ICS model by placing students into the leadership roles of planning and executing service projects. Students continue to work at the client level, but their work now includes interaction with agencies and the administrative aspects of service projects. Each unit provides information regarding the special needs of a client population, leadership development, communication skills, needs assessment tools, project management and evaluation strategies. Special attention is given to group process. This seminar seeks to develop in its participants the experience and leadership abilities necessary to pursue projects of their own design in CSAB: Field Work Levels I and II. There may be an \$80 materials/transportation fee for participation in this course.

**ETHICS 664**

**FORM IV**

**COMMUNITY SERVICE-LEARNING ADVOCACY 1 (CSL-AD 1)**

In the Form IV Community Service-Learning Advocacy 1 seminar students research social justice issues and make presentations on selected topics. Using a consensus process, the class selects one social problem on which to focus the rest of the year. During the second semester, students perform fieldwork, either individually or in small groups. They identify different organizations involved in direct or indirect service that are actively working on the selected social problem. Students work at their respective placements once a week and meet weekly in a seminar group to debrief and reflect on their different service experiences. Because the nature of this course is based on small group advocacy and planning, students need to be highly motivated and independent. Enrollment preference will be given to current Form III ICS students and then open to other students.

**INTERDISCIPLINARY 1401**

**FORM IV**

**HUMANITIES IV**

This pilot course, part of the Fieldston Progressive Initiative, will meet eight times a week, integrating English, Ethics and History into a unified curriculum around the theme of freedom. Students who enroll will receive course credit in all three departments, and content will often overlap with that of students in traditional departmental courses.

**ETHICS 652**

**FORM V**

**CSAB: FIELD WORK LEVEL I**

(By permission of instructor)

Prerequisites: ICS, CSAB: Field Methods

Students in Fieldwork Level I are given the opportunity to assume leadership roles. They execute the community service project designed in their Methods seminar the previous year. Participants provide weekly service to address a social justice issue (e.g., educational inequity, literacy needs, homelessness) in a community-based organization of group choice. Funds are raised by the group as needed in order to support their efforts. Their primary work is accomplished at their chosen field site; students also meet weekly in a seminar group for the purpose of debriefing and reflecting on their field experiences and observations.

**ETHICS 654****FORM V****COMMUNITY SERVICE-LEARNING  
ADVOCACY 2 (CSL-AD 2)**

The Form V Community Service-Learning Advocacy 2 class will build on the work done in their Form IV CSL-AD 1 class. In Form IV students examined a variety of social justice problems and selected one social problem on which to focus during the second half of the year. Students spent at least one day a week performing several hours of direct or indirect service work at a variety of organizations. They did field service work on Thursday afternoons during class time, and on other days that accommodated their schedules and the needs of the organization they had selected. In this course the students will decide as a class whether to continue working at their respective organizations from Form IV or as a class decide to select another social problem. The class will meet once a week to discuss their experiences and engage in leadership exercises. Enrollment preference will be given to current Form IV CSLS-AD 1 students and then open to other students.

**ETHICS 653****FORM VI****CSAB: FIELD WORK LEVEL II**

(By permission of instructor)

Fieldwork Level II continues the work begun in Level I.

Prerequisites: ICS, CSAB: Field Methods, and CSAB Fieldwork Level I

**ELECTIVES - FORMS V AND VI****ETHICS 662****ADVANCED PEER LEADERSHIP (STS)**

(Half major, full-year)

The Student-to-Student (STS) Half Major program provides selected students opportunities for experiential leadership in facilitating group discussions using a variety of leadership strategies. Participants train once a week with peers and faculty supervisors to prepare and implement a weekly 7<sup>th</sup> grade ethics lesson on a topic of diversity and identity. — the “isms” of ageism, sexism, racism, classism, heterosexism, ableism, anti-Semitism, and linguistism are examined and discussed. STS leaders are also required to complete topical readings and written reflections. The application process for this course begins in February. Attendance at training workshops prior to the opening of school and during the school year is required. Participants who successfully complete all the requirements of this program earn ethics credit and thirty (30) hours of community service credit.

**ETHICS 663****ADVANCED PEER LEADERSHIP (STS)**

(Major, full-year)

The Student-to-Student (S.T.S.) Major program provides participants experiential leadership training in facilitating group discussions and identifying and using different leadership strategies. Participants work cooperatively with peers and faculty in preparing and implementing 8<sup>th</sup> grade Ethics lessons. The leaders also explore their own understanding of the 8<sup>th</sup> grade Ethics curriculum about how culture, self-concept, stress, integrity and communication influence conflict. The course meets four times weekly throughout the year (three sessions with an 8<sup>th</sup> grade class and one leadership training class). The application process for this course begins in February. Attendance at training workshops prior to the opening of school is required. Participants who successfully complete all the requirements of this program earn ethics credit and sixty (60) hours of community service credit.

**ETHICS 664****MORAL LEADERSHIP IN PERSONAL AND PROFESSIONAL LIFE**

(Half-Major, full year)

What does it mean to make a commitment to moral leadership throughout one's personal and professional life? How do strong leaders with thoughtful intentions grapple with issues of morality in a complex society? This course examines essential elements of moral leadership and activism demonstrated by contemporary and historical individuals, institutions, and communities. The course will make active use of readings and guest facilitators to introduce students to accounts of leadership in a wide variety of fields, including social, political, educational, spiritual, economic, legal, and humanitarian. The course is experiential in nature and students, in addition to developing their own leadership skills, will be responsible for introducing and co-facilitating an in-class and community-wide speakers series focused on course themes.

**ETHICS 670****COMPARATIVE WESTERN RELIGION**

(Major -- Fall Semester)

Comparative Religion is offered as two independent semester courses. The Fall Semester course will focus on the three Western religious traditions that evolved from Abraham (Judaism, Christianity, Islam). More intensive attention will be given to Islam in the context of contemporary social and political issues. The course will examine systems of belief and how those beliefs are expressed through history in scriptures, ceremonies, art, and the cultures at large. The study in each tradition is based on readings from primary and secondary sources, films, and fieldtrips to religious institutions and art museums.

**ETHICS 671****COMPARATIVE EASTERN RELIGION**

(Major – Spring Semester)

Comparative Religion is offered as two independent semester courses. The Spring Semester course will focus on the two major Eastern religious traditions of Hinduism and Buddhism. The course will examine systems of belief and how those beliefs are expressed through history in scriptures, ceremonies, art, and the cultures at large. The study in each tradition is based on readings from primary and secondary sources, films, and fieldtrips to religious institutions and art museums.

**ETHICS 672****ADOLESCENT SOCIAL PSYCHOLOGY**

(Half major, full-year)

This course explores many of the topics of adolescent social development. Overarching themes include perception of self, social intuition, beliefs and judgments, attitudes and dispositions, culture and gender, conformity, persuasion, group influences, prejudice, aggression, attraction—each as they apply to everyday adolescent life. To further appreciate psychology as a science, each student will be required to research, design, conduct and review a relevant year-long project.

**ETHICS 673****ETHICAL ISSUES IN SCIENCE**

(Major, Fall)

Scientific issues involving the environment, genetics, and human reproductive biology are examined to study issues involved in personal and political decision-making. Possible topics for study include genetic engineering, the use of barrier islands, waste disposal, pollution of air and water resources, endangered species, agricultural and human pest management, land management in New York City, abortion, and organ and tissue transplants. Biology is a prerequisite. Credit may be earned in either the Science or Ethics Department.

**ETHICS 675****CONTEMPORARY MORAL PROBLEMS**

(Major, Spring)

This course analyzes a range of controversial contemporary issues through in-depth articles, essays and first person accounts. Readings are drawn from both classical and contemporary sources. Topics in the course include abortion, cloning, reproductive technologies, euthanasia, punishment, the death penalty, race and ethnicity, gender, sexual orientation, poverty and welfare, world hunger, animals, and environmental ethics.

**ETHICS 676****ETHICAL ISSUES IN SPORTS**

(Half-major, full year)

*Not offered in 2010-2011*

What is your notion of the stereotypical athlete? Are athletes motivated for the right reasons? When do parents go too far? Why do fans act the way they do? Should we expect athletes to be role models? Is it "acceptable" for athletes to abuse their bodies? Is winning more important than competition? Why (not) cheat? Are racism and sexism inherent in sports? This course asks students to analyze, debate, and theorize the possible answers to these, as well as other ethical issues in sports. We will explore issues through readings, video, case studies, projects, and guest speakers.

**ETHICS 677****EXPLORING DIFFERENCE: SOCIAL JUSTICE AND LIBERATION**

(Half-major, full year)

In this discussion-based course, student will explore the moral, political, and cultural questions that emerge from living in a multicultural society. Overarching themes will center on social and individual dimensions of identity including: race, class, gender, religion, ethnicity, sexual orientation, and language. Issues related to equity, power, white privilege, education, politics, affirmative action, media influence and the like will also be explored. Our social identities will serve as the primary lens for understanding ethical complexities involved in creating a just and democratic society. Students will write weekly journal responses prompted by class discussions, readings, presentations, and experiential activities. Special attention will be paid to the ways in which students attitudes and assumptions about difference are challenged and transformed throughout the course.

**ETHICS 679****MORAL PHILOSOPHY**

(Major, Fall)

This course offers a developmental, multicultural, and interdisciplinary examination of the major world moral philosophies including not only the traditional Western approach to moral philosophy (consequences, duty, virtues), but also covering Buddhist, Native American, feminist, Confucian, and other perspectives. While the primary focus is philosophical ethics, material from anthropology and sociology, political science, religion, psychology, and literature are included in the course. Readings are taken from both primary and secondary sources. Exercises are used to relate the theories to real-life events and issues.

**ETHICS 681****ADVOCACY FOR SOCIAL JUSTICE: EDUCATIONAL  
INEQUALITY IN AMERICA**

(Half-major, full year)

In this course students will participate in rigorous investigation of a particular social issue and develop a creative and meaningful social justice response to that issue through advocacy and action. The focus this year is on the current crisis in American public education and literacy from elementary school through higher

education. As American schools become increasingly more segregated, what threat does this pose to American ideals of equity, freedom, and democracy? What is our moral responsibility to the education of the people? We will examine historical and contemporary issues in public education from social, legal, political, and economic perspectives. Using first person stories and primary sources, the experiences of those who have been most affected by problems in public education will be studied. Students will use their own experiences and perspectives to examine the role of civic responsibility. There will be opportunities to test assumptions, models, and ideas to construct a social justice response to educational inequality in our communities.

## **ETHICS 682**

## **ETHICS IN TECHNOLOGY**

(Half-major, full year)

This course will explore the boundary between the benevolent and malevolent aspects of technological exploration. In contemporary society, technological development has broad, and potentially global, influence. Technology is eminently pervasive in privileged nations, yet remains elusive in developing ones. It has given rise to both the most beneficial and the most terrifying advances in recent memory. Future research promises a myriad of questions regarding security, social responsibility, and equality. Is it right to fund research that results in both peaceful and military applications? Do the “haves” have a social duty to aid the “have-nots”? Can any technology be truly incorruptible? Students will participate in analysis, in-depth discussions, and research projects involving these issues.

## **COMMUNITY SERVICE**

Work in service to others has long been a tradition in the Ethical Culture Fieldston School. Because it is believed that there is much educational value in work - the opportunity to cope with non-academic settings, to have new experiences, and to be of genuine use to others - community work service credit is a requirement for graduation. A variety of communities may be served including school, neighborhood, or local institutions.

Service means a contribution to the welfare of others and is often unpaid. A salaried position which otherwise meets these guidelines is acceptable for credit. Some service jobs are primary: the students provide services directly to people in need, such as answering correspondence for a blind person or tutoring a child with learning problems. Other service jobs are secondary: the student performs routine tasks, such as filing, book sorting, or envelope stuffing, to aid the work of a service organization or to give adult professionals more time to do what they are trained to do. Both kinds of service are worthy and are acceptable for credit. Some students may prefer to work directly with people while others may seek a support position. The type of organization a student chooses is crucial in determining its appropriateness for community work credit; the organization should be clearly non-profit. Jobs that may be interesting, educational, strenuous, pre-vocational, or lucrative but do not provide an obvious benefit to anyone but the jobholder are not acceptable for credit. Even helpful jobs, such as managing a team or serving on a stage crew, which may have many social, educational, or otherwise positive extracurricular values, do not earn credit.

60 hours of service accumulated during the academic year or 120 hours accumulated during summer vacation time are required for graduation. The tradition of this rule is that students are so busy during the academic year that community service hours are worth twice the credit of summer volunteer hours. Students are encouraged to work whenever most convenient and may combine summer and school-term hours. Students may use more than one position for credit as long as each position is appropriate and includes at least 20 hours of work. Students may begin earning credit in Form III.

## VISUAL ARTS DEPARTMENT

Faculty members of the Visual Arts Department are both practicing artists and teachers. We believe that all individuals become more intelligent and compassionate, and can understand the human condition more fully through making and understanding visual art. To this end, instructors respect each person's need to create and seek to guide that creativity to greater clarity, honesty, and full realization. We wish our students to thereby gain in self-confidence, and to make discoveries about themselves and the nature of life.

### FORM III

The Form III program develops basic skills both for students who are taking an art class for the first time, as well as for students who intend to do further work in the Department. The combination of problem solving, critical thinking, personal expression and studio practice form the basis of Form III classes in Visual Arts. Additionally, all the courses have an emphasis on basic skills as they apply to visual arts in general and to a particular discipline. To this end, the Visual Arts Department offers two foundation courses and four specialized courses in Form III.

Courses in Form III are all one semester long and meet for two one-hour sessions per week. Students should indicate six choices for the year from all arts classes. They will be scheduled into those courses that best accommodate their choices. Students must complete both semesters to receive graduation credit.

#### VISUAL ARTS 831

#### 2D VISUAL ARTS

This is a course that introduces the basic skills of two-dimensional design; painting and drawing comprise much of the session. Lessons in color, composition, perspective, texture, and light are intended to increase skill and talent. Tempera, ink, watercolor, cut paper, collage, and printmaking are all a part of this course, which builds on middle school courses and introduces students to the kinds of problems that they will deal with in the high school electives.

#### VISUAL ARTS 832

#### 3D VISUAL ARTS

This course explores three-dimensional forms using materials such as clay, wire, cardboard, aluminum foil, and plaster. Students will create sculptures that are realistic, abstract, and derived from fantasy. Projects in both large and small scale will be undertaken during the session.

#### VISUAL ARTS 833

#### INTRODUCTION TO ARCHITECTURE

This drawing class focuses on methods of spatial representation. The basic elements of architectural design are considered through the study of three-dimensional design problems. A history of major styles and structural techniques is explored through slides and field trips.

#### VISUAL ARTS 834

#### PHOTOGRAPHY

This course introduces students to the elements of photographic technique with an emphasis on the expressive possibilities of the medium. Students build upon basic skills with thematic assignments of increasing complexity, which permits greater creativity. Students learn basic darkroom and printing techniques.

**VISUAL ARTS 830****ANIMATION**

Combining traditional art techniques with digital media, students will learn how to make animated short videos in this class. Drawing, collage and sculpture are used to create the source material; this material is then captured as stills in a digital camera and brought into the computer. Finally the images are combined and transformed via software into a moving image. Students will learn storyboarding as a means of planning their projects. The final projects will combine hand-made work with the possibilities offered by computers.

**VISUAL ARTS 837****CERAMICS**

This class begins with throwing on the wheel. Students will learn how to throw cylinders and bowls, the building blocks of forming clay on the wheel, and how to develop them into finished works of art. They will then move on to supporting techniques, which may include: trimming, pulling handles, and carving. Students will learn various surface finishes, including slipping and glazes.

**VISUAL ARTS 838****INTRODUCTION TO FILM PRODUCTION**

Students will learn to execute the fundamentals of all three areas of film production: preproduction, production and post-production. They will learn how to write a screenplay, focusing on character development and story structure, using proper screenplay format through Final Draft Screenplay software. Students will also learn the job of director: using visual composition and camera expression, as well as deconstruction of the screenplay in terms of character and dialogue, as a means to most effectively tell a story. Finally, students will learn basic and advanced editing techniques using the industry-standard software Final Cut Pro. The class will culminate with a final project in which the students will write, direct, and edit their own 3-5 minute film. The class will culminate with a final project in which the students will write a ten-page screenplay and direct and edit one of the scenes. The ten-page script will serve as their full-semester project if they choose to enroll in the advanced film production class. *This course requires some work outside of class hours.*

**VISUAL ARTS 839****INTRODUCTION TO BROADCAST JOURNALISM**

In this introductory class, students will learn some of the basic vocabulary of broadcast journalism and the techniques of putting news segments together to make a show. Students will work in teams, participating in all areas in news production (script-writing, camerawork, interviewing, performing voice-overs, and editing). Students will also learn the process of shooting a live news show, and their final project will be that of shooting an entire show from concept to execution. Students will work in teams, participating in all areas in news production (script-writing, camerawork, interviewing, performing stand-ups and voiceovers, and editing). They will also learn the process of shooting a live news show and perform as anchors. The class will provide segments for Eagle TV, the school's monthly broadcast news show, which streams from the school's website.

## **FORMS IV, V, and VI**

### **VISUAL ARTS 871**

### **2D VISUAL ARTS MAJOR**

### **VISUAL ARTS 872**

### **3D VISUAL ARTS MAJOR**

This course is a studio class for individuals who choose to investigate visual art more thoroughly. This major consists of two two-hour sessions per week, plus another two-hour elective in the Visual Arts Department for a total of six hours per week. Those students in the 3D section may not choose sculpture as their minor elective.

The 2D section explores a range of visual problems in black-and-white and in color, using a variety of media. The 3D section will use clay, wire, cardboard, aluminum foil, wood, stone, and found objects to create objects, environments and figurative sculptures from life and fantasy. The projects will span the realistic and abstract, the objective and personal. Students in both areas are encouraged to develop a personal, visual statement. This course includes field trips for drawing, seeing artwork outside of Fieldston, library research, slide presentations, and a formal show in the spring semester. Portfolio work for seniors is possible.

## **MINOR ELECTIVES**

Any student in Forms IV, V, and VI may take the electives listed below. One elective must be taken by all Visual Arts majors in order to fulfill the requirements. Each course consists of one two-hour session per week. These are yearlong courses; students are expected to complete both semesters.

### **VISUAL ARTS 841**

### **ARCHITECTURE**

This is primarily a drawing class focused on architecture and design problems. Students learn various techniques of dimensional drawing using drafting instruments, including one and two point perspective. With these skills they learn how to plan and organize space. A history of architectural style and structural techniques is explored through slides and field trips.

### **VISUAL ARTS 842**

### **CERAMICS WORKSHOP**

Through a series of projects, students will learn clay-forming techniques such as pinching, coiling, slab-construction and wheel throwing. A variety of surface finishes will be explored including slips, glazes, Raku-firing, as well as non-fired surfaces. Experienced students will build upon existing knowledge and skill through a series of challenging projects. The emphasis throughout the Ceramics program is on personal expression made possible by creative thinking and the ceramic process.

### **VISUAL ARTS 844**

### **DRAWING**

Drawing is a useful skill that can be learned and enjoyed by everyone. This is an introductory class for those who would like to draw, but think they can't. Projects include work with still life, landscape, and life drawing. Many different materials are used: pencil, pen-and-ink, crayon, and charcoal.

**VISUAL ARTS 846****LIFE DRAWING**

(Departmental permission required)

Learning to draw the human figure in a credible and convincing manner is the aim of this course. This means learning to see the figure as an artist does. The course is traditional in its use of materials; and topics covered include proportion, anatomy, light, volume, contour, and drawing heads and hands. Work is mostly done in charcoal with some pastel, paint, and ink.

**VISUAL ARTS 847****PAINTING AND DRAWING**

This class explores the visual language of the artist. The work parallels that of the major but in less depth because of time limitations. The course begins with studies using various drawing materials and moves on to ideas developed in full color. Materials include pencil, charcoal, watercolors, and acrylics.

**VISUAL ARTS 848****PHOTOGRAPHY**

Courses in traditional black and white photography are offered for beginning, intermediate, and advanced students. The basic course offers instruction in the elements of photographic technique with an emphasis on the expressive possibilities of the medium. Intermediate students build upon the basic skills with thematic assignments of increasing complexity and duration that permit greater creativity. Advanced students work on basic studio technique, preparation of photographs for exhibition, refined printing techniques, and, finally, large-format photography. The emphasis throughout the photography program is on personal expression made possible by creative thinking and photographic technique. **Access to a 35 mm film camera is required.**

**VISUAL ARTS 849****PRINTMAKING**

Silk Screen and beyond! In this course students learn to make multiple prints on paper or T-shirts. Photographic processes as well as traditional hand-made techniques such as etching and mono prints are covered. Prints can be made from your own drawings, photocopies or photographs; no previous experience is necessary. Students from this class often make posters for events in the theater allowing their work to be seen by the school community at large.

**VISUAL ARTS 850****SCULPTURE**

Students use clay, wire, cardboard, and any other materials needed to create objects and figures from life and from fantasy. Students progress from the realistic to the abstract, from the objective to the personal.

**VISUAL ARTS 851****FILM PRODUCTION**

In this first-year class, students will learn to execute the fundamentals of all three areas of filmmaking: pre-production, production, and post-production. First they will learn sound camera techniques and composition through the use of high definition video cameras. Next, students will learn how to write a screenplay, focusing on character development and story structure, using proper screenplay format through Final Draft Screenplay software. Then the work of the director is covered: how to use visual composition and camera expression, and the deconstruction of a screenplay, in terms of character and dialogue, in order to determine the most effective way of telling the story. Lastly, students will learn basic and advanced editing techniques using the industry-standard software Final Cut Pro. By the end of the first semester, students will have written a ten-page screenplay, which they will turn into a short film during the second semester and screen it at the end-of-the-year spring film festival. Returning students will continue to write, produce, edit, and direct ten-minute films

each semester, and screen them at the fall and spring film festival. *This course requires extensive work outside of class hours.*

### **VISUAL ARTS 853**

### **BROADCAST JOURNALISM**

In this advanced class, students will produce the segments and assemble the monthly shows for Eagle TV. Students will work in teams, participating in all areas in news production (script-writing, camerawork, interviewing, performing stand-ups and voiceovers, and editing), and students will learn the process of shooting a live news show and perform as anchors. As a student-run class, the students decide on which segments to produce from Fieldston Lower, Middle, and the Upper School, film the anchors from each of the schools and finally assemble the show, which streams from the school's website.

## GRAPHIC DESIGN DEPARTMENT

The Graphic Design Department is committed to advancing design as a professional craft, strategic tool and vital cultural force. Graphic Design classes are taught in the Fieldston Press Design Center and the schools in-house print shop. The theme is “learn by doing” and students will explore print, motion & interactive design while learning to shape the form and content of media across the wide spectrum of publishing. The Graphic Design Department provides students with an introduction to visual problem solving skills that will help them communicate their ideas in new media. The *Fieldston News*, *The Literary Magazine*, *The Milestone* (the Fieldston Middle Yearbook) and *Fieldglass* (the Fieldston Yearbook), are produced in the Fieldston Design Center by their editorial staffs. Student editors assume responsibility for all facets of each publications production. This is a valuable activity for those interested in all aspects of graphic design. **All students desiring to function effectively on these editorial staffs are advised to receive training in the Graphic Design Department.**

Each student receives a first-hand view of graphic design and the art of visual communication in a fully equipped studio environment. Typesetting and layout in the Design Center is done on a network of computers each equipped with desktop publishing software. The twenty Macintosh computers, two Laser Printers, one Epson 44” wide format printer and two high-speed digital copiers provide for fast and efficient publishing. Students will learn to create more complex artwork with the help of our 2 Cintiq 21UX interactive pen displays, which allow students to work directly on the screen. The graphic design curriculum is demonstrated on our Smart Board so that students will be able to contribute to class discussions during meetings and critiques.

### GRAPHIC DESIGN 835

### FORM III

### GRAPHIC DESIGN III

(Elective, two hours per weeks; semester)

Graphic Design III, which meets in the Design Center, continues to develop the skills needed for design in all areas of media production. Students explore desktop publishing, print, motion and web design. Students design, layout and print individual projects in class using Adobe Creative Suite 3 Design Software (\*\*Adobe Photoshop CS4, Adobe Illustrator CS4, Adobe InDesign CS4, Adobe Flash CS4, Adobe Acrobat Pro and Adobe Bridge). Students also have the opportunity to design T-shirts, mouse pads and posters in this course.

### GRAPHIC DESIGN 861

### FORMS IV, V, and VI

### GRAPHIC DESIGN MINOR

(Elective, two hours per week; full-year)

Graphic Design Minor seeks to encourage students' creativity, develop their sense of aesthetic judgment and discrimination, and teach them the skills and techniques necessary to carry out a design project. Beginning students carry out the Form III curriculum while advanced students move onto more complex skills and activities in desktop publishing, and web design.

### GRAPHIC DESIGN 873

### FORMS IV, V, and VI

### GRAPHIC DESIGN MAJOR

(Elective, four hours per week; full-year)

Students and teachers work together as a design team, producing professional quality work for the ECFS community. Problem solving with graphic design extends to all production phases: desktop publishing, print, motion and web design. For interested students, there are opportunities to learn to design school publications. Open to students who have had Form III Graphic Design or the Graphic Design Minor or their equivalent.

## **PERFORMING ARTS DEPARTMENT**

### **Drama, Dance, Stagecraft, Music**

The Performing Arts Department provides students with the opportunity to participate in all aspects of Drama, Dance, Stagecraft and Music from the first rehearsals to opening night. Students receive training and experience in acting, dance, directing, choreographing, stagecraft, stage design, instrumental and vocal music, as well as Music Seminar (History/Theory) and Electronic Music. Productions and concerts range from informal presentations in the Student Faculty Center, the Dance/Theater Lab and Alex Cohen Theater to touring dance company, jazz, orchestra and vocal concerts, musicals, comedies, full-scale dramas, and dance concerts on Fieldston's well-equipped main stage. Throughout the program, both within the curriculum and in after-school rehearsals, on stage and behind-the-scenes, importance is placed on individual development, imagination, concentration, and collaboration.

#### **DRAMA**

The Drama Program offers theatre students a full range of opportunities for study. The program thrives from stage to classroom in both performance and technique-based curriculum. Both performances and classes strive to expose young artists to a wide range of techniques, methods, masters, and styles. Each student completes the program with a diverse body of work to draw on in their future theatre work and beyond. The Drama Program challenges its members by striving to achieve the highest quality work as the result of an even higher quality process. From course work to productions, the department creates a safe space in which artists can create, take risks, and explore. The program's foundation: process over product, working with kindness, and collaborating well with others. From these ideas a safe and exciting working environment grows; one's self respect and trust for fellow artists flourishes.

#### **DANCE**

The Dance Program offers a comprehensive study of dance as an expressive, primary art form and includes all of the contemporary dance styles. Technique, improvisation and elements of composition are integrated throughout the curriculum. Choreography and performance opportunities are provided for all dance students, from informal studio workshops and Dance/Theater Lab concerts, including a non-adjudicated Winter Dance Concert open to all students, to the touring Dance Company and the main stage Spring Dance Concert, all of which feature student choreography. Classes are designed to develop technical skills, strength, coordination, and control, to stimulate each student's potential for creative movement, and to develop an appreciation of concert and theater dance. In addition, the dance repertory project acquaints students with the work of our American modern dance masters. Attendance at professional dance concerts relates the work to the current New York dance scene.

#### **STAGECRAFT**

Stagecraft courses emphasize learning by doing. Students are involved in the designing, staffing, and set construction of productions presented during the year.

#### **MUSIC**

*Active participation* best describes the philosophy of the Music Program including performance groups as well as Electronic Music, Music Seminar, and Theory. The curriculum combines individual development and group participation on appropriate ability levels for both instrumental and voice students. All students enrolled in performance groups are involved in concerts throughout the year, ranging from the Holiday Concert, featuring the High School Orchestra, Chorus, Jazz and Percussion Ensemble, to the more intimate Jazz Improv and Chamber Music settings. The Middle School Bands, String Ensembles, Percussion and Chorus groups perform in the Middle School Performing and Visual Arts Festival and the Middle School Concert in the spring.



(One two-hour session per week)

Training for an actor is the key to being a well-rounded artist. Topics and Techniques In Acting, exposes students to many approaches and styles of acting, including introduction to comedy improvisation, acting for film and television, Shakespeare, stage combat, musical theatre, voice and speech, audition techniques, clowning and physical comedy. Students will gain a diverse and rich perspective on the many ways an actor approaches his/her craft. Students will also have the opportunity to work with guest artists, who are working professionals and experts in their particular styles, as a way of enriching their approach and perspective on the techniques studied.

**DRAMA 766**

**FORMS IV - VI**

**DIRECTOR'S LAB**

(One two-hour session per week)

This course offers students an opportunity to explore the wide and varied skills required of all directors. From the logistical to the creative, the class studies the foundations of directing, including interpreting a script, creating a concept, staging techniques, collaborating with actors and designers, and more. Students will dive into scripted material, examining texts and bringing ideas to life with a hands-on approach to their study. While investigating the social, political and sociological climate of each piece of a play, they will submerge themselves in the elusive world of directing, developing their ability to bring artistic vision to life by using clear techniques and approaches. Student directors are strongly encouraged to take this course at least one year *prior* to applying for our Studio Theater Series.

**DRAMA 768**

**FORMS IV - VI**

**MULTICULTURAL THEATRE COLLECTIVE**

Page to Stage: Memoir, Autobiography & Performance

What is the difference between autobiography and memoir? How does the term "life story" change when applied to various groups? What does "life story" encompass as a literary genre? How do we tell the stories of our own lives? How are these stories constructed and to whom do we tell them? How do we translate our stories from the page to the stage? How do our stories become the canvas for a multicultural experience?

MCTC is a year-long course which gives our students an opportunity to examine, study, experience, and celebrate a more diverse range of voices and themes in today's literary and theatrical landscape. By diving into these questions, students will examine the current vogue of memoirs, why they have become a ubiquitous part of the popular literary landscape, and how theatre has become a home for these stories to be told. MCTC allows Fieldston students to work as a collaborative team, coming together to study a variety of writers, artists and approaches to storytelling. Students can expect to engage in a wide range of approaches to creating theatre, developing narrative and cultivating a view of theatre with a wider lens. Team taught by members of both the English and Performing Arts departments, the interdisciplinary approach to the course will deepen our exploration of the craft of storytelling and the translation from page to stage. Ultimately, the MCTC will give its students the opportunity to create an original piece of theatre together. The course will culminate in an informal public performance in the student commons.

**DRAMA 762**

**FORMS IV - VI**

**COMEDY WORKSHOP**

(One two-hour session per week)

This class will provide hands-on involvement in performing and writing comedy, with emphasis on sketch comedy, advanced improvisation, clowning and physical comedy, creating and performing stand-up routines, writing political satire, comic songs, and developing a sit-com script. Students will work variously as part of an ensemble, with a partner, and as an individual. Additionally, students will examine these various forms of

comedy in their historical and cultural contexts.

**DRAMA 763**

**FORMS IV – VI**

**WRITING FOR THE STAGE AND SCREEN**

(One two-hour session per week)

The nature of successful and effective storytelling will be examined and applied, with particular focus given to plot structure, character development and dialogue. Starting with short scenes, expanding to one-acts, and culminating in feature length works, students will write and develop scripts or screenplays according to their interest. Existing screenplays and plays will be read and analyzed towards a greater understanding of successful story structure. Original scripts will be developed over the course of the year, and students will offer feedback to each other as part of the creative process. Working in collaboration with student actors and directors, the class will also have an opportunity to see and hear their original material performed. Additionally, this course will feature guest artists who will discuss and critique the students' developing work and creative process.

**DRAMA 7611**

**FORMS V AND VI**

**DIRECTING SEMINAR**

(One hour per week plus rehearsals, production meetings, advisory meetings, and independent work)

This seminar is offered to those students who are directing and/or assistant directing in the 2009-2010 Studio Theatre Series. The seminar offers student directors an opportunity to present and develop ideas, and strategize processes. *Application, interview and department/instructor approval required.*

**DRAMA MAJOR**

**DRAMA 7612**

**FORM VI**

**FIELDSTON THEATRE COMPANY MAJOR**

(Three two-hour sessions per week)

Fieldston Theatre Company allows students to develop their work as well-rounded theatre artists. The company is comprised of advanced theatre students interested in collaborative work while diving into the study of acting techniques, styles, and theatre training. Students will work both as actors and producers, developing each performance as a collective. Students take part in both the on and off stage creation of a theatre piece. In the first semester, the company develops and performs a scripted play as a company. In the second semester, each company member creates, writes, directs and produces an original one-person show. Prerequisite: Minimum of 2 upper school acting classes, production experience, completion of interview and letter of intent and approval of instructor.

**DRAMA 769**

**FORMS IV – VI**

**THEATRE MAJOR**

Students may take 6 hours a week of any combination of courses in the theater program including: technical theater, design, directing, writing, and acting. This major is designed for theater students in forms IV-VI who have an interest in multiple areas of theater. Theater Majors are supervised by the chair of the performing arts department.

**DANCE MINORS, FORMS IV-VI**  
*All are full-year courses, except where indicated*

**DANCE 733**

**DANCE SAMPLER**  
(Full-year OR one semester course)  
(Two one-hour sessions per week)

Students learn fundamental modern dance technique and are led through a range of styles in jazz, ballet and theater dance, plus improvisational approaches to composition. The full-year course is recommended as a prerequisite for more advanced work in the upper forms and for the Fieldston Dance Company. Students may earn Physical Education credit for this course.

**DANCE 780**

**MULTICULTURAL AND CONTEMPORARY DANCE**  
(One two-hour session per week)

An exciting variety of multicultural dance forms, such as West African, Latin Salsa, Brazilian Capoeira, Middle Eastern, and American Hip-Hop, will be led by a series of expert teaching artists specializing in the technique of each dance form, bringing with them the richness of their heritage. These dance forms, in four-week units, will be folded into the on-going study of contemporary dance skills and styles, led by Fieldston faculty, interfacing contemporary technical skills and approaches to composition and choreography with the multicultural work.

**DANCE 781**

**MODERN DANCE TECHNIQUE**  
(One two-hour session per week)

Students receive technical training in the physical skills of dance to develop strength, flexibility, memory, coordination and personal expression. This course is integrated within the technique section of Dance Intensive.

**DANCE 784**

**DANCE WORKSHOP**  
(One two-hour session per week)

The workshop covers a large and exciting range of modern dance styles, with technical training and improvisational explorations. The class work develops strength, flexibility, physical memory, coordination, and an artistic outlet for personal expression. All levels of dance experience are eligible.

**DANCE 789**

**BALLET LAB**  
(One one-hour session per week)

The ballet class consists of a short barre and center work. It is offered in conjunction with any of the other dance minors. Ballet Lab may be taken separately by those students who are unable to schedule any other dance class. It is also included in the curriculum for the dance majors.

**PHYSICAL EDUCATION CREDIT**

The following combined minor courses are offered for Physical Education credit.

**DANCE 780A**

**MULTICULTURAL AND CONTEMPORARY DANCE plus**  
**DANCE WORKSHOP OR MODERN DANCE TECHNIQUE**

**DANCE 780B**

**MULTICULTURAL AND CONTEMPORARY DANCE plus  
BALLET LAB**

**DANCE 780C**

**DANCE WORKSHOP OR MODERN DANCE TECHNIQUE plus  
BALLET LAB**

### **DANCE MAJORS**

**DANCE 782**

**DANCE INTENSIVE MAJOR**

(Two two-hour sessions, plus one-hour Ballet class per week)

Dance Intensive, a graded major course, offers an in-depth experience for students with a strong interest in dance. The course consists of modern technique, a ballet lab, and a composition class that explores improvisation and a variety of choreographic studies to invigorate movement invention and the making of original dances. The Dance Intensive can lead sequentially to the Fieldston Dance Company. Attendance at a minimum of one professional modern dance concert, along with a written commentary, is required. Entrance is by permission of the instructor. Students can earn alternate gym credit for this course. Prerequisite: One year of Dance Workshop or Dance Sampler.

**DANCE 783**

**FIELDSTON DANCE COMPANY MAJOR**

(Three two-hour sessions per week)

The Fieldston Dance Company, a graded major course, is a performing ensemble open by audition, to students at the intermediate/advanced level, who have a serious commitment to dance. Students receive training and experience in contemporary dance technique, improvisation, composition, ballet basics, choreography and performance, leading to the creation and performance of their original work for the touring and concert repertory. Each year a portion of the course may be devoted to the technique and repertory of a modern dance master, such as José Limón, Paul Taylor, Charles Weidman, Anna Sokolow, Alvin Ailey, and Martha Graham, or a contemporary guest choreographer. The company tours to other schools, may be involved in community outreach such as its Dance Out Project, and is involved in all aspects of production for the school's Spring Dance Concert. Students must be available winter-spring for the touring schedule or projects, and concert rehearsals, some of which can involve after-school hours. Attendance at a minimum of one professional modern dance concert, along with a written commentary, is required. Students can earn alternate PE credit for this course.

### **THE FOLLOWING COURSES ARE OPEN TO STUDENTS IN FORMS IV-VI STAGECRAFT MINORS**

**STAGECRAFT 771**

**STAGECRAFT**

(Two one-hour sessions per week)

This course covers the principal methods involved in transforming a designer's plans into a stage set, including the construction, painting, and handling of scenery. Students also learn about lighting instruments, carpentry tools, sound, theater terminology, and stage crew management.

**STAGECRAFT 772****ADVANCED STAGECRAFT**

(Two hours per week)

This course is a continuation of Stagecraft and emphasizes technical direction and the different techniques and materials used to translate a designer's ideas into reality. Students are actively involved in all phases of scenery production. Prerequisite: Stagecraft.

**STAGECRAFT 773****DESIGN FOR THE THEATER**

(Two hours per week)

An introduction to scenery and lighting design, this course includes art and rendering skills, basic scene-painting techniques, use of color and light, drafting, perspective drawings, and designer sketches. Students read plays, discuss scenery and lighting concepts, and learn to convert these ideas into three-dimensional scenery. No previous knowledge of theater is required.

**STAGECRAFT 775****SCENE PAINTING**

(Two hours per week)

This course demonstrates how to make a sheet of plywood into a marble floor, a chunk of Styrofoam into a rock, or a piece of cloth into mountains and trees. Students study scene-painting techniques currently used by professional scene painters. Projects include work on current productions and may possibly require after-school time.

**STAGECRAFT 774****ADVANCED THEATER DESIGN**

(Two hours per week)

This course is a continuation of Design for Theater and focuses on individual projects in Scene Design. Projects challenge the student to develop concepts, learn advanced rendering techniques, and to adapt to innovative theater spaces. Use of research materials, model construction, and the ability to develop designs for a broad range of theatrical styles are stressed. *Prerequisite: Design for Theater.*

**STAGECRAFT 776****ADVANCED SCENE PAINTING**

(Two hours per week)

This course is a continuation of Scene Painting and concentrates on the further development of painting techniques. Students also examine the professional management of work crews. Prerequisite: Scene Painting.

**STAGECRAFT 767****TECHNICAL THEATRE LAB**

(Two hours per week)

Students taking this course will be using skills acquired in Stagecraft and Advanced Stagecraft courses. Students will be building scenery, technical directing, hanging and focusing lighting, learning costume construction and scene painting. Work in this class will be directly applied to the theater and dance productions produced in the Performing Arts Department during the school year. This course will focus on the areas that the individual student is most interested in exploring and gaining further experience. Since each production has differing needs and skill requirements, this course may be repeated for credit.

*Prerequisite: Advanced Statecraft*

## **STAGECRAFT MAJOR**

**STAGECRAFT 778**

**STAGECRAFT MAJOR**  
(Three two-hour sessions per week)

The major consists of two two-hour electives in technical theater plus two hours of technical theater projects.  
Prerequisite: Advanced Stagecraft.

## **INTERDISCIPLINARY MAJOR**

**PERFORMING ARTS 766**

**PERFORMING ARTS INTENSIVE**  
(Three two-hour sessions per week)

This course consists of six hours of work in the three areas of the Performing Arts Department. This major is for students who are eager to develop their skills in all aspects of theater and dance and is collaboratively supervised by the Performing Arts faculty.

## **MUSIC MINORS**

*The following courses are open to students in Forms III-VI*

The full-year courses offer the music student performance groups (major or minor credit) in Chamber Ensembles, Orchestra/Wind Ensemble, Jazz, and Vocal Music. Minor credit is also offered in Percussion Techniques, Percussion Ensemble, Music Seminar, and Electronic Music.

### **MUSIC 748**

### **HIGH SCHOOL ORCHESTRA**

(Two periods per week)

Orchestra emphasizes musical study and performance of a standard orchestral repertoire. Participation in all concerts is required. Wind students entering HS Orchestra and Wind Ensemble must be able to play all 12 Major scales, know all chromatic fingerings on their instrument within a typical intermediate range and be able to accurately sight-read passages containing 1/8<sup>th</sup> and 1/16<sup>th</sup> notes.

### **MUSIC 749**

### **STUDIO WIND ENSEMBLE**

Studio Wind Ensemble is a class studying and performing a challenging and eclectic repertoire of wind music from Renaissance to New Music, Film Scores, Rock, World Music and more... (Bach, Stravinsky, Gershwin, Danny Elfman, Frank Zappa, Led Zeppelin, John Lennon...) Wind students entering this class must be proficient sight-readers on their instrument and be able to play all material in a typical "Book 2" band method.

### **MUSIC 746**

### **ADVANCED CHAMBER MUSIC**

(Two periods per week)

This course provides an opportunity for advanced students of wind, string and piano to play chamber music. Playing with the High School Orchestra (and for wind players Symphonic Band) is required. Wind students entering chamber music complete a semester in the Orchestra/Symphonic Band or may be admitted by audition with the instructor. All string students will be admitted by an audition with the string instructor. All students are required to have advanced sight-reading skills and an advanced range on their instrument. String students should have a thorough knowledge of multiple positions. It is strongly recommended that all students in Chamber Music take private lessons.

### **MUSIC 751**

### **JAZZ SKILLS**

(Two periods per week)

This course serves as an introduction to jazz history, theory, and performance with an emphasis on improvisation. Participation in all concerts is required. Students entering Jazz Skills must be able to play all 12 major scales and related tonic and dominant chords. Students are expected to know all fingerings on their instruments and be able to sight-read accurately passages containing 1/8<sup>th</sup> and 1/16<sup>th</sup> notes. Students who have difficulty reading music will be admitted only after auditioning for the instructor.

### **MUSIC 752**

### **JAZZ ENSEMBLE**

(Two periods per week)

Jazz Ensemble is an introductory course that builds on the fundamental ensemble playing skills learned in Middle School Band through the study of standard jazz literature. Students will study sight-reading, scales, section playing, intonation and phrasing. Participation in all concerts is required. Participation in Wind Ensemble (a total of four rehearsals and two concerts) is required. Students entering Jazz Ensemble must be

able to play all 12 major scales, know all fingerings on their instruments and be able to sight-read, accurately, passages containing 1/8<sup>th</sup> and 1/16<sup>th</sup> notes. Students who have difficulty reading music will be admitted only after auditioning for the instructor.

**MUSIC 753**

**CONCERT JAZZ**  
(Two periods per week)

Concert Jazz is a continuation of Jazz Ensemble. Students will study sight-reading, scales, section playing, intonation and phrasing and their application to advanced jazz literature. Participation in all concerts is required. Participation in Wind Ensemble (a total of four rehearsals and two concerts) is required. Pre-requisite: two years of instrumental study and at least one year in Jazz Ensemble. Students entering Concert Jazz must have completed Jazz Ensemble or be admitted after an audition with the instructor. They must also be able to play all 12 major scales and related tonic and dominant chords as well as all natural, harmonic and melodic minor scales. Students are expected to know all fingerings on their instruments and be able to sight-read accurately passages containing 1/8<sup>th</sup> and 1/16<sup>th</sup> notes. Students who have difficulty reading music will be admitted only after auditioning for the instructor.

**MUSIC 754**

**JAZZ IMPROVISATION AND SMALL GROUP, LEVEL I**  
(Two periods per week)

This course provides an opportunity to study various styles of small group jazz playing. Students study basic functional harmony and its application to improvisation. Students will compose and perform their own compositions. Participation in all concerts is required. Students entering Jazz Improvisation I must have completed Jazz Skills or Jazz Ensemble or be admitted after an audition with the instructor. They must also be able to play all 12 major scales and related tonic and dominant chords, know all fingerings on their instruments and be able to sight-read, accurately, passages containing 1/8<sup>th</sup> and 1/16<sup>th</sup> notes. Students who have difficulty reading music will be admitted only after auditioning for the instructor.

**MUSIC 755**

**JAZZ IMPROVISATION AND SMALL GROUP, LEVEL II**  
(Two periods per week)

This course is a continuation of Jazz Improvisation and Small Group, Level I. More complex theoretical and harmonic concepts are introduced. Students will study various styles of jazz and may perform with other students in various disciplines such as Jazz/Dance and Jazz/Literature collaborations. Participation in all concerts is required. Students entering Jazz Improvisation II must have completed Jazz Improvisation I or be admitted after an audition with the instructor. They must also be able to play all 12 major scales and related tonic and dominant chords as well as all natural minor scales. They must also be able to play all Dorian and Mixolydian scales and related 7<sup>th</sup> chords. Students are expected to know all fingerings on their instruments and be able to sight-read, accurately, passages containing 1/8<sup>th</sup> and 1/16<sup>th</sup> notes. Students who have difficulty reading music will be admitted only after auditioning for the instructor.

**MUSIC 750**

**JAZZ IMPROVIZATION AND SMALL GROUP, LEVEL III**  
(Two periods per week)

This course is a continuation of Jazz Improvisation and Small Group Level II. More complex theoretical and harmonic concepts are introduced. Students will study various styles of jazz and will perform with other students in various disciplines such as Jazz/Dance and Jazz/Literature collaborations. Participation in all concerts is required. It is strongly recommended that all students enrolled in this course take private lessons on the instrument or they are studying in class from September through June. Students entering Jazz

Improvisation III must have completed Jazz Improvisation II or be admitted after an audition with the instructor. They must also be able to play all 12 major scales and related tonic and dominant chords as well as all natural, harmonic and melodic minor scales. They must also be able to play all Dorian and Mixolydian scales and related 7<sup>th</sup> chords. Students are expected to know all fingerings on their instruments and be able to sight read, accurately, passages containing 1/8<sup>th</sup> and 1/16<sup>th</sup> notes. Students who have difficulty reading music will be admitted only after auditioning for the instructor.

**MUSIC 757**

**PERCUSSION TECHNIQUES**

(Two periods per week)

This course is open to students with two or more years of percussion experience. Instruction includes advanced techniques on snare drum, drum set, timpani, mallet instruments, ethnic percussion, orchestral percussion and ensemble playing. There are three sections to this class depending on grade level. Form III participates in the Wind Ensemble, Symphonic Band, and Orchestra and attendance at all concerts is required. The other sections may perform as well, depending on enrollment, or may be strictly skill based, with an emphasis more on individual growth rather than ensemble playing.

**MUSIC 758**

**ADVANCED PERCUSSION ENSEMBLE**

(Two periods per week)

This course is an advanced ensemble for students with at least three years of percussion experience or for piano/keyboard players interested in learning and developing mallet techniques (vibes, marimba, xylophone, etc.). Emphasis will be on percussion ensemble repertoire, group improvisation, and ethnic percussion. Participation in all concerts is required.

**MUSIC 741**

**HIGH SCHOOL CHORUS**

(Two periods per week)

Students perform music from the Renaissance period through the 20<sup>th</sup> Century. Emphasis is placed on reading skills, breath support, and singing technique. Solo opportunities are created in this ensemble. Participation in all concerts is required.

**MUSIC 742**

**JAZZ/VOCAL TECHNIQUES**

(Two periods per week)

This class focuses on solo, duet, trio and small ensemble literature with an opportunity to perform music in the Jazz/Broadway genre. Students work on the technical aspects of healthy singing: breath support, vowel placement and posture. Prerequisite for Jazz/Broadway Vocal Techniques: solid sense of pitch and ability to hold a vocal line. Entrance to the class is with Department approval. Participation in all concerts is required. Any student taking Jazz/Vocal Techniques must also be enrolled in the High School Chorus. It is strongly recommended that all students in this course take private lessons. The students in Jazz Vocal Techniques will stage a chamber opera each year during the winter in addition to other class assignments. This will require some rehearsal outside of class. These rehearsals may fall on weekends and after school.

**MUSIC 791A**

**INTRODUCTION TO DIGITAL/ELECTRONIC MUSIC**

(Two periods per week)

Digital/Electronic Music is a year-long introductory course in creating music with computers, utilizing software such as Reason, Logic 7 and introductions to other music software programs. Students will learn to create MIDI (Musical Instrumental Digital Interface) projects using original compositions and/or sound design techniques.

Students will be able to produce CDs and scores of their music. There is no prerequisite.

**MUSIC 791B**

**INTERMEDIATE DIGITAL/ELECTRONIC MUSIC**

(Two periods per week)

This course is a year-long course that continues the ideas, concepts and principles explored in Introduction to Electronic Music. Students will continue to create new MIDI (Musical Instrumental Digital Interface) compositions with computers and music software such as Digital Performer, Logic 7 (the state of the art audio/midi computer program), Reason and other music software programs. Students will also be introduced to recording techniques using recording to the computer's hard disk. Students will be able to produce CDs and scores of their music.

**MUSIC 791C**

**ADVANCED DIGITAL/ELECTRONIC MUSIC I**

Two periods per week)

This course builds on the ideas and principles explored in Introduction and Intermediate Electronic Music courses. Students will continue to create new MIDI (Musical Instrumental Digital Interface) compositions with computers and music software such as Digital Performer 5, Logic 7 (the state of the art audio/midi computer program), Reason and other music software programs using. More advanced techniques using MIDI file sharing and hard disk recordings focusing on the integration of all the software programs, a professional recording method, will be explored. Students will be able to produce CDs and scores of their music and have the opportunity to compose music for Eagle TV and other film projects..

**MUSIC 791D**

**ADVANCED DIGITAL/ELECTRONIC MUSIC II**

(Two periods per week)

This course continues the ideas and principles of Advanced Digital/Electronic Music I incorporating all programs (Logic, Digital Performer, Reason and Sibelius) that are available in the Digital Music Studio. It will introduce file sharing between all the programs and the student will learn how to transfer and edit MIDI and sound files between them. Students will continue to produce CD's and scores with emphasis on producing refined master mixes of their compositions. These students will also be encouraged to seek out musicians attending Fieldston in order to have their worked performed and will work closely with the Fieldston Chamber Music program. In addition, students will work the Fieldston film department in order to score and provide music for films that are created at Fieldston.

**MUSIC 798**

**MUSIC COMPOSITION**

(Two periods per week, year-long)

Music Composition will explore the concepts, skills and techniques involved in composing music. The course will focus on counterpoint, melody and harmonic progressions as well as contemporary practices and techniques. The fundamentals of orchestration and music calligraphy will also parallel the study of music composition. Students will write short weekly compositions and will be expected to compose a final project for each section with a year-end final project. The ECFS Digital Music Studio will allow students to hear and print out their compositions using Logic Pro 7 and Sibelius computer music programs. Students will also have the opportunity to compose for ECFS students who are involved with our general music program. In addition to the practice of compositional skills, scores and recordings will be studied to further understand the techniques and historical context where these compositional methods were practiced. *The course is open to all students, but those who have not taken Digital Music or Music Theory at Fieldston should contact the teacher prior to enrollment.*

**MUSIC 794****STANDARD CLASSICAL INSTRUMENTAL  
MUSIC HISTORY FROM 1700 TO 1900**

(Two periods per week, one semester)

This semester long course introduces students to music in the period preceding Bach (Gregorian chant and the pre-baroque composers) then moves quickly to the main focus of the course, standard classical instrumental repertoire from Bach to Late Beethoven. Trips to the New York Philharmonic, Metropolitan Opera and Metropolitan Museum of Art are part of the course. Fundamental theory will accompany the study of particular musical styles. There are no prerequisites and the course is open to all students regardless of their musical experience. (*Offered Fall 2010*)

**MUSIC 795****MODERN MUSIC FROM 1900 TO PRESENT**

(Two periods per week, one semester)

This section will begin with late romantic composers such as Brahms, Mahler and Wagner and move into early 20<sup>th</sup> century innovators such as Stravinsky, Debussy and Schoenberg through to the present day. It will also cover neoclassicism, nationalism and compositional techniques such as twelve-tone music, serialism and minimalism. The course will trace how these styles and techniques have evolved to the present day. Rock Music; progressive movements and world music will be explored to show the influence of these styles and genres on the classical tradition. Electronic composition will be explored and Music for Films, which will demonstrate the truly eclectic nature of classical music. (*Offered Spring 2011*)

**MUSIC 796****JAZZ HISTORY**

(Two periods per week, one semester)

This course covers the development of Jazz in New Orleans, Chicago and New York during the early 20<sup>th</sup> century moving through various styles such as swing, bebop, modal and fusion Jazz to the diverse array of modern jazz as it is currently performed. The course will focus on the main figures in Jazz (Louis Armstrong, Duke Ellington, Charlie Parker, Miles Davis and John Coltrane) and their influence on their contemporaries as well as current Jazz performers. Students will also learn about important social and historical events that link Jazz with American and International culture. There are no prerequisites and the course is open to all students regardless of their musical experience. (*Offered Fall 2011*)

**MUSIC 797****HISTORY OF VOCAL MUSIC**

(Two periods per week, one semester)

The history of voice will explore the origin of vocal music, specifically songs from the Renaissance through the 20<sup>th</sup> century. Emphasis will be placed on the elevation of the Art Form beginning in the 19<sup>th</sup> century. A comprehensive look at composers and poets with whom they frequently collaborated will be fully explored. Composers such as Schubert, Schumann, Mendelssohn, Brahms, Mahler, Strauss, Berlioz, Chausson, Faure, Debussy and some 20<sup>th</sup> century composers will be studied. Discussions will include important period specific interdisciplinary influences upon the arts. Additionally, students will be required to attend two voice recitals and one opera performance as part of the class during the semester. (*Offered spring 2012*)

**MUSIC 7944****LP: TWELVE ALBUMS THAT CHANGED THE WORLD**

This course, a product of interdisciplinary collaboration between the Performing Arts and History Departments, will explore the cultural consequences of a technological innovation: the development of 12-inch, 33 rotation-per-minute (rpm) records in the mid-twentieth century. The popular music that resulted in the decades that followed – music oriented around the photographic metaphor of the album, *i.e.* a collection of pieces in which the whole is greater than the sum of its parts – both reflected and transformed the tenor of American life in the late twentieth century, and had global impact. We will discuss this music, as well as its racial, class, gender, regional and other implications. Albums to be listened to and contextualized will include the work of performers like Frank Sinatra, Miles Davis, and Joni Mitchell, as well as influences on their art. Students will be asked to read, write and think critically about music in ways broadly applicable to the humanities in general. *This course satisfies two hours of music major and gives students a minor music credit or a major history credit.*

**MUSIC 792B****MUSIC THEORY**

(Two periods per week)

Music Theory will present a general survey of musical techniques and concepts dating from the 16<sup>th</sup> century to the present. The curriculum will include music fundamentals (keys, scales, etc.), counterpoint, voice leading, harmony, and 20<sup>th</sup> century concepts with analysis of music from each period. The curriculum will be accompanied by specific musical examples, which will be presented on recordings, printed musical score, and multimedia formats. The course offers the student the opportunity to apply these ideas and concepts through exercises and the creation of short musical compositions. In addition to traditional classroom teaching methods, the course will utilize the ECFS MIDI/Electronic Music Studio, which will allow the students to explore new music technologies that are available in music theory and ear training. There are no prerequisites.

**MUSIC MAJORS****MUSIC 744****VOCAL ARTS MAJOR**

High School Chorus, Jazz Vocal Techniques, individual meeting with the instructor, and either Music History or Music Theory constitute a Vocal Arts Major. All Majors are required to take one year of Music History and one year of Music Theory. The Major participates in all choral performances during the year. It is strongly recommended that all students enrolled in this course take private lessons in the voice they are studying in class from September through June. Any Music Major who has completed one year of Music Theory and one year of Music History may take Electronic Music to complete the Major in the third year.

**MUSIC 747****ORCHESTRA MAJOR**

Chamber Music, Orchestra, individual meeting with the instructor, and either Music History or Music Theory constitutes an Orchestra Major. All Majors are required to take one year of Music History and one year of Music Theory. Students will work on directing skills and orchestral score study with the opportunity to direct an instrumental ensemble group in practice and concert. The Major is required to participate in all chamber music and orchestral performances during the year. It is strongly recommended that all students enrolled in this course take private lessons on the instrument they are studying in class from September through June. Any Music Major who has completed one year of Music Theory and one year of Music History may take Electronic Music to complete the Major in the third year.

**MUSIC 756****JAZZ MAJOR**

Concert Jazz, Jazz Improvisation III, individual meeting with the instructor, and either Music History or Music Theory constitutes a Jazz Major. All Majors are required to take one year of Music History and one year of Music Theory. The Major is required to participate in all jazz performances during the school year. It is strongly recommended that all students enrolled in this course take private lessons on the instrument they are studying in class from September through June. Any Music Major who has completed one year of Music Theory and one year of Music History may take Electronic Music to complete the Major in the third year.

**MUSIC 759****PERCUSSION MAJOR**

Percussion Ensemble, any combination of two two-period percussion courses and either Music History or Music Theory constitutes a Percussion Major. All Majors are required to take one year of Music History and one year of Music Theory. Participation in all concerts is required. It is strongly recommended that all students enrolled in this course take private lessons on the instrument they are studying in class from September through June. Any Music Major who has completed one year of Music Theory and one year of Music History may take Electronic Music to complete the Major in the third year.

**MUSIC 759****PERFORMANCE MAJOR**

Any combination of two two-period music courses and either Music History or Music Theory constitutes a Performance Major. All Majors are required to take one year of Music History and one year of Music theory. Participation in all concerts is required. It is strongly recommended that all students enrolled in this course take private lessons on the instrument or voice they are studying in class from September through June. Any Music Major who has completed one year of Music Theory and one year of Music History may take Electronic Music to complete the Major in the third year.

**MUSIC 799****COMPOSITION/DIGITAL MUSIC MAJOR**

A Composition/Digital Music Major will take Music Composition and Digital/Electronic Music, either takes Music Theory or performs in an ensemble (TBA), and regularly meets one on one with the instructor. In the third year, having completed one year of Music Theory and one year of performance, a Composition/Digital Music major may take Music History to complete the Major. Students will be encouraged to seek out musicians from the Fieldston community to perform their work, will work closely with the Fieldston Chamber Music program, and be encouraged to seek out filmmakers from the Fieldston community in order to score and provide music for films that are created at Fieldston.

## PHYSICAL EDUCATION AND HEALTH

Every student is expected to participate in Physical Education because being physically active is an important aspect of any individual's development. The Department provides many opportunities for vigorous physical activities, so students are able to complete their graduation requirement in a variety of ways.

### FORM III

#### PHYSICAL EDUCATION

The Form III program continues the work that was begun in the Middle School by reviewing the basics of intramural sports and participation in fitness activities. Units in alternative activities such as team handball, orienteering, ultimate Frisbee, pickle ball and yoga are typical additions to the offerings. All students in the Form must complete units of swimming and CPR.

#### HEALTH EDUCATION

During one semester, all students are required to participate in a Health Education class that meets two times per week. The class uses scientific theory and contemporary research about health maintenance and disease prevention, the course uses a biological approach (cardiovascular, respiratory, digestive, immune, reproductive and nervous systems) to provide the framework for the topics of physical fitness, nutrition, disease prevention, mental health, eating disorders, sexuality and substance abuse. Students acquire basic health information and the skills to advocate for personal and community health through oral presentations, discussions, reading and writing assignments and quizzes.

### FORMS IV, V, AND VI

Students participate in an elective program. These electives offer instruction, recreation, and, where appropriate, intramural competition. The offerings are based on the season, faculty availability, and student interest. Courses may include conditioning, basketball, jogging, flag football, floor hockey, soccer, softball, swimming, ultimate Frisbee, volleyball, weight training, aerobics, and cooperative games.

#### PHYSICAL EDUCATION CREDIT FOR DANCE

See the Performing Arts section for the list of combinations of minor dance courses that are offered for Physical Education credit.

### ALL FORMS

#### Preparation to Participate:

Students are issued lockers and are expected to wear appropriate PE attire and athletic footwear. Students must provide their own locks, towels, bathing suits and goggles. Students may not wear jewelry during PE activities.

#### Medical Excuses:

When a student is medically excused from PE, the school nurse must be notified in writing. Parental notes are acceptable for short one-day excuses. Long-term excuses require a doctor's note. All notes should include the specific reason for excuse, the length of time, and what types of activities are permitted.

#### Attendance Requirements:

Students on long-term medical excuses may be assigned to a modified program or a rehabilitation program. When attendance falls below 95%, students must make up all excused and unexcused absences.

## INTERSCHOLASTIC VARSITY SPORTS

Fieldston has an extensive interscholastic varsity program for students in Forms III through VI. Teams are formed by open competitive tryouts. Prior to tryouts, students must have a medical form and permission slip on file. The teams practice or play every day after school and on some weekends. Team athletes are expected to meet fitness and skill requirements and to adhere to the athletic policies of the school. Junior Varsity teams are offered when practical and are primarily for students in Forms III and IV. Students who participate on JV and Varsity teams are excused from Physical Education during that season.

Fieldston's Varsity, Junior Varsity and Club teams compete with other independent schools in the following sports:

<b>Fall</b>	Soccer (boys and girls), Field Hockey (girls), Tennis (girls), Football (boys), Volleyball (girls), Cross Country (coed)
<b>Winter</b>	Swimming (coed), Basketball (boys and girls), Winter Track (coed), Ice Hockey (coed)
<b>Spring</b>	Tennis (boys), Baseball (boys), Track (boys and girls), Softball (girls), Lacrosse (boys and girls), Frisbee (coed), Golf (coed)

## ALTERNATIVE GYM CREDIT

The objective of Alternative Gym Credit (AGC) is to allow serious athletes, who are training independently of the Fieldston PE department, to be excused from PE during their season of activity.

### ELIGIBILITY AND REQUIREMENTS:

1. Students in Forms III-VI are eligible for AGC. Middle School students are **not** eligible for AGC.
2. If the activity or level of activity is offered at Fieldston, students must participate in Fieldston's physical education program.
3. Students must be doing a comparable amount of physical activity with a comparable level of intensity as athletes on Fieldston teams. The amount of time spent **through the school week** must also be comparable. Time spent in weekend participation of an activity is not considered towards AGC.
4. In Forms III-VI, students may obtain AGC for a maximum of two (2) seasons per year.
5. During the seasons that a student is not receiving AGC, he/she is required to participate in the Fieldston PE program by taking a PE class, by joining a team, or by assisting in teaching a PE elective in his/her area of expertise.
6. All candidates must have passed, or must concurrently pass a) a swim test, b) a fitness test and c) CPR/First Aid.
7. In order to obtain AGC, a student must submit a formal application to the head of the Physical Education department. The application should include: a) an outline of the program, b) a training schedule, c) a letter from the coach or supervisor of the program and d) the telephone number of the coach or supervisor of the program.
8. After reviewing a student's application, the principal and the head of the PE department will decide whether to grant AGC. If, at any time, the requirements are no longer being met, AGC is subject to revocation.

## **TATE LIBRARY**

The Tate Library offers a wide range of information services to the Fieldston community. The Library is an integral part of Fieldston life: a place to read, to study and to pursue research. The Tate Library collection includes 40,000 books and 85 magazines, journals and periodicals in four languages. The Tate also maintains a collection of CDs, DVDs, records, and audio and videocassettes. Computers in the Tate are available for use in research and word processing.

To meet the needs of their frequent research projects, students and faculty draw on the Library's extensive resources, both print and non-print. Orientation classes are held for all students new to the campus in 6<sup>th</sup> grade and Form III; instructional sessions are conducted before and during research projects in many other classes -- grades 6 through graduation.

The Library belongs to several consortia, which give Fieldston access to the print collections from a wide range of school, public, and academic libraries. In addition, the Tate belongs to iMedia Source, which provides member schools with a collective resource of 8,625 educational programs on video, DVD and CD-Rom.

## **THE LEARNING CENTER**

The Learning Center, an integral part of Fieldston, provides support to students in grades 6 – 12 who have learning difficulties and/or disabilities. In Forms III-VI, students may meet in a scheduled weekly individual work session with one of our learning specialists. Students are also encouraged to meet with one of our faculty on an as-needed basis.

In addition, our role is to be a resource to faculty, administrators, parents, and the entire Fieldston community. There are four full-time and three part-time learning specialists teaching in both the Middle School and High School. Referrals to the Learning Center can come from teachers, students, deans or parents.

The Learning Center provides help in several ways:

- Collaborates with faculty and administrators about learning issues and how we address them in the classroom.
- Coordinates and consults with the school's psychologists and outside tutors.
- Collaborates with The Learning Styles Committee of the P&T.
- Acts as an SAT and ACT coordinator for students with disabilities.