



PAIDEIA HIGH SCHOOL

2020-2021

**LONG TERM
COURSE OFFERINGS**

High School Scheduling:

Courses and placement are designed to fit the needs of students and their courses of study at Paideia. We encourage academically challenging schedules for each individual student, one that provides that academic growth and exploration of student interest and passion in different types of courses. A one-size-fits-all approach to scheduling does not meet individual student's learning needs, so we ask that students balance academically rigorous courses with personal academic interests when selecting course choices for the next year.

We also encourage students to find and follow their academic affinities in their elective academic courses. Many of the courses in 9th and 10th grade act as foundation courses. As students move on to 11th and 12th grade there are many different elective options and choices for students.

Placement Recommendations:

Teachers are making placement recommendations within their respective departments. For many students in the 9th and 10th grade, there are fewer placements for foundation courses in Science, Social Studies, and English. In 11th and 12th grade, there are many more placement recommendations and choices in course selection.

Recommendations for all placements are based on success in past courses. Departments work together to determine appropriate placement for each student in each subject. Our goal in individualized placement is to find courses that are challenging but not overwhelming. It is important to remember that students are not taking classes alone, rather creating and taking a course load of 4-5 academic courses and 1-2 electives.

Placement Change Requests:

Students may request a change in their placement. If a student would like to consider a placement change, he or she should speak with his/her parents, speak with his/her advisors, and then meet with the Director of Studies, Laura Magnanini.

Seminar (AP), Themes, Honors, College Prep Level Classes:

Students in 11th and 12th grade are given choices between Seminar (AP), Themes, Honors, and College Prep courses. Most students take 5 academic courses in their 11th and 12th grade year, however, some students choose to take 4 depending on their choices and individual schedules.

Students can drop certain courses to double up in a particular subject. Before any student chooses to drop a subject, they should talk with their advisor and the Director of Studies.

5 Seminars:

Some students in 11th and 12th grade may have placement recommendations for 5 Seminar (AP) level classes. Because of the nature of the workload, any student who wishes to take 5 Seminar classes needs approval of the Director of Studies before signing up. Approval will be based on individual student requests.

Scheduling Changes:

During the scheduling process, students may request a schedule change. Students must send an email to

Laura Magnanini, Director of Studies, and explain the reasons for the desired change. Some changes may not be possible due to the level of placement and feasibility in the student's schedule. All of the changes will need approval from the advisor, the student's guardians, and the Director of Studies.

All courses- **both academic and elective courses**- in Long Term are considered year-long courses that go through Long Term 1 and Long Term 2. Most changes requested by students to switch out of courses after more than 5 days into Long Term 1 will not be approved. **Unless there are special or individual circumstances, student requests to change courses will not be approved in Long Term 2.**

Independent Studies:

Since there are some subjects of interest that the school does not offer as courses, arrangements may be made for a student to study on an independent basis under the guidance of a Paideia faculty sponsor. Students who are interested in doing an independent study must submit a written proposal to Laura Magnanini, Director of Studies, for approval. Students in an approved independent study will be responsible to create a proposed syllabus, organize assessments and reading and report their progress to the teacher and the Director of Studies.

On-line and Summer Courses:

Occasionally parents and students look for outside summer or on-line academic programs. We ask that students who wish to take non-Paideia courses talk with the Director of Studies prior to signing up or enrolling in courses. Not all courses are created equal. If a student is looking to advance in placement, each level will assess individual students after the summer/on-line course is completed about the appropriate class placement.

For students in the high school, non-Paideia courses are not typically given graduation credit. Courses not taken at the school do not appear on a Paideia transcript, nor do those grades factor into the students' GPA. There may be some exceptions for graduation credit due to long term illness or absences. We will approve these courses on a case by case basis.

Some students or parents may be under the misimpression that taking outside courses in order to "get ahead" in our curriculum will make a student more attractive to a college or university in terms of admission. In our experience colleges are more concerned about whether students have challenged themselves as they have gone through Paideia's curriculum and Paideia seniors prove this statement each year with their college admission results. The bottom line is that colleges are more concerned with the challenge than the level of courses. Colleges are pretty good at judging challenge at Paideia, but often find that they can't judge an on-line or summer course very well at all. Students and parents should know that most colleges and universities will think of summer school or on-line courses as an additional elective academic activity.

Required Courses in Short Term:

Some Long Term courses continue during Short Term A and B for continued study.

Modern Language

Short Term A
French 1 – 1hr
French 2- 1 hr
Spanish 1- 1 hr
Spanish 2 – 1hr

Math

Short Term A
AP AB Calculus (A only)
AP BC Calculus (A only)

Social Studies

Short Term A	Short Term B
US History – 1hr (A and B terms)	US History – 1hr (A and B terms)

Science

Short Term A
AP Biology- 1 hr
AP Chemistry -2 hr
AP Physics 1/ 2/C- 1hr
Humans and the Environment (S)– 1hr



INTERDISCIPLINARY ACADEMIC: SOCIAL STUDIES AND SCIENCE

DISEASE AND THE MODERN WORLD (S)

Gregory Mancini and Lindsay Reid

** To take this course, you must sign up for it in both Science and Social Studies. In addition, rising juniors should know that this class will be offered this year, but then will take a hiatus for a year and not be offered again until 2022-2023.**

These two synced seminar courses work together to look at diseases and their effects through a scientific lens and a historical one. Each class will have separate assessments and you will receive separate grades. However, the classes complement one another, and shared projects will explore how understanding and fighting diseases requires both scientific knowledge and an understanding of history.

Social Studies: DISEASE, MEDICINE, AND THE MODERN WORLD (S)

This seminar course looks at the impact of disease on human history and medicine, ranging from the bubonic plague and the “Black Death” in the 14th Century to the Global AIDS Crisis of the past few decades to our most recent epidemics. We will explore how epidemics have transformed politics and society, how they have inspired significant literary and artistic works, and how they have caused dramatic changes in individuals’ philosophical and religious views. We will examine beliefs about the causes of disease over time—from 18th century ideas that diseases were induced by dirty air called miasma to our current understanding of germs. Other course themes include the relationship between epidemics and race, class, gender, and colonialism. Of course, we will also be exploring the historical context of major diseases today. Expectations include quizzes and tests, written assignments, strong participation, and some projects in conjunction with this class’s science companion class.

Science: DISEASE, MEDICINE, AND THE MODERN WORLD (S)

This seminar course will introduce the basic principles and methods of epidemiology, a branch of medicine that involves understanding and controlling diseases and health outcomes. This course will emphasize critical thinking, knowledge about diseases and their spread, and application to clinical practice, research, and current events. Students will become familiar with epidemiologic terminology, natural history of disease, measures of outcome, and discuss the application of epidemiology to subfields (e.g., microbiology, reproductive health, genetics), and apply epidemiologic methods to current public health issues. The proximity to the CDC and access to experts there will allow for some unique opportunities. Science assignments will include lab reports, tests, and research as well as some projects in conjunction with this class’s history companion class.



ENGLISH LANGUAGE, LITERATURE, AND COMPOSITION

The English curriculum develops and improves the ability of students to read and write well and at the same time stimulates interest in the ideas and thoughts expressed in literature from various time periods and places. All English courses are year-long courses.

The first two years provide basic, foundational experiences in reading and writing. All ninth graders take English 9, and all tenth graders take English 10.

In the third and fourth years of high school, students must take English during long term but have choices among a variety of courses designed to suit students' interests and needs. If a student is recommended for Seminar, they are permitted to take either Seminar or Themes courses. Some students recommended to take a Seminar choose to take a Themes to help balance out their academic year.

Students are required to take one American literature elective course either their junior or senior year. We alternate years between only "American" and "non-American" courses.

ENGLISH CURRICULUM

9th Grade

English 9

10th Grade

English 10

11th and 12th Grade

Themes (T)

Seminar (S)

English 9: This course is required for all 9th graders and designed to build a foundation for subsequent English courses in the high school. All students read a selection of essays, short stories, and poems; additionally, students read a Shakespeare play and a novel. Composition instruction begins with small assignments based on the readings and lead to essays that cover the myriad composition forms--comparison/contrast, definition, argument, and literary analysis. The individual teacher incorporates grammar and vocabulary into the course in various ways. By the end of the year students have read works from all the major literary genres that they will encounter in the next three years and have written several academic essays. Students will have a reading or writing assignment as homework most nights.

English 10: This course is required for all 10th graders and designed to introduce students to the fundamental archetypes, themes, and techniques that often appear in fiction and prepare students for the analytical study of literature. It continues and expands the writing skills students acquired in English 9, focusing on the critical analysis essay. The common texts of this course include *The Odyssey*, *Genesis*, and a Shakespeare play. Students also read a novel, short stories, and poems of the individual teacher's choosing. Writing in the course primarily focuses on critical argument dependent on close readings of the texts and detailed use of examples for support. Over the course of the year, students write several 3-5 page analytical essays. Participation in class discussions is emphasized and expected. As in English 9, the individual teacher incorporates grammar and vocabulary as they see fit. Tests and reading quizzes make up a regular part of the curriculum, and reading assignments generally consist of 15-20 pages a night.

For rising Juniors and Seniors the English department recommends either a Themes (T) class or a Seminar (S) class. Those students recommended for Themes must take a Themes class; those students recommended for Seminar may take either a Seminar or a Themes class.

Themes: Themes (T) courses offer material designed to challenge and develop the student intellectually through reading and writing. The great variety of the themes course offerings give students the opportunity to choose courses that spark their individual interests. The pace of a themes course is moderate and requires 20-25 pages of reading per night. These classes provide guidance and assistance in academic essay composition.

Seminar: Seminar (S) courses offer more advanced material and place rigorous demands on student performance. Participants in a seminar should be highly motivated learners who are insightful readers and independent writers. The rapid pace of assignments and the high level of expectation create a demanding course. The focus of the compositions in a seminar rests on literary analysis, though creative writing and personal writing may also be part of the course. Students are expected to contribute thoughtfully in class discussions.

THEMES OFFERINGS:

COOL BRITANNIA

Gavin Drummond

At the end of the nineteenth century, when Britain ruled a fifth of the world, being British seemed like a glorious and stable proposition (provided, of course, you had money and land . . . but that's another story). This class looks mainly at British identity (and particularly *English* identity) in the succeeding years, the fragmentation of modernism and post-modernism reflecting confusions about class, racial differences, and national importance. We begin in 1900, the year Joseph Conrad published a small book that continues to make a massive wave: *Heart of Darkness*, his critique (or endorsement?) of colonialism in Belgian Africa. Next, we'll think about war, and the way that the shock particularly of the First World War impacted literature, so that writers are haunted by the ghosts of their dead friends -- and we'll watch the recent movie *1917*. Increasingly, writers started to think of the novel as unrealistic, contrived, and Virginia Woolf addresses this in her groundbreaking stream of consciousness novel, *To the Lighthouse*. Over the whole twentieth century, the spectre of the British Empire and the idea of conservative tradition looms broodingly. Most recently, we have seen that on *Downton Abbey* and *The Crown*; we will watch Robert Altman's great American movie about the English, *Gosford Park*, and through poetry show the depth of English ideas about some kind of enduring Englishness, particularly rooted in place. The last section of the class will concern Britain in the last forty years or so, when issues of race and gender have come to the fore, and when the idea of "Britain" as a whole has come under intense scrutiny. We will read a sampling of poetry from Wales, Scotland, Ireland and England, but we'll particularly concentrate on Fred d'Aguiar's spectacular book of poetry, *British Subjects*, many of whose poems meditate on what it means to be a young black man in Britain in the 1990s (we'll also read Henry Louis Gates's brilliant essay "Black London.") And we will read a very recent novel, *Autumn*, by a Scottish writer, Ali Smith, which *The New York Times* has called "the first great Brexit novel." Please take this class if you love to think, to discuss, to read, and to write.

LIT AND FILM

John Capute

Do you ever pay attention to the opening (now often ending) credits of a movie to: a.) see who the writer(s) is(are) of what you're about to see (or have seen), and/or b.) see if the movie came from another source—a novel, a book, a play, a comic? (Most likely you know when the movie is based on a comic; many movies are these days.) The very first movies were quick shots of everyday action—a train coming into a station, workers leaving a factory, a baby laughing and crying, a couple kissing. It didn't take long to figure out that you could only watch a train coming into a station so many times. Audiences wanted, needed, conflict, character, and story; and the first screenwriter was created. And the easiest place to find conflict, character, and story was in...books and plays. And thus began the essential relationship between literature—novel, short story, comics, drama, song—and film. In this theme class we consider the relationship between the written narrative form and popular narrative film. What do written stories do that film can't? What can film do that the written page can't? Where do the two forms intersect? Is one form "better" than the other, or is comparing the two like comparing the proverbial apples and oranges? What is the vocabulary—language—of each form, and how does the writer or filmmaker use it? These are some of the questions we address in this class while reading books, stories, plays, maybe even songs and watching their film adaptations—or films which address similar themes and/or conflicts—as well as reading original screenplays and then watching them in their filmed form. This is not a class where you will necessarily watch films you love—though I hope you will like what we watch (or most of it at least). There will be foreign films with subtitles, black and white movies, maybe silent movies, little films that 13 people saw at the theater—and some more contemporary films you will recognize. The literature will be classic as well as contemporary; it will often be challenging. Expect critical, personal, and creative papers—maybe even a screenplay which you'll get a chance to film. Final, 5 papers in the fall, 3-4 in the spring, blog, quizzes. Film viewing and lots of discussion.

SOUL TRAP

Marianne Hines

The individual's struggle against outside forces shape our souls and test our resilience. Government, religion, prejudice, disease, and society create a juggernaut of oppression that we constantly face. This course will study the myriad forces and the human response to these obstacles, as we witness all types of people strive to survive with their souls, and their lives, intact. We will see the Mirabal sisters fight the Trujillo regime in *In the Time of the Butterflies*, a young woman Jeanette encounter prejudice as she struggles to come out in *Oranges Are Not the Only Fruit*, Dr. Vivian Bearing battle disease in *Wit*, and Othello succumb to "the green-eyed monster" in *Othello*. Other works include *1984*, *Angels in America*, *Metamorphosis*, *No Exit*, *The Road*, and *Diving Bell and the Butterfly*. Some of these characters triumph, while others sadly become victims of the pressures they face, but each story will push us to think about our own lives and the forces that we come up against every day. We will delve deeply into these stories and complete assignments such as formal analytical essays, comprehensive tests over the works, vocabulary, grammar, and creative writing. Class structure includes traditional lectures, whole-class discussions, one-on-one workshops, individual work, and group work. In the end, we will learn the valuable lessons of the stories and use these works to strengthen our own souls in order to grow strong and resilient.

AROUND THE WORLD IN 180 DAYS

Tally Johnson

Travel the world from the comfort of your own cozy reading nook. In this class, we will read and discuss contemporary selections from across the globe, beyond the United States and Western Europe. In Jules Verne's famous adventure novel *Around the World in Eighty Days*, fictional character Phileas Fogg sets out to circumnavigate the planet in under eighty days to win a bet. Seventeen years after that novel's publication, journalist Nellie Bly set out to see if this feat could actually be done. She pitched the story to her editor, who rejected the idea because she was a woman. Twenty-four year old Bly persisted and broke the fictional record, coming in at seventy-two days, six hours, and eleven minutes. This notion of gaining knowledge of the world through a grand endeavor has become iconic. Groundbreaking college radio station Album 88 for years hosted *Around the World in 88 Ways*, a world music show exploring new and notable world music. This class is inspired by a similar desire to explore and to learn about the world – this time within the traditional 180 days of a school year, as an armchair globetrotter.

Our objective is not an exhaustive study of world literature – that would be a lifetime endeavor. Rather, this course is designed as an opportunity to explore some contemporary selections in world literature. As we hop among continents, we will learn a bit about the country of each author we study and consider whether cultural identity plays a role in the author's message or writing. Selections will include such works as mathematician and author Manil Suri's darkly comic novel *The Death of Vishnu* (2001) that explores religion, love, and family dynamics through the eyes of a homeless man living on the landing of an apartment building in contemporary India, as well as Gary Shteyngart's strange but hilarious satire *Absurdistan* (2006). Other potential authors include Colombia's master of magical realism Gabriel Garcia Marquez, Nigerian powerhouse Chimamanda Adichie, and provocative Pakistani novelist Mohsin Hamid. Together we will journey round the globe, analyzing, discussing, and enjoying a sampling of contemporary novels. This class will be heavily discussion based. We will have a variety of formal and informal writing assignments throughout the year, along with some tests and projects. Come, take a trip around the world through the pages of some great books and engaging discussions.

COMING ACROSS: The Immigrant Experience in Literature

Jim Veal

“My whole family has been having trouble with immigrants ever since we came to this country.”

This one liner from comic lyricist Yip Harburg (whose parents emigrated from Russia to New York's Lower East Side) nicely captures the ironies and tensions of the United States' relationship with immigration. On the one hand, as a self-professed “Nation of Immigrants” we proclaim “Give me your tired, your poor, your huddled masses yearning to breathe free” and celebrate the ways successive waves of immigrants have contributed to our national life. On the other hand, Harburg's witticism undercuts our self-congratulation by hinting at some of the shameful aspects of our national narrative of immigration, especially the problem of hostility to newcomers. Reading about immigrants, the resilience and inventiveness they display and the estrangement and alienation they endure, is at least as likely to trouble us as it is to inspire us. In this course we will approach America's literary tradition through the study of fictional and non-fiction narratives that depict the varied experiences of those who emigrated to this land and began new lives – from England, Central Europe, China, Africa, India, Mexico, the Caribbean – as well as those who fled here as refugees or were compelled to come here as slaves. Major texts will include *THE BEST WE COULD DO* (Thi Bui), *MY ANTONIA* (Willa Cather), *THE DISTANCE BETWEEN US* (Reyna Grande), and *F.O.B.* (David Henry Hwang). Students can expect to read from such authors as Bharati Mukherjee, Jhumpa Lahiri, Edwidge Danticat,

Isaac Bashevis Singer, Junot Diaz, Judith Ortiz Cofer, Henry Roth, Richard Rodriguez, Chang-Rae Lee, Oludah Equiano, Charles Simic, Amy Tan, Harry Roskolenko, Mary Anne Sadlier, Dinaw Mengetsu, Chimamanda Ngozi Adichie, Mario Puzo, Gary Shteyngart, and Julia Alvarez. We will also watch two excellent films that concern the lives of immigrants: Joan Micklin Silver's *HESTER STREET* (1975) and Ramin Bahrani's *GOODBYE SOLO* (2008). In addition to reading and writing away from class, students can expect class periods of whole group discussion, small group and individual work, lecture, and writing conferences. can expect three or four multi-draft compositions each term. Most of the compositions will be analytical in nature, but there will also be personal and creative writing. Tests (three or four per term) will be in written format: either in-class essays or short answers. There will be occasional vocabulary quizzes and reading checks. I hope for this course to provide my students with a wide range of experience: not only the pleasures that come with intellectual stimulation, improvement in skill, and being part of an interesting group, but also the growth-inducing discomfort that can come with academic challenges.

While not mandatory, interested students will also take a trip to important historical and cultural sites in New York City over fall break in October. Sites and activities in New York City will include a visit to Ellis Island and the Statue of Liberty, walking tours of Chinatown and the Lower East Side, Queens, and Coney Island, Brooklyn. We will also visit museums detailing the rich history of immigration to the United States some of which may include The Museum of Chinese in America, the Tenement Museum, The Elderidge Museum, The Museum of the City of New York, El Museo del Barrio, The Schomberg Center, and the New-York Historical Society.

SEMINAR OFFERINGS:

THE STORY OF ENGLISH

Gavin Drummond

Do you know where English comes from? How it began? What was there before English? How did it become the language we all speak today? (U no, the 1 u cn use 2 text - bc this is English 2!).

The English language has existed for around 1,500 years, and its story, in three words, is survival, evolution, and spread. Over the course of the year, we'll look at English as it has evolved from its beginnings to its current status as the undisputed world language. We'll start with the Celtic tribes and Roman Britain -- and how "Old English" developed from the languages of German tribes who emigrated from Europe. We'll read *Beowulf*, the granddaddy of every fantasy game and first-person shooter, as well as a selection of Old English riddles (they were really into riddles!).

In the Middle Ages, William, Duke of Normandy invaded England and brought with him a whole dictionary of French words. The English language resisted yet also adapted and absorbed, so that today we have, for example, the French word *profound* to accompany the English word *deep*. And we have *beef* to go with *oxen*. We'll read some Middle English literature, like parts of *The Canterbury Tales*, which looks pretty similar to modern English, but doesn't *sound* much like it.

And then we will consider the spread of English, with an emphasis on English in the original colonies, such as in America, Ireland and India. What happens when English goes to America? Why do Americans say "fall" while the British say "autumn"? And why spell "colour" as "color"? We will read poetry and short stories written in African American English. And in Ireland and India, what does it mean to write in English while wishing to overthrow the oppression of the very people who forced you

to use that language? We'll read, for example, Brian Friel's brilliant play *Translations*, about the English trying to make maps in Ireland. Expect lots of conversation and to end the year with a clear sense of the amazing journey English has taken from its beginnings to the present day, with the Caribbean/British poet Andrew Salkey insisting, "But a so me understan / De misery o de Englishman."

FAITH AND DOUBT

Clark Cloyd

In this class we will examine stories, both ancient and modern, distant and familiar, of individual and collective bouts with the forces that push and pull humans between conviction and the murky muddle of uncertainty, forces that can lead to terrifying violence and to beatific peace, forces that provoke some really interesting conversations. If you sign up for this class, you can put your faith in nearly nightly reading assignments, daily discussions and a fairly steady diet of writing and revising. I will undoubtedly select our reading from the following works for the course: The Book of Job, William Shakespeare's *Hamlet*, poems by John Donne, George Herbert, Gerard Manley Hopkins, and Philip Larkin, Jesmyn Ward's *Sing Unburied Sing*, Alice Munro's *The Lives of Girls and Women*, Mark Twain's *Letters from the Earth*, Fyodor Dostoevsky's "The Grand Inquisitor," Dietrich Bonhoeffer's letters, Albert Camus' *The Fall*, Bernard Malamud's *The Fixer*, Flannery O'Connor's *The Violent Bear It Away*, James Baldwin's *Go Tell It on the Mountain*, Shusaku Endo's *Silence*, Margaret Edson's *Wit*, Manil Suri's *The Death of Vishnu* and Russell Hoban's *Riddley Walker*.

MODERN MASTERS

Joseph Cullen

After the First World War, "The Great War", everything changed. "Things fell apart" as Yeats wrote. There was a widespread sense of existential dread and all values needed to be reassessed. The very meaning of life was in question. It was a time of radical experimentation in all the arts, and movements such as Cubism, Surrealism and Dadaism had their beginnings. Simultaneously Freud is exploring the inner world of the unconscious mind, Einstein the outer universe of space and time and Marx is dissecting the uses and abuses of capitalism. In literature the capital city was Paris. Fitzgerald, Hemingway, Stein and Joyce bumped into each other there and all of them pushed the boundaries of subject and sense in their works. Ezra Pound and T.S. Eliot were reshaping poetry across the channel in London. Additionally in England D.H. Lawrence and Thomas Hardy were broadening the novel by writing about working people, both industrial and agricultural, and Virginia Woolf was writing about the feminine experience. An exciting and disturbing time which produced artists and writers who are among the greatest and most influential. This literary movement, later termed International Modernism, lasted from 1915 until 1945. The second half of the world war had played out by then and gave rise to new ideas about literature which became the Post-Modernist movement, which went up to the end of the twentieth century, more or less. Each historical period art and literature has to redefine itself and find new ways of subverting tradition and express the sensibilities of the time. The Modernist period was particularly important and creative.

This class will study this period and read widely among the American, Irish, English and European writers of prose fiction and poetry. James Joyce's *A Portrait of the Artist as a Young Man* and T.S. Eliot's "The Waste Land" will be two of the central works. Other writers will include Ernest Hemingway, Virginia Woolf, W.B. Yeats, and Kafka. Later writers will be included to show the lasting influence of the Modernists. Some of these will be Flannery O'Connor, Eudora Welty, Vladimir Nabokov, and Seamus Heaney.

Essays, quizzes and an exam will be the means of assessment. Careful reading and thoughtful discussion will be encouraged. The course is intended to be challenging and rewarding.

BRITISH CLASSICS REMIXED (S)

Sarah Schiff

Italian writer Italo Calvino defined a classic as a “book that has never finished saying what it has to say.”

Perhaps the true test of a literary classic, then, is whether later writers return to it: to continue exploring what the text has to say to us. In this course, we will read foundational texts of British literature paired with a wide range of literary “remixes.” With *Beowulf* (written sometime between the 8th and 10th centuries), we will read John Gardner’s 1971 novel, *Grendel*. With Chaucer’s 14th-century *Canterbury Tales*, we will take a look at Nigerian-British spoken-word poet, Patience Agbabi’s 2014 poetic translation, *Telling Tales*. Additional pairings include Shakespeare’s *Hamlet* (1600-1601) with Tom Stoppard’s existentialist play *Rosencrantz and Guildenstern are Dead* (1966) and Charlotte Brontë’s *Jane Eyre* (1847) with Jean Rhys’ postcolonial novel *Wide Sargasso Sea* (1966) and/or Korean American writer Patricia Park’s modern retelling *Re Jane* (2015). Students will also do their own creative remixing in response to Renaissance and Romantic poetry by such authors as Christopher Marlowe, Queen Elizabeth, William Wordsworth, and Lord Byron. Throughout the course, students will hone their writing, literary analysis, and research skills through active class participation; thorough annotation; informal and creative writing exercises; writing workshops; and formal writing and speaking assignments. “So long as men can breathe or eyes can see, / So long lives this, and this gives life to thee.” – Shakespeare’s Sonnet 18

FUTURE IS FEMALE (S)

Tally Johnson

In this class, we will use literature as a medium to explore ways that women rebel against expectations. We will look at struggles and growth in women’s stories across time, place, and genre, starting with Chimamanda Ngozi Adichie’s *We Should All Be Feminists* and “The Danger of a Single Story” as our lens to explore other works throughout the year. We will examine the literary elements of Beyoncé’s *Lemonade*, explore the poetry of Warsan Shire, and read authors such as Toni Morrison, Ntozake Shange, Audre Lorde, Sandra Cisneros, and Bharati Mukherjee. Some of our time will focus on the struggle of African-American women and the experience of LGBTQ+ individuals. We will shine a light where we can on marginalized and underrepresented voices. We will also look back at earlier texts to contemplate the evolution of women’s roles in society. Later in the year, we will focus on boundaries and social expectations of women around the world, from foot binding in China and geisha women in Japan, to female genital mutilation in Africa. We will also read Margaret Atwood’s post-apocalyptic vision of women’s place in society *The Handmaid’s Tale*, and discuss the possibility of transcending expectations. Throughout the course we will weave in short stories, poetry, and other media. Examining the roadblocks that women face and seeing those who have broken through to blaze new trails engenders strength and hope. Societal expectations for women have ramifications for people of all genders. This class is for anyone (**not limited by gender**) who wants to spend the year exploring the experience of women in literature throughout culture, time, and place.

SERIOUSLY FUNNY: World Tour (S)

Jim Veal

“The kind of humor I like is the thing that makes me laugh for five seconds and think for ten minutes.”

So said William Davis, one-time editor of the British satirical magazine “Punch”, explaining (without meaning to) the premise of this course*. The most recent version of “Seriously Funny” was all about American comedic literature, but now we’re taking it global. This course will be a survey of literary humor in all its forms, from charming comedies of manners to madcap surrealism to biting satire, all of it by writers from beyond our shores. Among our major texts will be “Candide” (Voltaire – France), “Pride and Prejudice” (Jane Austen – England), “Serious Men” (Manu Joseph – India), “Metamorphosis” (Franz Kafka – Austria), “We Need New Names” (NoViolet Bulawayo – Zimbabwe), “Tartuffe” (Moliere - France), and a Shakespearean comedy (title not yet selected), plus short fiction by Gabriel Garcia Marquez (Colombia), Isabel Allende (Chile), Jorge Luis Borges (Argentina), Nikolai Gogol (Russia), Haruki Murakami (Japan), Kevin Barry (Ireland), and Mordecai Richler (Canada). The works of these writers may tickle their readers’ funny bones, but they also provoke reflection on the worst follies of humankind – cruelty, vanity, stupidity, racism, sexism, greed, dishonesty, and on and on. In addition to reading and writing away from class, students can expect class periods of whole group discussion, small group and individual work, lecture, and writing conferences. Students can expect three or four multi-draft compositions each term. Most of the compositions will be analytical in nature, but there will also be personal and creative writing. Tests (three or four per term) will be in written format: either in-class essays or short answers. There will be occasional vocabulary quizzes and reading checks. I hope for this course to provide my students with a wide range of experience: not only the pleasures that come with intellectual stimulation, improvement in skills, and being part of an interesting group, but also the growth-inducing discomfort that can come with academic challenges.

* Except that in this course you can anticipate thinking longer than ten minutes.



MODERN LANGUAGES

The mission of the Modern Language Department at the Paideia School is to help its students attain an awareness and understanding of a variety of cultures; to stimulate and develop appreciation of language as a whole, including semantics and literature; to promote the understanding of language as a means to an end for social interaction and personal communication; to enhance communicative abilities while valuing accuracy, proficiency and proper usage, as well as student enthusiasm and participation; and, through innovative and enjoyable activities, to create an enriching and interesting educational experience.

Paideia currently offers an opportunity to study Spanish and French. To graduate from Paideia, a student must take at least two years of a modern language in high school. It should be clearly understood that this is a minimum requirement; most colleges and universities prefer three or more years of modern language study. Moreover, real fluency and enjoyment requires three or more years.

Students come to Paideia High School with varying levels of language experience. Therefore, we offer several different paths towards achieving the goals described above. Members of the department will work to determine the best course of study for each student. Beyond levels 1 and 2, the levels of placement in the modern language department are: Language 3 Honors (H), Themes, and Seminar (S). If a student is recommended for Seminar, he or she is permitted to take either Seminar or Themes courses. Some students recommended to take a Seminar choose to take a Themes to help balance out their academic year.

Modern Language Curriculum

<u>9th grade</u>	<u>10th grade</u>	<u>11th grade</u>	<u>12th grade</u>
Lang 1	Lang 2	Lang 3H Lang 3	Seminar /Themes Conversation 1 (Spanish Only)
Lang 2	Lang 3H Lang 3	Seminar/Themes Conversation 1 (Spanish Only)	Seminar Conversation 2 (Spanish Only)

LANGUAGE 1 and 2

In the first two years of language study, equal emphasis will be placed throughout the courses on the four basic skills of all language learning: speaking, listening comprehension, reading and writing. Attendance is crucial and thirty to forty-five minutes of study per night is considered the minimum for satisfactory progress in beginning languages. New skills in the language can only be built on a firm foundation of previously mastered material. Both language 1 and 2 classes continue through Short Term A.

LANGUAGE 3

These classes will cover the same material as the honors level language courses, but will proceed at an appropriate pace for opportunities to review and master the material. Students will be recommended for Language 3 as a result of previously identified language needs in our foundation language courses. The class will utilize carefully designed teaching methods, which take into consideration individual learning needs. Instruction will proceed at a more deliberate pace than the honors level class, with many opportunities for practice and reinforcement of new material, and varied methods of assessment.

LANGUAGE 3 H

Building on skills from the first two years of study, third-year language courses expand on grammatical structures and vocabulary to broaden and enhance communicative skills. Students write analytical and creative essays and participate in substantial classroom discussions on topics ranging from culture to literature to current events. After completion of this level, a student may move on to an advanced level course.

UPPER LEVEL COURSES

SPANISH:

SPANISH CONVERSATION I

Students in Language 3 non-honors can advance to Spanish Conversation I. In this class, all of the language skills (speaking, listening, reading, and writing) will be extensively reviewed and practiced. Vocabulary previously covered will be reviewed and expanded. A variety of topics will be presented and discussed. Students will review grammar and will be introduced to more advanced concepts. There will be an emphasis on speaking and expressing opinions about the important issues of today and the students' own personal experience.

SPANISH CONVERSATION II

Students in Spanish Conversation II will be summing up their language learning experience. They have covered a great deal of vocabulary and grammar by this point, and they will continue to practice and advance those skills throughout the year. Finally, they will finish their high school experience by creating a portfolio emphasizing major points of their language journey.

SPANISH JOURNEYS IN FILM AND MEDIA (T)

Spanish is one of the most widely spoken languages in the world, second only to Chinese. And yet, most Americans know very little about the Spanish speaking world. How can we learn more? This class takes on that challenge. There are newspapers, commercials, videos, films and a variety of other media that make it very easy. We will delve into the culture and daily lives of our neighbors in the rest of the Americas, as well as in other parts of the world. We will examine life's important issues: family, race, gender, politics, and of course, sports. Students will read and watch authentic texts and films, etc., and reflect on what we learn in journals, quizzes and tests. Students will present to the class one theme each semester, from the perspective of the country of their choice. We will also spend time each week advancing our grammar skills.

This class is open to students who are recommended for a Themes course, or for students recommended for Seminar who might wish to balance their seminar load overall.

ADVANCED SPANISH CIVILIZATION AND CULTURE (S)

In Civilization and Culture, students will study the historical, social and cultural aspects of two countries: Spain and Mexico. We will take an interdisciplinary approach, combining the study of literature, art, music, and film within the context of each country's history. Grammar, the history of the language, and geography will also be incorporated. Readings, lectures, and discussions will be entirely in Spanish. Participation is very important. Students should expect reading quizzes, short answer tests, oral presentations and essays, and mini projects.

ADVANCED TOPICS IN SPANISH EXPRESSION (S)

Seminar in Spanish Expression is an intensive conversation and composition course that focuses on improving students' ability to express themselves in the target language. In addition to a communication-based text, we will use newspapers and other Internet resources to expose students to a variety of materials produced by native speakers from many different countries. The class discussions and activities will be based on different themes such as family and friendship, media and technology, childhood and generational differences, travel and transportation, and nature and the environment. Students will be expected to use the target language for readings, discussions, presentations, papers, and journals. Students write journal entries each week. There will be 2 or 3 written tests, three 2-3-page papers and 2 or 3 oral presentations each term. Participation is very important. Advanced grammar will be reviewed weekly, but students are expected to have a good working knowledge of grammar prior to taking this class.

FRENCH:

CULTURAL THEMES IN FRENCH (T)

This course is designed for students who have completed level 3 Honors and are eager to continue expanding their knowledge of language, literature, and culture. The course will help students develop grammatically accurate and coherent writing using a methodical approach. Students will write short pieces of around 300-500 words in a variety of styles, including descriptive, argumentative, and creative. In addition, students will be encouraged to speak confidently through regular podcasts and short Power Point presentations. We will analyze literary texts and films with pre-viewing and vocabulary building activities beforehand leading to comprehension and analysis questions. The French course focuses on different francophone countries and cultures, including Africa, the Caribbean, North America, and Europe.

ADVANCED FRENCH AND HAITIAN CULTURE AND CIVILIZATION (S)

In this course, students will examine historical, social and cultural aspects of two countries of the French speaking world: France and Haiti. We will take an interdisciplinary approach, combining the study of literature and the arts in the context of each country's history.

Term 1 will focus on Haiti, term 2 on France. Students will read historical and literary texts, and will be expected to discuss them in class. They will study vocabulary. Advanced grammar will be taught weekly. There will be two tests, two papers and two oral presentations per term.

ADVANCED TOPICS IN FRENCH FILM AND LITERATURE (S)

In order to better understand the issues affecting life in the French speaking world, we will study a number of topics that appear in literature and cinema. These might include revolution, the role of women, the tensions between modernity and tradition, human migration. Each topic will be studied for

about six weeks, and students can expect to read short fiction and plays as well as poetry and excerpts, and to watch a number of movies on each topic. The literature and movies studied will be from Europe, Africa, Canada, the Caribbean and the Arab world. The literature, movies and all writing and class discussion will be in French.

Students will be graded on one major paper and one exam per topic, a viewing and reading journal, quizzes and class participation. Students are expected to read literary texts, about 30 minutes per night, and to analyze these texts carefully and thoughtfully. They will write a reaction journal in the form of a blog (about 200 words) after each reading and film we watch in class. Students will also have a unit test after each theme we study and they will write 2 two-page papers per term. Class time will be spent discussing the works and taking notes on lectures.



Courses that students may take in their junior and/ or senior year are designated as Honors (H), or Seminar and AP (S). Computer Science is a Senior year course. Juniors may take it as a double up in math with approval from the instructor.

Math Placement

Teachers recommend the math course for the following academic year. Sometimes there may be more than one choice. Students will have help from their advisors, math teachers, and the Director of Studies to make the decision.

<u>9th Grade</u>	<u>10th Grade</u>	<u>11th Grade</u>	<u>12th Grade</u>
Geometry & Trigonometry	Algebra 2	Applied Statistics Discrete Math Precalculus (H)	Discrete Math Applied Statistics Computer Science (H) Calc/Stat (H)

<u>9th Grade</u>	<u>10th Grade</u>	<u>11th Grade</u>	<u>12th Grade</u>
Accelerated Geometry & Trigonometry	Accelerated Algebra 2	Applied Statistics Discrete Math Precalculus (H) Precalculus (S)	Discrete Math Applied Statistics Calculus/Statistics (H) AP Calculus AB (S) AP Calculus BC (S) AP Statistics (S) Computer Science (H) Computer Science (S)

<u>9th Grade</u>	<u>10th Grade</u>	<u>11th Grade</u>	<u>12th Grade</u>
Geometry, Trigonometry & Algebra 2	Precalculus (S)	AP Calculus AB (S) AP Calculus BC (S)	AP Statistics (S) Vector Calculus (S) Data Science (S) Computer Science (S)



Course Offerings 2019-2020

GEOMETRY & TRIGONOMETRY (GT)

Geometry and Trigonometry will cover advanced geometry topics of lines, triangles, similarity, congruence, and proof. Additionally, we will study coordinate geometry, right triangle trigonometry and geometric solids. We will incorporate technology, from the most basic (straight edge, compass) to the quite advanced (TI-Nspire, GeoGebra), as appropriate. Throughout the course, we will integrate and reinforce algebra skills and make important connections between algebra and geometry.

Most students from this class go on to take Algebra 2. Some students may move up to Accelerated Algebra 2 as appropriate.

ACCELERATED GEOMETRY & TRIGONOMETRY (AGT)

Accelerated Geometry and Trigonometry will cover the same topics as Geometry and Trigonometry, but will move at a brisk pace and will delve deeply into all of the content areas, in addition to added emphasis on algebra-geometry connections and proof.

Most students from this class go on to take Accelerated Algebra 2.

GEOMETRY, TRIGONOMETRY & ALGEBRA 2 (GTA2)

Geometry, Trigonometry & Algebra 2 is offered to a limited number of 9th graders on the recommendation of the math department. It covers all of the material needed to prepare students to take Precalculus (S) the following year. This includes an overview of Geometry, the fundamentals of Trigonometry, and a complete Algebra 2 course. This course continues as a one-hour class during Short Term A.

Most students from this class move on to take Precalculus S.

ALGEBRA 2 (A2)

Algebra 2 covers the majority of the Accelerated Algebra 2 curriculum at a slower pace and with greater attention to student mastery of the most important topics.

Most students who take this class move on to Applied Stat / Data Science, Discrete Math. Some students can move to Precalc H as appropriate.

ACCELERATED ALGEBRA 2 (AA2)

Accelerated Algebra 2 covers advanced algebra topics including algebraic and graphical representations and applications of linear, quadratic, polynomial, radical, rational, logarithmic, and exponential functions.

Most students from this class move on to take Precalc H or S.

PRECALCULUS (H)

Precalculus Honors covers the majority of the Precalculus (S) curriculum at a slower pace, but with greater attention to student mastery of the most important topics. This class was formally titled Intro to Precalc H.

Most students in this class will go on to take Calc Stat H, Computer Science (H/S), or AP Stat. Some students may be eligible to take AP AB Calculus if appropriate.

PRECALCULUS (S)

Precalculus, a Seminar level course, covers functions, trigonometry, graphing, solving complex equations, and advanced problem solving. The course will emphasize theory and explore each topic in depth.

Most students in this class will go on to take AP AB or BC Calculus

APPLIED STATISTICS

Applied Statistics focuses on applying mathematics to real world problems. Topics covered will include linear programming, critical path methods, decision trees, probability distributions and quality control. Students will create a business entity from the ground floor using multi-criteria decision-making techniques. Activities, projects and hands on learning activities are conducted using a variety of approaches but make heavy use of the computer and the IPAD.

Most students go on to take Discrete Math. Some may take Precalc H as appropriate.

DISCRETE MATH

Discrete Math covers linear programming, critical path methods, decision trees, probability distributions, quality control and an introduction to coding. The course focuses on applying mathematics to real world problems. Students will create a business entity from the ground floor using multi-criteria decision-making techniques. Activities, projects and hands-on learning activities are conducted using a variety of approaches including computer software and IPAD Apps.

CALCULUS AND STATISTICS MODELING (H)

Calculus and Statistics Modeling covers calculus concepts (differentiation and integration) and statistics topics (data analysis and inference) by exploring and modeling real-world data and phenomena. Spreadsheets, statistical software and IPAD apps will be utilized.

COMPUTER SCIENCE (H)

Honors Computer Science provides a broad introduction to the principles of Computer Science including both programming and underlying concepts. Students will learn how information, including text, images, and sounds can be encoded for use on a computer. They will learn about the internet, including how to create HTML documents. The Python programming language will be used to create and manipulate music, images, and text. It will also be used to scrape websites for information. This course is open to any student who has completed FTG. No previous coding experience is required. Traditional assignments, such as reading, quizzes, and tests will be supplemented with many group projects throughout the year.

COMPUTER SCIENCE (S)

Computer Science covers the basic principles of computer science and the Python programming language. Students will learn about object-oriented programming, algorithms, and data-structures. Assignments will include a variety of programming challenges and student selected projects. No previous programming experience is required. This course will emphasize abstraction as a precursor to coding. Students will make use of many pre-written packages and their documentation. Depending on student interest and aptitude, the class may branch beyond Python and write Apps for the Android platform. This course is open to juniors who wish to double-up in math and to all seniors with instructor approval.

AP CALCULUS – AB or BC (S)

AP Calculus (AB and BC), Seminar-level courses, covers basic concepts and methods of derivative and integral calculus. The BC course covers substantially more material and therefore, moves at a faster pace than the AB course. This course will prepare students for the Advanced Placement exam in May. Prerequisite: Both AB and BC are open to students who have completed Precalculus and have the recommendation of their teacher. Success in Calculus is highly correlated with success in Precalculus. The calculus courses continue for one hour in Short Term A.

For Juniors in this class, most students go on to take either Vector Calculus, Data Science, AP stat, or Computer Science S.

AP STATISTICS: A Modern View Through the Lens of Data Science (S)

Spread of the Coronavirus, Volatility of the Presidential Nominee Landscape, Matchups & Results in March Madness, Successes & Failures of Business Startups are examples of Data Science pursuits. The course provides an overview of Statistics and Data Science, covering a broad selection of key challenges and methodologies for working with big data. Topics to be covered include data collection, integration, management, statistical analysis & modeling, visualization, prediction and informed decision making, as well as data ethics, security and privacy. Communication, presentation, storytelling with data, and teamwork will be emphasized through hands-on projects and case studies. Technical analysis will be done through spreadsheets (Excel & Google Sheets) and the R programming language.

The course will prepare interested students for the AP Statistics exam. A laptop will be needed for both in-class and homework assignments. The course continues for one hour in Short Term A.

Prerequisite: Any course Precalculus H or Higher, with instructor approval.

VECTOR CALCULUS (S)

Vector Calculus, a seminar-level course, covers a variety of advanced topics in mathematics. These may include introductory topics in abstract algebra and topology, mathematical analysis of sound and images, and the mathematics underlying modern physics. Computers will be used frequently, allowing students to tackle a wider range of problems.



History and social studies are fundamental to a liberal education. Knowledge of the past and of the present state of society helps students to develop a sense of their own identity and provides them with information and perspectives necessary to become effective citizens. Skills in reading, writing, critical thinking and research increase their competence in school and in their lives.

Social Studies Curriculum

<u>9th Grade</u>	<u>10th Grade</u>	<u>11th / 12th Grade</u>
Topics in World History	US History and Govt.	Themes/Seminar

Recommendations are based on grades and teacher assessment of appropriate placement. If a student is recommended for a seminar class in his or her junior year, he or she must have at least a B or better in their social studies course and have demonstrated strong analytical writing and reading skills to continue in a seminar class senior year.

A student in a themes class as a junior must earn a grade of B+ or better and the recommendation of the teacher to be recommended for a seminar class senior year.

9th Grade

Topics in World Civilizations is required of all 9th graders and serves as a survey of world history. Special emphasis is placed on connecting the past with the present in all areas studied. For example, when Africa is studied, we progress from Ancient Africa to modern day. Each part of the world is studied, with the respective units lasting six to eight weeks. Students are required to take notes daily and to keep a class notebook. Three writing assignments are required: a short paper, a major paper and a book report. In addition, three or four objective exams will be given during each term, as well as an all-essay final exam.

10th Grade

US History and Government is a required course for 10th grade students and will survey American history and government from colonization through the present. US History and Government will introduce major themes and interpretations along with information on events. Historical research and writing will receive special emphasis, with each student writing essays and at least one long research paper interpreting a primary document. Tests will include both multiple-choice and discussion questions. The course will continue through both short term A and B as a one-hour class. With some additional work, students will be prepared for the US History SAT II test.

11th & 12th Grade

Students in eleventh and twelfth grades choose from a wide range of elective seminar and themes courses in history and social studies.

Themes (T): Themes courses require students to: write short papers, take multiple choice tests, answer discussion questions and essays and often complete reading assignments from upper level high school textbooks, biographies and primary documents. Themes courses also expect students to be active participants in class, and have instructional time dedicated to developing students' abilities to write persuasive analytical essays. The workload of these courses can range from three to four hours per week.

Seminar (S): Seminar courses require multiple papers with one paper in the five to seven page range, readings from advanced reading level texts, multiple choice tests, discussion questions and essays. Seminar courses expect students to participate actively in class and to complete regular reading and writing assignments with a workload that can range from five to six hours a week. The texts for Seminar courses can require multiple readings and are tied to writing assignments that incorporate numerous primary and secondary sources in which students are expected to produce strong analytical essays. Students in Seminar courses are expected to be strong writers.

THEMES OFFERINGS:

CONTEMPORARY POLITICAL ISSUES

Carl Rosebaum

This course will begin with a political history of the United States. We will use Jill Lepore's "These Truths" as our textbook for that aspect of the class in order to understand our past. We will also use excerpts from The Power Worshippers by Katherine Stewart and The Evangelicals by Frances Fitzgerald which will give us insights into the role of religion and the current influence of religious nationalism in our government. Dark Money by Jane Meyer will give insight into the role of big business and their money and how it has changed our democracy. We will then examine the key current domestic political issues like climate change, women's health issues, immigration enforcement, religious nationalism and income inequality which divide us as a nation. The Election of November 2020 will also be a focus on the class in the beginning of Term I. The third area of analysis will focus on the challenges facing Americans as citizens of the global world. Topics will include how the United States deals with countries that are considered friends and foes (Russia, China, Turkey, Saudi Arabia etc) who have significantly different political systems than ours.

WORLD RELIGIONS

Gregory Mancini

In a world in which we are all increasingly connected to one another, understanding the world's religions is essential. Studying religious traditions helps us to grasp beliefs and customs that have shaped human history from the earliest civilizations until today. Moreover, the study of religion offers us unique insights into some of history's richest literature, art, and cultural production. This class will consider the historical origins, central teachings, and devotional practices of the major religions and belief systems -- Hinduism, Buddhism, Confucianism, Taoism, Judaism, Christianity, and Islam -- as well as the beliefs of Indigenous Peoples in Australia, Africa, and the Americas. We will investigate these traditions in relation to common themes about human experience, such as what is sacred, why suffering and evil exist, what does it mean to live a just, compassionate, and meaningful life, and how should we deal with

death, among many others. We will also consider various religions' approaches to today's most important ethical and political issues. This class's purpose is not to promote or condemn certain faiths but to impart a scholarly understanding of the origins, doctrines, practices, institutions, and norms of the religions of the world. We will visit local places of worship for firsthand observation and I will bring in expert guest speakers who will share their knowledge about religion with us. Expectations include quizzes and tests, some written assignments, some projects, and, most importantly, enthusiastic engagement in class and discussions

Immigration, Migration, and Citizenship: Comparative American Immigration History

***** Depending on sign up, this class may run EITHER as a themes or Seminar*****

Rachel Peterson

*"Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!"*

~ Emma Lazarus, The New Colossus

While the United States often defines itself "... *not merely a nation, but a teeming nation of nations.*" (Preface, *Leaves of Grass*), a tension has always existed between the idealism of this narrative and the actual day-to-day experiences of immigrants. We will examine the underlying tension between the notion of American pluralism and the desire for homogeneity by tracing the political, economic, social, cultural, and legal developments that have shaped the discourse on immigration policy in the United States. We will contextualize how the present-day debate over immigration is deeply rooted in centuries-long conversations about who is allowed into the United States and what it means to be an American. While we will follow a chronological overview of immigration history in the United States, we will also consider certain thematic elements related to the experiences of immigrants.

The class will include a visit to Clarkston, Georgia, described as the *Ellis Island of the South* by its mayor, Ted Terry. Clarkston has been a destination for international refugees that packs 40 nationalities speaking 60 languages into the town's 1.4 square miles (Today.com). While not mandatory, interested students will also take a trip to important historical and cultural sites in New York City over fall break in October. Sites and activities in New York City will include a visit to Ellis Island and the Statue of Liberty, walking tours of Chinatown and the Lower East Side, Queens, and Coney Island, Brooklyn. We will also visit museums detailing the rich history of immigration to the United States some of which may include The Museum of Chinese in America, the Tenement Museum, The Eldridge Museum, The Museum of the City of New York, El Museo del Barrio, The Schomburg Center, and the New-York Historical Society.

Assignments will include quizzes, three one-page reading response papers each term, Friday current-event summaries, plus a three to four-page essay each term. There will be a final exam at the end of Long Term 1. For the final project of the course, students will choose from a list of possible

autobiographies or research their own family's migration story and examine the account through a historical context. While students will start reading their chosen memoir or researching their family history during Long Term 1, this project is due at the end of Long Term 2.

INTERSECTION OF IDENTITY: Sociology in Society

Oman Frame

In this class, we will explore the ways in which the notion of identity has taken root in society and the manner in which the intersection of identities has come to form a large part of the world's social and cultural landscape. By looking more specifically at the pattern of systemic oppression in American history, the class will focus on how the formation of both macro and micro identities have impacted American history over the centuries. In terms of evaluative assessments, students will write short essays based on their reading of scholarly articles, research areas related to various topics and develop presentations. Students will be expected to participate in classroom exercises that aim to promote universal understanding of our identities. The reading will be drawn from several primary and secondary sources, including parts of the textbook *The Real World*, as well as articles from scholarly journals and current periodicals.

THE REVOLUTIONARY SPIRIT

Laura Magnanini

"A great revolution is never the fault of the people, but of the government."

-Goethe

What makes a revolution a revolution? What drives men and women to push for a total upheaval of society rather than push for internal reform by their leaders?

In this class we will discuss the political philosophy and events behind 3 different revolutions - the Haitian, Russian and Chinese Revolution. We'll discuss the initial fight for democracy and freedom by slaves in Haiti, the increasingly popular ideas of communism in Russia, and the Chinese push for modernization through revolutionary ideas developed by Mao Tse Tung. We'll take a look at how these pushes for reform become revolutions and see the difficulty of sustaining political ideals during times of violent insurrection. We'll also look at the cult of personality that surrounds all of these revolutionary leaders - Toussaint L'Overture in Haiti, Vladimir Lenin in Russia, and Mao Tse Tung in China. How did they gain such popular support and become mythical heroes of their movement? We'll look at their own writings as well as state propaganda that supported their larger than life personas in politics.

We'll use a variety of excerpts from textbooks and readings. Grades will be based on quizzes, tests and short papers (1 each term). We'll work on understanding primary documents and practice a lot of analytical writing.

SEMINAR OFFERINGS:

ECONOMICS OF GLOBALIZATION (S)

Brett Hardin

The purpose of this course is to examine the roots and impact of Globalization. We will review possible definitions, look at the historical forces and analyze what Globalization means in the developed and less developed world. This course will analyze the varying perspectives on Globalization and why there are so many differences of opinion on its impact. While there are many ways to look at Globalization, this course will focus on the key economic forces driving Globalization and how this has impacted currency

markets, trade, access to goods, relations between nations and the most recent economic crisis. This course will use multiple college texts and requires two 5-7 page papers.

Immigration, Migration, and Citizenship: Comparative American Immigration History (S)

***** Depending on sign up, this class may run EITHER as a themes or Seminar*****

Rachel Peterson

*“Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!”*

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Assignments will include quizzes, three to four one-page reading response papers each term, Friday current-event summaries, plus a three to four-page essay each term. There will be a final exam at the end of Long Term 1. Students will choose between either a memoir or a public policy project.

Autobiography Project:

Students who choose this option will either read a memoir or research their own family’s migration story and examine the account through a historical lens. While students will start reading their chosen memoir or researching their family history during Long Term 1, this project is due at the end of Long Term 2.

Public Policy Project:

Students who choose this option will examine a particular issue related to immigration policy and develop a new solution as well as an action plan for the implementation of their proposed policy. While students will begin their research during Long Term 1, this project is due at the end of Long Term 2.

ART AND SOCIETY, 1870-1939 (S)

Donna Ellwood

War, revolution and social upheaval all play an important role in the life of the artist. In this course I will seek to integrate the art, history and literature of three distinct periods. The course will be divided into three major units. In all three of the units we will read history including primary sources and literature. To begin, we will study the Renaissance in Italy. We will focus on a number of the major artists including Michelangelo and Raphael. The study of Michelangelo's Sistine chapel work will provide a jumping off place and contrast to the work of the Mexican muralists. We will then turn to a study of the Mexican revolution of the 20th century and its impact on art and thinking. This will prepare us for a look at the art of the Mexican muralists as well as the life and art of Frida Kahlo. The study of select works of art will include varied interpretations. We will start the second semester with a study of emerging Modern art. At this point we will focus on the work and lives of Gauguin and Cezanne. Next we will look at the period from World War I to the period between the two World Wars, focusing on the rise of Fascism and the influence of Sigmund Freud. A more concentrated focus will be a study of both Dadaism and Surrealism. A number of artists will be studied including Salvador Dali and Max Ernst. Students will be expected to take exams, write essays and study art slides. The exams will be in the form of midterms and finals. Each exam will have a response paper turned in around the time of the exam. Students will have a syllabus which will include weekly or bi-weekly assignments of reading

MODERN AMERICA: HISTORY AND POLITICS (S)

Paul Bianchi

This course examines the American experience in the last 50 years with particular attention to major social issues and political responses to them. Topics include poverty and welfare, women's history, McCarthyism and the Cold War. Reading in primary and secondary sources most nights. There are several papers each semester, including one long personal profile of a woman. Essay tests. This class encourages participation. The workload is probably average for an upper level honors course.

BLACK HISTORY (S)

Barrington Edwards

Black History is an advanced world history seminar that examines the unique historical, cultural, and social developments of Black people around the globe over the past 600+ years. In this course, the European narrative about Africa is challenged and, thus, the narrative about Africa is recast. Using an interdisciplinary approach, we will study the intellectual and artistic contributions of Africans to Western cultures and societies and beyond. We will begin the course in West Africa, studying the early modern empires of, for example, Ghana, Mali and Songhai. We will also study the migration of Black peoples from Africa, to the Caribbean, including Brazil--and beyond. As for reading, we will read Chinua Achebe's *Things Fall Apart*, a book about pre- and post-colonial life in late nineteenth-century Nigeria; also, we will read Octavia Butler's sci-fi novel *Kindred*, which grapples with the emotional and physical trauma of slavery in the antebellum South. One unit will focus on a Toni Morrison book (to be determined). The class will also visit key historical sites in Alabama (Legacy Museum and The National Memorial for Peace and Justice in Montgomery) and Washington, DC (National Museum of African Art, Frederick Douglass House, and the National Museum of African American History and Culture). Grades will be based on written exercises, oral presentations and projects, reading assignments, and class participation.

STEALING FIRE – HISTORY & CULTURE (S)

Donna Ellwood

This seminar will study three different historical periods with an emphasis on the cultural links and ideas that connect them. We will start with the Archaic and Classical periods in Greek history using the book, *Classical Greece and the Birth of Western art*. We will analyze select pieces of art and architecture that illuminate the culture of the two time periods in Greece. We will then turn to study some of the myths from the Greek culture. We will focus ultimately on the myth of Prometheus who stole fire from the gods and overreached his status in the world's hierarchy. We will look at a number of aspects of Prometheus' story, including how and why it emerged at this particular time. The course will then move to the re-emergence and adaptation of Greek classical ideas in the history and art of the 18th century. Here the focus will be on France and its cultural, intellectual, and historical influences on the countries surrounding it. After studying this era in French history, we will finally turn to the tensions that arose as intellectuals contested the predominance of French culture. These tensions will inform our study of the early 19th century. We will take back up the story of Prometheus and the theme of man's impulse to overreach his status through the study of some of the Romantic writers including Mary Shelley's work *Frankenstein ;or, The Modern Prometheus*, while also studying the culture and history of the Romantic period. Included in this part of the course will be a series of film adaptations of the Frankenstein story.

Second semester we will turn to WWII to explore and reflect on the bombing of Hiroshima and Nagasaki in yet another attempt by man to challenge our boundaries. We will not only study the history of the decision to drop the bombs, but also the impact of the bombs viewed in both American and Japanese culture and film. The class will explore the post-nuclear cultural impact in Japan as represented in films such as *Godzilla*. We will then read *By the Bomb's Early Light: American Thought and Culture at the Dawn of the Atomic Age*. Here we will consider how the Promethean myth plays out once again in the use of such an explosive device. Finally, we will investigate Abstract Expressionism, an art movement that grew out of the WWII and post WWII experience in America. We will discuss the impact that this period had on the many artists that created an American art movement. According to Russian abstract artist Kandinsky, "the more frightening the world becomes...the more art becomes abstract." Students will be required to do the assigned reading, write academic papers and take tests. The reading will be assigned weekly to bi-weekly and will fluctuate according to the difficulty levels, the papers will require a synthesis of ideas and authors' points of view and the tests will be objective in nature.

WHAT EMPIRES HATH WROUGHT: A History of Latin American and the Caribbean

Erik Wade

This course examines the overlooked histories, experiences, and lives of our Global South neighbors, Latin America and the Caribbean (LAC), with a sharp focus on imperialism and cultural and racial formation prior to Christopher Columbus' arrival to the "New World" to present day. We will discover how imperial interests, race and gender relations, religious justifications, economic interests such as slavery, and the clashing of ethnic and national identities shaped this region of the Americas. We will learn about the pre-contact lives of Native Americans, Africans, and Europeans; analyze colonial dreams of riches, religious fervor, and violent terror along with the resistance against these forces by and transformation of native peoples and forced immigrants; examine post-colonial existence of Spanish America and the Caribbean; and, finally, we will sit down in and explore present day Brazil, Haiti,

Mexico, Cuba, among others. In the end, this course is meant to help us understand how these nations view(ed) themselves, their pasts, presents, and futures in a world of seemingly boundless opportunity faced with ever emerging boundaries. Assessments will entail analytical and creative essays; exams; and projects.

THE SILK ROADS: Global Middle Ages (S)

Amy Manlapas

From 500 to 1500 C.E., in many ways, Europe was simply a peninsula of Asia. Before the European discovery of the Americas, Asia, the Middle East, and Africa were connected by complex long-distance trade networks, vast and diverse empires, and through these connections developed and spread the foundations of modern society to western Europe by 1500. We will begin with the Mongols and cross over through India taking a look at the Dehli Sultanates. The road will then take us west into the Middle East with the Abbasid Dynasty, Ummayyad, and the Byzantine Empire. As we start to make global connections, we'll see the influence of Japan and China as well as African influences of Ghana, Mali, the Songhai, and the Swahili City States. These studies will include studies of historical figures such as Chinese seafaring eunuch Zheng He, King Mansa Musa of Mali - the richest man in world history, and the author of the world's first novel, Lady Murasaki Shikibu of Japan.

In this year-long seminar course, students will study World History as a global, interconnected system, and take a thematic approach carefully considering the roles of gender, religion, technology, environmental change, and epidemic disease in the Global Middle Ages. We will discuss questions such as: How were scientific and technological innovations adapted and transformed as they spread from one society or culture to another? How and why have religions, belief systems, philosophies, and ideologies developed and changed as they spread from their places of origin to other regions?

Students will write three short papers each semester, take a midterm exam, and write a research paper during Long Term II. Reading assignments will be a mix of primary and secondary sources. These assignments will include Lynda Schaffer's essay *Southernization*, excerpts from *The Tale of Genji* by Murasaki Shikibu, the works of Ibn Khaldun and Ibn Battuta, and finally, the *Secret History of the Mongols: A Mongolian Epic Chronicle of the Thirteenth Century*.



INTERDISCIPLINARY ACADEMIC: SOCIAL STUDIES AND SCIENCE

DISEASE AND THE MODERN WORLD (S)

Gregory Mancini and Lindsay Reid

** To take this course, you must sign up for it in both Science and Social Studies. In addition, rising juniors should know that this class will be offered this year, but then will take a hiatus for a year and not be offered again until 2022-2023.**

These two synced seminar courses work together to look at diseases and their effects through a scientific lens and a historical one. Each class will have separate assessments and you will receive separate grades. However, the classes complement one another, and shared projects will explore how understanding and fighting diseases requires both scientific knowledge and an understanding of history.

Social Studies: DISEASE, MEDICINE, AND THE MODERN WORLD (S)

This seminar course looks at the impact of disease on human history and medicine, ranging from the bubonic plague and the “Black Death” in the 14th Century to the Global AIDS Crisis of the past few decades to our most recent epidemics. We will explore how epidemics have transformed politics and society, how they have inspired significant literary and artistic works, and how they have caused dramatic changes in individuals’ philosophical and religious views. We will examine beliefs about the causes of disease over time—from 18th century ideas that diseases were induced by dirty air called miasma to our current understanding of germs. Other course themes include the relationship between epidemics and race, class, gender, and colonialism. Of course, we will also be exploring the historical context of major diseases today. Expectations include quizzes and tests, written assignments, strong participation, and some projects in conjunction with this class’s science companion class.

Science: DISEASE, MEDICINE, AND THE MODERN WORLD (S)

This seminar course will introduce the basic principles and methods of epidemiology, a branch of medicine that involves understanding and controlling diseases and health outcomes. This course will emphasize critical thinking, knowledge about diseases and their spread, and application to clinical practice, research, and current events. Students will become familiar with epidemiologic terminology, natural history of disease, measures of outcome, and discuss the application of epidemiology to subfields (e.g., microbiology, reproductive health, genetics), and apply epidemiologic methods to current public health issues. The proximity to the CDC and access to experts there will allow for some unique opportunities. Science assignments will include lab reports, tests, and research as well as some projects in conjunction with this class’s history companion class.



The mission of the science department is to promote the understanding of the process of science as a way of thinking and knowing about ourselves and the world around us; to provide analytical problem-solving tools and information to encourage lifelong learning in a technological society; and to foster knowledgeable and responsible citizens who understand the wider social impact of their individual decisions.

Students graduating from Paideia must complete a minimum of three years of laboratory science, though most students take four. The department offers a variety of courses designed to help students gain an interest and an understanding of science.

Science Curriculum

9th Grade

Biology

10th Grade

Chemistry I

11th and 12th Grade

Themes

Seminar / AP (S)

11th & 12th Grade Elective Courses

Themes Courses: generally require students to: participate in several interactive labs, take multiple choice as well as short answer tests, be able to research and present presentations and focus in depth on one topic at a time. These courses are designed for students who may have difficulty in a more analytical science course. It requires students to work independently and have strong organizational skills but are not yet ready for a seminar class or would like to double up in science.

Seminar (S) and AP courses frequently require: five to six hours of homework a week, the ability to read and process a college level text, the ability to understand complex abstract concepts, the ability to perform independently and think critically in the lab, the ability to prepare for exams on 4-5 chapters of material, possession of excellent organizational and time management skills and a love of the subject being studied. Two AP courses that require additional skills are AP Chemistry and AP Physics C. AP Chemistry uses a complicated text and moves at a fast pace that can be challenging, while AP Physics C has a calculus requirement.

Placements

Placements are based on science grades, math grades, and teacher assessment of appropriate placement. To be recommended for AP Chemistry or AP Biology, or AP Physics the student must have earned at least an A- in FTG or a B in Precalculus or calculus, as well as an A- test average in Chemistry I. For AP Physics C, the student must also have taken calculus or be planning to take calculus concurrently.

9TH GRADE

BIOLOGY

Cell biology, ecology, human genetics, sex education, evolution, and botany are the primary topics covered in Biology I. Students are required to complete homework on each chapter, which may take many forms such as scientific writing, current events, and creative projects. In addition, students perform lab and class activities. Most tests cover 1-2 chapters. All 9th-grade students take this class, which is the foundation for more advanced biology and environmental science classes.

10TH GRADE

CHEMISTRY I

Chemistry is required for all 10th grade students and serves as a yearlong introductory course to the field. Topics covered include laboratory skills and safety, atomic theory, periodic table and periodic trends, chemical reactions and balancing equations, molecular structure, moles and molarity, gas laws, and acid/base theory. Lab activities are scheduled throughout the year. Homework is assigned for each chapter and includes reading and problem solving. Although many laboratory assignments are completed in class, lab reports and other homework depend on independent study time (up to 30 minutes of study time daily). Each test is on one to two chapters of material from the textbook. There are about 10 chapter tests, two final exams, and the occasional quiz.

UPPER LEVEL ELECTIVES

THEMES:

ANATOMY AND PHYSIOLOGY (T)

In this course we will take a human approach to studying biology. Anatomy (the science of structure and the relationship among structures) and Physiology (the science of body functions) will provide an introduction to the structure and function of the human body through a systems approach. The first semester will be spent looking at the different levels of organization within our bodies, the integumentary system, the muscular system, and varied anatomy exploration labs. The second semester we will study the skeletal system, the digestive system, and the urinary system. Assessment will be based on chapter tests, quizzes, projects, and lab reports. This course will be project / lab intensive.

FORENSIC SCIENCE (T)

Forensic Science is an introduction to and a broad survey of the science of crime scene investigation. This course is designed to be interactive and informative. It will draw on your past science classes. We will be learning about and using many of the tools that professional crime scene investigators use and we will hear directly from visiting local and national forensic experts. There will be a weekly lecture followed by lots of time in the lab learning practical and realistic crime solving techniques and skills and the science behind them. There are four tests per term and no final. Most of the 60 labs for the year are 1-2 days each and are done in class. Write-ups of labs are usually started in class, but completed outside of class time. The lab book is instructor created and will be handed out on the first day of class. Class web site has all of the readings and power points as well as a calendar for the year. There are no prerequisites for this course, but an open mind is helpful. Grades will be based on lab activities, weekly quizzes (on readings and guest lectures), unit tests, several projects, and frequent practical demonstrations of crime scene analysis. Knowledge of CSI TV shows not needed.

ELECTRONICS (T)

This is an introductory course to understanding modern electronics. The course is taught through projects where the student will build and program different electronic systems and in the process will learn the content through experience. We will cover and build basic steady state circuits, circuits with different inputs and outputs, microprocessor control and programming. While these topics might sound daunting, MAKE courses are taught for everyone and no prerequisites are required. The course is centered around projects and quizzes. The content (circuit analysis, the physics of circuits, etc.) is taught in short lectures and assessed with occasional quizzes. Much of the work in the class is spent making things, each with a report associated. The reports are meant to cause reflection and refinement of the process used to make each project.

INTRO TO ASTROPHYSICS (T)

Ever wonder about the origins of the universe? How black holes form? Or where every element on the periodic table comes from? Take Introduction to Astrophysics to find out! This course will serve as an introduction to both general physics and the basic concepts of modern astrophysics. An overview of Isaac Newton's three laws of classical physics will cover topics including kinematics, momentum, force, and energy. The astrophysics portion will cover a wide range of size scales from the formation of small planets to superclusters to supermassive black holes including topics like stellar classification, solar system and planetary motion, and stellar evolution. This course will explain how the laws of physics are used to reveal the mysteries of our universe! Only basic algebra skills will be necessary for any calculations completed during this course. An extensive laboratory component will be utilized in order to solidify concepts as well as trips to local planetariums to help visualize our solar system, galaxy, and universe! Prerequisites: Chemistry, Algebra, Geometry

SEMINAR:

HUMANS AND THE ENVIRONMENT:

MEASURING, ANALYZING, AND EVALUATING OUR IMPACT ON THE PLANET (S)

Brian Smith

In this course, students will identify and analyze environmental problems both natural and human-made, and evaluate the risks associated with these problems, as well as potential solutions. Themes to be covered include: population, resource use, water, energy, and food. Students will perform extensive field studies, design and conduct group experiments, and evaluate case studies. Students use a college-level text, as well as articles from scientific and popular journals, and will complete 6-8 news summaries during the year. Students will also complete an individual research project. Assessment will be based on written exams, quizzes, lab practicals, and lab write-ups. While this course is not specifically designed to prepare students for the AP exam, those students wishing to take the exam may do so with some additional preparation. This course is open to Juniors and Seniors.

MEDICAL BOTANY (S)

Brian Smith and Miranda Knowles

This unique course will combine the passions and expertise of Miranda (Human Physiology) and Brian (Plant Biology) to explore how plants have been utilized by humans. One term will be spent with Brian learning the ecology and evolution of plant chemicals: how chemicals are used for defense, communication, and competition against other species. We will also review how these chemicals have

been exploited by traditional human societies for medicines, poisons, and shamanistic rituals. Common plant chemicals, such as nicotine and caffeine, will be examined in a historical context. The other term will be taught by Miranda taking the human perspective, considering the effects of plant chemicals on the body. We will look at the organs, cells and molecules that are attacked or aided by interactions with plants with a special focus on the nervous, cardiovascular, and integumentary (skin) systems. Students will spend term 1 with either Brian or Miranda and then switch instructors for term 2.



INTERDISCIPLINARY ACADEMIC: SOCIAL STUDIES AND SCIENCE

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AP CHEMISTRY (S)

This class is equivalent to a first-year college course in general chemistry. Inorganic chemical concepts are studied in depth. College-level laboratory exercises are performed to supplement the lecture. Students enrolled in this course must have a high interest and aptitude in both chemistry and math as indicated by an A or A- in previous chemistry and math courses. There will be about 8 tests per term covering approximately 20 chapters over the course of the year. The textbook used is a college level chemistry book (Zumdahl, Tenth edition). To be successful in this course, on average, one hour of studying is recommended per night. AP Chemistry continues for two hours through Short Term A and it is expected that all students take the AP Chemistry exam in the spring.

AP BIOLOGY (S)

This is a course that covers advanced topics in biology. The information will be similar to 9th-grade biology but the material in AP Biology is covered more rapidly and in greater detail, and requires a deeper level of conceptual understanding and time commitment. Students should have a high interest in biology to enroll in the course and should be mature enough to work independently and responsibly. The tests and projects usually cover several chapters, and some of the labs require students to come in on their own time. For example, each student will research a specific topic in metabolism, photosynthesis or cellular respiration to present at a professional poster session in November. We will research genetics and immunology through cross-curricular study with the urban agriculture program, vaccinating new chicks against Marek's Disease and dissecting meat birds to be used in cooking classes in the spring.

AP PHYSICS 1 (S)

AP Physics 1 is an algebra-based, introductory college-level physics course. Students cultivate their understanding of physics through inquiry-based investigations as they explore these topics: forces, motion, gravitation, energy, work, momentum, simple harmonic motion, torque and rotational motion, electric charge and electric force, DC circuits, waves and sound.

The course will have frequent labs, weekly homework, and tests approximately every three weeks. At the end of the course, students will be prepared to take the AP Physics 1 exam. Unlike AP Physics C, this course does not require calculus, but it uses algebra and trigonometry extensively. Prerequisites: Chemistry, FTG.

AP PHYSICS 2 (S)

AP Physics 2 is an algebra-based, introductory college-level physics course. Students cultivate their understanding of physics through inquiry-based investigations as they explore these topics: fluids; thermodynamics; electrical force, field, and potential; electric circuits; magnetism and electromagnetic induction; geometric and physical optics; and quantum, atomic, and nuclear physics.

The course will have frequent labs, weekly homework, and tests approximately every three weeks. At the end of the course, students will be prepared to take the AP Physics 2 exam. Unlike AP Physics C, this course does not require calculus, but it uses algebra and trigonometry extensively. Prerequisites: Chemistry, FTG.

AP PHYSICS C (S)

AP Physics C is similar to a calculus-based introductory college physics course, typically taken by students majoring in physics or engineering. The first term, Mechanics, covers forces, motion, work, energy, power, momentum, circular motion, oscillations, and gravitation. The second term, Electricity and Magnetism, covers electrostatics, capacitors, circuits, magnetic fields, and electromagnetism. This course goes through Short Term A.

The course will use a combination of reading from the book, in-class and virtual labs, weekly homework, and biweekly labs. At the end of the course, students will be prepared to take the AP Physics C: Mechanics exam and the AP Physics C: Electricity and Magnetism exam.
Prerequisites: AB or BC Calculus (may be taken concurrently).

Which AP Physics class should I take?

Physics 1 and Physics 2 together provide an algebra-based survey of the most fundamental physics topics. Taking at least one of these is a good way for students to round out their science education at Paideia after taking Biology and Chemistry. Taking both will give you a more complete view of physics. You do not need to take AP Physics 1 to take AP Physics 2.

Very strong math students who are considering studying physics, chemistry, or engineering in college may prefer to take Physics C. It covers nearly all of the topics of Physics 1 and some of those in Physics 2, but at greater depth and with more mathematical rigor. Physics C does not cover optics, fluids, thermodynamics, or quantum physics, but students can get those in Physics 2 or in college.

Students wanting to learn the maximum amount of physics at Paideia might consider taking Physics 2 junior year and Physics C senior year, although there is a little overlap between them. It makes less sense to take both Physics 1 and Physics C, since Physics C covers nearly everything in Physics 1.



VISUAL ARTS

High school students can choose from a variety of beginning, intermediate, and advanced courses. Beginning high school art students are introduced to a broad foundation of skills and techniques as well as relevant art history and critiques. Intermediate and advanced students are guided in concept development, material choices and personal creativity. With faculty support and direction, students are encouraged to experiment, take risks, and develop their own personal visions.

All art courses are year-long courses.

Year One: Beginning Drawing and Painting, Photography I, Ceramics, Jewelry and Small Metals

Year Two: Beginning Drawing and Painting, Printmaking, Photography I, Photography II Ceramics, Jewelry and Small Metals

Year Three: Any of the above, or if the student has completed at least two courses and the teacher approves, Advanced Drawing and Painting, Advanced Photography

Year Four: Same as Year Three or, with teacher approval, Independent Study and Portfolio Development. Teachers are available to supervise the Independent Study of seniors who are advanced and truly independent students interested in exploring a particular project in greater depth. The prerequisites to the Portfolio Development class offered to seniors are the completion of the Beginning Drawing and Painting, and Advanced Drawing and Painting. Students must also obtain teacher permission for the Portfolio Development class.

BEGINNING DRAWING AND PAINTING

Madeleine Soloway / Dianne Bush

In the first half of this class, students will learn basic technical elements critical to drawing—line, tone, composition, proportion, and value. Students will utilize their developing skills to create descriptive and imaginative imagery on paper while experimenting with a variety of media. During the second half of the year students will study the fundamentals of color through painting principles, methods and materials. Students will learn to create and organize forms, colors, textures, and tones in tempera, oil and acrylic paint. Throughout the year students will work from still-life setups, the figure, and landscape. Beginners are welcome.

PRINTMAKING

Madeleine Soloway

This intermediate class is designed for the serious student to begin to discover and develop a personalized expression through drawing and printmaking. Printmaking offers many options for rich visual effects and experimentation with drawing. Students will expand their drawing experience while exploring process oriented mediums of linoleum, monoprints, collagraph, drypoint etching, chine colle, screen printing, and polyester lithography. Prerequisites: Beginning Drawing and Painting

ADVANCED DRAWING AND PAINTING

Madeleine Soloway

This class is designed for the serious junior and senior student interested in continuing to develop more advanced drawing, painting, printmaking and mixed media skills, techniques and ideas. During the first semester students will work from direct observation creating drawings and paintings of self-portraits, the human figure, interior and exterior spaces, and a complex still life. During the second semester, students will develop a small body of work based on a self-initiated theme. The primary purpose of this class is for students to develop greater technical skills while developing personal imagery. A student must feel comfortable working independently and be able to maintain focus. Prerequisites: Beginning Drawing and Painting. This class is for juniors and seniors only.

PORTFOLIO DEVELOPMENT

Madeleine Soloway

This class is designed for seniors only, to provide focused time to work on a college art portfolio. In the first half of the year students will have the opportunity to work in class on college portfolio requirements for specific college art programs. Students will learn how to document their work, develop a presentation of their work for the college process, and create a personal artist statement. In the second half of the year, the students will work on their senior art show presentations. A student must feel comfortable working independently.

CERAMICS I/II

Dianne Bush

This class introduces students to basic techniques of hand building, including pinch, coil, slab and mold techniques. Finishing techniques and methods of surface design including stenciling, photolithography transfer, sgraffito, and glazing are covered. Sculptural and functional ideas are explored throughout the year. All levels welcome.

Serious students who have taken one year of Ceramics previously and want to explore more advanced techniques and concepts in their work take the class again for Advanced Ceramics credit.

JEWELRY AND SMALL METALS

Dianne Bush

Students will learn to create jewelry and/or small metal sculptures using a variety of fabrication techniques, including forming, soldering, riveting, etching, casting and basic stone setting. This class will emphasize strong design skills when planning and sketching project ideas. Students will have to be able to practice proper safety procedures when using the tools and equipment and must be prepared to put in the time and effort needed to finish pieces to a high level of craftsmanship.

MIXED MEDIA: Concepts and Explorations

Dianne Bush

Students will create and learn about work that is personal, conceptual, or communicates a message in a wide range of media and techniques. Heavy emphasis will be placed on successfully utilizing design principles and color theory as students explore projects such as contemporary collage, bookmaking, drawing, and mixed media in both Two and Three-Dimensional applications.

This class is for students who have taken Beginning Drawing and Painting, Photography, and Printmaking, or for serious new students who want to focus on art in high school.

PHOTOGRAPHY 1

Holly White

Photography 1 is an introduction course and a requirement for all first year photography students. Students will learn the use of a 35mm camera and its functions, how to develop and print black and white film, and learn creative darkroom techniques. Second semester students will learn the fundamentals of digital photography, Photoshop and related software. Students are expected to develop a thorough working knowledge of both the aesthetics and technical components of both black-and-white and digital photography. A student may take Photography 1 only once.

PHOTOGRAPHY 2

Holly White

Photography 2 is a course designed for those students who excelled in Photography 1 and are serious about continuing their photographic education. This course is project-oriented with each student delving deeply into photographic techniques and aesthetics. Students work more independently than they did in Photography 1, and special attention is paid to technical detail and concepts. Students will work in both film and digital. A student may take Photography 2 only once. Prerequisite: Photography 1 and teacher approval.

ADVANCED PHOTOGRAPHY (3 & 4)

Holly White

This course is for the most highly motivated students who are in their 3rd and 4th year of photography. Students provide assistance in areas of the classroom/lab while pursuing independent projects with guidance from the teacher. Since these students are at a more advanced level, this course teaches them concept development, implementation, problem solving and follow through. Students will work on portfolio development, presentation and creating an artist statement. Seniors will spend second term on their senior show. Advanced students also assist in mixing chemicals, hanging shows and maintaining equipment. Prerequisite: Photography 1 & 2 and teacher approval.

ART INTERN/ASSISTANT

This is an opportunity for a student to be an intern/assistant in an art class for any periods in any term. This could be in an elementary art classroom and might involve working with young students and /or assisting the teacher with classroom tasks or it could be in an upper level art classroom and involve cleaning and organizing materials, mixing paint, loading the kiln, helping with displays or any other activities needed to help the classroom run more smoothly. Working as an Art Assistant may provide up to 20 hours of credit towards fulfilling the internship requirement. This is open only to juniors and seniors.



The Paideia music department is dedicated to the education of all High School students, who wish to further their music education, by offering music classes in the short terms and by directing performing groups during the long terms. **Because musical selections are based on the students who participate in the class, music courses are year-long courses. Students cannot drop music during the year.**

Students involved in the high school music program at Paideia are supported by a team of six musician/teachers who have knowledge and training appropriate to their teaching areas, and perform in professional and community musical activities. These teachers strive to:

- *Have specific goals/objectives in mind for each class and group
- *Support and enhance the musical skills and talents of the students
- *Provide exposure to different styles of music
- *Offer non-performance and performance classes
- *Encourage outside music opportunities
- *Offer internships for high school students

Every high school student at Paideia is welcomed to be a part of a music class and/or performing ensemble. Some advanced ensembles require an audition to determine the student's musical and instrumental or vocal ability. Music classes are offered during the school day and are part of the regular curriculum. Short-term course offerings have included music history, musicals, music appreciation, individual instrument instruction, and improvisation.

Long-term performing ensembles are year-long classes and include the High School Chorus, The Chorale, Chamber Orchestra, Jazz Ensemble, and Wind Ensemble. In addition to numerous performances at school, in the second long term the entire high school music department performs at an off-campus venue noted for its outstanding acoustic properties and historical significance. This event may include a weekend trip.

MUSIC THEORY (S)

Scott Morris

* Please note that Music Theory is an academic course and interested students should speak directly to Scott*

Music Theory is a year-long academic course for students who possess some basic knowledge of the fundamentals of music. A traditional study of harmony in both 18th and 19th centuries will be explored, as well as ear training (sight-singing and aural dictation) and compositional techniques (four-part writing and figured bass). Evaluations are based on homework, chapter tests, quizzes and pop tests, sight-singing, melodic and harmonic dictation, and the semester exam in the AP format. Students who take this course will be expected to take the AP Music Theory Exam at the end of the year. While having a nice singing voice is not a requirement, the ability to match pitch is.

This class is open to seniors who have completed their academic graduation course requirements. Junior

acceptance into the course will be considered on a case-by-case basis.

CONCERT BAND

The Concert Band focuses on a variety of music and composers drawn from traditional and contemporary band repertoire, as well as "pop tune" arrangements. Students are introduced to many different style periods through performance practice and historical context. Instrumentation includes woodwinds, brass and concert percussion. The Concert Band performs annually for Grandparents Day, as well as on four band concerts throughout the year. Practice outside of class is necessary. Participation in enrichment activities sponsored by the Georgia Music Educators Association is encouraged, including District and All-State Band, as well as Solo & Ensemble Festival. For a special performance early in the second long term, the Concert Band joins with the Jazz Ensemble to form a full Symphonic Band.

JAZZ ENSEMBLE

This instrumental organization studies and performs jazz literature of all styles and eras for big band and combo. Included are historical and cultural aspects of the music. Music theory and technical exercises are presented to improve the students musicianship and abilities as improvisers. Practice outside of class is necessary. Enrichment activities are available to accelerated students through the Georgia Association of Jazz Educators and other organizations. Since there is a prescribed instrumentation, acceptance into this ensemble is only by instructor approval. For a special performance early in the second long term, the Jazz Ensemble joins with the Concert Band to form a full Symphonic Band.

ORCHESTRA:

Orchestra classes at Paideia are taught in two separate class periods, but the classes rehearse and perform the same orchestral music and combine to form the Paideia Chamber Orchestra. The "Orchestra" class is intended to meet the needs of string players interested in continuing their growth but acknowledges that a student's course load and schedule might preclude regular personal practice outside of the class meeting. The "Orchestra Seminar" is a seminar-style class that requires regular personal practice outside of the orchestra meeting time and will also include opportunities to explore more topics within the broader orchestra umbrella (music theory, music history, chamber music, composition, individualized projects, and other topics that the instructors see fit). Present skill or accomplishment is not a deciding factor to enroll in either orchestra class. All students who play an orchestral string instrument are welcome in the Paideia orchestra program!

The course descriptions for each class are as follows:

Orchestra (9-12 grade)

This course is a study of a wide variety of literature for the string orchestra. Emphasis is placed on skill development and is geared to performance. This course focuses on ensemble playing, listening skills, personal technique, and a basic understanding of theory and historical styles. The orchestra performs a minimum of three concerts a year. Students are encouraged to participate in appropriate enrichment opportunities, such as private lessons, All-State Orchestra, EJCO, EYSO, ASYO, MYSO, and other community orchestras. Rehearsals and performances outside of school hours will be required, and an occasional individual practice may be assigned.

Orchestra SEMINAR (9-12 grade)

Like the "Orchestra" class, this course is a study of a wide variety of literature for the string orchestra. Emphasis is placed on advanced skill development and is geared to performance. This course focuses on ensemble playing, listening skills, personal technique, and an understanding of theory and historical styles. The orchestra performs a minimum of three concerts a year. Students are encouraged to participate in appropriate enrichment opportunities, such as private lessons, All-State Orchestra, EJCO, EYSO, ASYO, MYSO, and other community orchestras. Rehearsals and performances outside of school hours will be required. Outside practice is essential.

Students interested in more fully exploring a relationship with their instrument and other musical topics are encouraged to sign up for the seminar orchestra course. Ideal participants in this course will have a strong sense of self-motivation, the ability to devote regular time outside of class for the study and practice of their instrument, show a strong interest in other musical topics, and commit to the ensemble opportunities. Students in the seminar class may be asked to provide additional performances when off-campus invitations are requested by the broader Paideia community. Interested students should contact the directors.

Present skill or accomplishment is not a deciding factor to enroll in either orchestra class. Rather, it is the student's intention to explore topics in a more in-depth way that should determine placement into Orchestra SEMINAR. The two class periods will combine to form the *Paideia Chamber Orchestra* and will perform identical programs on concerts.

Interested students are required to audition for the directors. All students who play a string instrument are welcome in the Paideia orchestra program!

CHORAL PERFORMING ENSEMBLES AT PAIDEIA

All students are welcome to participate in one of the choral groups listed below regardless of previous choral experience. Placement of students is at the discretion of the directors based on the student's grade, ability, and voicing of the performing ensemble. Students should be aware that each ensemble is a year-long course and not a semester course; therefore, dropping the course midyear is not an option. Each group will perform at least three concerts during the school year. A combined concert tour with band and orchestra is planned approximately every other year. Recent tours have included performances at The Magic Kingdom in Orlando; Ryman Auditorium in Nashville, and Alice Tully Hall in New York City, and venues in Washington, DC.

During non-tour years the choruses have performed in venues in and around Atlanta including Spivey Hall, Glenn Memorial on the Emory Campus, and Bailey Performing Arts Center, Kennesaw State University. Dedication, hard work, discipline, and passion for performing great choral literature are the continuing hallmarks of the choral ensembles at Paideia.

THE HIGH SCHOOL CHORUS

This year-long performing ensemble is open to all High School students. Students will study vocal technique, ensemble singing, music theory, and music history. Previous choral experience is not required. Students will receive class voice lessons by professional singers/voice teachers approximately twice a month. The Paideia Chorus will perform highly diverse repertoire spanning the gamut of musical styles and will combine with the Paideia Chorale to perform one large-scale choral work at some point during the academic school year.

THE CHORALE (10, 11, & 12 graders)

This year-long performing ensemble is available by permission to sophomores, juniors and seniors. Students will study vocal technique, ensemble singing, music theory, and music history. The Chorale will perform highly diverse repertoire spanning the gamut of musical styles. One large-scale choral work will be performed at some point during the academic school year. This group will sing advanced highly diverse repertoire spanning the gamut of musical styles.



FILM I

Jesse Evans

In this class students will write, direct and edit their own short films. Through the use of digital cameras and computers the students will get a glimpse of what it is like to be a filmmaker. The first film you make will be silent, as you will learn to use the camera to tell a story. For the second film you will be able to add music to your final product. We will look at how music enhances films and the effects it has on the viewer. Then you will write and direct a scene using dialogue to convey your character development and plot. The next film you direct will be written by one of your fellow classmates. You will also be required to act in the films you are not directing as well. We will also watch films to compare editing styles, cinematography, characters development and plots throughout the year.

ADVANCED FILM

Jesse Evans

In this class students will write, direct and edit their own short films. Through the use of digital cameras and computers the students will get a glimpse of what it is like to be a filmmaker. The first film you make will be silent, as you will learn to use the camera to tell a story. For the second film you will be able to add music to your final product. We will look at how music enhances films and the effects it has on the viewer. Then you will write and direct a scene using dialogue to convey character development and plot. The next film you direct will be written by one of your fellow classmates. You will also be required to act in the films you are not directing. We will watch films throughout the year to compare editing styles, cinematography, character development and plots. More advanced film students will work on detailed assignments. Students will write scripts based on songs, locations and characters. The script writing process will be more detailed for those students in Film III as will the requirements in filming.

ACTING WORKSHOP

Jesse Evans

This class is an introduction into Drama. We start off working on improvisation games, which leads to different scenes that are created from Improv. You will create a Choose your own Adventure Scene, where you have a tree diagram of your play and different options for each pathway. You will create a Scary Tale. You'll take the story of a fairy tale and try and make it as creepy as you possibly can. Then we will work on monologues and the audition process. In the second term you will write and direct your own scripts as well as other students' scripts.

PLAYWRITING/SCREENWRITING

Jesse Evans

During the first term students will study a variety of plays and playwrights, while working on their own full length play. We will workshop these plays over the course of the term. We will read plays from Ibsen, Chekhov, Sheppard, Pirendello, Letts and more. During the second term the focus will be on screenwriting. We will read a variety of screenplays, as well as watch the films from those scripts. Students will also work on writing a full length screenplay as well. Students should only take the class if they are ready to write, and write a lot. Students can take this course by semester. It does not have to be a full year course.

ACTING: SCENE STUDY

Jesse Evans

In this course the main focus will be scene work. Students will work on a variety of scenes throughout the year. They will range from 12 line scenes, to silent scenes, to scenes from different plays. The scenes will be from *Proof*, *Doubt*, *Who's Afraid of Virginia Wolf*, *Waiting for Godot* and more. We will spend more time of developing characters, dissecting the scenes and working on blocking. It is much

more focused than the Acting Workshop.

THEATER TECH ASSISTANT

Jesse Evans

This role will help with the technical aspects of the theater and black box. They will help run assemblies, work on building sets for the plays, setting a rep lighting plot for the black box, as well and more. You will learn how to use the sound and light board as well work with power tools. It will be a lot of work, but a lot of fun.



ELECTIVE COURSES

FITNESS

Ivan Asteghene

This course will take place in the Fitness Center and it will introduce students to basic strength training techniques and enable them to identify major and secondary muscle groups being contracted. Students will gain an understanding of different training strategies/techniques and be able to set up an individual regimen or program. Cardiovascular training including aerobic, low/high intensity, low/high duration, circuit and interval training will also be included in this course. Students will study, learn, and use spotting techniques, other safety procedures used in the Fitness Center and in any other physical activities. This elective is not open to athletes who are planning to play winter sports.

THE FORUM (JOURNALISM)

Jennifer Hill

This year long course is for students interested in reporting, writing, and editing news stories, features, editorials, and opinion columns and in learning the basics of publication production and management. Those enrolled will work on the school's monthly student newspaper, The Forum and several video broadcasts. Reporters, newswriters, sportswriters, arts and entertainment writers, all-purpose writers, editors, critics, designers, computer specialists, photographers, managers, and fans of the First Amendment are welcome. This elective counts towards the AMD requirement.

YEARBOOK

Janet Sowers

Yearbook staff is responsible for planning and executing the 336-page yearbook and 48-page supplement. In early fall a theme is chosen, and decisions are made as to how that theme will be carried throughout the book, starting with the cover. A series of eleven to twelve deadlines are met, starting in late October and going through early March, when the book must be completed. Then work begins on the supplement. Yearbook staff works closely with our school photographer Danny Lee and Herff Jones, the yearbook publisher. We submit pages using Adobe InDesign CS6. Staff coordinates with coaching staff, faculty, students and senior parents for each section of the book. Much of fall term is spent working on dedication pages and photographing school events for the Candid and Traditions sections. Yearbook is similar to being on a sports team, with "practice times" and "game days", and outside class time is required in order to meet our deadlines. Interests and skills that come into play involve all elements of design, layout, fonts, cropping, photography and proofing. A keen interest in design is necessary and it is helpful, but not required, if you take a design class before you join yearbook. This elective counts toward the AMD requirement.

STUDY HALL

Study Hall is available on a semester basis each period. Students may not have more than one period of study hall in a term. Students are free to work in the library, computer room, or to visit in the commons during this period unless they have "restricted" study hall as first-term freshmen or by request of teachers, parents or advisor.

CROSS-AGE TEACHING

Natalie Rogovin

There are many wonderful opportunities to support the important classroom work of teachers throughout the Paideia community. Opportunities exist in home base classrooms, art, science, math, music, and physical education. Students who are interested in pursuing a career in education or enjoy working with

youth will find this class very rewarding.

In the first weeks of the course we will explore the role of the teacher, classroom and education. You will then be matched with teachers who are interested in having a Cross Age Teacher support the work of their classroom. This is a year long commitment and you will receive internship credit for your participation in the program.

SUSTAINABILITY INTERN

Korri Ellis

Interested in assisting with the advancement of environmental sustainability at Paideia? Sustainability interns can participate in long term citizen science projects conducting water quality tests, phenology reporting (phenology: the study of cyclic and seasonal natural phenomena), assist and help with leadership of the Student Green Team, teach environmental lessons to lower grades, contribute to the expansion of school-wide awareness of environmental issues, and facilitate environmental projects within the school and in the community. Interns must be able to work independently.

ROBOTICS

Dave Fergemann

This elective course is for students who like to tinker and build. Students will work with each other to design and build robots. The class will be organized around projects chosen to fit the interests and experience of the students. Members of the school's robotics team may work on the team's robot. Other projects may include building robots to compete against each other in various challenges, or using robots to solve a real-world problem. As students work on their projects, they will learn and apply some concepts from electronics, mechanics, and computer programming.

SCIENCE LAB ASSISTANT

As a Science Lab Assistant, the student will help a science teacher through lab preparation, supplemental course instruction and in-class tutoring. A limited number of positions are available upon recommendation by a teacher. The assistantship may be done on a semester basis. This is a non-academic elective.

TECHNOLOGY ASSISTANT

Tami Oliver

A large part of the success of the computer program at Paideia has been the willingness of students to take an interest in the operation of the computer labs and the school-wide network. Responsibilities include assisting people in finding software or other materials, helping newcomers use the computers, answering questions, and maintaining and installing equipment. The assistant may use free time to work on his/her own assignments from other classes and the assistantship may be done on a semester basis.

LIBRARY ASSISTANT

Anna Watkins

Students willing to take an interest in its operation can contribute to their own knowledge of the library--what it contains and how it works--as well as its smooth functioning. Responsibilities may include assisting others in locating materials and using equipment, shelving books and magazines, repairing them, and varied clerical duties. They may also include special assignments depending on interest--assembling bibliographies for classes, arranging displays, etc. The assistant may use free time to work on his/her own assignments from other classes. This course may be taken on a semester basis.

PEER LEADERSHIP

Joseph Cullen, Lindsay Reid

This is a year-long course.

Peer Leadership is a course for which seniors are selected to work together cooperatively both in groups and in partnerships. The class meets five days a week led by the two teachers; the seniors meet once a

week with their ninth grade groups. The partners are responsible for planning the sessions and development of their own group in concert with all the others. Their goals include helping the younger students feel more comfortable and confident in their academic and social life, and encouraging them to talk more openly to each other in order to build trust and friendship in their class. As part of this process, the seniors respond to journals from the ninth graders. Seniors also exchange journals, as this program is designed to reflect itself.

INTERNSHIP

The Paideia high school internship is a component of a larger, school-wide initiative designed to strengthen the community stewardship ethic and deepen learning through volunteerism and civic involvement. The internship serves different purposes for the 3 constituent groups involved: high school students, community agencies, and Paideia. Students learn first-hand about social/environmental issues, gain experience beyond the school environment, and experience personal growth and expanded self-awareness. Community agencies benefit from expanded capacity, potential staff recruitment, and increased visibility. Through this program, Paideia is able to support/engender contributions to the broader community, strengthen our resource network, and nurture a service ethic in the school body. The internship is a graduation requirement; students must complete 60 hours of service. Short-term internships are worth 30 hours of internship credit, with the exception of on-campus service, which is worth 20 hours.

The internship operates as an independent study course; credit is awarded for completing the service hours, keeping a journal which is submitted with an essay, and attending a lunchtime reflection session. Please visit the Paideia website regularly for details regarding the internship process and a list of potential community partner agencies, and see the Civic Involvement folder on your Google desktop for time-sensitive volunteer opportunities.

URBAN AGRICULTURE INTERNSHIP

Tania Herbert

This past spring presented a major disruption when it came to growing food and feeding our communities. The inequities and shortfalls of our monolithic, large-scale food system became obvious in the wake of this COVID-19 crisis.

We learned that, in many ways, we are at war with nature. We deploy a wide range of poisons as we degrade our soils, creating a dangerously unbalanced ecosystem.

We learned that, as our land empties of small farmers, more communities are faced with a singular dependence on a global system that cannot meet our needs.

We learned that we have become complicit in a food system that is fundamentally at odds with basic human rights.

We learned that food access is not distributed fairly among our communities (neither is access to resources and economic opportunities).

It is never too late to engage problems like this and to change the world. Please join us in creating a ‘new normal’ where we work together on our new Paideia farm site to build soil, grow healthy food, and help to ensure that access to good food becomes the reality for everyone.

We will see how high-quality food can be grown affordably on small farms and in back yards using minimal inputs. We will begin by understanding the basic chemistry of our soil, and continue a complex journey through sustainable growing practices. While fortifying the living systems around us, we will

end up growing clean, nutrient dense food.

In the end, we will harvest, cook, and eat together as we work with our community partners in Thomasville Heights, the Women's Transitional Center and our other community partners, to cultivate a participatory, place-based agricultural model that feeds everyone.



PAIDEIA GRADUATION REQUIREMENTS

The following are the MINIMUM requirements for graduation from Paideia:

1. Residency - Students are to have four years of high school study.
2. Annual Progress and Distribution - Students are to take and pass at least 19 credits each year, except for senior year, when students must take and pass at least 16 credits. Students are expected to take courses in at least four of the five major academic areas each long term. The five major areas are English, Foreign Language, Mathematics, Social Studies, and Science.
3. Cumulative Progress and Distribution - Students must accumulate at least 59 credits to become senior and at least 75 credits to graduate. Students must accumulate the following minimum number of credits in each category. We recommend, and most colleges require, more than the minimums shown.

a. English	12
b. Mathematics	9
c. American History	4
d. Other Social Studies	6
e. Science	9
f. Foreign Language in H.S.	6
g. Art/Music/Drama	3
h. Physical Education/Health	3
i. Service Internship	

NOTES:

1. There is no early graduation. Even if a student accumulates the minimum number of credits before the end of senior year, she or he must complete four full years of study.
2. A long term course earns 1.5 credits per semester, so that a course taken both long terms earns 3.0 credits. Two hours of a short term course earns 1.0 credit. A one-hour short term course earns 0.5 credits and is shown with an "M" on the transcript.
3. Students enrolling in Paideia after the ninth grade will have these requirements adjusted in accord with their previous high school record. Students enrolling from a school with a

different curriculum sequence should check with the Director of Studies about non-Paideia requirements, such as for the University of Georgia.

4. The Mathematics Requirement includes a geometry course.
5. Extracurricular work in art, music, dance, fencing, or other out-of-school activity may count toward distribution requirements with prior approval. However, they will not count toward progress requirements.
6. Courses taken at a college on a joint-enrollment basis may count toward progress and distribution requirements with prior approval.
7. The Physical Education Requirement may be met by participation on a school sports team (one credit for each season on a team) or by outside activity (see #5 above).
8. The current Internship requirement is 60 hours of service credit in a monitored and pre-approved internship. Students may arrange this as early as the summer before 9th Grade.