

THE WAVERLY
SCHOOL



High School Course Catalog

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1. Graduation Requirements

The Waverly School's graduation requirements exceed the minimum entrance requirements of the University of California. The school offers a range of Advanced Placement and Honors courses; all courses are approved by the University of California. As a result, Waverly graduates are well prepared for the college application process.

Waverly's high school requires 22 credits for graduation. One credit is the equivalent of a yearlong course, and Waverly's high school is a four-year program. Graduation requirements include:

English	4 credits
History	4 credits
Math	3 credits
Science	3 credits
World Language	3 credits
Visual/Performing Arts	2 credits
Advanced Coursework	3 credits
Physical Education	2 years
Service Learning	60 hours
Love and Justice Seminar	9 th /10 th /11 th /12 th grade years

2. Program Overview

A typical four-year program for Waverly students follows the guidelines listed below. All Waverly courses are year-long classes except where noted.

Freshman Year

- English I: Ancient Literature
- Mathematics: Algebra I or Geometry
- Ancient History
- Science: Evolution of the Universe
- Spanish I or II
- Visual or Performing Arts Elective (University of California Visual/Performing Arts requirement)
- Love and Justice Seminar
- Physical Education

Sophomore Year

- English II: American Literature
- Mathematics: Geometry or Algebra II

- Regular or Advanced Placement (AP) U.S. History
- Science: Regular or Honors Chemistry
- Spanish II or III
- Arts Elective
- Love and Justice Seminar
- Physical Education

Junior Year

- English III: 2 one-semester classes linked to history classes (combined junior/senior classes)
- Mathematics: Algebra II or Pre-Calculus
- History or Social Science: 2 one-semester classes linked to English classes (combined junior/senior classes)
- Science: Regular Biology or AP Biology
- Spanish III or IV
- Arts Elective
- Love and Justice Seminar

Senior Year

- English IV: 2 one-semester classes linked to history classes (combined junior/senior classes)
- Mathematics: Pre-Calculus, Statistics, Calculus, AP Calculus AB, or AP Calculus BC
- History or Social Science: 2 one-semester classes linked to English classes (combined junior/senior classes)
- Science: Physics, AP Physics, Neuroscience, AP Environmental Science, or Physiology (courses offered depending on student enrollment)
- Spanish IV, V, or AP
- Arts Elective
- Love and Justice Seminar
- Senior Project

3. Mission Statement

The Waverly School cultivates curious, resourceful, confident learners who demonstrate intellectual engagement, critical and creative thinking, respect for individual differences, a strong awareness of personal responsibility, and an active commitment to social justice.

To realize this mission, the school embraces the following ideals:

Community:

Relationships are paramount at Waverly, defined by trust, understanding, and mutual respect. Meaningful, authentic interactions occur everywhere: in the classrooms, on the playground, on the quad, at the farm, and on outdoor trips. Students collaborate to problem solve, discuss, and make connections. Waverly teachers know students on a personal level, with a keen understanding of cognitive and social-emotional needs. Student-teacher conversations are open, challenging, and playful. Waverly teachers model intellectual curiosity, a commitment to a life of meaning, and the highest integrity. Waverly is a community where students, teachers, and families learn from one another.

Progressive Education:

Waverly's educational philosophy asserts that students learn best when they are actively involved in their education, when they become responsible for their growth as students, when they are encouraged to work to their highest level, and when their learning is based on life experiences. Children and young adults develop in stages; Waverly respects and supports each child's journey through these stages. The educational program at Waverly incorporates all aspects of human development — intellectual, social, physical, aesthetic, and ethical — and strives to integrate learning by guiding students to be curious about all that the world has to offer. While Waverly is inspired by the work of John Dewey, Jean Piaget, and Lev Vygotsky, amongst others, the school also pays attention to current research and best practices in education.

Diversity and Equity:

The Waverly School is committed to social justice education and thus seeks to provide all members of the community with the tools to recognize and speak out against acts of bias and the discriminatory systems of power that produce structural inequalities. The school is committed to treating individuals with dignity and providing an environment where all members of the community can engage in dialogue, question, learn, and contribute fully. This commitment to full participation encourages community members to be self-reflective about their attitudes toward themselves and others. A diverse and equitable school community makes members better informed, more empathetic, and better prepared to effect positive change in the world. To that end, Waverly fosters an environment in which indi-

vidual differences of race, ethnicity, biological sex, gender identity, sexual orientation, socioeconomic circumstance, national origin, immigration status, ability and disability, physical characteristics, religious belief, and all aspects of identity are acknowledged and celebrated.

4. English

English I: Ancient Literature (9th grade)

Students explore literature from the ancient worlds and discover how modern texts, movies, and even video games are influenced by these stories. We start with the Sumerian epic of Gilgamesh and move on throughout the world with stories and epics from China, India, Persia, Africa, Europe, and the Americas, including excerpts from *The Ramayana*, *The Monkey King*, and *One Thousand and One Nights*, among others. We read stories in the Bible that are often reflected in literature through the ages (Adam and Eve, Noah, Job, etc.). We explore the Romans through Shakespeare's *Julius Caesar* and end with the Anglo-Saxon epic of *Beowulf* and its 1970 counterpart, *Grendel*. Students write essays, journals, and quick response paragraphs, and participate in creative writing, oral presentations, and related art projects.

English II: American Literature (10th grade)

English II is a survey of American literature. Drawing on work from a wide array of genres and using a variety of perspectives to explore the concept, we examine the intersectional factors that determine how and why different populations experience life differently in the U.S. Texts have included but are not limited to *The Great Gatsby* by F. Scott Fitzgerald, 19th century short stories including those by authors such as Nathaniel Hawthorne and Edgar Allan Poe, *Sula* by Toni Morrison, *Devil in a Blue Dress* by Walter Mosley, *Interpreter of Maladies* by Jhumpa Lahiri, *The Woman Warrior* by Maxine Hong Kingston, a selection of 21st century short stories, and a survey of poetry spanning the 19th, 20th, and 21st centuries. Students journal, write academic essays, produce creative assignments, and discuss the texts to gain a deeper understanding of the material and acquire and strengthen written and oral communication skills.

Honors English II and III (10th and 11th grade)

Honors courses are designed for students who want to explore the standard curriculum more deeply and challenge themselves further. Students opting into the Honors coursework will have additional reading and writing assignments; furthermore, students will be held to higher standards in the quality of their work and their engagement with the material.

Interested students are invited to attempt the first Honors assignment. After completing the first assignment, a student may choose to do the standard curriculum or Honors curriculum without penalty. As a sophomore, if the student chooses to take the Honors course, that individual must opt in to the Honors course for the entirety of the year. As a junior, if the student chooses to take the Honors course, that individual may opt in to the Honors curriculum for either semester or both semesters, for the duration of the term. Once the student has signed up for the course, the student will be responsible for all additional Honors assignments. Students may not opt out of Honors; only the teacher can decide if the student is to be reassigned to the standard course.

English III and IV (11th and 12th grades)

Students explore literary works with complex concepts and themes, and write creative, expository, and analytic pieces with a progressively higher level of ability. Specifically, students are expected to write essays with clear theses and well-developed arguments. Clarity of expression, critical analysis, and use of specific textual references continue to be emphasized. Grammar, spelling, diction, and style are addressed in the revision process.

Juniors and seniors complete four of the following semester-long courses to fulfill the English III and IV requirements:

European Literature

This course is taught in concert with Advanced Placement European History. Students explore literary works with complex concepts and themes and write creative, expository, and analytical pieces with a progressively higher level of ability. Students explore various historical themes through fiction, poetry, and drama. Texts include Aristotle's *Poetics*, *The Divine Comedy*, *The Prince*, *Don Quixote*, *King Lear*, *Macbeth*, *Candide*, *The Death of Ivan Ilych*, *Closely Watched Trains*, *Death in Venice*, and *Beatrice and Virgil*.

Outsider in Literature

Taught in conjunction with the history/social science course called Human Nature, this literature course explores various aspects of the individual at odds with him/herself and/or society. Guiding themes for the course include the individual's self-perception, perception of others, driving forces, estrangement, abilities, and inabilities. Students explore literary works with complex concepts and themes and write creative, expository, and analytic pieces with a progressively higher level of ability. Specifically,

students are expected to write essays with clear theses and well-developed arguments. Clarity of expression, critical analysis, and use of specific textual references are emphasized. Grammar, spelling, diction, and style are addressed in the revision process. Typical reading selections include *The Yellow Wallpaper*, *Slaughterhouse-Five*, *Hamlet*, *One Flew Over the Cuckoo's Nest*, and selections from *The Norton Anthology of Poetry* and *The Norton Reader*.

Literature of China and India

Taught in conjunction with the history course called China and India, this course explores historical, social, and cultural themes, both past and present, in a literary context. Works of indigenous writers are supplemented by those of Westerners writing about these two countries. In addition, students consider the effect of Chinese and Indian culture as well as writing on the culture and writing of the West. Students explore literary works containing complex concepts and themes and write creative, expository, and analytic pieces with a progressively higher level of ability. Specifically, students are expected to write essays with clear theses and well-developed arguments. Clarity of expression, critical analysis, and use of specific textual references continue to be emphasized. Grammar, spelling, diction, and style are addressed individually in the revision process. Typical reading selections include: *The Columbia Anthology of Traditional Chinese Literature*, *Midnight's Children*, *The Wind-up Bird Chronicle*, and selections from the *Ramayana*, *Upanishads*, and *Bhagavad Gita*.

The Clash and Crash of Cultures

W. B. Yeats seems to have been right: things fall apart. At the beginning of this new millennium, it appears that worlds have been colliding—or have they been collapsing under their own weight and centers that cannot hold? Taught in conjunction with the history/social studies class called State of the World, this English course explores the same themes—morality, violence, terrorism, racism, immigration—from a literary standpoint, and looks at the age-old and ageless responses to the idea that cultures clash and crash. Typical reading selections include *The Merchant of Venice*, *Shalimar the Clown*, *Exit West*, *Homegoing*, and an assortment of short stories, poems, and essays.

Beyond Borders: Magical Realism

This course looks at the international uses of the literary technique/genre of magical realism. The guiding question throughout the semester examines why magical realism has been implemented by different cultures in different time periods to reflect their unique experiences. A working definition of the notoriously elusive genre is developed,

the history of the genre is explored, and theory about it is read. Students begin with a reading of Colombian author Gabriel García Márquez's novel *Love in the Time of Cholera*. Students write a "mini-essay" and answer short-answer questions to culminate the reading. Next, students read *Kafka on the Shore* by Japanese author Haruki Murakami. Students write an essay, which goes through a thorough revision process in class and at home. Next, students read and discuss *Their Eyes Were Watching God* by U.S. American author Zora Neal Hurston. Finally, students read and discuss *Like Water for Chocolate* by Mexican author Laura Esquivel. Additional activities include short creative writing assignments and screenings of magical realist films. Students participating in the AP/Honors curriculum complete additional reading and coursework via online journal entries.

Changes: Literature of the '60s, '70s, '80s

Students explore the Civil Rights Movement, the Anti-Vietnam War protests, Women's Liberation, and Gay Liberation movements of the '60s, '70s, and '80s through fiction, poetry, journalism, art, music, and film. Students study the stories of activists and the effects of the movements on those decades. Class discussions examine how much progress has been made in the recent decades and the ways in which these issues play out in our current era. Readings include *The Fire Next Time*, *The Fire This Time*, *The Things They Carry*, *Play It as It Lays*, along with essays and poetry.

Science Fiction as Literature

Science fiction reflects our present circumstances and also predicts coming technological changes. It is a genre that deals in unreality while making a statement on our current reality. Students analyze the sub-genres of science fiction through influential works in novels, essays, short stories, and film. The course focuses on the reading, oral and written analysis, and evaluation of science fiction literature in conjunction with current ethical, technological, and scientific issues. The class is organized into four units that explore dystopias, colonization, artificial intelligence, and post-apocalyptic stories. Students compare the ideas of science fiction writers with our world today and speak and write about the cultural impact on our future. Readings include *The Martian Chronicles*, *Do Androids Dream of Electric Sheep*, *Station Eleven*, *Annihilation*, and shorter works.

20th Century Literature

Taught in conjunction with the history course entitled *The 20th Century*, this literature course explores the century's underlying and overriding literary themes, including

progress, good and evil, dislocation, uncertainty, the absurd, and the individual's role in an age of extremes and fragmentation. The course runs from modernism through existentialism, and on to end-of-century literature. Students explore literary works containing complex concepts and themes, and write creative, expository, and analytic pieces with a progressively higher level of ability. Specifically, students are expected to write essays with clear theses and well-developed arguments. Clarity of expression, critical analysis, and use of specific textual references continue to be emphasized. Grammar, spelling, diction, and style are addressed in the revision process. Works to be studied include Conrad's *Heart of Darkness*, Fitzgerald's *The Great Gatsby*, Vonnegut's *Slaughterhouse-Five*, Pynchon's *The Crying of Lot 49*, and Camus's *The Plague*, as well as an assortment of plays, poetry, short stories, and essays.

21st Century Literature

The focus of this course is literature of the 21st century. In particular, it looks at 21st century writers' take on contemporary life. A range of international authors are read, with an emphasis placed on the depiction of immigration to the U.S., the experience of immigrants in the U.S., and racial tensions in the U.S. Texts include, but are not limited to, *The Book of Unknown Americans* by Cristina Henríquez, *Americanah* by Chimamanda Ngozi Adichie, *The Reluctant Fundamentalist* by Mohsin Hamid, and *Tell Me How It Ends: An Essay in Forty Questions* by Valeria Luiselli. The course emphasizes the skills of critical reading, analysis, and written and oral communication. Each unit will include nightly reading and a major writing assignment, presentation, creative project, or test. Students are provided with multiple opportunities to articulate their own ideas as well as to question, interpret, and evaluate others' ideas. Students recognize and interpret figurative language; examine point of view, characterization, and plot; analyze structure and character motives; understand authors' use of literary tools; and place the texts in their historical and social contexts.

Literature of World Religions

This course explores five major world religions—Hinduism, Buddhism, Judaism, Christianity, and Islam—through the literature of the religion and through literature that uses these religions as a thematic construct. Students explore themes such as morality, truth from various perspectives, good and evil, and an individual's responsibility to and expectations from religion and its institutions. This class is taught in concert with History of World Religions. Students write creative, expository, and analytical essays that display clear theses and well-developed arguments. Clarity of expression, critical analysis, and use of specific textual references are emphasized; grammar, spelling, diction, and style are addressed in the revision process. Works to be

studied include *Siddhartha*, *The Last Temptation of Christ*, *The Satanic Verses*, *My Name is Asher Lev*, Joseph Campbell's *Hero With a Thousand Faces*, Dante's *Inferno*, and selections from essays, short fiction, and British poetry.

British Literature

This course explores ethical dilemmas and philosophical quandaries as they have been treated in British literature over the last five hundred years. The class begins with *Macbeth* by William Shakespeare, considering the emergence of personal ambition during the Renaissance, and a unit on the Metaphysical Poets (John Donne, George Herbert, Andrew Marvell) that illuminates 17th century attempts to reconcile perceived contradictions, such as divine vs. sexual love and hedonism vs. devotion. Essays and satires from the Age of Enlightenment introduce both the optimism and the call for reforms that characterized 18th century attitudes. Nineteenth century novels and the poetry of William Blake, Samuel Taylor Coleridge, and John Keats emphasize the importance of the Romantic Movement and the Victorian Age in England, and 20th century fiction and drama reflect the difficult choices modern characters have faced in a rapidly changing world. The historical and social contexts for each work of literature are considered along with the evolution of both literary form and content in Great Britain and beyond. Typical novels and plays for this course include *Silas Marner* by George Eliot, *A Tale of Two Cities* by Charles Dickens, *Sense and Sensibility* by Jane Austen, *Dubliners* by James Joyce, *The Millstone* by Margaret Drabble, and *Arcadia* by Tom Stoppard.

Women's Literature

This course, taught in conjunction with Making the Modern World System history class, explores the ways in which women have forged their identities within the domestic realm both by conforming to societal expectations and by rejecting them. The class does not take the easy route of the polemic by viewing the home as a prison, a woman's homemaking role a straitjacket. Rather, focus is put on the various ways women have discovered their own agency both in response to and despite extrinsic constraints. In particular, students examine multiple interpretations of "power," "strength," and "liberation" as they have been defined by women throughout history. Primary materials will be literary texts written by women, notably the novel and short story, but also poetry and drama. By looking at the lives of individual literary heroines, students consider the ways women have had to negotiate between socioeconomic status and romantic love, ambition and community, self-fulfillment, and self-sacrifice. Woman's indispensable role as consumer in free-market societies and her creative and productive contributions to these societies are considered along with unique feminine

psychology and the nature of gender differences. The course also looks at the role female writers have played in the evolution of literary genre and style. Typical novels include *Jane Eyre* by Charlotte Brontë, *The House of Mirth* by Edith Wharton, *Rebecca* by Daphne Du Maurier, *The Bluest Eye* by Toni Morrison, and *Animal Dreams* by Barbara Kingsolver. Poets include Christina Rossetti, Elizabeth Barrett Browning, Rita Dove, Mary Oliver, and Louise Glück.

Poetry

This course has four goals. First, it introduces students to the literary tools necessary to reading and writing poetry by closely analyzing the ways in which specific poetic devices such as imagery, figurative language, meter, rhyme scheme, and form work. Second, it immerses students in the hermeneutic process of reading poems: for the first two-thirds of the semester, class discussion centers on close readings of one or more poems. Third, it requires students to become an “expert” on one poet. Each student reads a collection of poetry by a poet of his/her choice, researches the poet’s life, and teaches the class about the poet. Finally, it requires students to write poetry of their own. After several weeks of writing, students workshop and revise their poems for inclusion in a short chapbook. The course ends with a publication party and a poetry reading (of students’ work as well as favorite published poets). The course’s main goal is not to expose students to a survey or canon of poems (although this happens along the way), but to enable students to read poetry in general and encourage them to develop their own taste in poetry and voice as poets.

Postmodern Fiction: Lost in the Funhouse

Looking at the world from many different angles and alternative perspectives is the realm of postmodern writers. Characterized by John Barth’s *Lost in the Funhouse*—in which the narrator appears and disappears in the story, and the funhouse mirrors are used to both mimic and mock the real world—these fictions deliver bizarre interpretations, ethical dilemmas, and disconnected characters. Postmodern fiction is defined in a wide variety of ways: fiction of a global economy, fiction by previously suppressed voices, fiction that is driven by theory, fiction that blurs the line between high and low culture, fiction about fiction. This course starts with the idea that how a story is told is as important as what story is told. Students look at fiction that questions assumptions about how meaning is made and the creation of fiction as a fiction. Various events of the late 20th century are reflected and distorted in these books, so class discussion focuses on World War II, the 1950s, the 1960s, the “me” generation, the generation of “slackers,” and the transition to the 21st century. Students will also explore music, film, art, and pop culture that play with our sense of linearity. Typical

texts include *Postmodern American Fiction: A Norton Anthology*, *Lost in the Funhouse*, *The Crying of Lot 49*, *Invisible Cities*, *A Heartbreaking Work of Staggering Genius*, *Our Ecstatic Days*, *If on a Winter's Night a Traveler...*, *Number 9 Dream*, and *The Raw Shark Texts*.

Society and Self: Literature of Redemption

This English elective focuses on fictional characters and poetic voices that transcend the prejudices and destructive behaviors of the societies in which they live. Students explore those opportunities found in literature and in our own lives for making connections between the abstract values we espouse and the concrete challenges of human relationships, with an emphasis on the redemptive powers of tolerance and compassion. The literature in this course represents a great range of time and geography, from the ecstatic poetry of the 13th century Sufi poet Rumi to the short stories of Alice Munro. The common thread has less to do with time and place and more to do with themes of hope, justice, and love as they have been understood through the ages. This course gives equal attention to fiction and poetry. Additionally, students see films that inform the course's themes, and through their own creative and analytical writing assignments, contribute to the course content. Typical texts include *Howards End*, *Birdsong*, *A Tree Within*, *House of Light*, *Drop City*, and short fiction by Katherine Mansfield, Ernest Hemingway, Alice Munro, Gina Berriault, Raymond Carver, Langston Hughes, Isabel Allende, Ethan Canin, and Ian McEwan.

Monster as Metaphor

Students explore questions about what “monsters” are, what they can represent, and why we tell stories about monsters, through readings of fairy tales, novels, graphic novels, and academic articles, and by viewing films. Students write academic essays, conduct research, produce creative work, and discuss the texts to gain a deeper understanding of the topics. Recent texts have included but are not limited to: Grimm's fairy tales, *Pan's Labyrinth* (del Toro, 2006), *Dracula* by Bram Stoker, *What We Do in the Shadows* (Clement, Waititi, 2014), *Frankenstein* by Mary Shelley, *Frankenstein* (Whale, 1931), *Swamp Thing* by Alan Moore, and *Beloved* by Toni Morrison.

Advanced Placement Designation for English Literature (by consent of teacher and individual contract only)

Any of the listed English courses beyond English II are considered Advanced Placement level if, by teacher/school consent and student contract, additional coursework is undertaken and satisfactorily completed. Poetry, fiction, and expository writing are all explored for genre, style, language, tropes, historical context, and

interpretation, providing students with a thorough knowledge of and experience with AP subject matter. Students meet an extra hour every week for discussion, presentation of work, and AP test preparation.

5. History and Social Sciences

Ancient History (9th grade)

Ancient History is taught in conjunction with Ancient Literature. The course begins with the study of physical and cultural anthropology. The focus is on the processes of natural selection and hominid speciation, and the evolution of hominid bipedality, body form, brain structure, consciousness, and language ability. The cultural selection of social behaviors, technologies, economic strategies, political structures, and religious belief systems is examined in detail. The class studies hunting and gathering bands, tribal societies, agriculture, the establishment of urban cultures, and the origins of State. The cultural and intellectual innovations of the city-states of Mesopotamia and the Persian Empire are given particular attention. Citizenship, sexism, warfare, and the philosophers of the ancient Greek poleis and the Hellenistic Age are key topics of study. Time permitting, the class also does some study of comparative religion by contrasting elements of Zoroastrianism and Buddhism. Readings are challenging and concept-loaded and require mastery of specialized vocabulary. Writing clearly and developing solid study habits are a focus.

United States History (10th grade)

U.S. History is a survey course that examines American history from the first Native American contact with Europeans to the present. The course is taught in concert with American Literature. Several themes are explored chronologically, including the interplay of race, ethnicity, region, class, and gender in the creation and transformation of American identities and culture; the development of constitutional law and American notions of equality, freedom, and justice; the political, economic, and environmental consequences of physical expansion and capitalism; and the growth of mass culture.

Advanced Placement United States History (sophomore standing required/by consent of teacher and individual contract only)

This course is similar to the United States History class but covers the material at a faster pace and in greater depth. The AP program in United States History is designed to provide students with the analytical skills and factual knowledge necessary to take

the AP examination. The program prepares students for intermediate and advanced college courses by making demands upon them equivalent to those made by full-year introductory college courses. Students learn to assess historical materials—their relevance to a given interpretive problem, their reliability, and their importance—and to weigh the evidence and interpretations presented in historical scholarship. The AP United States History course helps students develop the skills necessary to arrive at conclusions based on an informed judgment, and to present reasons and evidence clearly and persuasively in an essay format. In addition, sample tests and Document-Based Questions (DBQs) are used to prepare students for the AP examination in May. Attendance at extra class sessions is required, as is a two-week summer preparatory class.

Advanced Placement European History *Corresponds with European Literature* (junior or senior standing required/by consent of teacher and individual contract only)

This is a survey course of European history beginning with the Late Middle Ages and ending in the post-World War II period. The examination of European political, social, and intellectual history prepares students to take the Advanced Placement examination in May. Although the course is organized chronologically, several major themes are explored. These themes include the development and growth of market economies, the shift from a religious to a secular worldview, and the development of technological warfare and its effects. Assignments are designed to prepare students for the tasks required on the Advanced Placement exam and include multiple choice quizzes and tests, in-class essays, interpretation of primary sources, assigned readings, and written responses to Document-Based Essay Questions (DBQs). Attendance at extra class sessions is required.

Making the Modern World System: The Changing Experience of Daily Life (semester class/junior or senior standing required)

In this world history class, we move from the mid-1800s through the 20th century discussing the four “-isms,” which define some of the major themes of our modern world. These four “-isms” are: imperialism, racism, capitalism, and fascism. This is with the understanding that this is not comprehensive, and many peoples, their lives, and ideologies will not be covered.

China and India (semester class/junior or senior standing required)

This course, taught in conjunction with Literature of China and India, is a comparative survey of Chinese and Indian history that focuses primarily on the period extending from the onset of European colonialism and imperialism to the present. The class begins

with a review of the ancient idea systems and social practices of India and China and then moves to circumstances in the two cultures, circa 1700 C.E. Topics of comparison may include: cosmological implications of ancient philosophies, family and caste, the experiences of European imperialism, the condition of women, the Boxer and Sepoy rebellions, Mao and M. Gandhi, the Indian independence and Chinese revolutionary movements, the Indian Emergency and the Cultural Revolution, strategies for population control, economic development policies, and popular culture. The class requires extensive reading, several major essays, and student presentations. The final examination is in essay form.

History of Ideas *Corresponds with Poetry* (junior/senior class standing required)

This course studies key concepts, historical moments, intellectual movements, and thinkers in the history of ideas. The origins, concepts and practices of major religious traditions and movements are compared. By what paths do ideas of the “soul” and later secularized notions about the “inner-self” develop? The origins of science, philosophy, and the humanities in Greece are reviewed. The purposes of education and knowledge in the Christianizing west, in medieval Islam, and in China under its scholar elite are compared. The early Christian hostility to science, the preservation and advancement of science and medicine in Islam, and the technological inventiveness of China are studied.

Human Nature (semester class/junior or senior standing required)

How are we to make sense, let alone comprehend, something as vast as “Human Nature”? During this semester-long social science class, our foray into this Herculean task will be guided through a focus on two primary texts: David Hume’s *An Enquiry Concerning Human Understanding* and *The Chomsky/Foucault Debate: On Human Nature*. Please understand that these two texts are *not* comprehensive by any means, and many peoples, their lives, and ideologies will not be covered. However, as these are some of the great thinkers of history, insights regarding human nature can be gleaned through a close reading of the aforementioned texts.

The 20th Century (semester class/junior or senior standing required)

Beginning with World War I, this class surveys the history of the world in the 20th century and identifies major trends and events. Emphasis is placed on politics, ideologies, and cultural history. Themes include the extreme violence of the century, the patterns of oppression and rebellion, the gulf between those who have power and wealth and those who do not, the polar nature of major political ideologies, the influence of national and ethnic identification, the mechanization of life, and the accelerating

degradation of the natural world. Histories of the century are used as the primary texts, and journalism, memoir, and film are liberally sampled as supplements to these texts. In addition, this course is designed to correlate closely with the 20th Century Literature class.

State of the World (semester class/junior or senior standing required)

Taught in conjunction with The Clash and Crash of Cultures literature class, this course explores significant issues that have global effects. Its goals are to educate students as to the nature and causes of these problems, and to enable students to take positions on these issues which are based on sound analysis and with which they are morally comfortable. The course is interdisciplinary and exposes students to history, philosophy, economics, sociology, demography, environmental theory, and journalism. The course examines the issues of violence, poverty, population growth, climate change, the globalization of corporate capitalism, political philosophies, rights, and international law.

History of World Religions (semester class/junior or senior standing required)

In this course, students comparatively examine different religious traditions, beginning with an anthropologically informed investigation of the definitions of religion, and the uses and purposes of early religious practice among tribal animists. The class then examines the development of ancestor worship, polytheisms, and religious rituals under the direction of priesthoods. Next, the development and spread of religions and philosophies that have an ethical focus are explored. Finally, the course appraises some current religious issues. The class is taught in tandem with Literature of World Religions.

Ethics: Origins, History, and Goals (semester class/junior or senior standing required)

This is an introductory course in the history and methods of ethical thought that considers ideas on the origins of moral feeling and behavior. The course compares ethical constructs from a variety of cultures and traditions while examining problems raised by cultural relativism, subjectivism, postmodernism, and feminism. Throughout the course, students are challenged to consider what the elements of a satisfactory moral theory are and to consider and articulate their own ethical views. Writing on that subject is the final assignment. The practical application of ethical systems to resolve real moral conundrums is a common class exercise. Texts for this course include Aristotle's *Nicomachean Ethics*, John Stuart Mill's *Utilitarianism*, Nietzsche's "On Truth

and Lie in a Nonmoral Sense,” Kwame A. Appiah’s *The Ethics of Identity*, and bell hooks’ *Feminist Theory from margin to center*.

Societies in Crisis (semester class/junior or senior standing required)

Students examine several case studies of societies faced with crucial problems—environmental, ethical, or political—and how they have met, or failed to meet, the challenges inherent in these problems. The nature of cause and effect in history is explored, along with how ideas and attitudes influence the way people in different cultures think and behave. The role of the individual within these societies is also examined. Case studies include the prehistoric culture of Easter Island, British policy toward the American colonies in the 1770s, the origins of the Vietnam War, modern Iceland, and the current controversy over global warming. Students are assessed in several ways, but there is an emphasis on the essay format to test writing and analytical skills. Book reviews and papers focus on the students’ research and organizational skills as well as writing skills. There are also group projects and debates. Typical texts include Jared Diamond’s *Collapse: How Societies Choose to Fail or Succeed* and Barbara Tuchman’s *The March of Folly: From Troy to Vietnam*.

Facing History: Genocide and Human Behavior (semester class/junior or senior standing required)

Armenia. The Holocaust. Rwanda. These mass murders of people because of their racial, ethnic, or religious identity made the 20th century the Century of Genocide. So far, the new century is doing no better. In this course, we study the history and process of genocide—how it happens, why it is allowed to happen, how and when the guilty are brought to justice. Mostly, though, we focus on ordinary people who find themselves in the middle of genocide: how some become murderers, a very few rescue the victims, and most remain passive bystanders to the evil around them. This course is taught with the English class, *Monster as Metaphor*.

U. S. Government (available only in summer for semester credit/sophomore, junior, or senior standing required)

This course critically examines the structure and operations of the federal government, constitutional rights, judicial review, the electoral process, the history of political parties, philosophies and policies of different ideological camps, opinion polling, and the roles of the media. Comparisons between the U.S. and other constitutional democracies are made. Elitist, pluralist, and egalitarian theories and issues of social class and status are examined. Recent and ongoing events are used as case studies.

6. World Languages

Spanish I

This course introduces and guides the students toward communicative proficiency while developing a general insight into how languages work. Students work toward acquiring language skills that allow them to function in a Spanish-speaking culture at a beginning level, encourage them to use the language for personal enjoyment and enrichment, and help them appreciate the role of Hispanic cultures in a global context. Students learn a variety of vocabulary and grammatical structures as they develop their skills in listening, reading, writing, and speaking. Culture is integrated throughout the course.

Spanish II (prerequisite: Spanish I)

This course continues the development of the five skill areas (listening, reading, writing, speaking, and culture) and guides students toward the intermediate level of proficiency. In Spanish II, students will be offered constant opportunities to review, practice, and integrate material from previous language learning experiences. Level II vocabulary and grammatical concepts are introduced gradually. Literature, song, and videos are used to help students expand their cultural awareness and appreciation of the richness in variety of the Spanish language and its people.

Spanish III (prerequisite: Spanish II)

Spanish III builds on the two previous years' work and introduces more complex grammatical concepts such as preterit vs. imperfect, the perfect tenses, direct and indirect pronouns, and an introduction to present subjunctive. Additionally, there are more readings and listening comprehension activities and a strong emphasis on conversational skills through oral presentations, dialogues, and interviews. Most of the class is conducted in Spanish.

Spanish IV (prerequisite: Spanish III with a grade of B- or above)

This advanced Spanish class explores grammatical concepts such as the imperfect tense, the future and conditional tenses, the forms of the perfect tenses, and the forms of the subjunctive. Reading assignments expose students to a wider variety of Spanish literature, and the geography and history of Spain and Latin America are studied. The course content reflects a wide range of academic and cultural topics (the arts, history, current events, literature, politics, science, and technology, etc.) and employs authentic literary and nonliterary texts. Additionally, students take practice exams that contain

different components of the Spanish language, including reading, listening, and culture. These assessments include both free-response and multiple-choice questions about readings, audio selections, and language use. Other assessments include individual and group presentations and multimedia projects. This course is designed to build on students' previous years of language study and increase their speaking skills. It is conducted entirely in Spanish.

Advanced Placement Spanish Language and Culture (prerequisite: Spanish IV/junior or senior standing required/by consent of teacher and individual contract only)

In preparation for the AP examination in Spanish Language, students review grammar, write essays, complete frequent listening and speaking exercises, study the history and geography of several Spanish speaking countries, and read increasingly complex Spanish literature. AP Spanish Language and Culture follows the three-year sequence of Spanish Language courses offered at high school level and is conducted completely in Spanish. This yearlong, college-level course will develop integrated language skills and cultural competency that will be useful when applied to real life situations and academic study. The course content reflects a wide variety of academic and cultural topics (the arts, history, current events, literature, technology, etc.) and employs a variety of authentic literary and nonliterary texts.

Students should be able to use the Spanish language to:

- Interpret and understand conversations, letters, charts, articles, and literature.
- Make comparisons between and within Hispanic cultures and their own, in terms of products, practices, and perspectives.
- Demonstrate proficiency in interpersonal, interpretive, and presentational communication.

7. Mathematics

Algebra I

Students study functional relationships, the connections representing these relationships, and the use of representations of functions to solve problems. The course begins with ways of organizing data. Numerical patterns are explored, which leads to determining relationships formed by patterns. Functional relationships provide the basis for looking at equations and solving them graphically, prior to solving equations symbolically. Students learn to work with quantities that vary and to express

relationships between quantities verbally, pictorially, graphically, and symbolically. A strong conceptual basis for understanding a solution to an equation is developed before introducing traditional methods for finding solutions. The emphasis in this course is also on connections to the real world, as well as connections to the various mathematical strands. Geometric models are used to connect the visual and the symbolic. Probability theory and discrete mathematics are interwoven into the course.

Geometry (prerequisite: Algebra I)

This introductory course emphasizes logic, reasoning, exploration, and problem solving through the memorization of formulas, postulates, and theorems. Although classical proofs are very much a part of this class, the thought process behind the proof is emphasized above the systematic structure. Math skills are continually practiced and reinforced. The unity of geometry and algebra is emphasized. The approach of the text and supplementary materials is multidisciplinary and experiential. Geometric applications are explored in areas of art, music, history, and, of course, physical, and biological sciences. Much of the course involves deriving important principles through cooperative explorations.

Algebra II (prerequisites: Algebra I and Geometry)

Advanced Algebra carefully builds on the sequential approaches to content and learning begun in the preceding texts in the AWSM series. The sequence from variables to equations to functions is extended to using functions as models for a number of applied settings. Geometric and algebraic concepts are extended and connected to topics in probability and statistics, trigonometry, and discrete mathematics.

Pre-Calculus (prerequisites: Algebra I, Geometry, and Algebra II with Trigonometry)

This course covers the fundamentals of modeling situations with equations and a variety of methods for manipulating those equations to solve problems. Most major equations are explored by two means, proving the equation and applying it to problems. In this way, students are able to understand what the equation means, how it can be used, and what its limitations are. Attention is also given to end behaviors, periodic functions, conic segments, and exploring these ideas both algebraically and graphically. This class provides the mathematical background necessary for a student to take a college-level math course such as Calculus.

Calculus (Prerequisite: Pre-Calculus)

Students learn to understand the concepts of single variable calculus. The course material is intended to prepare students for college level mathematics. Students are expected to solve a broad range of problems by exploring calculus through learning limits, derivatives, integrals, and differential equations.

Advanced Calculus (junior or senior standing required; by consent of teacher and individual contract only; prerequisite: Calculus)

Students learn to understand the concepts of single variable calculus through limits and continuity, differentiation, integration, differential equations, parametric equations, polar coordinates, and series and sequences. The unit on limits includes how to find a limit of a function by using different techniques. The continuity section includes resting the conditions for continuity and exploring discontinuity. The differentiation unit includes power rule, product rule, quotient rule, chain rule, derivative as slope, implicit derivatives, trigonometric derivatives, related rates, curve sketching, and applications. The integration unit consists of finding area under a curve by using integration, integration techniques, trigonometric integration, integration by substitution, integration of logarithmic and exponential functions, finding area between curves, and finding volumes of revolutions. The differential equation unit consists of solving differential equations, slope field lines, Euler's method, logistic differential equations, and word problems. Students will explore how to use parametric and polar coordinates for curve sketching, finding the area of a polar region, graphing polar equations, and finding arc length. Students will learn how to use different tests to find the divergence/convergence of a series, how to find the sum of series, the Taylor and Maclaurin series, binomial series and its derivatives, and Lagrange form.

Advanced Placement Calculus AB (prerequisite: Pre-Calculus/ junior or senior standing required/by consent of teacher and individual contract only/)

Calculus is the study of rates of changes and related patterns in equations. Students will learn the basics of integration and differentiation in both a graphical and algebraic interpretation. Problems will relate the mathematics to the real-world situations, such as calculating volumes of irregular containers like swimming pools or estimating fuel consumption for different driving conditions. The goal of this class is to introduce students to the fundamentals of Calculus as well to prepare them for the Advanced Placement examination in Calculus AB.

Advanced Placement Calculus BC (prerequisite: Pre-Calculus and/or AP Calculus AB/ senior standing required/by consent of teacher and individual contract only)

AP Calculus BC is a full-year, college-level course in the calculus of functions of a single variable. It includes all topics covered in Calculus AB (techniques and applications of the derivative and the definite integral and the Fundamental Theorem of Calculus) plus additional topics in differential and integral calculus (including parametric, polar, and vector functions), and series. Algebraic, numerical, and graphical representations are emphasized throughout the course, as is preparation for the AP examination in May.

8. Science

Introduction to Physical Science (9th grade)

Introduction to the Physical Sciences primarily focuses on physics, with occasional topics in chemistry, earth science and astronomy. The course is rooted in the nature of science. Rather than a collected body of facts, science is a process and a human endeavor. Students will do science by engaging in hands-on lab explorations, making and recording scientific measurements, and growing skills in essential science practices, problem solving, analysis, communication, and teamwork.

Chemistry or Honors Chemistry (prerequisites: Introduction to Physical Science and Algebra 1)

Chemistry: This is an introductory laboratory course designed to explore the practical aspects of chemistry while illustrating how it is intimately involved in many facets of our daily lives. Topics include household chemicals, energy, chemistry of the environment, nutrition, and polymers, among others. Students are taught to think scientifically and incorporate mathematical skills into the solution of chemistry problems through class discussions, group work, practical problems, and laboratory activities. After learning how chemistry impacts their environment, students are required to share their findings through PowerPoint presentations.

Honors Chemistry (by consent of teacher): Chemistry is an integral part of modern society and this laboratory course focuses on the mechanisms of matter and chemical reactions while recognizing how chemistry works in our modern world. Honors Chemistry teaches students to incorporate mathematical skills in the solution of chemistry problems through the use of practical problems, group discussions, and laboratory activities. Significant emphasis is placed on solving

application problems through dimensional analysis and critical thinking. Honors Chemistry also includes advanced coursework and requires the completion of four projects, one per quarter.

Biology (prerequisite: Introduction to Physical Science)

High school graduates should possess a basic understanding of the functioning of the biological world they live in, including their own bodies, their neighborhood, and their regional and global environment. This course guides them in gaining this understanding. Graduates should also have experience in evaluating information (including that from individual testimony, scientific evidence, and other sources) so they can make choices about complex issues. This course develops and exercises students' critical abilities through discussion and study of publicized developments in biological science in areas such as reproduction, diet and health, damage to ecological support systems, and extinction. Daily homework includes reading from the text or supplementary materials, and writing about accompanying questions, essays, and problems from the student study guide. Most labs require formal write-ups, description, analysis, and interpretation. A large-scale biome research computer presentation (PowerPoint) is required first term. A research paper is required for the second term. An original experiment or demonstration of some kind, including presentation to the class, is also required in the final term.

Advanced Placement Biology (prerequisite: Chemistry/junior or senior standing required/by consent of teacher and individual contract only)

This laboratory course is designed to provide a college-level introduction to biology and to prepare students for the Advanced Placement examination. It differs from regular biology in the comprehensive and quantitative nature of the curriculum, the molecular and chemical emphasis, the laboratory emphasis, and the extensive time requirements. Students are required to sign a contract indicating both their commitment to taking the AP exam in May and their understanding that this is a college-level course that will require several hours of homework each night, as well as many hours of lab work outside of regular class time.

Advanced Placement Physics B (prerequisites: Algebra II and Biology or Chemistry/junior or senior standing required/by consent of teacher and individual contract only)

The goal of this course is to prepare students for the Advanced Placement examination covering Physics B. The course introduces college-level physics and focuses on the

development of an intuitive and comprehensive understanding of physics concepts, as well as problem solving with the use of mathematics. The laboratory work will help students develop reasoning power and principles, as well as acquaint students with sound laboratory techniques.

Advanced Placement Environmental Science (prerequisites: Biology and Chemistry/senior standing required/by consent of teacher and individual contract only)

This laboratory course combines preparation for the Advanced Placement examination with an intensive study of natural ecosystems, with in-depth study of current environmental issues of management, safety, and conservation. Traditional population, community, ecosystem, and biome ecology is approached with an emphasis on field study and controlled experiments in both lab and field, exploiting the astonishing diversity of marine and terrestrial natural communities with which we are blessed in Southern California. As part of working in the field, students become intimately familiar with the flora and fauna of some of these local habitats, including chaparral, desert, conifer forest, oak woodland, riparian, grassland, and rocky intertidal, and in the process will become sensitive to changes in the community structures brought on by natural or unnatural causes. Environmental threats such as deforestation, air, soil, and water pollution, soil degradation, habitat loss, and loss of biodiversity will be observed and monitored in the field. There is extensive use of student-manipulated computer modeling to simulate population growth and demography, effects of habitat loss on biodiversity, climate change, and other ecological concepts. The Internet allows students access to the most recent information and to network with other students monitoring environmental data in other parts of the world. Finally, the course emphasizes possible solutions to the problems, and teaches students how to influence environmental decision-making on local, state, and national levels. Although reading and problems from the text are assigned, much of the class is oriented, seminar style, toward individual and small-group student research and field/lab experiments.

Comparative Vertebrate Anatomy and Physiology (prerequisites: Biology and Chemistry/senior standing required)

This laboratory class is designed to foster physiological and scientific literacy. Students learn to weigh health-related and other scientific information critically outside of class and use these skills to make intelligent life decisions. We study comparative and comprehensive vertebrate anatomy and physiology with an emphasis on evolution and adaptation (fossils included) as opposed to a strictly human approach. Labs include dissections of sharks, turtles, snakes, pigeons, and cats, as well as sheep brain, heart, and

kidney. Field trips may include a visit to the Los Angeles Natural History Museum, The Paige Museum, The San Diego Zoo, and a gross anatomy lab.

Introduction to Neuroscience (prerequisites: Biology and Chemistry/senior standing required)

Neuroscience is the study of the nervous system, including the brain, spinal cord, and networks of sensory nerve cells, or neurons, throughout the body. Only in recent decades has Neuroscience become a recognized discipline. It is now a field that integrates biology, chemistry, and physics with studies of physiology and behavior. Throughout this laboratory course, students explore complex issues such as cognition, emotion, motivation, and brain disorders. In addition, students learn the pathology and treatment of diseases, such as depression, schizophrenia, stroke, paralysis, Alzheimer's disease, and a variety of other neurological and psychological disorders.

9. Arts and Enrichment

Art I

This course is designed to introduce students to the visual elements of art, to develop awareness and confidence, and to provide the means for learning skills essential for translating ideas into effective visual forms. Students are encouraged to develop creative and individual responses to class projects while acquiring a critical means of inquiry. The course consists of studio projects, use of individual sketchbooks, discussions, demonstrations, individual help, slides and/or visual presentations, group critiques, and museum visits. Studio projects reinforce concepts studied in class; students are asked to design their own images illustrating particular principles and concepts. A variety of approaches, methods, and media will be explored. This course has an emphasis on two-dimensional art.

Art II (prerequisite: Art I)

The course emphasizes a range of approaches and techniques, both traditional and contemporary. The major genres of still life, landscape, figurative, and abstract art provide a basis for class projects. Students expand their vocabulary with new media to include forms of drawing and painting. They participate in regular group reviews as projects are completed. Museum visits and other study of artists and their work continue.

Art III (prerequisite: Art II)

Art III is designed for students who already have basic drawing and painting skills and are ready to begin defining their own personal artistic vision. Each class focuses on a different theme from the figure to nature, from objects to imagination. Individual attention and group discussion encourage students to challenge their imaginations and develop critical and conceptual thinking. Group discussion encourages the exploration of content and materials. Assignments include a variety of technical and conceptual approaches to painting and drawing, sculpture, mixed media, and graphic application, with the freedom to experiment with materials. Museum visits and other study of artists and their work continue.

Art IV (prerequisite: Art III)

This course strengthens and expands students' art-making ideas through creative exploration of traditional and unconventional materials. We focus on the possibilities of combining two- and three-dimensional media, photography, writing, sewing, recycled materials, and drawing. We look at the ways assemblage, collage, and installation have developed through Modernism and Postmodernism to expand students' critical vocabulary. Experimentation is encouraged. There are individual and group critiques.

Advanced Placement Studio Art: Drawing (junior or senior standing required/by consent of teacher and individual contract only)

AP Studio Art: Drawing is a college-level course in fine art. Students create a portfolio according to the Advanced Placement standards. Students meet individually and in groups with their teacher for guidance in meeting all requirements for their submissions.

Creative Writing I and II

This intensive writing workshop allows students to focus on longer writing projects, including working on a novel, a book of poetry, or a collection of short stories. The teacher guides the students through a series of writing exercises and group discussions. Workshop-style sessions allow students to read their work and gather comments from other student writers.

Drama I

Drama I introduces beginning students to working in the theater as collaborative members of a company. Drama I students are encouraged to explore their imaginations, to develop the ability to think critically and imaginatively about theatrical text, to explore their creative expression, to improve their communication skills, and to develop their ability to work cooperatively with others. Over the course of the year, students establish a storehouse of skills that will train and educate them, as well as help them to develop their artistic ability to perform in front of an audience with clarity and joy. A strong emphasis is placed on bringing the written word alive in an exciting, believable, and original way. Students are introduced to all aspects of play production including scene study, performance, building characters, and helping to create original material.

Drama II (prerequisite: Drama I)

With a continued emphasis on collaboration, rehearsal and performance, Drama II deepens the training and foundations constructed in Drama I. Students continue to explore the relationship between rehearsing a script and mounting a show. In addition to improving their performance and communication skills, each student will have the added opportunity to build his or her confidence in front of an audience with larger assigned roles. Two full-length productions are mounted, one per semester. Past productions include *A Midsummer Night's Dream*, *Pride and Prejudice*, *Hamlet/Matrix*, *Peter and the Starcatcher*, *EPIC Youth*, *12th Night/As You Like It*, and *Our Town*. Students are invited to explore their creative practice through script analysis, building living characters, and getting comfortable and imaginative in their use of physical space. Arriving to rehearsal prepared and ready to work in a disciplined, responsible, and cooperative manner with all the members of the Raven Collaborative is an ongoing expectation. They will be asked to be more self-directed and supportive of their younger colleagues and to expand their skills and proficiency beyond the introductory level. Drama II students are asked to contribute to the Student Project Assignments (which take place after each full production in winter and late spring) as directors and writers along with performing their duties as actors.

Drama III (prerequisite: Drama II)

In addition to developing a more sophisticated understanding of acting techniques, this course allows students to explore the directing process. All students will learn and experience the process of script writing, development, casting, working with actors, manipulation of space, use of sound and images, making short films, editing, scoring, and mounting shorter devised productions. For the actor, the course continues to build

upon the training and foundation of Drama I and II. At this more advanced level, students are expected to be self-navigated and to stretch their skills and stage proficiency beyond the introductory level. Students continue to strengthen their aesthetic development as well as their listening and critical-thinking skills. Drama III students are asked to contribute to and lead the Student Project Assignments (which take place after each full production in winter and late spring) as directors, creators, and writers, along with performing their duties as actors.

Drama IV (prerequisite: Drama III)

Students continue to develop their onstage and back-stage skills through directing, acting, and creating original work. In addition to participating in full length and smaller student led productions, Drama IV students lead their colleagues in making original work. They are in charge of selecting/writing scenes to perform, casting, rehearsing, and helping others develop living characters. They are the leaders in all student originated work and are tasked with running their rehearsals and creating pieces that are clear and ready for the stage or screen. Drama IV students continue to strengthen their aesthetic development through leadership and expanding their experience of the role of the 21st century actor/director/artist.

Filmmaking

The objective of this course is to develop students' creative abilities in the film/video medium and to introduce them to the many possibilities of cinematic language as an art form. Through in-class lectures and workshops, students work in groups to discover the step-by-step process of making a film, from original idea to edited video. The class teaches students to translate their five- to ten-page original stories to the screen, and in doing so, cover all professional aspects of screenwriting, storyboarding, pre-production, production, and post-production. Students learn technical and conceptual skills during and outside of class by working with lighting and sound equipment. While developing their own projects, students are exposed to the work of acclaimed international filmmakers from various time periods and genres—fictional drama and comedy, documentary, animation, and experimental features and short—that serve as inspiration for their own stories.

History of Film

In this course, students explore the history of film from its beginnings in the silent era to the present day. Sampled films cover a variety of time periods and genres, such as westerns, cop thrillers, caper movies, romantic comedies, band movies, historical films,

film noir, and mysteries. All of the films illustrate the development over time of acting techniques, cinematography, and direction. Groundbreaking directors, including Hitchcock, Ford, Scorsese, and Truffaut are also studied for their contribution to the art. Perhaps the most important goal of the course is to help students think and write about films as critics; that is, to unpack the elements of a film, rather than just decide whether they like or dislike the film in question.

Music

The music program is inclusive of all skill levels and instruments. Students are divided into small ensembles or bands to enable students a chance to have a bigger role in their respective group. Each group is able to select their own material and is expected to prepare three songs for each of the four main performances each year. One of these performances is the Waverly Rock Festival at the end of the school year.

For the Waverly Holiday Program, the music class forms a large unified ensemble and presents one song for that concert. There is also a performance during Arts Block in the spring where the student groups are able to select two songs from any of their performances (upcoming or in the past) each season.

Students are working in various classrooms throughout the middle school in preparation of these concerts and class is a mix of independent work and direct interaction with the instructor. Students design their own practice schedules and select material of their own choosing. There is no genre limitation for their performances. A basic understanding of any musical instrument and a willingness to work with others is the only class prerequisite. Most commonly, students perform rock and roll songs, and the school can provide pianos, electric guitars, drums, acoustic guitars, percussion instruments, and a few other instruments we have collected over the years.

Students interested in sound production also have the chance to learn how to operate and manage a sound board and live concert within the context of class. All productions except the Holiday Program are student-run from top to bottom.

Music History: Western Music

This course is primarily designed as a survey of European common practice music and will follow a yearlong timeline. A familiarity with the fundamentals common to all music are necessary to analyze and interpret all this music, so the course begins with basic training in rhythmic and pitch notation. Fundamentals of counterpoint and

harmony will be introduced as they appear in music history (polyphony with Middle Ages and Renaissance, and harmony with Baroque).

Music History: Jazz

This course is primarily designed as a survey of jazz music and follows a yearlong timeline. A familiarity with the fundamentals common to all music are necessary to analyze and interpret all this music, so the course begins with basic training in rhythmic and pitch notation. Essentials of jazz harmony and jazz improvisation will be introduced as they appear in music history. All students will be expected, in time, to write and sight-sing or play melodic lines, often in the manner of the artist or style we are studying. Music notation found in transcriptions, lead sheets, and/or arrangements will be used to analyze linear and harmonic techniques. All students are expected either to sing (e.g., blues or scat) or perform on an instrument. All students will be expected to recognize instruments by sound. As a chronological survey course, music will always be presented in its historical context, in relation to other arts, and the sociopolitical milieu of the time and place. For example, we cannot explore Harlem stride without Harlem Renaissance and the Cotton Club. Ultimately, the most important course objective is the training of critical and enthusiastic listeners.

Publications

This course is an intensive writing workshop combined with a publication program. Students read model writing to analyze stylistic techniques in contemporary literature. They are required to try their hand at various creative genres, including short fiction, poetry, drama, memoir, and literary exposition, with a major project in the genre of their choice to be completed by the end of the year. Discussions and criticism will be student-centered, with the instructor's primary role being that of facilitator. For the publishing program, students produce a literary journal and the school yearbook.

10. Love and Justice Seminar

The intersection of love and justice is an important space to hold together with our students. Many of the curricular areas and approaches we have always engaged with in Wellness – social justice, sexuality, healthy communication and consent, decision making, human development, body image, gender identity, psychoeducation, and many more – have a new home in the Love and Justice program.

Love and Justice classes meet by grade level on a weekly basis. Through a social justice lens, and informed by interpersonal neurobiology, the Love and Justice program supports student understanding of self and community.

Ninth: The 9th grade Love and Justice program integrates body, brain, and relationship through a unit-based curriculum. Ninth grade Love and Justice is facilitated by Robyn Park, Meg Bradbury, and Caitlin Dube. Meg teaches Body Trust, Robyn teaches a “Zombies: Managing Anxiety” curriculum, and Caitlin teaches the Relationships unit, which covers human development, communication, sexual health, consent, and much more. The Love and Justice comprehensive sexual education curriculum relies on the work of Advocates for Youth, which is mapped to the National Sexuality Education Standards, covers all 16 topics deemed essential by the Centers for Disease Control and Prevention, is LGBTQ-inclusive, trauma informed, and culturally responsive.

Ninth grade units include:

Zombies: Managing Anxiety

Today we live in a society that both loves and fears zombies. Zombies are hungry for human brains and, just like mental health issues, zombies can ruthlessly attack and cause destruction. Therapeutic approaches such as Interpersonal Neurobiology (IPNB) also seek out the human brain, but rather than destroy, they seek to better understand how the brain functions within relationships. When fully integrated, the mind, body, and relationships work in concert to create a powerful force that can protect and shield anyone from their “attacking zombies.” Adapting zombie-fiction author Max Brooks' perspective on zombies as a metaphor for mental health, this unit explores how we can therapeutically combat our own “inner zombies” and equip ourselves with the tools, support, and resources to prepare for an apocalypse and survive anything that might come our way.

Body Trust

In the Body Trust unit, we talk about body image, body diversity awareness, food fear/diet culture, healthism, perfectionism, the inner critic, shame, peer and social media pressure, and comments and criticisms. We also talk about the connection between this work and the work of social and racial justice, and how gender identity and sexual orientation intersect as well. Meg’s work is centered in the tenets of Relational Cultural Therapy; she holds space with compassion, empathy, and humor.

Relationships

In the Relationships unit, we learn about healthy relationships and how to cultivate them. We think about what it means to have a healthy relationship with ourselves, and what it means to have a healthy relationship with others. How do

we show ourselves love? How do we love others? We spend time learning about the importance of healthy communication, boundaries, and consent. Students also learn about sexual health and decision making. This class takes a dynamic, joyful approach to navigating human development and empowers students with knowledge of and appreciation for our bodies, minds, spirits, and connections.

Tenth: The 10th grade Love and Justice program begins with a strong focus on social justice, and utilizes components of the [Story of Self, Us, Now](#), developed by Harvard professor Marshall Ganz, Black Lives Matter School, and Teaching Tolerance curriculums to engage students in learning about racial justice. Student learning culminates in an action project in February. In the late spring, students participate in a unit-based curriculum that centers on [Dr. Kimberlé Crenshaw's](#) framework of intersectionality. Tenth graders will also have a unit in the spring that focuses on relationships and healthy sexuality. Tenth grade Love and Justice is facilitated by Robyn Park, Caitlin Dube, and Amy Sloboda.

Eleventh: Love and Justice in 11th grade centers around the theme of restorative justice and asks students to explore the essential question: What does it mean to be in just relationships with one another? In the fall, students participate in learning around restorative justice, and spend time exploring the framework of intersectionality as it relates to identity and relationships. Students work in small groups as well as a larger class community. In the spring, students have the opportunity to work on a project that deeply examines the ways in which oppressive systems inform their experiences, relationships, and identities. Eleventh grade Love and Justice is facilitated by a team including Caitlin Dube, Robyn Park, and special guests.

Twelfth: In the 12th grade, Love and Justice electives prepare and empower students to choose an area of focus that is meaningful to them. Developed in collaboration with facilitators, 12th graders have opportunities to participate in two of the following electives over the course of the fall and winter: Radical Self-Love, Racial Identity Development, All About Love, Queer Spectrum, Intersectional Feminism, Men's Story Project, and more.

In the spring, 12th grade students re-engage with the themes of Love and Justice with particular attention to empowering and preparing students to launch young adult lives after high school. Themes for the spring semester include creating healthy adult relationships, approaches to healthy sexuality after high school, and empowering students to navigate their lives during these important next steps. Twelfth grade Love and Justice is facilitated by Robyn Park, Meg Bradbury, and Caitlin Dube.

Spotlight on 12th grade fall electives:

Racial Identity Development

This elective provides a space for us to explore and focus on our own individual and collective racial identities. Much of this unit is based on the work of [Beverly](#)

[Daniel Tatum's](#) *Why Are All the Black Kids Sitting Together in the Cafeteria? And Other Conversations About Race* and looking at the complexity of identity and racial identity development in adolescence. We look at the intersectionalities of identity as Sonya Renee Taylor acknowledges in *The Body Is Not an Apology: The Power of Radical Self-Love*. Together, we explore, learn, discuss, and challenge ourselves to more deeply understand our own racial-identity development.

Radical Self-Love

At first glance, the phrases “radical self-love” and “body trust” sound like some ridiculous marketing woo--unattainable ideology. After all, do *any* of us love ourselves, our bodies? What does that even mean? Observing children at play reminds us that at some point, we were just...us. Not flawed or perfect, not good or bad, simply a human in a body—until we learn or are told that somehow, our bodies are a problem we need to fix. Understanding that appearance bias and body shame is directly linked to white supremacy, patriarchy, xenophobia, trans- and homophobia, ableism, fat phobia, healthism, ageism, and on and on, is vital in our discussion of body diversity and how to start the process of healing our relationship to our bodies. Dr. Kimberlé Crenshaw, founder and executive director of the African American Policy Forum, wrote: “To build a world that works for everyone, we must first make the radical decision to love every facet of ourselves.” That love can take many forms, some of which we explore together in 12th grade Love + Justice: Radical Self-Love and Body Trust.

all about love

Inspired by bell hooks' book, *all about love*, this class explores the transformative power of love. *all about love* “provides radical new ways to think about the art of loving, offering a hopeful, joyous vision of love’s transformative power.” Considering bell hooks' idea that “all the great movements for social justice in our society have strongly emphasized a love ethic,” we also explore the intersections of love and social justice. Students delve into selected themes from each chapter (grace, justice, honesty, commitment, spirituality, values, community, romance, loss, healing, and destiny) and gain a deep understanding of the role that love plays in their lives, development, and communities.

11. Service Learning

Service to the greater community is one of the basic commitments upon which The Waverly School was founded. We use the term "Service Learning" rather than "Community Service" because we strive to embed our community service into our curriculum.

Service Learning is a teaching and learning strategy that integrates meaningful community service with instruction and reflection to enrich the learning experience, teach civic responsibility, and strengthen communities. Students learn essential skills while participating in service both within and beyond the school. Outreach provides students with an invaluable opportunity to see themselves in the larger context of the greater community, and to experience the benefit and fulfillment of that connection. More particularly, we hope to help students understand and embrace their responsibility as global citizens. We encourage and support students to do their Service Learning in areas that reflect their passions, and in ways that leave them changed as much as those they serve. High school students are required to participate in a total of 60 hours of community service prior to graduation.

Ninth and twelfth grade students are encouraged to participate in individual, class, and all-school events that support social and environmental needs on the local, national, and global levels. Seniors are also encouraged to tie their service interests directly into their Senior Project. Because reflection is a key component of meaningful experiential education, we build it into the service process. Through discussion and reflection papers, we invite students to consider the learning they have experienced. These reflection papers are often shared by the coordinators with other students to foster awareness of what is possible in terms of impact on the community as well as on oneself.

12. Senior Projects

As a graduation requirement, all seniors must complete a yearlong project. Working with a faculty or staff advisor, each 12th grade student develops a concept for their project and turns in a proposal in November to the Senior Projects Committee for approval. Once approved, the senior continues to consult their advisor as they work to complete their project. At the end of May or early June, the seniors present their projects for the Waverly community. These projects reflect the individual senior's interests and have ranged from landscaping a backyard to recording a CD of original music.

13. Physical Education

The goal of The Waverly School's physical education program is to equip students with the knowledge, skills, and enthusiasm to maintain a healthy lifestyle into adulthood. Activities included in the program are designed to promote physical fitness, develop

motor skills, instill knowledge and understanding of rules, concepts, and strategies, and teach students to work as part of a team, or as individuals, in a variety of activities.

All students in the 9th and 10th grades are required to complete physical education units. Given the varying needs of our community, The Waverly School provides these options for fulfilling the physical education requirement: participation on a school team for one season; participation in two seasons of CrossFit at a local gym; participation in a full year of Waverly's Bollywood Dance Club; or consistent and documented participation in a club sport or class outside of school for the duration of the school year. A signed Physical Education Fulfillment Form is required at the end of each semester to verify participation. Waverly coaches must sign off for athletes.

14. Standardized Testing

The PSAT is administered at Waverly in October. All 10th and 11th grade students are automatically registered for the PSAT by Waverly's testing coordinator. Results are sent to the school. The college counselor then sends individual results home. The college counselor and/or the English and math teachers discuss the results with groups, and/or with each student in individual meetings. The PSAT provides valuable experience in taking standardized tests.

Students in 10th through 12th grades work with the registrar and college counselor to determine when to take the SAT, SAT II, and/or ACT exams in preparation for college admissions.

Advanced Placement exams take place in May. All students enrolled in an AP class must take the AP exam to receive AP credit on their transcripts.