

9th Grade (Current 8th Grade)

Ninth graders will automatically be enrolled in English, History, Math, Biology, the Arts Rotation and P.E. 9-12 (unless you choose a PE elective and it fits into your schedule). In this Fall Electives book, the first four sections (English, History, Science and Math) do not apply to you. Please turn to the Physical Education, Computer, Art, Music, Theater and Other Electives sections to view the course offerings.

10th Grade (Current 9th Grade)

Tenth graders will automatically be enrolled in English, History, Math, Science and P.E. 9-12 (unless you choose a PE elective and it fits into your schedule). In this Fall Electives book, the first three sections (English, History and Science) do not apply to you. Please turn to the Math, Physical Education, Computer, Art, Music, Theater and Other Electives sections to view the course offerings.

11th and 12th Grade (Current 10th and 11th Grade)

Eleventh and Twelfth graders request English and History courses by ranking their choices in order of preference. All courses in this Fall Electives book are open to 11th and 12th graders.

English

During their four semesters of English electives, students must take at least one course in American literature, one course in world literature, and one course in pre-twentieth century literature. (Note: many survey courses fulfill half of the pre-twentieth century literature requirement.)

1086 Sound, Fury, and Dysfunction: The Literature of Family Ms. Friesinger
Leo Tolstoy wrote, “*Happy families are all alike; every unhappy family is unhappy in its own way.*” Perhaps that’s why unhappy families have long been a favorite subject for writers. We’ll be reading one of the greatest masterpieces of modernism, *The Sound and the Fury* by William Faulkner, which tells the story of the Compsons, surely one of the nuttiest families in literature. We’ll also read one of Shakespeare’s greatest tragedies, *King Lear*, the story of a man who trusted his three daughters—well, two of them—far too much. Our last major work will be Eugene O’Neill’s play *Long Day’s Journey into Night* where we will meet the Tyrones, a family whose interactions are riddled with lies, accusations, and regret, all framed in an atmosphere of addiction. If time allows, we may read short stories by Harold Brodkey, Grace Paley, Raymond Carver, John Updike and others. *This survey course satisfies the American literature requirement and half of the requirement for pre-twentieth century literature.*

1071 Shakespearean Comedy Ms. Connell
Love and lechery, forgiveness and fidelity, justice and jest, betrayal and buffoonery, dukes and disguises, royalty and roguery, clowns—and an uncommon measure of common sense. Zounds! This course offers them all—each wrapped in language that will alternately amuse and inspire. As pupils study three comedies—*Twelfth Night*, *Measure for Measure*, and *The Merchant of Venice*—they will enjoy a rare opportunity to focus exclusively on some of Shakespeare’s more memorable (and, occasionally, uproarious) casts of characters. Responding to the literature through class discussion and analytical and critical writing—which will include a term paper—students will enhance their ability to understand and appreciate the language, poetry, wit, and insight of this remarkable playwright and poet, who—with a wink and a nod—continues to show us ourselves. *This course satisfies the requirements for world and pre-twentieth century literature.*

1040 Political Influences in Modern Literature: The Individual vs. the State
Mr. Bailin
We all know the pen is mightier than the sword, but who has the guts to use it in battle? In this course we will read the works of authors who confront the powers of government, exploring its impact on the lives of everyday citizens. Some of these books are intimately linked with American history, like E. L. Doctorow’s mind-blowing *Book of Daniel*; others explore political themes in the realm of pure imagination, such as Franz Kafka’s haunting *The Trial*. And then there are prophetic books like Graham Greene’s *The Quiet American* which envisions a war in Vietnam before most Westerners could even find that country on a map. Individually, these novels are unforgettable works of literature. Together, they will change the way you look at power and the State. *This course satisfies either the American or the world literature requirement.*

1085 Mythical Monsters Ms. Friesinger

The familiar made bizarre, the commonplace made alien: many mythical monsters are hybrids, made up of body parts of ordinary animals combined in extraordinary ways. The result is something entirely new. The sphinx, a terrifying fusion of woman, lioness, and eagle in Sophocles' play *Oedipus Rex*, becomes, in Jean Cocteau's modern play, *The Infernal Machine*, a young woman waiting for a new love. The basilisk, another deadly composite, is given a modern sci-fi context in the story "BLIT," by David Langford. John Barth's *Chimera* uses both the literal and metaphorical. The chimera—a jarring and disorderly combination of lioness, snake head, and goat head—appears as a character in the last story in the book, but also represents Barth's attempt to force the three disparate stories—like the three parts of the monster—into a single entity. Why have authors reused and reshaped these creatures and others, pressing them into unexpected contexts? The chaos they can cause is almost as chaotic as . . . modern life itself. And what are we to make of the question posed in the early 20th century story "Dragon: the Old Potter's Tale," by Ryūnosuke Akutagawa: how do we distinguish for ourselves the mythical from the real? *This course satisfies either the American or the world literature requirement.*

1069 Love, Morality, and the Devil: 19th Century Russian Literature Ms. Grady

This course will step into literature that has preoccupied generations of great thinkers and into the lives of some of the most memorable, corrupt, and fantastic characters ever created. Using philosophy, religion, and politics, we will examine the radical narratives created during the Czar's reign and before Stalin's stranglehold. Students will engage in an in-depth exploration of 19th century Russian literature in the form of short stories, poetry, and the quintessential epic novel. We will examine the greats: Gogol, Tolstoy, Pushkin, and Dostoevsky. The cornerstone of this course is Dostoevsky's last and most searching novel, *The Brothers Karamazov*. This family drama, courtroom thriller, grotesque comedy, and philosophical exploration of love and suffering has gripped readers and impelled them to argue about its meaning since its first appearance in 1880. Be prepared to lose yourself in its prose and find yourself in its philosophy. *This course satisfies the requirements for world and pre-twentieth century literature.*

1068 Ink On Your Fingers: An Appreciation of Journalism Mr. Warshawski

"I became a journalist to come as close as possible to the heart of the world," said Henry R. Luce, creator of Time-Life Magazines. Despite the somewhat sullied reputation of the news media in our modern world, journalists and their craft serve a vital purpose, and this class aims to explore that purpose and enhance students' knowledge and appreciation of news media. This is a writing course in which students will learn the craft of journalism by developing, researching, and writing stories that are publication-worthy. In addition, students will study the history of media, the place of journalism in modern society, the importance of press freedom, and the nature of great news and feature writing. The class will utilize daily newspapers as living textbooks. Included will be the reading and discussion of pieces by journalists from the poetic storytelling of Rick Bragg to the irreverent social commentary of Chuck Klosterman. *This course satisfies the requirement for American literature.*

1072 Eat Your Words!: Food in Literature from Plato to Bruni Mr. Wilson

Whether characters are feasting, imbibing, or "in other ways making merry," food is an important part of many literary works. This course examines food, feasts and drinking as metaphor, colorful garnish and even leitmotif in Western literature. We begin with a few amuses-bouch from Greek and Roman classics, like the Deipnosophistae (Dinner Philosophers) of Athenaeus, the Symposium of Plato, and the famous Trimalchio's Banquet scene in the Satyricon of Petronius. Our menu continues with a few hors d'oeuvres from literary periods as varied as the early French Renaissance, (excerpts from Guy de Maupassant or, perhaps, from Rabelais' Gargantua and Pantagruel) and British Romanticism (poems like Robert Burns's "Address to a Haggis" and John Keats' "Lines on a Mermaid Tavern," just to name two). For the main course, we tuck in to Ernest Hemingway's classic collection of memoirs, *A Moveable Feast*. If there is time and appetite enough, we may devour a second main course, such as Laura Esquivel's *Like Water for Chocolate* or Margaret Atwood's *The Edible Woman*. Finally, we conclude with a dessert platter from contemporary non-fiction food writers, such as Anthony Bourdain, former New York Times' food critic Frank Bruni, and authors featured in *Alimentum*, the biannual literary review all about food. And if we are still hungry, we might even read from popular cookbooks or write our very own recipes. Bon appetit! *This survey course satisfies the world literature and half of the pre-twentieth century literature requirements.*

1013 Crime and Punishment Mr. Puccio

Society's moral demands can sometimes conflict with an individual's principles or desires. Some of the characters in the works we'll study choose to dismiss the rules and ideals of their society, while others suffocate within the socioeconomic and moral restrictions society places on them. We will examine, among other things, the relationship between law and morality and how a society maintains order. We'll discuss how people define "right" and "wrong" and why people choose one or the other. In addition to Fyodor Dostoyevsky's Russian classic, *Crime and Punishment*, we'll read Anthony Burgess' contemporary dystopia, *A Clockwork Orange*, and we'll consider psychological theory and philosophy in relation to the characters upon whom we focus. In addition, we'll examine some films, which may include *Badlands* and *Rope*. Assignments and assessment will consist of papers, research projects, creative writing, presentations, nightly observations on reading, and a final paper. *This course satisfies the world and pre-twentieth century literature requirements.*

1032 Creative Nonfiction Mr. Cramer

Forget the five-paragraph essay, forget repeating your thesis in your conclusion, and welcome to Creative Nonfiction, a broad genre that rejects pat formulas and emphasizes a writer's voice and style. This class studies memoir, personal essays, persuasive essays, and literary journalism, always searching for new techniques to give our own writing zip and vigor. We will read masters of these forms who understand how to reach their readers and who illustrate the strength of their observations with inspired prose—whether controlled and classic or more wild and experimental. In addition to plenty of reading, students should expect to write and write often: about literature, about ideas and experiences, and about the world around them. Authors studied may include Michel Montaigne, G.K. Chesterson, Zora Neale Hurston, Virginia Woolf, George Orwell, E.B. White, James Baldwin, Annie Dillard, Andre Dubus, Jonathan Franzen, Lynn Sharon Schwartz, David Foster Wallace, and many, many others. *This course satisfies the American literature requirement.*

1081 British Novels: Deception, Debate and Decline Ms. Schackman

Three British novels spanning three generations—it's the powerful stuff that comprises the literary cannon. In 2011 we are all too familiar with what a “novel” is (walk into Barnes and Noble and there are shelves full of them), but there was a time when it didn't even exist. In this course we'll study the history of the British novel and its transformation through time. We'll begin with one of the first novels written: Daniel Defoe's *Moll Flanders*. Purported as a fictional memoir, it tells the story of a rogue who transforms from a life of thieving and prostitution to one of wealth and status, and all her adventures in between. Next we'll meet the Dashwood sisters in Jane Austen's *Sense and Sensibility*—both are looking for love and trying to figure out who will make them happy. Finally we'll descend into the debaucherous world of Evelyn Waugh's *Brideshead Revisted* where we'll watch a family fall from high society as children grow older but not necessarily wiser. Students should be prepared for intensive reading and analytical writing. *This course satisfies the world and pre-twentieth century literature requirements.*

1045 An Artistic Explosion: Modernist Literature Ms. Stagers

In this course, we will explore fiction and poetry from the first half of the 20th century by authors who broke with convention and created a modern literature for a modern time. What does it mean to live in a world that no longer makes sense, where experience is fragmented? How do writers address the massive cruelties and loss of World Wars One and Two? How has the role of the artist changed and what does it mean to create meaning? Possible texts include *Winesburg, Ohio* by Sherwood Anderson, *Mrs. Dalloway* by Virginia Woolf, *Dubliners* by James Joyce, and poetry by T.S. Eliot, Carl Sandburg, Ezra Pound, William Carlos Williams, Gertrude Stein, and Marianne Moore. We will also explore the convergence of literature and visual art in this time period. *This course satisfies either the American or world literature requirement.*

History

Students are required to be enrolled in a history course each semester in grades 11 and 12.

2068 In the Wake of the Dictators: Truth, Reconciliation, Justice and the Chances for Democracy Ms. Jannetta

The course will explore the experience of societies living in the aftermath of brutal dictatorships. As demonstrated by recent actions in the Middle East and North Africa, overthrowing oppressive regimes is neither simple nor easy. And if, as in Egypt now, a revolution against an oppressive leader succeeds, questions remain: who will lead the country, what form of government will be established, will the former dictator and his cohorts be brought to justice?

The course will begin by focusing on two Latin American case studies, Brazil and Uruguay, in the period following military dictatorships. We will read Lawrence Weschler's, *A Miracle a Universe; Settling Accounts with Torturers*, (originally published in the *New Yorker*), which investigates whether it is possible to "settle accounts" with former torturers. In many cases, former "torturers" gain powerful positions in the new governments. How do the victims deal with seeing their torturers out on the streets, let alone holding positions of power?

We will also be examining South Africa's Truth and Reconciliation Commission in the post-apartheid period under Nelson Mandela and grappling with whether people must be punished for past brutalities or simply publicly air what transpired. Can we criticize truth commissions for allowing serious human rights abusers to go unpunished as a necessary first step towards democracy? Is forgiveness necessary to move forward or must there always be a Nuremberg Trial? We will further examine these questions in view of events in the Middle East and North Africa as they continue to transpire.

In addition to Weschler's book, students will be expected to read numerous articles of news and commentary. We will also view several movies including Roman Polanski's *Death and the Maiden*. The course is conducted as a seminar; students must be willing to actively engage in discussions.

2049 Freud: His Ideas in Historical and Contemporary Contexts Mr. Gogolin

Few other thinkers, if any, have shaped our contemporary understanding of the human being as an animal with a mind as much as did Sigmund Freud, the father of psychoanalysis. In this course, we will get to know Freud's theory of the unconscious, and will trace its impact on 20th Century thought and culture. Through readings and discussions of excerpts from Freud's own works (*The Interpretation of Dreams*, *The Psychopathology of Everyday Life*, *Three Essays on the Theory of Sexuality*, *The Ego and the Id*, among others) we will familiarize ourselves with Freudian concepts such as repression, resistance, displacement, projection, and the Oedipus complex. We will track these ideas in some exemplary works of 20th Century arts (surrealism), film (Hitchcock, *Star Wars*), and popular culture, and will reflect on the many ways in which Freud is alive in our very own interpretations of ourselves and of the behavior of others.

2011 China Transformed: From Mao Jackets to Prada Suits Mr. Barrier

Welcome to the new China, a nation in perpetual fast motion -- where cities rebuild themselves in a decade, peasants leave the land in their millions for jobs in the shiny new urban centers, and parents scratch their heads as the young generation embraces pop culture, the internet and the sexual revolution. Yet few people in the West are aware of this picture of China in all its complex, contradictory and often startling reality.

This course will explore the new China since it abandoned Maoism in the late 1970's focusing on such social and economic issues as environmental degradation, internet censorship, modern Chinese cinema and pop art, migrant workers, sweatshops, education, religion, the sexual revolution, HIV/AIDS, consumerism and much more.

Readings will include: Duncan Hewitt, *Getting Rich First*; Jonathan Watts, *When a Billion Chinese Jump*; Jeffrey Wasserstrom, *China in the 21st Century: What Everyone Needs to Know*; and Rob Gifford, *China Road: A Journey into the Future of a Rising Power*.

2016 Cold War/Hot War: Decolonization in Asia, Africa and the Middle East, 1945-1991 Mr. Barrier

The Cold War was a truly global phenomenon. The emergence of the Third World, together with the bloody, conflict-ridden process of decolonization that brought it forth, not only coincided temporally with the Cold War but was inextricably shaped by it. Indeed, the very term *Third World* emerged directly out of the Cold War struggle between the U.S. and the Soviet Union. The many nationalist and independence movements in Asia, Africa and the Middle East were intricately connected to the dual processes of Cold War rivalries and globalization.

One of the central paradoxes of the Cold War is that it ushered in the longest sustained period of peace in modern European history at the very same time that Asia, Africa, and the Middle East were convulsed by unprecedented violence and conflict. If Europe's Long Peace can be directly attributable to the structure of stability imposed by the East-West standoff then to what extent did the Cold War encourage, ignite, or exacerbate, whether indirectly or directly, the Third World Conflicts of the Cold War era? This course will pay special attention to conflict in such places as Vietnam, Indonesia, Kenya, Egypt, Israel, Algeria, Afghanistan and Iraq.

Textbooks (from the History for the IB Diploma series) Stephen Nutt and Jean Bottaro, *Nationalist and Independence Movements*; Allan Todd, *The Cold War*; and Jeremy Isaacs, *Cold War: For Forty-Five Years the World held its Breath*

2064 The US and Japan in the Pacific War of World War II Ms. DeGulis

Recent media coverage (*Letters from Iwo Jima*; HBO's *The Pacific*) have focused Americans' attention on the dramatic and tragic events of the war between the United States and Japan. But how much do we really know about what how Japanese and American leaders, soldiers, and civilians viewed one another and about the ways in which their lives were affected by the war? We will seek to answer some of those questions and to put the Pacific War into the broader context of World War II. This course will examine key events of the Pacific War from political, economic, social, and cultural perspectives with an emphasis on the human dimensions of the war. We will focus on the experiences of civilians on the home front, the common soldier, and the key leaders on both sides.

Beginning with a study of the causes of the conflict in the 1920s and 30s, the course explore in depth such topics as

- the motives and ideologies that guided American and Japanese foreign policy in the 1920s and 1930s and led up to attack on Pearl Harbor.
- how the issue of race shaped the interaction between the two countries.
- the major military campaigns of the war.
- the experiences of Japanese and American soldiers in the Pacific War.
- how the war affected the homefront.
- the controversies over the Americans' use of the atomic bomb and their occupation of Japan.

In addition to extensive reading of historical texts, assignments will include various research projects, class presentations, and film viewings.

Readings will include excerpts from John Dower, *War Without Mercy: Race and Power in the Pacific War*; E.B. Sledge, *With the Old Breed: At Peleliu and Okinawa*; William Manchester, *Goodbye Darkness: A Memoir of the Pacific War*; and Daniel Marston, *The Pacific War: Pearl Harbor to Hiroshima*.

2069 Art in Contemporary Society: Localism and Globalism Ms. DeGulis

This course will analyze the social, cultural, and political situation of the visual arts from the 1970s to the present day. It takes its title from the notion that art reflects our dynamic era of globalization and social change. Because of this dramatic shift in the world, artists working in the past 40 years have been exposed to a diversity of conventions, religions, political outlooks, stereotypes, and attitudes from around the world. We can view their work as embracing the new globalism, or, in many cases, as attempting to resist its encroachments. We will examine the role of artists as political activists, social commentators, and artistic innovators by exploring the following themes:

- the emerging artists and art markets in Asia and Latin America
- the voices of artists that have been excluded from the mainstream art world because of their gender, political views, sexual orientation, etc.
- the impact of digital technology on visual art today
- the range of media and formats used including installation, performance art, photography, video, etc.
- universal themes that run through much contemporary work, including the human body, spirituality, nature, and time.

In addition to extensive reading of historical and art historical texts, assignments include various written pieces, film viewings, and gallery visits. Daily homework assignments will be adjusted to allow students to spend time outside the classroom at specific NYC galleries and exhibitions.

2046 Human Rights Mr. Greenside

The 20th Century witnessed the waste of almost 200 million lives by war, genocide, torture, and other crimes against humanity, and as a result, the international human rights movement has gained popular and political strength. The goal of this course is to weave together disparate strands of history, philosophy, international law, and politics to show how the identification of a crime against humanity can lead to the questioning of a state's legitimacy and sovereignty.

We will focus on a broad range of global crimes and human rights violations – modern-day slavery, population transfer, mass imprisonment, rape, forced pregnancy – paying particular attention to the popular movements which have arisen in modern times to confront and suppress these crimes and violations.

Texts: Adam Jones, *Crimes Against Humanity*; Jack Donnelly, *International Human Rights*

2070 The Contemporary Middle East Mr. Greenside

The course will focus on the many current issues facing the countries of the Middle East, linking them to the rich political, geographical and cultural history of the region. We will explore how the forces associated with global modernity have shaped the social, economic, cultural, and political life of the region from World War I to the present.

Some of the themes which we will consider will be:

- stereotypes of the region
- the making of the modern state system
- contemporary Islamist thought
- the Arab-Israeli conflicts
- the struggle for economic and social development
- democracy and political transformation in the region.

This course is designed to introduce students to the region and lead them to a deeper understanding of the rapid changes that it is undergoing. Our textbook will be Dona Stewart, *The Middle East Today*

2018 Economics: From Adam Smith to Today Ms. Denbow/Mr. Chappell

This course is based in both theoretical economics and the mathematical models behind those theories. We will examine the history of different modern economic theories and their application in the real world. The term begins with a study of Adam Smith and then considers other major economic thinkers such as Karl Marx and John Maynard Keynes who have significantly influenced world history. To that end, we will look at how technological change, social and political movements, and historical events have all influenced the development of economic theory and practice. In addition, students will be expected to perform numerical analysis on the economic systems they are studying by looking at real world statistical data and models of each system's effect on various sectors of the economy. The course ends with a study of the modern American economic system.

Readings will be drawn from: Todd G. Buchholz, *New Ideas from Dead Economists*; Charles Wheelan, *Naked Economics: Undressing the Dismal Science*; and Barbara Ehrenreich, *Nickel and Dimed: On (Not) Getting By in America*

2041 The Limits of Power: America in Vietnam Ms. Ackley

Few events have continued to shape and shake our American identity like the Vietnam War. The era has become not only a major subject in literature, film, and television but also a powerful symbol of an America out of balance. While for some Americans the Vietnam War still has its claws that cut to the bone, for most it has been fenced off as a time apart, its disturbing memory safely domesticated. At long last, it would appear, the wounds are scabbing over, and Americans can finally put "all that" behind them. Or can they? This course invites students to explore the Vietnam War as an American experience that should not be forgotten or silenced. The course will probe issues that have been with us since the Revolution: questions of what it means to be an American and what rights and obligations citizenship entails; questions of race, gender and ideology in American life; questions of the role of the press and of the limits of both government action and popular protest. Our class will investigate topics as diverse as the draft, Hollywood depictions of Vietnam, the transformation of the American media, the rise of the New Left and the conservative backlash, the controversy surrounding the Vietnam War memorial in Washington D.C, and relevancy to the current wars in Iraq and Afghanistan. Readings of the course include *Rumor of War* by Philip Caputo; *Ho* by David Halberstam; and *Fire in the Lake* by Frances Fitzgerald.

Science

4010 Chemistry Mr. Tan/Mr. Tyndall/Mr. Smith

This course introduces the student to the major topics in chemistry and requires the ability to perceive abstract and quantitative relationships. The following topics are covered in the order specified: atomic structure, the names and formulas of compounds, the mole concept and chemical equations, heat of reaction, the states of matter, the arrangement of electrons in atoms, the periodic table and chemical periodicity, bonding, solutions, kinetics, chemical equilibrium, acids and bases, and electrochemistry. This is a laboratory course. Students will be automatically be enrolled in this course.

4011 Chemistry Honors Mr. Tan

Prerequisites: Enrollment in Honors Math, B+ or above achievement in mathematics, and excellent achievement in Biology.

This is an accelerated version of the course described above, and thus, the pace is quicker and the volume of material covered is denser. Participation requires demonstrated diligence and achievement in science and an honors math background. This class meets 7 periods in a 6 day cycle. Freshmen will be placed in this course by the department. We will inform the students personally once the class has been built. Students will be automatically be enrolled in this course.

4012 Physics Ms. Weber/Mr. Tan/Mr. Zachry

Note: This course is closed to AP Calc students.

This is a survey of classical physics that focuses primarily on mechanics, beginning with Newton's laws and their applications (including projectile motion and orbital dynamics). The second semester completes the general survey by examining momentum, energy, thermodynamics, and electromagnetism. Conceptual understanding and analytical thinking are stressed in both the approach to the material, as well as in the extensive hands-on laboratory work, while the mathematical demands are kept minimal. This course is well suited for students who wish to learn how the discipline of physics describes the world around them, and who wish to develop their reasoning abilities.

4013 Physics Honors Ms. Weber

Prerequisite: Honors Math

Note: This class is open to AP Calc students.

This is a mathematically engaged introduction to classical mechanics that also includes topics on oscillations and waves as well as electromagnetism as time allows. It seeks not only to introduce the concepts that underlie our understanding of the physical world, but also to give students a feeling for scientific research through the use of laboratory projects that emphasize creative thought and teach major elements of data analysis. Perhaps the most important aim, however, is to induce students to think carefully and analytically about a problem; they will learn how to use well-developed concepts to answer fresh questions and shed light on the unknown. This course is a prerequisite for AP Physics.

4014 Human Anatomy and Physiology Ms. Farnum

Prerequisites: Biology and Chemistry

Beginning with the theme of meeting the body's energy needs, we will take an in-depth and sophisticated look at the organs of the digestive, respiratory, and cardiovascular systems (anatomy) and how they work (physiology). Our theme will then switch to that of maintenance and defense, and coordination and control as we delve into the central and peripheral nervous systems and the complexities of our immune system. The overarching goal is to provide a medical foundation of the body and to gain an understanding of what causes illness.

Students must be able to absorb a dense medical vocabulary.

Requirements:

- Frequent reading/note taking assignments
- Quarterly lab reports
- Dissections
- Unit exams
- Midterm and final
- Small-group research presentations

4017 Genetics Ms. Buckley

Prerequisites: Biology and Chemistry

Genetics is the study of how our biological traits are passed down from one generation to the next. It is arguably the most fascinating area of science, as it applies to so many other facets of life: medicine, law, agriculture, and business, just to name a few. New discoveries and developments are constantly reshaping the field, and the knowledge will have a major impact on society.

Requirements:

- Weekly discussions & journal entries based on readings from Genome by Matt Ridley
- One lab report/quarter including bacterial transformation, fruit fly breeding, restriction analysis and DNA fingerprinting
- One presentation/semester including a genetic disorder and an ethical issue
- Periodic tests, midterm and final
- Urban Barcode Project – have you ever wondered if the sushi you are eating is actually the species stated on the menu or if that fast food burger is really 100% beef? This is your chance to do real research. Sponsored by the Sloan foundation, we will work in teams and submit proposals for research. If accepted, we will collect samples and sequence portions of DNA.

SEMESTER-LONG ELECTIVES

4015 Forensics Mr. Tyndall

Open to 10th through 12th graders

Forensic science is the application of science to the criminal justice system. This is a lab-based course; students will learn how to evaluate a crime scene, narrow down suspects through examination of hair, fiber, and handwriting samples, and positively identify individuals based on fingerprint and DNA analyses. The students will also learn how to interpret blood spatter patterns, look at several case studies and conduct various qualitative and quantitative laboratory analyses. To acquaint the students on the working of a forensic laboratory we will make a field trip to the forensic laboratory at the Metropolitan Museum of Art.

This course is lively and interactive----a fun and interesting way to see science in action.

Projects/Requirements:

There will be two major projects. In the first quarter the students will complete a crime scene investigation where they will have the opportunity to demonstrate the proper way to secure and process a crime scene, and collect and analyze evidence. The second major project is designed to test their skills on interpreting blood spatter patterns, lifting latent fingerprint and conducting chemical analyses. The final project will be in lieu of a final exam. The students will submit a written report of the crime scene investigation for presentation to the Court.

4039 Astronomy Mr. Zachry

Open to 10th through 12th graders

Astronomy is a semester long course that will help students explore and learn about the Universe. The course starts with learning about the structure our solar system, from planets and moons, to comets and asteroids. The course then expands out to studying larger structures such as stars, galaxies, and black holes. Finally, the course concludes by exploring cutting edge topics in Astronomy such as Dark Matter, Dark Energy, and the ultimate fate of the Universe.

Requirements/Highlights:

- Weekly article discussions on topics in the news or of particular interest to students
- Debates on issues of funding NASA or other topics
- Periodic tests, midterm and final
- Trip to the Planetarium to see exhibits based on the topics discussed in class

4042 Modern Physics - Light, Waves & Particles Ms. Weber

Open to 10th through 12th graders

Modern Physics is an investigation of the discoveries made in the late 19th and early 20th centuries. The subsequent ideas and principles that were uncovered became the foundation for our current understanding of the physical world.

This is a lab-based course; students will perform experiments/simulations on a regular basis. The focus will be on interpreting the results of the experiments and drawing reasonable conclusions and understanding the implications.

The topics covered will be: nature of light, wave properties, wave-particle duality, quantum mechanics, atomic theory/particle physics, and special relativity. Time and interest permitting, the course will delve into contemporary topics like dark energy and string theory.

You DO NOT need to have taken physics to take this course!!!

Nor will there be any math!!

Requirements:

- Regular lab work – no formal lab reports
- Occasional reading assignments
- Periodic quizzes and midterm/final

4043 Environmental Science Ms. Greenbaum

Open to 10th through 12th graders

*This is a two-semester course that can be taken as a whole or in parts

This environmental science course will examine current environmental issues that frequent the headlines of our newspapers, such as global climate change, water pollution, natural disasters, alternative energies, green technologies, oil spills, and food/genetically modified organisms. Throughout the course, we will study many perspectives on each topic. For example, we will look into global climate change and, if it is indeed happening, is it due to human actions? We will look at ice core data and past climate history of our planet to help answer those questions. The course will include data collection outside in the field-such as water analysis, and labs in the classroom, such as looking at severe weather pattern data and modeling fossil fuel mining practices. Once there is a scientific foundation and understanding behind each issue, we will discuss current policy in the field, such as Cap and Trade Models as well as thinking for the future. One of our major projects will be to look at our school/community's Carbon Footprint and implement a plan to make our community greener.

Projects/requirements:

This is a project-based course – projects will include research papers, debates, and position papers, videos, posters and PowerPoint to educate the class and school community, and solar oven building. For the projects you will be asked to read scientific articles, interpret data and evidence, and strengthen your scientific research and writing techniques.

Mathematics

3027 Number Theory Mr. Dummitt

Number theory is a branch of mathematics that analyzes the properties and patterns of positive integers. We will examine a number of different ideas in this field - both ancient and contemporary - that emphasize the importance of logic, intuition, and construction in mathematics. This course is for students who are interested in improving their deductive reasoning and problem-solving skills within the context of mathematics. 12th graders may take this class in place of, or in addition to, another math class, while 10th and 11th graders should take this class in addition to another math class.

3035 Applied Math Ms. Gianino /Mr. Grande

This team-taught course offers a less traditional approach to interesting math topics and ideas. Topics include statistics and its social relevance, probability and advanced geometry applications. 12th graders may take this class in place of, or in addition to, another math class, while 10th and 11th graders should take this class in addition to another math class.

3038 Computer Mathematics Mr. Hoek

This course will examine some interesting computational problems in mathematics. Students will solve the problems analytically and develop their own code and visualizations on the computer. Students will work with the Mathematica computer algebra system. This course is for students who wonder how computers and calculators actually perform their computations. 12th graders may take this class in place of, or in addition to, another math class, while 10th and 11th graders should take this class in addition to another math class.

Physical Education

7014 Racquet Sports Ms. Rivera

Racquet Sports will consist of a variety of sports including tennis, badminton, pickleball, and fusion games such as speedminton. Fundamentals, strategies, and rules of each sport will be covered, and students will participate in matches and tournaments in this semester long course. (10 students max.)

7021 Gamercising Ms. Rivera

“EXERGAMING” and “EXERTAINMENT” are names given to the fusion of physical exercise and video gaming. Students will attempt a revolutionary way of exercising that is more fun than any workout most people have experienced. Students will now be able to see immediate results of their workouts. Most games the students will play display data such as calories burned upon completion, as well as progress over the course of the semester. While the workouts will be an individual experience, those who enjoy competition will have the opportunity to compete against one another in such games as: “Dance Dance Revolution”, “Just Dance”, “Punch Out”, games

that are Wii board compatible such as “Wii Fit Plus” and “Shaun White Snowboarding”, as well as “Jackie Chan’s Fitness Studio” and “Power Boxing” on the Xavix Game System. (15 students max. per class, 2 sections available)

7030 Recreational Games Ms. Rivera

Recreational Games will consist of a variety of sports and games based on “old school” non-traditional P.E. favorites everyone can enjoy. Capture the Flag, Kickball, Punchball, Dodgeball (variations of the original), Pickleball (miniature tennis-like game), Ultimate Frisbee, and new concepts such as Froccer and Muggle Quidditch are some examples of the games played throughout the semester. Fundamentals, strategies, and rules of each game will be covered, and students will participate in matches and tournaments in this semester long course.

7028 Softball Ms. Rivera

Softball will consist of a variety of activities such as hitting, fielding, pitching, catching, position play and base-running techniques. Students will work on hitting techniques using both pitching machines and live pitching for batting practice. Fundamentals, strategies, and rules of the sport will be covered, and students will participate in games in this semester long course. (12 students max.)

7019 Flag Football Mr. Weissman

We will focus on using the proper techniques for the positions of Quarterback, Wide Receiver, Offensive Lineman and Defensive Back. Upon mastering the proper form needed for those positions, the games will begin. Students will learn offensive and defensive team strategies. Emphasis will be placed on sportsmanship. All students in grades 9, 10 & 11 are encouraged to join.

7027 Body Sculpting Mr. Weissman

Get ready to be in the best shape of your life. The focus of this course will be on using proper form when performing resistance exercises. You can improve your flexibility, balance, muscular endurance & strength in this class. Specific workouts can be tailored to the goals of the individual students. A major emphasis will be placed on promoting a lifelong commitment to fitness. All students in grades 9, 10 & 11 are encouraged to join the class.

7029 Baseball Mr. Weissman

In this course we will work on hitting, fielding, pitching and base running. Video analysis of your skills will be used. Students will be able to take batting practice off of the pitching machine. The fundamentals of America's Pastime will be emphasized. If you are looking to further develop your game, then this is the class for you.

7018 Speed Sports Mr. Connelly

This elective offers three exciting fast paced games: speedball, team handball and soccer. Concentration on skill development and intense competition will be the focus of this course. Soccer, a fast game with constant movement and teamwork will be followed by speedball, a hybrid form of soccer, which adds some above ground strategies. Finally, team handball, another hybrid game featuring some aspects of basketball and hockey will complete this trio. This elective will give the students action packed and fun activities to improve their cardiovascular fitness and coordination, as well as better awareness of teamwork.

7026 Badminton Mr. Connelly

This course teaches the basic fundamentals of the game. These skills include the serve, grip, smash, dink, forehand, backhand along with strategies designed to help in match play. In addition this course will examine the history of badminton, define the rules and provide training techniques. Spirited competition is a large part of the student experience here with tournaments and daily match play.

7010 Strength Training Mr. Pettit

This is a semester course in which each student will use cross-training machines for cardiovascular exercise to achieve a higher level of physical fitness. Students will learn skills necessary to properly and safely use strength-training equipment. This course will develop each student's awareness of their fitness needs and provide him/her with the skills necessary to lead a healthy lifestyle.

7012 Basketball Mr. Pettit

This class is designed to improve the student's individual offensive and defensive skill level. Students will use those skills in both half-court and full-court games. In addition, the student will be able to develop his or her own practice plan and understand proper game strategy and the fundamentals for each strategy.

7017 Yoga Ms. Mehan

Yoga is a harmonizing practice that brings balance to body and mind through postures, breathwork, sun salutations, guided meditation, and relaxation. Emphasis will be on understanding alignment principles of classic yoga poses and deepening each student's awareness of self. This class combines vinyasa, restorative yoga, and an introduction to meditation to create a calming and revitalizing practice. No previous yoga experience required.

7032 Introduction to Dance Ms. Mehan

Introduction to Dance provides students with basic ballet, modern, jazz, and musical theater vocabulary, emphasizing proper technique. The course will also address choreography, dance terminology, and the basics of partnering. Every few weeks, a new movement sequence will introduce a different style, genre, or era of dance. Beginners welcome!

7033 Modern Dance Ms. Mehan

Modern Dance encourages self-expression and freedom of movement. Students will be led through a technical warm-up of spirals, curves, swings, and floor work designed to open the mind and strengthen the body. Movement sequences and improvisations will explore independent thinking and spontaneous reaction to time, space, and energy. This style of dance inspires imagination and awareness. Students will find themselves breaking familiar patterns of thinking and moving, encouraging individuality, self-confidence, and growth. All are welcome!

Computer

12008 Computer Science I Mr. Gerson – 12 students only.

This one-semester course serves as an introduction to object-oriented computer programming languages. No previous experience with programming is assumed. Students learn about computer programming by building several types of programs from productivity tools to games. Topics include variables, Boolean logic, if-then logic, graphics, graphical user interface design, methods, and project planning. Students should be adept at logical reasoning. A good understanding of math will help but is not required.

12017 Flash Animation Mr. Giorlando / Mr. Levin – 8 students only.

Flash is one of the most widely used tools for Web development and animation. This one semester course will introduce students to the art of creating vector-based web animation with built-in interactivity, text and sound. Topics covered will include creating original art and using external graphics. For animating, participants will learn and apply frame-by-frame, motion-tweening, and onion skin techniques.

12014 Desktop Publishing Mr. Wickham – 10 Students only.

This one semester course will introduce Adobe InDesign, a page layout application used in the professional publication industry for such things as signage, advertisements, resumes, fliers, brochures, reports, newsletters, and business cards. Students will learn how to combine text and graphics to create a variety of multi-page documents. Topics will include: history of publishing, desktop publishing concepts, operation of DTP software, electronic page layout, basic graphic design, and application integration

12018 Podcasting I Mr. Wickham – 10 Students only.

This one-semester course is an introduction to the distribution of downloadable audio and video files over the Internet using portable listening and visual devices. Students will learn the tools needed for finding, creating, downloading and managing podcasts. Topics will include, video presentation, various distribution formats, audio production, production techniques, the application of podcasts in education and business, and information distribution and ethics.

12025 Building an E-portfolio: Creating an Online Presence

Ms. Depero/ Mr. Wickham

This one-semester course is for anyone interested in building a website to showcase their skills and provide samples of their work (be fine art, photography, music, writing, etc.). We will discuss strategies for the best way to create and maintain an online presence, including buying your own domain name, or using free open-source publishing platforms (i.e. WordPress). Other resources such as photo sharing websites, blogging, podcasting, and video will be discussed as needed. Great emphasis will be placed on how to use the web in a responsible manner, and manage and control your online reputation.

12009 Digital Video I Mr. Rachmiel – 10 Students only.

In this one-semester course students will learn basic filming techniques, as well as common filming mistakes, using Flip video cameras. They will then export the scenes and pictures into the iMovie application. iMovie is a digital video editing application that lets you import your digital video footage and automatically separates the scenes for you. iMovie allows you pick out the good parts, cut out the slow or boring parts, shuffle scenes, create cool effects and even add a soundtrack. The new version of iMovie also has added direct integration with iDVD. Students will be creating several short movies and one final product that will be recorded onto their own DVD.

12006 Graphic Design I Ms. Royster – 12 students only.

In this one-semester course, students will learn to communicate ideas visually by manipulating text and images in creative ways. Students will explore using the computer and Adobe Photoshop as tools to create dynamic projects. By the end of the course, students will also feel comfortable with computer terminology and concepts relating specifically to graphic designers. Students interested in the visual arts are encouraged to enroll.

12005 Web Design I Ms. Depero – 12 students only.

This one-semester course is an introduction to concepts and techniques of web design. No prior knowledge of web design is required, although familiarity with Photoshop is a plus. Topics include HTML, CSS, and creating graphics for the web. Emphasis is placed on development of aesthetic perception and good design judgment. Programs used include BBEdit, Dreamweaver, and Adobe Photoshop.

Art

6031 Art History I Ms. Katomski

This course is a survey study of architecture, painting and sculpture from the Renaissance to Impressionism in Western Europe, Asia and the Mid East. We explore the social, political and cultural climates to better understand the power of art during each period. The format of the class includes slide presentations, class discussions and three museum visits. **This course satisfies the arts history requirement and is open to 10th-12th graders. If you wish to take this as a 10th grader, please see Ms. Katomski before signing up.**

6219 Art History Seminar Ms. Katomski

Priority given to seniors. Approval of Ms. Katomski

This course is designed for students who have completed a combination of Art History I, II or Architecture and want to focus on an in-depth study of a topic of interest.

6032 Ceramics And Sculpture Ms. Berne

Development of skills and self-expression in pottery-making and sculpture are emphasized. The skills covered will include throwing on the potter's wheel, slab and coil techniques in hand built sculpture, pottery and relief techniques, and clay and glaze preparation. Elements of expression and form are discussed in relation to students' works and goals. Students will be encouraged to experiment in their work after the acquisition of basic skills. (Open to new and repeating ceramics students)

6033 Metalsmithing And Jewelry Ms. Katomski

An intensive course in direct metalwork using sterling silver, copper, brass sheet and wire. Emphasis is placed on the development of various skills, including sawing, soldering, chasing and stone setting. Elements of design and function are stressed. Each student is encouraged to experiment within the given framework after acquiring the necessary skills. (Open to new and repeating students)

6034 Sculpture Ms. Katomski

This course will introduce students to traditional and non-traditional methods of making sculpture. You will learn to create 3-D forms using stone, fabric, plaster, metal and whatever material you need to complete your idea. If you have wanted to learn to carve, sew, and cast both realistic and abstract sculpture this is the class for you.

6035 Painting and Drawing I Ms. Schulte/Ms. Cohen

This course will focus on elements of drawing, with a strong emphasis on composition, ways of seeing, and the expressive qualities of line. Materials used may include graphite, pen and ink, charcoal, pastels, craypas, colored pencils and watercolor. Subjects include interior perspective, landscape and cityscape, portraiture and still life.

6036 Painting and Drawing II Ms. Schulte /Ms. Cohen

Prerequisite: Painting and Drawing I

This course will focus largely on figure drawing and portraiture, with a strong emphasis on observational drawing, design, pattern and color interaction. Materials used may include charcoal, pastels, inks, craypas, watercolor, acrylic and oil paint.

6204 The Urban Landscape Ms. Cohen/ Ms. Schulte

Prerequisite: Painting and Drawing I

Using the foundation of linear perspective, students will learn ways to depict the geometry and atmosphere of the urban interior and landscape. Drawing and painting media such as pencil, pen and ink, collage and printmaking will be used. Artists we will study include Edward Hopper, Georgia O'Keeffe, Lionel Feininger, Joseph Stella, Charles Sheeler and M.C. Escher.

6208 Foundation Painting Ms. Cohen

Prerequisite: Painting and Drawing I and II

In this one-semester elective, students will explore a range of painting methods and materials and will develop an understanding of the aesthetic principles of composition, design and color theory. Mediums may include: Watercolor, gouache, tempera, ink, acrylic and oil paint.

6037 Advanced Painting And Drawing: Portfolio Development Ms. Cohen

Prerequisite: Painting and Drawing I and II.

The purpose of this course is to provide the student with an in-depth study of advanced painting and drawing methods and subjects. Initially, several short-term projects will be assigned to build upon established skills. During this time, there will be a strong emphasis on working from observation. The remainder of each semester will be devoted to the planning and execution of individual projects, as well as the preparation of a portfolio suitable for submission to colleges and universities.

14009 Advanced Painting And Drawing: Independent Study Ms. Schulte

Prerequisite: Painting and Drawing I and II

This course is designed for students who would like to pursue independent painting and drawing projects. Interested students should enjoy working in a series and will be expected to work well independently. Additionally, student will be asked to create project proposals and preliminary sketches before beginning each piece. Permission from the instructor is required. To enroll, see Ms. Schulte.

6038 Printmaking Ms. Cohen

Prerequisite: 9th Grade Drawing and Painting, or Drawing and Painting I

Students will explore and experiment with a variety of printmaking methods. Among the techniques used will be block printing, etching and mono-printing.

6039 Black And White Photography Mr. Stole

In this course students will learn how to operate a 35-mm single lens reflex camera. They will learn to develop their own black and white film, make contact sheets, and create 8" by 10" prints from their negatives. Emphasis will be placed on acquiring proficient darkroom techniques. Elements of composition will be discussed.

6040 Intermediate Black And White Photography Mr. Stole

Prerequisite: At least one semester of Photography at CGPS.

Students will use the technical skills they learned in photography, but will work more independently and at a faster pace. They will use the process of film development, darkroom skills, and filters to control and manipulate their final prints. The purpose of this course is for the student to begin to develop his or her own individual photographic vision.

6041 Advanced Black And White Photography Mr. Stole

Permission of instructor only.

In this advanced photography course students will learn the history of photography from 1837 to the present. Students will continue to refine their darkroom skills and learn to print on an 11" x 14" format. Students will experiment with pin-hole cameras and alternative printing techniques.

6049 Alternative Visions: The Non-Traditional Camera Mr. Stole

Prerequisite: Intro to Photography

During this course students will produce images using pinhole cameras, as well as plastic Holga cameras. These cameras can produce imperfect, yet aesthetically pleasing images. Throughout the course, students are encouraged to experiment and remain open-minded towards image making possibilities. We will work in both the darkroom and on the computer to create a series of photographs from various assignments.

6042 Digital Photography I Mr. Estime

This class covers the basics of digital photography. Students will learn how to take digital photographs and manipulate them with Adobe Photoshop. We will discuss camera functions, image resolution, printing, and theoretical concerns. Emphasis will be placed on composition, image quality and color editing techniques. We will have group critiques and will also review the history of digital photography. Projects will be introduced by examining the works of famous digital photographers and artists.

6045 Intermediate Digital Photography Mr. Estime

Prerequisite: Digital Photography I or the permission of Mr. Estime.

In this semester course we will continue to explore different techniques available in digital photography. Building on skills learned in Digital Photography I, students will develop a unique body of work and explore new possibilities for expressing themselves. Group critiques, in-class exercises and projects will offer a platform for discussion of theoretical and aesthetic concerns. The effect of technology on the visual arts will be examined from contemporary and historical perspectives.

6200 Advanced Digital Photography Mr. Estime

Prerequisite: Digital Photography I and Intermediate Digital Photography or the permission of Mr. Estime.

Advanced Digital Photography is a continuation of Intermediate Digital Photography. In addition to learning advanced technical skills, all projects will be based on a conceptual approach, with close attention paid to individual and personal aesthetics. Students in this course should have already developed an awareness of composition and basic technical skills. Each project will culminate with project presentations and group critiques.

6043 The Art Of Film/Video I Ms. Schulte

In this studio art course, students will investigate and discuss film history, theory, and technique through the analysis of film clips. Students will then have the opportunity to develop, produce, and edit short video projects using the digital 8 format and the i movie editing system. Students will work individually and in groups. (No commercials or music videos.)

6044 Art Of Film And Video II Ms. Schulte

Prerequisite: Art of Film/Video I or Ms. Murphy's Digital Video class

The students will explore more advanced techniques of film and video production, including lighting, sound, performance and advanced editing techniques. Working in groups and individually, students will develop and produce video projects. Additionally, we will continue to study and analyze various films in order to learn more about the process and art of filmmaking. Class size limited to 8 students.

6213 Art of Film and Video III Ms. Schulte

Prerequisite: Art of Film and Video I and II

In this advanced course, students will have the opportunity to experiment with more abstract styles of cinematography, editing and sound production. Working independently, students will create a series of more abstract, non-narrative short videos based on movement. Then, students will develop and produce a 4-6 minute self-portrait. This project is to be shot outside of school and can be in any style of filmmaking you choose, including linear, documentary style, thematic montage and/or abstract. As always, we will continue to analyze clips from films in order to learn more about the process and the art of the moving image.

14010 Advanced Film And Video: Independent Study Ms. Schulte

Prerequisite – Art of Film and Video I and II

Students in this course will have the opportunity to pursue independent video projects. As always, students will be expected to carefully plan each project by creating a detailed storyboard and shot list. Finished projects will be in the 5 to 10 minute time range. Permission from the instructor is required. To enroll, see Ms. Schulte.

6047 Mosaic Workshop Ms. Cohen

The decorative art form of mosaics dates back to ancient times. In recent years, this art form has been updated and reinvented by artists and artisans on New York City subway station walls. In this one-semester course, students will explore the medium by designing and executing mosaic designs with a focus on composition and color. Students interested in taking Mosaic Workshop II, please see Ms. Cohen.

6048 Art Through Collage Mr. Estime

This introductory class is an exploration into the visual language of image making. Through collage, students will focus on how artistic images are created. Initially, students will study the basic principles of design, composition and color. Then, using the scanner, digital camera and found images, students will create unique self-expressive artwork. No prerequisites required.

Music

10002 Theory I Mr. Haddad/Mr. Fischer/Mr. Davis

This course covers the basic elements of traditional and contemporary music from notation and key signatures to rhythms and chord progressions. Students become fluent in sight singing and work on ear training with simple vocal and instrumental exercises. The use of musical computer software is an integral part of the course. *Open to grades 9-12.*

10003 Theory II Mr. Davis/ Ms. Stewart/ Mr. Gross/Mr. Fischer

Prerequisite: Music Theory I or permission from the teacher. This course is a continuation of Theory I. A brief overview of the basic elements of music serves as the course opening. Students then begin to analyze forms and chord progressions. There is strong emphasis on rhythmic precision and pitch relationships. Incorporated into this course will be music technology. Students will learn about sequencing, notation and performance on a computer. Musical compositions will also be created on the computer using material learned, such as harmonic progressions, rhythms, and musical forms. Students delve into harmonizing, sight singing in two or more parts, score reading, and piano skills. This class will be using music computer programs, such as Cakewalk Professional, Encore and Sibelius.
Open to grades 9-12.

10004 Theory III Mr. Carbone/Mr. Gross

Prerequisite: Theory I and Theory II.

You must study an instrument and/or sing in an ensemble in order to continue on at this level. This course is a continuation of Theory II.

10005 Theory IV Mr. Carbone

Prerequisite: Theory I, II, and III.

This course is a continuation of Theory III

10006 Theory V Mr. Carbone

Prerequisite: Theory I, II, III, and IV.

This course is a continuation of Theory IV.

10008 Advanced Music Theory Mr. Carbone

A continuation of Theory I-V, with special emphasis on preparing for the AP Music Theory exam if requested.

10010 Music History Mr. Davis

This class provides students with a historical overview of Western music, beginning with Gregorian chant in the Dark Ages. Students study music of the Renaissance, Baroque, classical and Romantic periods, as well as that of the Twentieth Century. The course begins with students studying the instruments of the orchestra. Time is spent mastering the vocabulary necessary to deal with the major composers while incorporating the cultural, artistic, and historical events which shaped the major musical works of each period. The final part of the course involves studying contemporary musical genres such as jazz, rock, and rap and their historical influences.

This course satisfies the arts history requirement and is open to 10th-12th graders.

10021 From Showboat to Sondheim: The History of American Musical Theater

Mr. Haddad

In this course students will study the history of one of the few truly American art forms: musical theater. Through readings, class discussions, and viewing footage of original stage musicals, students will explore the historical evolution of the form by examining the ways representative artists approached the basic elements of the American musical: book, lyrics, score, dance, and design. Student work will emphasize written analysis of major works.

This course satisfies the arts history requirement and is open to 10th-12th graders.

10011 Advanced Music History Mr. Davis

Prerequisite: Music History

This course is a continuation of Music History, with most of the focus on the Romantic era. Formal analysis of scores, research into composers, as well as a great deal of listening will make up the course. Special emphasis will be placed on the history of jazz as well.

10012 Jazz Improvisation Mr. Davis

Jazz Improvisation is a course for instrumentalists who would like to study the theory and technique of improvisation in a jazz style. Students will study jazz harmony and form and will play their instrument every day.

10017 Music Seminar Mr. Davis

This class is for students who have already taken Music History and Advanced Music History who would like to explore their musical interests more in depth.

10009 Concert Chorale Ms. Stewart

An advanced group for seasoned vocalists who wish to perform at a more challenging level. This course is designed to be different than the clubs offered at CGPS. This group meets three to six periods in a cycle and is serious about creating good sound production, blend, diction, and clarity. This group is expected to perform at many functions and competitions. All interested students must audition with Ms. Stewart.

10022 Chamber Choir Mr. Haddad

Please see Ms. Stewart or Mr. Haddad in room 103 before signing up.

This is a vocal performance group open to all girls in grades 9-12. The primary focus of the course is choral skill building. Through a combination of ensemble rehearsals and smaller-group sectionals, detailed attention will be paid to principles of posture and alignment, breath, score reading, diction, tone quality, and aural skills. Grades will be calculated based on quality of rehearsal participation and the development of personal vocal skills over the course of the semester or year. All class members are expected to participate in the Spring and Winter concerts.

Theater

11007 Costume Shop Ms. Salzano

What do costume designers do? How do they organize all the costumes for a show? Where do all the costumes come from? Have any of these questions crossed your mind? If so, this costume design class might be for you. In this hands-on class, students will learn how to hand sew and operate a sewing machine. Students will also create original costumes by adding fabric, sequins, patches, or paint to already existing garments. Students involved in this class will be required to participate on the costume crew of the Fall 2011 play. Open to 9th – 12th graders.

11023 Stage Make-up Ms. Salzano

Age yourself 60 years! Change the shape of your nose! Give yourself an ugly bruise! After students learn how to apply basic stage make-up, they will study the shape of their faces to better change and manipulate their appearances. Students will learn how to apply shadows and lines for old age, wax to create scars and bruises, as well as paint to create a fantasy look. Every class period, students will apply makeup to their own faces. The final project will involve reading a play and designing make-up looks for several characters. Open to 9th – 12th graders.

11004 Intro to Technical Theater Mr. Jamerson

Explore the world of backstage theater: create sets and lighting, learn sound and video recording, and experience the excitement of putting on a live show! In class we will create our own unique performance based on the skills of a theater technician, and then compete in teams to master the challenge. This will be a fast-paced, project-based semester, leading up to our "Tech Theater Olympics". Learn the skills of artists who wow audiences worldwide every night with the magic of theater. Open to 9th – 12th graders.

11021 Advanced Technical Theater Mr. Jamerson

Take your skill set to the next level with advanced studies in technical theater. In class we will complete a series of projects with specific guidelines based on the various disciplines of theater design: scenery, lighting, sound, painting, drafting, puppetry, model-making, etc. Learn to turn your creative ideas into practical solutions, and prepare a portfolio of finished works for presentation. Open to 10th – 12th graders who have taken Intro to Technical Theater and by permission of the instructor only.

11015 Directing/Acting Studio Ms. Cusick

In this project-based studio, everyone is an actor and everyone gets to direct. Students will forge a common vocabulary for how to talk about acting by experimenting in scene work and exercises. Essential theater skills such as communication, collaboration and leadership will be emphasized. Be ready to memorize multiple scenes and have the drive to seek out your own projects to direct. This is a class for students who just can't get enough of acting and want to try their hand at what directors do as well. Open to 10th to 12th graders.

11002 Theater History: The Nature of Revenge Ms. Cusick

Is murder ever justified? What is the motivating force behind revenge? What happens when a wrongful death goes unpunished? How do concepts of honor, loyalty and revenge differ across cultural and theatrical borders? We will consider these questions by exploring the influential theatrical traditions of Ancient Greece, Elizabethan England, and Tokugawa Japan through the lens of revenge tragedy. We will read *Oedipus Rex*, *Hamlet*, and *Chushingura* (or *The Revenge of the 47 Samurai*) – some of the richest texts in theatrical history. We will also compare how modern films have interpreted these plays and attend at least one professional theater production. This course

counts as an arts history credit. **This course satisfies the arts history requirement and is open to 10th-12th graders.**

11020 Movement for the Actor Ms. Mehan

Movement for the Actor is for students who wish to understand and engage in the physical process of performance creation. Through self and group awareness explorations, we will examine how breath, alignment, and connection affect the physical choices made by performers as they learn to inhabit a character. Classes will incorporate basic dance technique as well as improvisations and compositions based on movement and text. Exercises are designed to activate imagination and produce thoughtful, clear movement choices as students learn how to develop specific character and performance qualities. No previous dance experience needed.

Other Electives

This course may be selected in addition to your required courses.

13002 Words, Words, Words TBA

A larger vocabulary can broaden your writing, deepen your reading, and expand your ability to think. This course goes much further than just memorizing long lists of definitions. You will study oodles of words, but you will also learn how to decipher them in context and when to wield them on your own. We will consider different methods of learning vocabulary, including examining word roots and histories. Our goal will be to dig our hands into the enormous trough of the English language and have a scintillating, superlative experience that is never lackluster or humdrum. *(This course will meet 3 times in the six-day cycle.)*

