



## SANT BANI SCHOOL

19 Ashram Road, Sanbornton, NH 03269

[www.santbani.org](http://www.santbani.org)

Kent Bicknell, Ed.D.  
Principal

Tel. (603) 934-4240  
Fax (603) 934-2970

### HIGH SCHOOL SYLLABI 2011-2012

#### ENGLISH 9 & 10 - Karen Bicknell

In this semester we will study novels whose characters are engaged on a quest for self-discovery, happiness, the American Dream, truth, home, or peace of mind. Literature selections will include *Great Expectations* by Charles Dickens (read over the summer), *Of Mice and Men* by John Steinbeck, "Young Goodman Brown" by Nathaniel Hawthorne, *The Crucible* by Arthur Miller, *My Antonia* by Willa Cather, *The House on Mango Street* by Sandra Cisneros, *Jane Eyre* by Charlotte Brönte and *The Razor's Edge* by Somerset Maugham. Poetry from *The Seagull Reader* and other sources will complement the novels.

Students will continue developing creative and expository writing skills while writing and editing weekly papers. Grammar concepts and basics of sentence structure will be strengthened through the writing process. Final drafts of papers should be typed and double-spaced.

We will use words from the literature read in class as a basis for our study of vocabulary. There will be regular assignments and quizzes.

Grades will be based on the following: prompt fulfillment of each assignment -- papers will be evaluated as to content, neatness, and mechanics. Late papers will not receive full credit.

Participation in class discussions, presentations, and peer groups for writing, tests, quizzes and other expectations agreed upon for the class will also be considered.

#### ENGLISH 9 & 10 – Jyoti Demian

In this section of English 9/10 students will explore the theme of metamorphosis in literature in terms of how characters grow and change. They will consider beliefs and principles, people and life experiences and social and historical events that influence the change, as well as consider why some characters cannot or do not change.

Students will read and analyze Dickens's *Great Expectations*, Shakespeare's *The Taming of the Shrew*, Shaw's *Pygmalion*, Austen's *Pride and Prejudice*, Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, Poe's "The Tell-Tale Heart," Kafka's *The Metamorphosis* and selections from Ovid's *Metamorphoses*. They will examine these pieces both as reflections of the time in which they were written and for their modern relevance. Students also will read and interpret poetry and learn to navigate the language, rhyme and meter of poetry. They will read and examine critical essays about the literature they read. Books, journals and online sources will provide resource materials that will be evaluated and documented to promote sound research techniques. Students will write for various purposes in a variety of genres.

Grades will be based on homework, class participation, tests and written assignments.

#### ENGLISH 11 – Brenda Diederich

I. COURSE DESCRIPTION: This course focuses on a study of literature that is both classic and contemporary. Emphasis is on developing literary analysis techniques and on writing skills. It provides a firm foundation in grammar as it relates to writing assignments, and vocabulary enrichment is a primary goal.

- II. TEXTS:
- Sound and Sense*
  - The Catcher in the Rye* by J.D. Salinger
  - One Flew Over the Cuckoo's Nest* by Ken Kesey
  - The Watchmen* by Alan Moore and illustrated by Dave Gibbons
  - Selected cantos from Dante's *Inferno*
  - The Scarlet Letter* by Nathaniel Hawthorn
  - Brave New World* by Aldous Huxley/*The Help* by Kathryn Stockett/*The Handmaid's Tale* by Margaret Atwood (to be decided)
    - "We Have Met the Enemy"
  - Mama Day* by Gloria Naylor
    - "The Secret Lion"
  - A Prayer for Owen Meany* by John Irving
    - "Trying to Save Piggy Sneed" by John Irving
  - "On the Rainy River" by Tim O'Brian
    - "Batorsag and Szerelem" by Ethan Canin
  - "The Centurion"
    - Vocabulary Energizers*
  - "Extract"

- III. OBJECTIVES:
1. to analyze literary genres, poetry, novel, short story
  2. to develop paragraphs through attention to sensory images
  3. to expand vocabulary
  4. to improve writing skills through various editing exercises
  5. to review grammar, usage and style
  6. to keep a file of all writings

- IV. METHODOLOGY:
- |                      |                      |
|----------------------|----------------------|
| 1. Discussion group  | 4. Audio visual aids |
| 2. Peer teaching     | 5. Socratic          |
| 3. Oral presentation |                      |

- V. CONTENT:
1. Literature – Students will read and analyze the texts listed above using such literacy techniques as: literature circles, three column notes, interpretive questions or graphic organizers. Students will read the same poem every day for a week. The poetry will often serve as an introduction to the elements of theme, characterization, setting, symbolism, mood, and figurative language.
  2. Vocabulary - Students will use the *Vocabulary Energizers* text.
  3. Writing - Students will have daily practice. They will evaluate writing and learn how to articulate what makes effective writing. A file will be kept of all writings.
  4. The junior research paper- Three weeks of the first quarter is devoted to the writing of an 8-10 page research paper. The paper must demonstrate a solid understanding on the part of students as to how to write a scholarly paper with proper title page, thesis statement, outline, bibliography, and footnotes. The paper is initially assigned in English class, and the steps along the way (for example, note cards) count as a percentage of the overall grade for the paper. Two faculty members of the Research Committee read each paper. The grade received on the paper becomes a major percentage of the first quarter grade.

- VI. GRADES: will be determined by
1. Compositions: content, mechanics
  2. Class participation
  3. Quizzes/vocabulary
  4. Collaborative group work skills

**ENGLISH 12 – Susan Dymont (fall semester)**

1. In the **literature** section of the course we will view stages of the life cycle from the perspectives of various writers.

- A. **Childhood:**
- Frank McCourt, *Angela's Ashes*

Maxine Hong Kingston, *Woman Warrior*  
Jean-Paul Sartre, *The Words*  
Dylan Thomas, "Quite Early One Morning," "A Visit with Grandpa," and poetry  
Charles Spencer Chapman, *My Autobiography*  
Dick Gregory, *Nigger*  
Richard Kim, *Lost Names*

#### B. Adolescence:

Russell Perkins, *Impact of a Saint*  
Kurt Vonnegut, Jr. *Slaughterhouse-Five or the Children's Crusade*  
Elie Wiesel, *Night*  
Maya Angelou, *I Know Why the Caged Bird Sings*

#### C. Death and Dying:

Leo Tolstoy, *The Death of Ivan Ilych*  
Ivan Turgenev, *Sketches from a Hunter's Album*  
Isaac Bashevis Singer, *The Collected Stories*  
Sophocles, *Oedipus at Colonus*

2. **In-Class Presentations:** During late October and November each senior will be reading and presenting one autobiography of his or her choice. There will be a careful selection process aimed at making choices and observing group dynamics. As books are completed each student will prepare a guided thirty-minute lesson for the class. Erik Erikson's stages of the life cycle will be applied to sections of the autobiography. Students choose among such titles as *The Autobiography of Benjamin Franklin*, *Autobiography of a Yogi* by Paramahansa Yogananda, *The Eden Express* by Mark Vonnegut, *Out of My Life and Thought* by Albert Schweitzer, *Love and Exile* by Isaac Bashevis Singer, *Manchild in the Promised Land* by Claude Brown and others.

3. **Supplementary material** includes audiotapes of Dylan Thomas, Frank McCourt and Maya Angelou, and videotapes of Maxine Hong Kingston and Maya Angelou. In viewing excerpts of George Roy Hill's film adaptation of *Slaughterhouse-Five* the class will discuss how the language of literature translates into the language of film, as well as the broader subject of visual literacy. We will see selected portions of a film version of *Under Milkwood*. Films set in Europe focusing on World War II, including *Europa, Europa*, *Schnidler's List* and *Everything is Illuminated* will supplement our reading of *Night*. Before we read literature in translation (e.g. *Night* and *The Words*) we will examine translations of Chekhov's *Lady with a Lap Dog* to compare styles and varying impact of differing translations. We will also see the Russian film version. In conclusion there will be a screening of *The Gospel at Colonus*, a 1987 musical adaptation of the final play in Sophocles' Oedipus trilogy, and of Stravinsky's opera of *Oedipus Rex*.

4. Our **writing** will be largely autobiographical. Reading of others' memories of childhood and adolescence inspires reflection on our own pasts and on the present experience of the teen years. Directed weekly writing assignments will generate material which can be crafted into autobiographical statements for college essays.

Other writing will aim at succinct expression. Titled "One Hundred Words for the Wordless," this will feature short visual pieces, without words, that student will respond to in class with exactly one hundred words.

5. Many of our **discussions** will follow the Harkness Table model, which track frequency of comment and use of textual reference to support points. The goal is that each student speaks clearly and defends his or her position through reference to the literature under consideration.

6. A **special project**, which involves interviews with older neighbors and relatives and visits to New Hampshire Veterans Home in Tilton, will take place in the middle of the semester. The theme of "Home" will be the centerpiece for our project. We will interview residents, relatives and friends, and ask them to reflect on their memories of home—leaving home to go into the military, establishing their homes as young adults, changing feelings toward home, etc. Associated Press reporter David Tirrell-Wysocki will discuss interviewing techniques, oral history and methods of assessing information. Students' interests will shape many details of this project--including the final reporting format which must include an approved art component. All seniors will present to classmates and members of the community on an evening in early December. This event is required.

7. **Vocabulary lessons** will be derived from our reading and from the workbook *600 Words for the SAT*.

8. **Evaluation** is based on essays, vocabulary tests, literature quizzes and projects. Additional credit is available

for contributions in class, projects, and general class commitment. Assigned work is devalued at the rate of a third of a letter grade a day for lateness. (e.g., an A paper becomes an A- after one day late, etc.)

### **ENGLISH 12 - Kent Bicknell (spring semester)**

In this class we read and discuss a variety of short stories and sketches. Each student develops her/his own criteria (that we call "filters" or "lenses") for examining the pieces and uses the same for writing a one to two page formal reaction paper each week. Selections are loosely organized around a quote from Henry David Thoreau, "What does education often do? It makes a straight-cut ditch of a free, meandering brook." (October, 1850 -- *The Journals*.)

Students are able to substitute two creative writing exercises for any two formal papers. The following works are some of those read and discussed: Djuna Barbes' *Smoke*, Willa Cather's *Paul's Case*, Anton Chekhov's *The Bet*, Rebecca Harding Davis's *Life in the Iron-Mills*, Ralph Waldo Emerson's excerpts from *The American Scholar* and other essays and *Brahma*, Susan Glaspell's *A Jury of Her Peers*, Thomas Hardy's *The Withered Arm*, Nathaniel Hawthorne's *The Devil in Manuscript* and *The Birthmark*, Louisa May Alcott's *Transcendental Wild Oats* and *A Long Fatal Love Chase*, Sarah Orne Jewett's *A White Heron*, Jack Kerouac's four sketches from *Lonesome Traveler* and other essays, Sinclair Lewis's *Young Man Axelbrod*, Plato's *The Allegory of the Den (Cave)*, Edgar Allan Poe's *The Masque of the Red Death*, and Henry David Thoreau's *Higher Laws*. We also see a number of films – and take the occasional field trip in relation to material we are studying in class.

### **WRITING ELECTIVE – Brenda Diederich**

- I. Course Description: The course focuses on creative writing and writing technique, however, essay writing and the writing of poetry will be a part of the course as well.
- II. Objectives:
  1. to allow students the opportunity to experiment with writing styles without the pressure of a letter grade
  2. to realize that all writing need not result in a final, completed piece
  3. to play with and extend the genres of language, simile, metaphor, paradox, imagery, irony etc.
  4. to be observant of the fact that what appears to be ordinary or mundane is quite the opposite and may be worthy of a story
  5. to constructively critique and edit the writing of one's peers
  6. to realize that revision (reseeing a piece) is a necessary and vital part of writing, that much of what is written is a work in progress
  7. to encourage students to keep a notebook of ideas and snippets of thought that can later be developed into longer, more polished pieces.
- III. Methodology:
  1. Portfolios will be kept by students.
  2. All students must share work
  3. During the first week of class, students and I will determine what constitutes a passing grade. For example if it is determined that a total of 15 finished papers is required to pass the course, 8 might be creative pieces, 4 might be poems, and 3 might be essays.
  4. Students and I will also determine the daily schedule. For example, Tuesdays and Thursdays might be devoted to sharing pieces students have been working on. Mondays and Wednesdays might be devoted writing exercises that I will give to students. Fridays might be freewrite days and a sharing of a short story or poem that either I or a student would like to read.
- IV. Grades: The course is a pass/fail course. If a student does not meet the criteria determined by the class for a passing grade, s/he will fail the course.

## **INTERACTIVE MATH PROGRAM – YEAR 2 - Jonathan Powell**

The *IMP* curriculum, published by Key Curriculum Press, was developed under the sponsorship of the National Science Foundation in response to the Standards for School Mathematics first set forth by the National Council of Teachers of Mathematics in the early '90s. It is an integrated program; traditional math subject matters are not studied in isolation, but are developed through studying various problem units. There are five units for the year. Year Two units are:

- Solve It! (algebra skills)
- Is There Really a Difference? (data and statistics)
- Do Bees Build It Best? (area and perimeter, right triangles)
- Cookies (systems of linear equations)
- All About Alice (exponents and logarithms)

POW's (Problems of the Week) extend the math work into other areas. There is much group work, as well as regular individual homework; writing, presenting work, discussing the ideas and justifying mathematical reasoning are all features of the course. Students learn how to make use of the technology of calculators and computers. At the end of each unit, students reflect on what they have learned and produce a 'toolbox' as a record of their learning.

## **INTERACTIVE MATH PROGRAM – YEAR 3 – Kirsten Wilkinson**

In the third year of IMP, students have become accustomed to group work and understand the methods employed by the textbook to enable learning. Quality is still stressed over quantity while the problems prod students to investigate and learn through discovery. Students are continually challenged to problem solve, work together and express their thoughts both verbally and through their writing.

The units studied this year include: an exploration of quadratic functions, an investigation of circles in conjunction with coordinate geometry while reviewing the study of similar triangles and trigonometry, an analysis of large systems of equations and inequalities in both two and three dimensions using matrices, an introduction to derivatives and the natural logarithmic function, and further work with probability including permutations and combinations.

Grading will be based mostly on work completed outside of class. This will include daily homework assessed primarily on completion, POW's with an opportunity for revision, and portfolios and/or "toolboxes" (student composed summary of topics learned). In addition, students can expect frequent quick quizzes to check comprehension of homework/class-work assignments, a daily participation grade, regular presentations, quizzes and unit tests.

## **INTERACTIVE MATH PROGRAM – YEAR 4 - Jonathan Powell**

The *IMP* curriculum, published by Key Curriculum Press, was developed under the sponsorship of the National Science Foundation in response to the Standards for School Mathematics first set forth by the National Council of Teachers of Mathematics in the early '90s. It is an integrated program; traditional math subject matters are not studied in isolation, but are developed through studying various problem units. There are five units for the year. In addition, we will study personal finance using the *NEFE High School Financial Planning Program* in homework assignments, classwork and projects throughout the year.

We plan to do the following units:

- High Dive (circle trigonometry and laws of falling bodies)
  - The World of Functions (families of functions and their properties)
  - Personal Finance and SAT preparation
  - The Pollster's Dilemma (probability and the normal curve)
  - As the Cube Turns (programming calculators, projective geometry, matrices and trigonometry)
- POW's (Problems of the Week) extend the math work into other areas. There is much group work, as well

as regular individual homework; writing, presenting work, discussing the ideas and justifying mathematical reasoning are all features of the course. Students learn how to make use of the technology of calculators and computers. At the end of each unit, students reflect on what they have learned and produce a 'toolbox' as a record of their learning.

### **CALCULUS - Jonathan Powell & Richard Danahy**

We will use the text *Calculus of a Single Variable* by Dick and Patton.

The main topics are:

Review and extension of pre-calculus topics, such as the number system, trigonometry, and functions

The concept of limits

Derivatives – instantaneous rate of change (slope) – concept, methods, applications to problem-solving

Indefinite integrals, antidifferentiation and formulas of integration

Definite integrals – accumulation and area under a curve, the fundamental theorem of calculus, concept, methods, applications to problem-solving

This course will provide a bridge between the IMP experience and the standard type of math course. Elements of IMP such as inquiry based problems, group work, student presentation and writing about math will remain prominent, students will also learn how to use a standard type of math textbook. With two teachers in the class, students will have ample opportunity for individual assistance as needed.

### **PHYSICS - Richard Danahy**

**Course Text:** *Physics: Principles and Problems*, Glencoe Publishing, Co., 1999

The text will be used for structure and to develop traditional physics problem-solving skills through regularly assigned homework. Additional reference material shall include handouts, instructional videos, laboratory guides, and computer programs. TI-83 calculators and computers are used for data gathering and manipulation, discovery, and the extension of concepts. Classroom demonstrations and lab exercises are an integral and rewarding part of the course. Students will demonstrate their success in both individual and team investigations. The class will participate in the *Interlace* software investigation sponsored by National Science Foundation and Tufts University.

**A. Overview of physics subject areas** to be covered during the year:  
*motion and mechanics, kinetics, states of matter and energy transfer, waves and the nature of sound and light, electricity and magnetism*

**B. Overview of the mathematics topics** that are integrated during the year:  
*algebra with problem solving strategies, trigonometry, vectors and some analytical geometry, related graph, data analysis, and statistical topics*

**C. The following** will be considered as we study each subject area:  
*an historical perspective, authors and development of theories, the modeling and reasoning skills to understand each topic, the ethical and social consequences regarding the use and misuse of scientific knowledge*

#### **D. Laboratory**

Each week, a physics topic or mathematically related skill will be reinforced by a hands-on or group observational lab exercise with a follow-up formal analysis of the data or observations. Generally the lab report is due one week from the day the lab is done.

#### **E. Independent Research**

At various intervals, each student will choose or be assigned a particular physics topic to research and make a presentation of the material. On a regular basis each student will find, read, and summarize an article from a scientific magazine or journal for a seminar-style class presentation.

#### **F. Field Trips and Competitions**

We will take field trips if time and our initiative allows; these will be research, informational, or career based. We will participate in student competitions, if possible.

#### **G. Expectations and Assessment**

Each student shall be responsible for maintaining a neat and readily available collation of all daily class notes, homework assignments, lab materials handouts, and notes on independent reading and projects. Students shall keep all electronic files.

Assessment shall be on each student's level of academic interest and appropriate participation, the punctuality and completeness of all assigned work and reports, the condition of the student's class notebook, and results on quizzes and tests.

*Labs: 25%; Classwork, including participation: 25%; Homework: 25%; Tests and quizzes: 25%*

## **ROBOTICS – Richard Danahy**

*Platforms and Equipment Systems:*

*Mindstorms for Education [2009]; LEGO RXC [1999]; Robolab [ver. 6.1], National Instruments Labview software;*

"A robot is a machine that gathers information about its environment and uses that information to follow instructions to do some sort of work." (2000, The Tech Museum of Innovation, San Jose, CA).

Through the use of robotics and robot projects, students will learn computer programming as well as the nature of engineering. Students will understand a range of language approaches to setting up a robotic machine in site to: gather and record data, respond to a range of sensor inputs, create complex outputs, and transmit stored data.

A great deal of our work will require persistence and ingenuity. Investigative challenges will be team designed and team monitored.

Our software experiments will be using both command based and iconic based programming, and will include variables and data storage, loops, programming modules, memory addressing, feedback, and more.

Assigned reading will include historical perspective on robotics engineering, ethical questions, as well as fictional works based on social perception of robots and their use in society.

### **Assessment:**

Each student will contribute to an open electronic forum on our semester's work. Quality of writing and consistency of work will be an integral part of student effort and grade. There will be assessment of daily classwork including presentations in class and also to audiences outside of class as the opportunities exist.

## **EARTH SCIENCE – Robert Schongalla**

**Course description:** This course begins with the study of New Hampshire's geology including the effects of the Ice Age on our landscape. Students will learn about minerals and rocks, plate tectonics, the shaping of landforms, resources, the atmosphere, and the oceans. Later, we will trace the evolution of the Universe from the Big Bang to the formation of our solar system and Earth. Students will learn about how life has evolved over the course of 3.8 billion years. They will carry out a research or data analysis project and present the results to their classmates. The group will participate in the UNH Forest Watch Program, where we study the effect of low-level ozone on White Pines. We will frequently discuss current events in the Earth sciences.

**Methods:** Information on New Hampshire's geology will come from handouts, class presentations and local field trips. Students will work individually, in pairs, small groups or as a class team to complete various activities, experiments, labs, or projects. Students will see slides, videos, and use maps and the Internet. The group will prepare at least one exhibit for the display case at the Old Lab and will visit Harvard's Museum of Natural History in the spring.

**Student expectations:** Class participation is very important, and note taking will be a real aid in studying for quizzes and tests. Some material on tests is not in the text and is covered only in class or in handouts. Homework will be assigned nightly, and assignments will take students approximately 1/2 to 3/4 hour. Students should save their old tests, quizzes, homework assignments, and notes in order to review and study for the final exam at the end of the year.

**Evaluation of student progress:** A student's grade will depend upon the quality of projects, homework assignments, the research paper, poster or PowerPoint presentation(s), quizzes, tests, concept maps, and class

participation.

### **BIOLOGY - Scott Clark**

**Description:** The study of biology begins with reviewing the scientific method, the knowledge of which is necessary throughout the course to help with understanding the material presented in the course. Most of the year revolves around the classification and progression of organisms, from primitive to advanced, according to Darwin's theory of evolution. Emphasis is placed on the broad scope of changes that occur from phylum to phylum and the meaning of intermediate form. Upon completion of the course, students can construct a phylogenetic tree, tying together most organisms with homologous similarities. Lab work for this course encompasses correct technique in preparation of slides, studies of plants, and exercise physiology.

**Methods:** Class time is spent in a variety of ways: new concepts are explained and discussed, students are quizzed on their understanding of homework, lab work is completed which stresses proper technique and data compilation, and current events in science are regularly discussed.

Labs are a vital part of the grade received in class, and write-ups of lab work are closely scrutinized.

**Student expectations:** Homework is essential for a better understanding of new and sometimes difficult material. It is assigned most nights and due the next day. Labs are usually due two days after completion of the lab. Nightly review is strongly stressed.

**Evaluation of Student Progress:** Quality of homework (20%), unannounced quizzes (20%), lab work (20%), and tests (40%) contribute to marks earned.

### **CHEMISTRY - Scott Clark**

**Course description:** The study of chemistry begins with reviewing the scientific method used throughout the course to answer questions and problems that arise in labs and activities. Beginning with the basic idea of the science of chemistry, progress is made through atomic structure and the quantum atom. Chemical bonding, stoichiometry, carbon vs. inorganic chemistry, and chemical composition are covered. Because so much of the information can be "found" by each student in the lab, lab work is a weekly, or twice-weekly, occurrence. The micro technique method is introduced and then used throughout the year in lab work.

**Methods:** Class time is spent in a variety of ways: explanations of new concepts are presented, students are quizzed on their understanding of homework, labs are featured, and current events in science are regularly discussed.

Labs play a vital role in giving students a hands-on method of learning about the concepts and principles of chemistry. Because of the number of labs completed in chemistry, students become quite proficient and organized in writing them. Write-up of the lab work is closely scrutinized. Students will be using the text *Chemistry* by Merrill and *The Concepts of Microscale Chemistry* by M. Singh.

**Student Expectations:** Homework is essential for a better understanding of new and sometimes difficult material. It is assigned most nights and due the next day. Labs are usually due two days after completion of the lab. Nightly review is strongly stressed.

**Evaluation of student progress:** Quality of homework (20%), unannounced quizzes (20%), lab work (20%), and tests (40%) contribute to marks earned.

### **ADVANCED CHEMISTRY - Scott Clark (fall semester)**

Advanced Chemistry was designed for older students who have completed chemistry and want to explore subjects not ordinarily touched upon in the normal class offerings. This class will hopefully better prepare students for the SAT II in chemistry.

The class involves a lot of lab quantitative work focusing on the microscale technique wherever possible. A basic overview of the first quarter consists of dealing with liquids (colligative properties, Bp and Fp depressions

and measure) and acids and bases (ionization, titration, and log). Quarter two will be spent on oxidation and reduction and electrochemistry. The last section of the course is dubbed "the flow of energy" and consists of readings and discussions on the origin of energy, the laws of thermodynamics, energy, and disorder.

### **ADVANCED BIOLOGY - Scott Clark (Spring Semester)**

Advanced biology will begin by reviewing systems of the human body, and then proceeding to new material, energy in the biotic sense, and branch off from there. Beginning with the process of attaining, breaking down, absorbing, and actually using energy in Homo Sapiens, similarities to other vertebral organisms will be stressed. Energy will be looked at as the main "force" in nature, which decides important things, such as evolution, mutations, and the where and when of reproduction genetic pools for populations. Darwin and his thoughts on natural selection are assigned reading.

Systems of the body will be covered (the ones not covered in Biology), as well as genetics. The course will end with ecosystems, showing the interrelatedness of both the biotic and abiotic worlds. In general, labs are greatly student driven and happen all the time. Students must keep up with reading assignments in order to contribute to class discussions, and fun must occur.

### **MODERN WORLD HISTORY - Rose Marie Marinace and Lorraine Jones**

This course is about religion, philosophy, and politics from the Renaissance to the WWI/II era. Look for those ideas every day. Our textbooks are *Modern World History* by Roger Beck, et.al. and *The Annotated Mona Lisa* by Carol Strickland. You will take notes on the readings.

We will have a Reporters' Round Table discussion with Lorraine and Rose Marie every week during the double period. The Round Table requires a weekly news log and continued reporting on one country's politics or culture (as assigned) throughout the year. At the end of the year a lengthy paper will be written comparing public and commercial news sources with some evaluation of events and your role as a citizen and future voter.

This year we will begin with a unit on China because modern events have dictated the need for such a focus.

Regarding art, keep the following theme in mind as we discuss the history that produced it: "Who is in the picture?" Art is an artifact of the time, and when you are done with the "history" you should be able to look at a seemingly unrelated piece of art and tell us Who made it, When, Where, and Why? What are the social, political, philosophical and religious influences? Often the art test will be your history test because I will know you know the history if you answer the art questions correctly.

Positive participation in class discussion can boost a student's numerical grade 1/3 of a letter grade at each marking period if actively engaged in the course on a consistent basis or reduced by 1/3 of a letter grade for negative behavior or being routinely unprepared. There will be a test on every unit and a final exam.

### **U.S. HISTORY FOR INTERNATIONAL STUDENTS - Pam Hunt**

This class is an overview of US History with a focus on American culture and the history of individual rights. It begins with Native American history and includes a visit to the Mt. Kearsarge Indian Museum and the Hobomock Homesite at Plimoth Plantation. The latter site is also part of our study of early European colonization concentrating on New Hampshire and New England history. We study the Constitution and some Supreme Court cases, especially those with an impact on civil rights and public policy. Immigration, citizenship and the electoral process are other topics covered. A wide variety of media resources are used along with McDougal Littell's *The Americans* and Holt's *Constitution Study Guide*.

### **RUSSIAN STUDIES - Pam Hunt**

Russian Studies is a look at Russian history and culture. The historical focus will be on the time period at the close of the Imperial period to the close of the Soviet Union and time permitting to present day Russia. The literature component will include folktales, poetry and short stories. Some basic Russian vocabulary, phrases, expressions, and conversations in addition to the print and cursive Cyrillic alphabet will also be included in the class.

### **AMERICAN HISTORY - Rose Marie Marinace**

This course will be packed with information. What we are trying to do is cover all the bases since history is

not just names, dates, battles, and facts. History is a chronicle of those things, but also can be explained through art, literature, architecture, and economics.

The topics to be covered are as follows:

### **First Semester**

Architecture - Preview unit

- I Pre-colonial and Colonial development of America
- II Revolutionary America & the New Nation
- III 1800-1850 Culture
- IV The Civil War and Reconstruction

### **Second Semester**

- V Westward expansion and industrial development 1850-1900
- VI Turn of the century America and W.W.I 1900-1920
- VII The Great Depression and W.W.II 1920-1950
- VIII The Cold War and the 1950's
- IX Changes in the 1960's
- X 1970's-1990's

### **INDIVIDUAL STUDY 11 &12 - Jon Powell, Dean of Studies; Richard Danahy, Dean of High School**

If a student wishes to fill an academic need that is not met by the standard course offerings and electives structure, one course per semester of *Individual Study* as a sixth course is a possibility. A student in good academic standing in consultation with his/her advisor and Dean of Studies will have a faculty member with expertise in the topic overseeing the course. Review and approval by an appropriate Department Head for the proposal of Individual Study is also required. The final approval for the course rests with the Deans. A contract of the course that outlines the academic expectations, course materials, goals, and assessment method is agreed on in advance by the school, student, and parent. Planning for the course starts four to six weeks in advance of the start of a semester. Usual grading is Pass/Fail.

Among other criteria, each Individual Study course will have:

1. scheduled meeting times with the faculty overseer
2. scheduled assessments
3. scheduled times of work including and beyond the regular class period
4. a journaling component
5. a presentation component

### **AN INTRODUCTION TO THE THEATRE - Craig Jaster**

1. Course Description: to become familiar with the elements of the theatre today, to get some historical perspective on developments in the theatre, and to read a variety of plays covering major periods in theatre history. Work will include readings, writing, discussion, field trips, hands-on work in the theater, and larger projects in acting, directing and design.

#### A. Theatre History

- the Greek theatre
- medieval mystery plays
- renaissance
- the modern theatre
- the avant garde
- world theatre traditions

#### B. Acting

- the actor's unique responsibilities, challenges
- what is good acting?
- a brief history of acting
  - major periods of development

the performing space  
acting techniques (from Stanislavski)  
acting class: improvisation, character and scene work

#### C. Directing

history of the role of the director  
the director today: roles and responsibilities  
working with the text: play analysis  
working with actors:  
    groundplan  
    composition  
    gesture  
    hand props, set properties  
    movement  
working with designers

#### D. Design and Production

the stage manager  
the producer  
design:  
    scene design: elements of, role of designer, scope & sequence  
    costume design: elements of, designer's objectives  
    lighting design: history of, objectives of design, qualities of  
    sound design

#### E. Playwriting

structure: episodic or climactic  
the premise  
point of attack, "backstory"  
character  
conflict, dramatic structure

#### II. Texts: [to be determined]

III. Evaluation -- will be based on completion of reading and other assigned work and class participation. There will be one larger project assigned in each of these four areas: acting, directing, design and playwriting. You will also be expected to keep a journal for the class and to participate in field trips to see plays.

##### A. Written work grading:

A. You bring fresh insights in response to and are actively engaged with the material; your writing has excellent structure, presentation\* and clarity, and is fun to read.

\*(i.e. spelling, neatness, arrangement on page, name, title, date)

B. You understood the assignment, show understanding of the material, did what was asked, put appropriate amount of time in; content makes sense, with good sentence and paragraph structure.

C. Your written work has structural and/or presentational flaws and/or shows misunderstanding of some aspects of the material.

##### B. In-class work grading (e.g. discussions, projects, acting or directing exercises):

A. You bring something unique and positive to the class; you are consistently involved and engaged, take risks, develop and articulate a thoughtful personal response to material.

B. You are willing to try things, take some risks, participate thoughtfully and regularly; you understand the concepts and put the appropriate time in.

C. You have some difficulties committing yourself to exercises or discussions; you avoid participating and/or miss a substantial amount of classtime; work was not completed or shows a lack of understanding.

##### C. Journals: journals should have a minimum one or two entries a week. They will be looked at briefly from

time to time but will not be graded as long as they are kept up regularly.

*Texts: An Actor Prepares* Shapiro

*A Glass Menagerie* by Tennessee Williams

*Trifles* by Susan Glaspell

*The Rehearsal at Versailles* by Moliere

*Impro; Improvisation and the Theatre* by Keith Johnstone

*A Sense of Direction* by William Ball

plus other selected short scenes and critical writing

*Crimes of the Heart* by Beth Henley

*Fences* by August Wilson

*Three Sisters* by Anton Chekhov

*Waiting For Godot* by Samuel Beckett

## **AN INTRODUCTION TO THE THEATRE - Craig Jaster [cont..]**

Projects:

History (September-3 weeks) reading

Acting (September/October- 3 weeks)

Directing- choosing, preparing a scene and directing it. 2 weeks One week. End of week- sharing scenes. Need a third student!!! (end of October/beginning of November)

Design & Production- lighting high school play production, work on set design (mid-nov-dec)

Playwriting -writing assignments, scenes. Final Project: Autodrama (jan)

Field trips:

## **GENDER STUDIES – Karen Bicknell**

Course description and objectives: Gender Studies is an introductory course, aimed at high school students with a keen interest in the subject matter. The goal is to develop a greater understanding of gender differences within our culture and to explore how these differences influence our lives and the lives of those around us. In addition to this, we will consider gender issues that affect women and men globally. The history of the Women's movement in the United States will be reviewed through literature and film. The media that surrounds us and filters so much information and the immediate communities in which we live will also provide material for discussion. Students will write weekly reflections and reactions, collaborate on projects, and present researched material to the class.

**Texts:** *The Gendered Society, Fourth Edition* by Michael Kimmel

Excerpted materials from a number of sources

## **WORLD RELIGIONS - Todd Schongalla**

The Perennial Philosophy developed by Aldous Huxley notes that the world's religions have a shared spiritual core. This class will use a variety of means to examine this core. While commonalities will be stressed, differences will also be noted in Hinduism, Buddhism, Judaism, Christianity, and Islam. Other religions such as Confucianism, Taoism, Sikhism and primal (nature) religions will be studied. The basic text will be Huston Smith's classic, *The World's Religions*. Philip Novak's companion volume, *The World's Wisdom: Sacred Texts of the World's Religions*, will also be used. Reading and discussion will be supplemented with a variety of films and field trips, as well as visitors to the class. Assignments will include keeping a reaction journal on the readings, leading class discussion on sections of the primary text, and short papers of personal reflection.

In the introduction to *The World's Religions*, Smith states that his book is about "religion alive" (p.9). In an effort to conduct the course in a similar vein, students will be asked to react personally to what they read, view, and hear. Practitioners of a number of different religions – people who have devoted their lives to a particular path – will be guest lecturers in the class. The invited guest – be she or he a layperson, rabbi, minister, priest, or a Hindu, Muslim, Sikh, or atheist – will be asked to a) describe her/his childhood in terms of the religion including why vocational choices were made; and b) tell the class how the quest for truth plays out in her/his day-to-day life.

Along with Smith and the primary texts in Novak, readings include *The Tao Te Ching* and *Siddhartha*. Students will gain insight into the founding spiritual principles behind the Sant Bani School by reading Russell Perkins' *Impact of a Saint*. Films include *The Gods Must Be Crazy*, *Kundun*, *Gandhi*, *Everything Is Illuminated*, *What the Bleep Do We Know?*, and *Baraka*.

## **DANCE - Rose Marie Marinace**

This course will last one semester. The main goal for this course is a final production of about twenty minutes at the end of the semester, but there will be intermediate goals along the way including some student input on choreography. Discipline, attitude toward the task at hand, commitment, and consistency will be the major criteria for grading in this course. Teamwork will also be important in accomplishing our goals.

## **FRENCH & SPANISH – Jen Schongalla**

In July I had the privilege of attending the National TPRS Conference in St. Louis. TPRS (Teaching Proficiency through Reading and Storytelling) refers to teaching language so that students acquire it by experiencing the language rather than learning about it in English. These practices work with the brain's subconscious processing of language and mimic (within the constraints of a school setting) the way we all learned our first language: by listening and responding to our parents and caregivers! We understood and responded first, much later we began to speak, and even later we began to write! These practices, rooted in the delivery by the teacher of comprehensible input (CI), are brain-based practices backed up by extensive research. For detailed information, see research by Dr. Stephen Krashen.

The sessions I attended at NTPRS included a series of beginning Russian classes. Since I knew no Russian, this experience gave me a sense of what it is like for my students to be in a class where they understand little to nothing in a second language. We were discouraged from taking notes, repeating the structures out loud, and reviewing at night. These are all the things we usually require of our students! We had no books, no CDs, no dictionaries. Our jobs as students were to listen and watch, to respond to every question or statement, and especially to let the teacher know when we got lost.

The first day I had a hard time resisting the urge to repeat the structures. I wanted to “be a good student” and “learn quickly,” but the teacher reminded us that we cannot produce language we have not acquired. So I listened, watched and responded. The teacher created her “lesson plan” around the interests and energy of students in the room. As a group we created a story starring one of our colleagues. It was goofy, we laughed a lot, and it was all in Russian! As beginning students, we did not speak any Russian; we listened to the teacher speaking Russian and indicated that we understood by answering simple questions (yes / no / Starbucks / big sweater, etc.).

I understood and followed the story because we went slowly and because it was so much fun that I almost forgot it was in Russian. The teacher checked constantly to make sure we understood : “What does ‘hochit kupit’ mean?” (wants to buy) “Why did I say giganskaya instead of giganski?” (talking about a girl instead of a boy). If someone was confused, she would circle back and use the structure in different ways until everyone was clear. She used gestures, voice inflection, movement, facial expression and other body language to convey meaning, all the while she maintained eye contact and spoke Russian to us for a full hour each day. It felt magical and it was really fun!

With only six hours of Russian under my belt, I can read and understand a basic story, and I can respond to questions and statements I hear. This experience showed me the power of the subconscious processes of the brain in terms of acquiring language: if I “get out of the way” and participate by listening and responding, my brain accumulates language and begins to process it. I cannot control this process. I did not study or review any Russian since I attended the conference, yet when I pulled out a reading packet five weeks later, I had no trouble reading and understanding three different full-page stories! I did not memorize this language; I acquired it!

So...the plan for my Spanish and French classes is to create a similar experience: an exciting and safe space for learning so that all students will succeed and enjoy a new language. The students will be exposed to comprehensible Spanish / French for at least 90% of the class period. The students will be responsible for engaging in all activities, respecting and supporting each other, showing the intent to understand and offering interesting and bizarre details to spice up the action! In this way, they will acquire a large volume of language.

For students in levels 1-2, assessment will be on comprehension. This means “tests and quizzes” will be on

what they understand through listening and reading, not what they can say or write.

In level 4, assessment will be on comprehension for the first quarter. We'll gradually begin to include writing and speaking activities as the students are ready. This may begin in 2<sup>nd</sup> or 3<sup>rd</sup> quarter, and cannot be predicted at this time. It is my intention to let the students take in a larger volume of language than they produce in the first part of the year, since they have not yet been part of an acquisition-based class.

Students will be assessed frequently and all assessments (except final exams) will be unannounced. Assessment serves to determine what the students have acquired, not what they have memorized.

A variety of activities will take place in the classroom to insure that students hear and/or read comprehensible Spanish or French for at least 90% of the class period. These activities include personal questions and answers (PQA), simple commands, co-creating stories, listening to music, and reading. Whole-group reading as well as individual free reading is a significant part of the process. Each class will read four novels per year in addition to students' free reading.

#### **FRENCH IV – Robert Schongalla**

Students will continue to develop their comprehension, speaking, reading and writing skills in French. Class discussions will be carried out in French. Reading will be drawn from a variety of sources and include selections from literature, history, cultural life, and current events. Because our class will be small, topics can be somewhat tailored to student interests.

Class participation and strong effort to speak French are very important. Students should expect regular homework assignments. A student's grade will primarily depend upon class participation, homework assignments, effort, quizzes, tests, and other assignments.

#### **SPANISH I - Debbie Asbeck**

The focus of this course is USAGE. The students are encouraged to think of the language in terms of how and when certain expressions and sentence structures get used in conversation. Vocabulary and grammar concepts are presented through, and then reinforced by, many exercises, both written and oral. The McGraw-Hill text *Español: A Descubrirlo* is used. Material covered is as follows:

nouns: articles, agreements

adjectives: agreements, plurals, nationalities, possessives, demonstratives

pronouns: subject, direct and indirect object, reflexive

verbs: present and preterite (-ar, -er, -ir), stem changers (dar, decir, estar, hacer, ir, oír, poder, poner, querer, saber, salir, ser, tener, traer, venir, ver), reflexive verbs, prepositions, question words, comparatives and superlatives, negatives, contractions, "a" personal

numbers, expressions of time, weather, health

geography of Spanish speaking areas, countries, and capitals

as well as TPRS (Teaching Proficiency through Reading and Storytelling) materials.

geography of Spanish speaking areas, countries, and capitals

Grades will be based on daily homework, tests and quizzes (written and oral), and class participation.

#### **SPANISH III – Debbie Asbeck**

This class focuses on consolidating prior knowledge of Spanish (i.e. what was covered in Spanish I and Spanish II), as well as learning “exceptions to the rule” in grammar and new vocabulary. Using the language will be a priority.

Some review will take place at the beginning of the year. We will read *La Gitanilla* by Cervantes, review old vocabulary and expand this base, review grammar concepts (present and preterite verbs in particular), and work on certain idiomatic expressions (by way of memorizing sentences).

Grammar topics to be covered throughout the year are:

1. Verbs: all tenses (including much work with the subjunctive).
2. Nouns, articles, adjectives, adverbs, pronouns, negatives, and interrogatives.

Students will be expected to read (and understand) many short stories, mostly of the fairytale genre, and a short novel, *La Gitanilla*.

Quizzes are frequent. Tests will happen every two weeks (or so); there will be an exam at the end of each semester.

Students will do a fair amount of written work—compositions, mini-compositions, group compositions, mini-dialogues—and one major paper (yes, in Spanish!).

Class participation will count for 10 % of the grade.

### **SPANISH V – Debbie Asbeck**

This class is open to students in their 5th year of study in Spanish. It is a general review of the grammar of the language. We are also reading a short novel, using it as a basis for discussion, vocabulary, and grammar review. The students are expected to know verb forms backwards and forwards, to complete a large number of exercises, to speak in Spanish in class, and to write a number of compositions.

After students take the SAT II in Spanish, we will spend most of the time with literature.

### **HIGH SCHOOL ART – Ann Saunderson**

The high school art program has a number of facets. Students are expected to keep, maintain and fill a sketchbook over the course of the year. They are introduced to various notable artists. They work in class on skills development and on open-ended projects assigned to expand their ways of thinking about the world around them and the place of art in our society. At the end of a project students critique their own work as well as that of their classmates developing analytical skills and ways to positively discuss the work of others with a newly found art vocabulary.

Some of the skills students would work on developing are drawing, design, principals of composition, work with color and value, and an introduction to a variety of media including charcoal, conte crayon, pastel, acrylics, oil sticks, and several printmaking processes. Classes may also work with clay, plaster, and various found items that can be used in both 3D and mixed media projects.

The Art Department makes every effort to take several field trips over the course of the year. These may be to museums such as the MFA in Boston, the DeCordova Museum in Lincoln, Massachusetts, the Hood Museum at Dartmouth. One year we trekked out to Mass MoCa in western Massachusetts where we camped out for the night and visited the museum. We also take field trips to draw and paint. These have included Portland, Maine; St. Gaudens State Park in Cornish, New Hampshire; Canterbury Shaker Village; downtown Concord, and some beautiful spots locally.

At the end of the year students may put together a final exhibit, usually theme based, that is largely in their hands. This includes set up, invitations, refreshments, and clean up. The themes vary from fashion shows to works involving water in pools. One year we created a miniature golf course with each student designing their own hole that visitors could actually play through.

Students are encouraged to take part in several competitions and juried exhibits, but there is no pressure to do so.

Because the classes are made up of both skilled and novice artists, each student is judged on an individual basis and not in comparison to others in the class. Grades, while somewhat subjective, are based largely on a commitment of time and energy towards the course.

While there is no course text, students read the bi-monthly *Scholastic Art Magazine* and this year will view the PBS series *Art-21*, which provides an in-depth look at contemporary art and artists.

### **HEALTH EDUCATION GRADES 9-12 - Priscilla Fay**

Each course is designed to incorporate the National Health Education Standards' health literacy goals. Philosophically, the standards form an umbrella that both provides a foundation and protects each individual in their life experience. The areas included under this umbrella are: Alcohol and other Drug Prevention, Injury Prevention, Nutrition, Physical Activity, Family Life and Sexuality, Tobacco Prevention, Mental Health, Personal and Consumer Health, and Community and Environmental Health.

The High school students will participate in a four-year curriculum carefully designed to address age-appropriate realms of physical, emotional, and mental health. The curriculum is designed to foster self-advocacy for health in adulthood. Each six-week course is planned in small units that are incorporated into two three-week

blocks. The students will work towards achieving a solid foundation that supports healthy choices and healthy living.

As freshman students will begin to master information. By senior year students will have skills to be self-advocates of health, and facilitators of wellness in both their personal lives and their community. They will have practiced using their knowledge to lead others in choosing a balanced, healthy lifestyle. Each topic will be explored on the basis of developing enthusiasm about health and wellness and forming essential life skills.

Teaching style will include cooperative learning, discussion, personal reflection, literature, research, videos, and completion of projects. The environment will encourage open discussion; yet respect individual comfort levels, privacy, and diversity. Field trips will be arranged and professional speakers will visit whenever possible to enrich material. Quizzes or tests may be administered with the intent of insuring an appropriate level of knowledge. Students will be graded on a pass/fail basis, with 80% as a passing percentage. *Passing this course each year is a requirement.*

**Health Ed Day:** During the spring term of alternate years, the high school will join the 7<sup>th</sup> & 8<sup>th</sup> grade to participate in a Health Education Day. This day comes in place of the three-week block of classes. This experience diversifies health education, offering both the opportunity to learn from professionals in the field of health and wellness and to share in this with all the teachers and staff in their community. 2011-2012 is not a Health Ed Day year.

**Classroom Expectations:** As members of the class, students must respect, support, and embrace individuality. Health education can be a sensitive topic and everyone needs to proceed with compassion for others and an open mind. Everyone should be prepared to participate within their level of comfort and work with others on group projects. Students should arrive to class on time and be prepared with all course books, pen, assignments completed, and minds rested, fed and alert. Food, beverages, and candy are not permitted in the classroom except on special occasions.

**Extra Credit:** Students are welcome to pursue their own areas of interest.

All materials are available for parents to view by appointment.