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Cover photo by Henrik Meng
PHILOSOPHY STATEMENT

Marin Academy is a co-educational high school committed to scholarship and personal development. We see the high school years as a critically important time when students are discovering who they are, what they value, what they enjoy, and where they are headed. We want our students to develop the skills and knowledge that will serve them well now and in the future.

At Marin Academy, we are committed to experiential education. We provide our students with a solid foundation in traditional academic subjects in a college-preparatory program, and we believe healthy, challenging experiences both inside and outside the classroom are essential for taking adolescents to and beyond intellectual and theoretical knowledge. Throughout, we promote critical thinking — informed, independent, collaborative, and creative — as the hallmark of the Marin Academy experience. We expect participation and reflection to be active, inspired and sustained.

The interrelationship of the following seven practices defines the educational experience at Marin Academy:

- Perspective – Developing social, environmental and global awareness that fosters an understanding of one’s place in a sustainable world.
- Responsibility – Accepting ownership of one’s actions and one’s role in the well being of the community.
- Compassion – Displaying respect and empathy.
- Balance – Exhibiting balance, reflection and contemplation in all endeavors.
- Communication – Communicating effectively with others, verbally, visually, and symbolically.
- Integrity – Demonstrating an active commitment to justice and ethical behavior.

In keeping with these practices, we believe students thrive in a supportive, compassionate environment that promotes friendly, open dialogue based on respect and trust. We encourage students to explore complex ideas and diverse perspectives, to test their values and judgments, to make their own discoveries, and to make mistakes, often their greatest teachers.

We ask each individual to recognize our shared responsibility to inspire and foster a purposefully diverse, equitable and just community, where students and adults of varied backgrounds, beliefs, attributes, and abilities relate to one another as individuals worthy of respect. Further, we embrace our responsibility to promote, within and beyond the boundaries of Marin Academy, the values inherent in a democratic society.

Unanimously adopted by Board of Trustees, March 29, 2004
A total of 20.5 credits are required for graduation. 19 of these credits are required courses or courses elected from among designated departmental offerings; the other two may be chosen from any area.

**ENGLISH**
Four years of English are required. English I (required in the ninth grade), English II (required in the tenth grade) and English III Honors (required in the eleventh grade) are mandatory. During senior year, two semester-long courses must be taken from the various electives offered as English 300–650.

**HISTORY**
Three years of history are required, including Modern World History I, Modern World History II, and United States History. Four years are recommended.

**HUMAN DEVELOPMENT**
Two semesters are required; fall semester in freshman year and spring semester in sophomore year.

**MATHEMATICS**
Three years of mathematics and the completion of Algebra II are required. Four years and the completion of Precalculus are recommended.

**SCIENCE**
Three years of laboratory science are required. This includes Biology, Chemistry, and one year of physics (Physics with Algebra and Trig, Advanced Physics with Calc, EECS, or Astrophysics). Physics may be taken in either the junior or senior year. Four years of science are recommended.

**VISUAL & PERFORMING ARTS**
Two years of fine arts are required. More are encouraged.

**WORLD LANGUAGES**
Three years of the same world language regardless of starting point is required. (For example, students who begin in Level I must complete at least Level III, students who begin in Level II must complete at least Level IV, etc.) Four years of languages are recommended.

**PHYSICAL EDUCATION**
Students must accumulate a minimum of 3.5 physical education “points” by the end of their senior year. Students may earn PE points in a variety of ways including interscholastic team sports, outings, independent study, Minicourse, PE electives, or by a combination of such courses, activities, and MA athletic teams.

Marin Academy reserves the right to modify the curriculum, as described in this catalog, including the addition and deletion of courses and the modification of course materials.
COURSE PLANNING AT MARIN ACADEMY

Students, in consultation with parents, advisors/academic counselors, teachers, class deans, and others at Marin Academy, are very much in charge of planning their course of study at MA. While there are a number of graduation requirements and required courses, as you become a junior or senior, you have the opportunity to think carefully and engage thoughtfully in creating a program of study. We encourage you to challenge yourself by trying new things or going into greater depth and at the same time to balance your curricular interests with co-curricular involvement. Below is an explanation of the course planning process and some things to consider while choosing courses.

Course Sign-Ups
In the week before spring break, students meet in class meetings to hear about the course selection process for the following year and the course catalog is published. Recommendations are made by existing teachers for certain classes, such as math or world language, and students have individual meetings with their advisors/academic counselors. After spring break, students and parents come with a preliminary schedule request form and meet together with advisors/academic counselors. During this scheduling conference, additional guidance is given and, with adult support, students complete a formal course selection worksheet complete with parental permission/signatures.

After the course selection process and forms are turned in to advisors/academic counselors, class deans, the academic dean, and the dean of students review course selections and may turn forms back to students with questions or concerns. In addition to the physical course form, students and advisors/academic counselors will complete an online course selection form, which will ideally be completed prior to the parent/student conference in April after spring break.

Course Recommendations
Students’ current teachers—in consultation with department chairs—make course recommendations. In order to be recommended for certain honors courses, a student needs to earn excellent grades (the exact grade needed varies by department; please see specific course descriptions) and show a commitment to a challenging course of study. Students may appeal course recommendations by having a series of conversations with their current teacher, the department chair, their advisor/academic counselor, class dean, and the academic dean. The Academic Office and department chairs can give additional information on this process.

Graduation Requirements and the University of California
Please see MA’s graduation requirements on the previous page. Note that a student who meets these requirements also meets the minimum course requirements for the University of California and California State University systems as long as the grades earned are C-minus or higher in every required course. Please remember that UC eligibility does not guarantee admission.

Course Load
We encourage students to take the following load of courses each year:

- **Freshmen:** Seven courses all year. These courses are English I, Modern World History I, Biology, a math course, a world languages course, an arts course, Human Development (fall) and Mind, Body, Brain (spring).

- **Sophomores:** Six courses in the fall and seven in the spring. These courses are English II, Modern World History II, Chemistry, a math course, a world languages course, an arts course, and Human Development (spring).

- **Juniors:** Six courses (seven may be allowed with a course petition form). Juniors usually take American Literature, United States History, a science course, a math course, a world languages class, and often an arts course.

- **Seniors:** Six courses (seven may be allowed with a course petition form). In addition to taking a full load of courses, applying to college in the fall will take a significant amount of time. Seniors typically take two semester-long English electives, one or two semester-long history courses, a science course (must be a physics course if the requirement has not been fulfilled in the junior year), a math course, a world languages course, and an arts course.
Keep in Mind
There are many people who can offer advice and guidance, but in the long run the student should think of both the
immediate (what classes to take next year) and the long term (overall course of study at MA). What courses work together,
what courses challenge you, and what courses expose you to new ideas or new ways of looking at the world?

Course Selection and College Admissions
The high school transcript is a very important part of the college application process. Colleges and universities will look
to see both how you have challenged yourself in choosing courses and the grades earned. How your transcript will be
viewed will vary widely from school to school.

- The University of California will calculate your grade point average using UC approved courses taken in the
  sophomore and junior year. However, the application requires that you report your grades in the ninth grade as
  well as list the courses you plan to complete in the twelfth grade, and all of this information is considered in the
  admissions process. Please read the course catalog carefully in order to see which courses are UC approved as
  general electives (versus within a discipline).
- Private colleges and universities will look at your entire four-year program but may choose not to include certain
courses when calculating your GPA. Some schools will weight your GPA and some will use an unweighted GPA.

Add/Drop Process for First and Second Semesters
Once school has started each semester, students may add and/or drop courses through the first full rotation of classes
(six days). During the second rotation of classes, students may drop a course without the possibility of adding a course
to replace that dropped course. An add/drop form may be picked up from the Registrar’s Office; it requires a series of
conversations and signatures in order to complete it.
Bay Area BlendEd was founded in Fall 2013 by Marin Academy, The Athenian School, The College Preparatory School, Lick-Wilmerding High School, and The Urban School in order to bring our students a new level of engaging curriculum that takes advantage of the geography, talent and culture of the Bay Area.

These UC approved courses combine face-to-face and online instruction and will help our students prepare for the changing methods of instruction and communication they will see in college and in the workforce, while preserving the core relational culture and values that are at the heart of MA’s and our partner schools’ educational missions.

BlendEd courses are interactive with significant time working online individually and in small groups, in virtual class meetings, and with three to five face-to-face sessions. These sessions may occur during regular school hours, after school, and/or on weekends. The face-to-face sessions may be held at one of the partner schools or at a specific location relating to the class topic. Three MA juniors and/or seniors will be given spots for each of the courses.

The BlendEd courses can be found throughout the course catalog in their respective departments. For additional information about BlendED, please email MA’s BlendEd coordinator, Liz Gottlieb, at lgottlieb@ma.org.
Wilderness Studies: Conservation and Management of Public Lands in the Western United States

The West has always spanned a range of wild spaces and landscapes. For thousands of years, humans have lived in this wilderness. For the last 200 years, humans have ravaged many of these wildernesses. And yet, in 2019 large tracts of wilderness still exist within the Western United States.

This course will examine the value of wilderness and public land (commons land) in the year 2019. What is the value of these lands (and waters) to the people who use, manage, conserve, appreciate, or have traditionally lived on them? We will use a week-long field experience to the Great Burn Recommended Wilderness of Montana and a weekend expedition to Point Reyes National Seashore to probe both the historical and current relationships between humans and these wild, largely untamed landscapes.

Guiding questions for this course are: Who is wilderness for? What groups have been historically underrepresented in conversations related to wilderness? What effects may these exclusions have on society and the environment? How do we begin to change this story? How do we balance the preservation of public land with the need for local people to make a livelihood off the land? What, if any, models can we use to balance the preservation of wildland ecosystems and the current and future use of public land by humans for tourism, recreation, and utilitarian purposes? Can there be any land that humans are not managing or influencing? How important is collaboration between governments, non-profits, businesses, user groups, and cities in the process of public land conservation?

To answer these questions, students will participate in backpacking and camping trips to immerse themselves in the lands we’re studying while engaging with local experts who approach these landscapes from different ethical and practical approaches. Readings will provide additional knowledge in both the history of these spaces as well as current information and debates surrounding the use and management of the Great Burn and the Point Reyes National Seashore.

The course will include weekly Zoom group discussions as well as four face-to-face trips including the two intensive field experiences. Field experiences will involve rigorous academic work and will be physically demanding. Students will maintain a cultural and natural history journal throughout the course and engage in weekly readings, discussions, and reflections. Students will be asked to articulate their own land ethic by the end of the course by considering the significance of wilderness from their own personal lens, the field experiences from this course, and their understandings of the cultural, political, ethical, historical and economic perspectives addressed in the course. The final challenge will require that students research and evaluate a chosen wilderness area and, applying their learnings from the class, make recommendations (based on sound research and the understanding of multiple perspectives) regarding the future of the land.

Important Dates:
- July 14: Virtual course kick off & connection/pre-trip work via Canvas/Zoom
- July 25 – August 1: Montana field experience trip
- August 31 – September 1: Pt. Reyes weekend expedition
- September 29: Environmental Law F2F
- October 12: Academy of Science (Conservation Science), Final F2F

For additional information, including FAQs and application, please visit: www.blendedconsortium.org/wilderness-studies/

Art History Through Inquiry

The course will help you learn how to engage with art history outside the traditional lecture and textbook format. Instead, our questions and inspiration will come from five face-to-face meetings at various local museums in order to explore art through observation, inquiry, and analysis. We’ll explore how museums foster critical thinking and creativity while you’ll also learn the skills necessary to research and learn more about art and its history. As you develop an understanding about both current and historical art—and the methods in which to approach this learning—you’ll also be determining your own path of research and depth. After each visit, you’ll choose an artist, movement, or piece of work for further exploration, and, with support from me and art research techniques, will eventually create a paper or project that demonstrates your knowledge and shares it with others.

Since this course is heavily based on our face-to-face class visits to museums (such as the DeYoung, SFMOMA, and others), you must be able to commit to the following four dates (10am-3pm each day, including a break for lunch):
- Saturday, September 7
- Saturday September 28
- Saturday October 19
- Saturday November 16

Note that more face-to-face meeting details will be announced once local museum exhibition calendars are published for Fall 2019. This course is UC approved “G: College Prep Elective.”

Beats, Rhymes & Life: An Exploration of Hip-Hop, its History & Global Impact

This course is an examination of this movement of Hip-Hop as counterculture, its place in history and global impact. Students will examine the idea of Hip-Hop as a shadowed art form for muted voices. The contemporary foundations of Hip-Hop, the influence of the African Diaspora, the role of the Slave Trade, of cultural syncretism, the development of Jazz, Spoken Word as an art, and the influence of the Harlem Renaissance will be studied. Various artists will be explored along with
their immediate and long-term impacts on the musical genre. Students will also study the uncanny connections between Hip-Hop and WEB Dubois, Booker T. Washington, Marcus Garvey, Malcolm X, the Nation of Islam, Clarence 13x and the Black Panther Party. Students will also examine the voice of women and gay artists and their role in the culture of Hip-Hop, which often is misconstrued as a male dominated, misogynistic and/or homophobic art form. Students will end the course looking at the Globalization of Hip-Hop and the role of Hip Hop on the international scene as a form of political and youth advocacy in areas where people are voiceless. There will be 4 face-to-face (F2F) meetings over the course of the semester. Dates and locations to be announced as available (the final will be an in-studio field trip to a professional recording studio). This course is UC approved “A: History/Social Science.”

Introduction to Psychology
This class will survey the evolution of psychology from psychodynamic theory to contemporary socio-cultural psychology. We will examine how the study of human development has progressed through time. Students will gain knowledge in human behaviors through introduction to basic concepts and theories in psychology. Students will also reflect on how human development might be culturally defined: from Freud’s psychoanalysis theory to today’s rising interest in multicultural psychology, how important is family, education or environment to our development and mental health? Together, we will conduct basic experiments to illustrate our theories, conduct simple field work and engage in conversations with professionals who will share their experiences with us. Students will also keep a journal in which they will reflect on observations of their environment and how it affects them. This class will be project-based, with virtual meetings taking place on a weekly basis to discuss, debate, and present new ideas. Students’ participation in virtual meetings is essential to creating a sense of community, and to enriching the learning experience of all. Students will be responsible for leading discussions around articles assigned, or debating controversial theories or findings either in groups or as individuals. There will be 4 face-to-face (F2F) meetings over the course of the semester. Dates and locations to be announced as available (the first F2F will occur sometime in the opening 2 weeks and the final F2F will likely fall on the last Saturday of the term). This course is UC approved “G: College Prep Elective.”

Medical Problem Solving
Prerequisites: Successful completion of two years of high school science.
This course uses medical case studies as vehicles for students to learn collaboratively about the anatomy and physiology of the human body. Each student has the responsibility of researching aspects of the case study in question in order to create informative presentations that educate the entire class. Then, as a group, the class evaluates the information, much as detectives evaluate clues, in order to arrive at potential diagnoses which they must then defend. Throughout the term, we will hold weekly virtual class meetings to discuss the case studies, review progress on research topics and discuss diagnoses and treatment plans. Students will occasionally connect with the teacher and other classmates through online discussions and virtual meetings to share presentations, receive and provide feedback and ask questions. Our 3 face-to-face meetings will be reserved for presentations from local medical professionals and hands-on activities relating to the case study material. This course is UC approved “G: College Prep Elective.”

Public Health & Vulnerable Populations
The San Francisco Bay Area is rapidly becoming one of the most inequitable places to live in the nation. Taking a casual BART ride can reveal the environmental disparities that exist between places like the affluent suburb of Pleasanton and an industrialized community like West Oakland. The lack of income and environmental equality is obvious, but the disparities run much deeper. A short ride between BART stations can mean an 11-year difference in life expectancy. Folks getting off the train and living in neighborhoods near BART’s Walnut Creek station live on average 84 years, while folks that exit at and live near the Oakland City Center station live on average only 73 years. In other words, living just 16 miles apart can mean the difference between living more than a decade longer. Why does such a health disparity exist? This course will dissect the factors that influence this social gradient of health.

There will be three whole-class face-to-face sessions and at least one off-campus face-to-face meeting with a teammate. During our first face-to-face trip on Saturday, September 7th we will be assessing the health of the Bayview Hunters Point Neighborhood in San Francisco. On Saturday, October 19th we will volunteer in the native plant nursery at the Literacy for Environmental Justice in the Candlestick Point State Park Recreational Area from 9:45am - 1:30pm. Our final whole-class face-to-face trip will be to the Emergency Department at Highland Hospital in Oakland. The exact day of this trip has yet to be determined, but it will likely be from 3:45pm –6:30pm one weekday between Monday, December 2nd–Wednesday, December 11th. Additionally, students will be expected to meet with a teammate to collaborate on the Just Video Project outside of school hours at a time and location that is convenient for the team between Tuesday, October 29th–Tuesday, November 5th. Students will also be expected to attend one virtual meeting roughly every other week on either Tuesday or Wednesday for one hour. This course is UC approved “G: College Prep Elective.”
Spring Semester 2020

Bay Area Cinema & Filming
Film, animation and alternative film and video has been a stalwart of Bay Area culture from Muybridge to Silent Film and from Pixar to the Prelinger Archive. In this course we will explore the history of the moving image and its cultural impact in the San Francisco Bay Area as well as create our own imaginative responses to the ideas and concepts in the course. Students will get a chance to study films, technologies, philosophies and ideas related to the manipulation of time as well as create their own art, videos and visual journal entries. Topics will include a wide variety of cinematic genres and motion picture technologies. Students will learn interdisciplinary skills related to their own independent filmmaking in tandem with film and cultural studies. Students will be expected to make connections with larger social, political and cultural forces and be interested in independently creating artworks, visual journal entries and film and animation.

Online meetings with the whole class will take place every other week to discuss projects and share presentations. Students will sometimes be paired together or in small groups during our online meeting time or may occasionally arrange their own meeting times for collaborative activities and projects.

During our 4-5 face-to-face sessions we may be meeting filmmakers, exploring museums, cinemas, archives, film festivals and places of cinematic industry in the prolific bay area arts culture. Tea and discussion will follow. Students will need access to a digital still camera and be able to upload images to the web. Students will need to have some knowledge of video editing and have access to basic video editing software, a digital video camera/tripod combination and will need access to basic art supplies. (Some supplies will be provided.) This course is UC approved “G: College Prep Elective.”

Comic Book Literature
Pow, Bam, Zap: The Study of Modern Mythology and Social Constructs through Comic Book Lit
Comic books have been around for over one hundred years; rather than merely a source of entertainment, the medium has been used as a means of political persuasion and as a flexible platform for critiquing the social status quo. In this course, we will examine the ways in which comics respond to, comment on, and critique American culture from the 1940s to the modern day. Together we’ll read and analyze a diverse array of comics and critical essays about comics. Assignments will include analytical discussion board posts, a literary analysis paper, a book review paper, and, finally, an original, student-created comic book that will appear in an end-of-term showcase. Face-to-Face meet ups will include a seminar-style discussion of V for Vendetta and a viewing of portions of the 2005 film adaptation; a screening of Spiderman: Into the Spider-Verse; a visit to the Cartoon Art Museum in San Francisco, featuring a talk by comic artist Svetlana Chmakova; and a gallery-style showcase of students’ original comics. This course is UC approved “B: English.”

#Entrepreneurship
Living in the Bay Area, we are in close proximity to the most important and innovative companies in the world. This course will leverage the unique accessibility we have to cutting edge fields and empower students to create a unique product, service or program that is original, viable and socially beneficial. In addition to employing the design thinking process, students will be equipped with marketing skills and techniques that allow them to engage a fast emerging industry and strategize on ways to create their own business entities. Students will learn different methods of utilizing social media outlets such as YouTube, Facebook, and Twitter in order to promote the products, programs or services that they create. We will begin with our first meeting in a BlendEd school classroom and then the subsequent meetings will involve field trips to some of the major local social media companies in order to give students a hands-on experience of seeing entrepreneurship in action. There are no prerequisites for the course. There will be 4 face-to-face (F2F) meetings over the course of the semester. Exact dates and details to be announced as available, but we have traditionally participating in The Diamond Challenge, as well as having an April field trip to Facebook and our culminating F2F at Google HQ in May. This course is UC approved “G: College Prep Elective.”

Ethics: The Good Life
Sages in Eastern and Western traditions hold that the “good life” is not necessarily the easy life, but the one lived according to universal ethical principles. In this course, we will think hard about this assertion, and consider some of the most fascinating – and challenging – issues of the human condition. What makes a dilemma an ethical dilemma? Are all ethical principles relative, or are there some truly universal values? If there are, then how do we know what is right? Where does our own sense of ethics come from – parents, religion, reason, society, biology? Where ought it to come from? Is there a relation between our happiness and the ethical values we hold? The emphasis will be on thinking through the ethical implications of everyday life, using philosophy, film, literature and current events to do so. We will conduct a virtual meeting on a weekly basis for these conversations and to build a shared understanding of the traditions we study and the community of learners in the course. Each student will be responsible for leading discussions during one of these virtual meetings. There will be 3 face-to-face meetings during the course—the first will take place in the first two weeks of the term; additional meeting dates and details will be announced as available.

Introduction to Organic Chemistry
Prerequisites: Successful completion of a high school chemistry course.
This introductory survey course will cover organic chemistry and relevant biochemistry. The cast of organic compounds is a virtual who’s who of chemicals, including foods,
medicines, drugs, and cellular components. Their compositions and structures determine how they perform their functions. The course will cover the chemistry of carbon, functional groups, hydrocarbons, determining molecular structure via a variety of lab techniques, reaction mechanisms, and biochemicals. Organic chemistry is considered to be one of college’s most challenging and difficult science courses, and one aim of this course is to at least partially allay these notions prior to attending college.

Students will work both individually and collaboratively on homework, problem sets, and projects. Molecular modeling will be emphasized. During our face-to-face sessions, we will work collaboratively doing experiments, solving problems, making animations of chemical mechanisms, and educating one another via presentations about specific chemicals at a culminating event. Regular online meetings will take place as virtual classes. This course is UC approved “G: College Prep Elective.”

**Introduction to Psychology**

This class will survey the evolution of psychology from psychodynamic theory to contemporary socio-cultural psychology. We will examine how the study of human development has progressed through time. Students will gain knowledge in human behaviors through introduction to basic concepts and theories in psychology. Students will also reflect on how human development might be culturally defined: from Freud’s psychoanalysis theory to today’s rising interest in multicultural psychology, how important is family, education or environment to our development and mental health? Together, we will conduct basic experiments to illustrate our theories, conduct simple field work and engage in conversations with professionals who will share their experiences with us. Students will also keep a journal in which they will reflect on observations of their environment and how it affects them. This class will be project-based, with virtual meetings taking place on a weekly basis to discuss, debate, and present new ideas. Students’ participation in virtual meetings is essential to creating a sense of community, and to enriching the learning experience of all. Students will be responsible for leading discussions around articles assigned, or debating controversial theories or findings either in groups or as individuals. There will be 4 face-to-face (F2F) meetings over the course of the semester. Dates and locations to be announced as available (the first F2F will occur sometime in the opening 2 weeks and the final F2F will likely fall on the last Saturday of the term). This course is UC approved “G: College Prep Elective.”
ENGLISH

English I, II, & III

The first two years of English at Marin Academy operate in tandem as intensive writing and reading courses, centered on effective critical thinking and writing—primarily analytical writing. Fundamentals of the paragraph and essay, vocabulary, and punctuation are covered as students study the conventional and evolving uses of language.

English I (ENG 100)
The first-year course provides a foundation of skills, while fostering the spirit of inquiry and the practice of independent literary analysis that are the core of Marin Academy’s English curriculum. Thematically, the course addresses essential questions about identity and conflict: among them, what factors inform our identity, what it means to be an “insider” or an “outsider,” and what it means to belong or to experience alienation. In addition, writing skills will focus on the process of analytical analyses and personal reflections. Texts will likely include The House on Mango Street by Sandra Cisneros, The Catcher in the Rye by J.D. Salinger, Frankenstein by Mary Shelley, a Shakespearean play, and Maus by Art Spiegelman, among other selected essays, poems, and short stories by such writers as Doris Lessing, Toni Cade Bambara, Nikki Giovanni, Elizabeth Bishop, and Claude McKay.

English II (ENG 200)
Why is it challenging to empathize with people who have different perspectives from ours? Building on the analytical, language, and writing skills developed in the first year, English II moves from classic literature to more contemporary works from around the globe. Over the course of the year, students will examine identity and choices in the context of social constructs, oppressive systems, and globalization. Through our texts, students will examine the importance of their relationships to each other, their communities, and their broader world. Students will be asked to demonstrate their understanding of these concepts through a variety of writing modes: the analytical essay, the personal essay, and journal writing. Ultimately, this course will prepare students for a collaborative interdisciplinary project, in which they are asked to adopt a position or perspective on a complex global issue. Texts will likely include Persepolis by Marjane Satrapi, 1984 by George Orwell, “An Outpost of Progress” by Joseph Conrad, Jump and Other Stories by Nadine Gordimer, Wide Sargasso Sea by Jean Rhys, and A Small Place by Jamaica Kincaid, in addition to numerous poems, essays, and short stories.

English III: “American Dreams & Realities” – Honors (ENG 301)
Building on the foundation of skills and content provided in the freshman and sophomore years, this course studies American Literature from the mid-19th century through the mid-20th century. Students will use the core texts to address questions about the American Identity through various lenses: gender, race, religion, class, and the American Dream; and will explore the American experience by way of various themes: rebellion, independence, and freedom. Primary texts will likely include The Scarlet Letter by Nathaniel Hawthorne, Their Eyes Were Watching God by Zora Neale Hurston, A Streetcar Named Desire by Tennessee Williams, and As I Lay Dying by William Faulkner. Students will also read a selection of poems and short stories. Writing will include a series of analytical paragraphs and essays, personal essays and reflections, as well as some creative writing.

Junior and Senior Electives

Students are required to take two senior electives, which are designed to enable students to explore areas of specialty in the field of English. While individual course requirements may vary, all courses will demand consistent practice of advanced writing and will sustain a rigorous reading load. Specifically, all electives—regardless of content—will require students to produce a minimum of at least 20 pages of writing and manage sophisticated reading assignments. Courses may include expository and personal essays, analytical responses, and more. Please note: All English electives are semester-long courses that may be offered either or both semester(s)—and will only be offered if there is sufficient enrollment.

African American Literature – Honors (ENG 446)
As African Americans’ place in American society has changed over time, so too have the key themes of African American literature. In this course, we will look at African American literature both as a constantly evolving literary tradition and as a lens through which we can better see American culture as a whole. The essential questions of this course include: What about African American literature is distinctly “African” American? How have black artists been influenced by, and also helped to shape, the larger American literary tradition? What should be the role of the African American artist in the struggle for social and political equality? In what ways have black male and female writers expressed the challenges faced by African Americans? We will tackle these questions through a study of authors that will include Langston Hughes, Lorraine Hansberry, James Baldwin, Zora Neale Hurston, and Edwidge Danticat. In addition to the three novels we will study, we will also read some important essays, poems, and short stories, and watch Ethnic Notions, a documentary film by Marlon Riggs. Strengthening student analytical writing skills is a key goal of this course, so students will short writing assignments as well as full length essays, and they will be asked to lead a class discussion.
Comic books have been around for over one hundred years; rather than merely a source of entertainment, the medium has been used as a means of political persuasion and as a flexible platform for critiquing the social status quo. In this course, we will examine the ways in which comics respond to, comment on, and critique American culture from the 1940s to the modern day. Together we’ll read and analyze a diverse array of comics and critical essays about comics. Assignments will include analytical discussion board posts, a literary analysis paper, a book review paper, and, finally, an original, student-created comic book that will appear in an end-of-term showcase. Face-to-Face meet ups will include a seminar-style discussion of V for Vendetta and a viewing of portions of the 2005 film adaptation; a screening of Spiderman: Into the Spider-Verse; a visit to the Cartoon Art Museum in San Francisco, featuring a talk by comic artist Svetlana Chmakova; and a gallery-style showcase of students’ original comics. This course is UC approved “B: English.”

Dream Songs: The Art of Poetry – Honors (ENG 510)
“Poetry is a vocal, bodily, art...[it is] physical, intimate, and individual,” writes Poet Laureate Robert Pinsky. Focusing on the musical possibilities of language, we will experience how sound, rhythm, and line activate the deepest parts of our imaginations. This course is equal parts analysis and creative writing, but its overarching goal is to enhance the pleasure you find in reading or hearing poems. Using the works of masters both ancient and contemporary, you will discover what sound and word combinations you love, build your technique and eventually fashion your own style. You will write multiple analytical essays as a part of this process, reading closely and applying new terminology and literary lenses. The course employs a writing workshop approach to composition and you will keep an active portfolio, which will be assessed periodically. You will also keep an anthology of the poems, lines, and song lyrics that speak to your felt experience. Finally, you will commit to memory at least two complete poems, which you will “perform” for the class.

Film and Literature – Honors (ENG 470)
Stories are an essential part of human culture; they help us make meaning to understand ourselves, each other, and our place in the world. The means by which these stories are told—whether they are written, spoken, or acted on stage or screen—influences the way we approach and interpret them. This course explores the complex interplay between film and literature as well as the unique ways stories can be told through the medium of film. We will read selected novels and analyze them in relation to film versions of the same works in order to gain an understanding of the possibilities—and problems—involves in the transposition to film. We will also investigate films without previous written work as their inspiration to discover the ways in which these stories develop and shape our understanding of storytelling and the world around us. Through it all, we hope to sharpen your appreciation of film and literary fiction as well as the interconnectedness between the two.

Freedom, Choice, and Obligation – Honors (ENG 443)
Imagine you are a BART conductor and the computer malfunctions, leaving the train careening down the track. Ahead of you are two maintenance workers oblivious to impending danger. There is a button that redirects you down a sidetrack where there is only one worker who will be harmed. You have only two choices and both will spell the doom of railroad workers. Easy choice? Perhaps it’s not as simple as it appears. This course is an introduction to ethical philosophy, the study of moral choices. While analyzing the writings of some of the greatest ethical writers and thinkers, including Plato, Kant, Hobbes, Noddings, and the Dalai Lama, you will be asked to develop your own answers to essential human questions: How should we live? To whom are we beholden? Who deserves what? You will apply philosophical ideas you encounter to personal dilemmas regarding happiness, loyalty or self-preservation, as well as political and judicial decisions, such as what behaviors should be illegal. This course may challenge long-held beliefs and will encourage you to clarify your values. Writing assignments will include textual analysis, personal response journals, argumentation, and creative hypotheticals.

Imagined Worlds: Fantasy and Literature – Honors (ENG 487)
Students will use the course to formulate their own answers to the following questions: Why do we, as humans, continue to devote so much time and energy to representing worlds that bear little or no resemblance to our own, worlds where the impossible, miraculous, and uncanny are not only possibilities but everyday facts of existence? More specifically, why do we imagine such worlds when we do not think they will ever, or could ever, exist (contra Sci-Fi)? What is the function and purpose of the human imagination? Escapism and entertainment? Symbolism and allegory? To radically disrupt or subvert our understanding of our own world and its possibilities? Something completely different? Students will use discussions of fantasy literature from various cultures and periods to develop a working vocabulary for analyzing the fantastic in literature, as well as to ask about whether we should analyze fantasy as a defined literary genre, or a distinct mode of thinking, or an artistic trope, etc., evaluating the impact of each categorization. Explorations of early literature will help us understand the origins of persistent themes, characters, motifs, and questions found in our own literature, but as we examine the literary fantasies of ancient civilizations or of non-western literary traditions, our primary goal will be determining what each culture’s fantasies reveal about that culture, so that we can ultimately turn that same critical eye on ourselves, especially on why we as individuals identify with particular stories. These analytical
components will be oriented towards enriching creative projects that ask students to imagine their own worlds (individually and collaboratively) and set them into motion.

**Image and Word: Graphic Narrative – Honors (ENG 535)**

Although they have always been widely read, graphic narratives (i.e. comics) were once virtually ignored by literary critics, “serious” authors, and (sadly) English teachers. However, while these authorities’ attention was elsewhere, graphic narratives became one of the most important media for contemporary storytellers, who have used this complex form to tackle new and ever more difficult subjects, while developing increasingly sophisticated techniques (both literary and visual) for relating the human experience. We have now reached the point where one cannot fully participate in or understand contemporary culture (especially popular culture) without a basic knowledge of comics. Moreover, recent technological and cultural shifts have made comics one of the most exciting venues for new literary voices to emerge, especially minority voices underrepresented in other media and in past comics. This course will use your prior experience with graphic novels (such as Maus and Persepolis) as a foundation for exploring more fully the scope and form of graphic narrative, for tracing some of the genre’s major innovations and movements, and for engaging and analyzing comics in deeper, more complex, and more rewarding ways. We will do so by reading some of the best, most innovative, and most exciting comics ever produced.

**Narrative Nonfiction — Honors (ENG 476)**

Everyone has a story. And everyone has witnessed or lived something worth sharing. Our job as writers and humans is to find those stories, listen to them, document them, and share them with others. That will be our central focus: telling the stories of others. From a single source profile piece to a multi-source video production, you will interview, listen to, write, engage with, and tell the stories of those not only in the MA community but also of those in the local San Rafael neighborhoods. We will spend class time reading contemporary articles, learning the art of the interview, and practicing journalistic writing that shines a light on the story and the subject. Your work will be public and published on a class blog; you will learn how to edit both audio and video clips; and you will learn how to create cohesive stories across multiple platforms.

**Next: The Limits of Scientific Imagination – Honors (ENG 496)**

This is an interdisciplinary course that blends science and English. Enrolled students can choose whether to receive an English credit (B: English in the UC system) or a science credit (G: General Elective - Science in the UC system). In 1816, Mary Shelley, then 19, was challenged by her friends to write a horror story. She imagined a tale about the dangers of emerging science and the power humans could have through innovation. Frankenstein; or the Modern Prometheus is an enduring example of how technology with all its promise can lead to unforeseen disaster. In this course, students will choose a current technological or scientific dilemma (gene editing? driverless cars?) and a case study of past innovations and advances. In addition to learning the science behind these innovations, students will be given philosophical tools to examine what happens if humans “play God” and go forward with the current new technology or innovation. From a personal analysis of the dilemma, students will move into teams to produce a creative response, engaging in authentic scientific ethics. Readings will include a special edition of Frankenstein, excerpts of ethical philosophers, scientific case studies such as excerpts from The Immortal Life of Henrietta Lacks, or American Prometheus—The Triumph and Tragedy of J. Robert Oppenheimer, and commentary. Writing will be reflective, analytical, creative, and practical.

**Shakespeare: Word and Act – Honors (ENG 488)**

Murder, magic, raging battles, fiery romance—William Shakespeare wrote it all. House of Cards, The Lion King, 10 Things I Hate About You, She’s the Man, O—almost all of these classic on-screen stories (and many more) are adapted from his work. This course offers an exploration of Shakespeare’s work that demystifies the texts and allows students a clear, accessible entry into the work of a writer whose work is universally considered to be among the most brilliant theater, literature, philosophy, and poetry in the English language. Shakespeare’s meditations on personal responsibility, social injustice, and the sublime madness of romantic love (to name but a few) are among the most sophisticated examinations of human nature and the human condition ever written. We will discover why his plays are adapted into countless films and are among the most performed in the world. The course will focus on deep dives into two of Shakespeare’s plays approached through a combination of on-our-feet exercises, reading aloud, analysis and discussion of text and film. We’ll also shoot some video of our own, examining the craft and content of Shakespeare’s amazing repertoire of comedies and tragedies, such as Much Ado About Nothing, The Merchant of Venice, and Hamlet. Be prepared to read, write, think, and most of all play!

**Short Story – Honors (ENG 530)**

We will approach storytelling from many angles, discussing, analyzing, and borrowing from some masters (and rising stars) of the genre. Students will practice creating the elements of stories—plots, descriptions, dialogues, character biographies—in various oral and written exercises both at home and in the classroom. Students should be prepared to write several different types of pieces, to read broadly and openly, and to engage with other writers as sensitive readers and critics. Rewriting their drafts will be a key component of improving their writing skills. Students will also write analytical essays exploring a short story, theme, or technique they choose in conjunction with the teacher. Authors read in this course may include: Italo Calvino, Ernest Hemingway, Edgar Allan Poe, Shirley Jackson, Toni Cade Bambara, Raymond Carver, Bharati Mukherjee, James Baldwin, Flannery O’Connor, and Tobias Wolff. This class offers
a chance for students to develop their own voices as storytellers and to build on their knowledge of American literature from the foundation course of the junior year. Core text for the course: The Story and Its Writer, by Anne Charters.

**Truth and Power – Honors (ENG 517)**
In this era of “fake news” and “alternative facts,” questions of truth and power could not be more critical. What is power? Who gets to have it? Under what circumstances and why? What constitutes truth? What role do place and position play in determining our truths? In this course, we will endeavor to understand and deconstruct systems of power through an examination of the structures and places in which we live and by thinking critically about the intersection of position and perspective. We’ll explore a collection of texts, films, and images—ranging from the classical Greek tragedy to the latest presidential tweet—and investigate dominant cultural constructs related to family, gender, class, race, sexuality, and more. We will also consider what our personal relationships are to power and seek to understand how we, as humans, do or do not resist these forces, regardless of place or time. Ultimately, our goal is to be better equipped as cultural critics, armed with a more comprehensive understanding of the powerful and disempowering cultural forces—both subtle and overt. Our list of writers may include Sophocles, Morrison, O’Brien, Shanley, and Chopin.

**Why War? – Honors (ENG 585)**
As a member of Generation Z, America has been engaged in warfare for your entire life. Why is that? Do you agree with it? Why? Why not? In his famous 1931 correspondence with Sigmund Freud, Albert Einstein posed the frank question, “Is there any way of delivering mankind from the menace of war?” and also called it “the most insistent of all the problems civilization has to face.” Do you agree with the idea that war is a “menace” or a “problem”? Is it necessary? Justified? Just? Would you choose to enlist or serve? This course will take up these debatable and ethical questions and will strive to put the concept of war into some meaningful historical and intellectual context. Our exploration will seek to define war and its purposes and will do so with four essential questions: 1. Why do we engage in war? 2. What is the soldier’s experience? 3. What is the impact of war on those involved? 4. Is there an alternative to war? And by the way, it’s an election year—do you know where you stand on these issues? Are you ready to elect the next president based on their views of war? Our approach will be interdisciplinary as we consider historical, psychological, political, sociological, and economic approaches. While we will investigate the origins and some larger history of war, our literary study will include the Vietnam war as well as the modern era of Afghanistan and Iraq. We will explore fiction and nonfiction, novels and essays, articles and films. You will be asked to write several responses to the readings and compose process essays.

**Writing for Performance – Honors (ENG 490)**
The focus of this course is to learn techniques for writing for performance—techniques that can be used for playwriting, screenwriting, stand-up comedy, and other kinds of performance. Best-selling authors Michael Chabon and Frances Lekowitz have described writing as “acting on paper” and the page as the “white stage.” This course approaches writing for performance in just this way, as acting on paper. In-class theater games, applied to writing, will focus on inspiring the writer’s creativity, spontaneity, imagination, and sense of play as well as specific topics, such as character, status, dialogue, action, and narrative structure. Students are not expected to be “good actors,” rather the games serve their development as writers. By originating in the spoken word and the performed action, the work that emerges will be authentically theatrical and truly written for performance. Each student will create five performable pieces, some of which may be played by actors or made into short videos. The course draws from the following texts: The Pillowman by Martin McDonagh, Endgame by Samuel Beckett, Art by Yasmina Reza, Topdog/Underdog by Suzan-Lori Parks, Old Times or The Birthday Party by Harold Pinter, a number by Caryl Churchill, and Impro for Storytellers by Keith Johnstone. Time permitting, students will take a field trip to a live performance.

**Transdisciplinary Leadership Program**

**Culture Shock: Migrations, Exile, and the Refugee Crisis – (ENG 700)**
This course is only available to—and is required for—students enrolled in the Transdisciplinary Leadership Program (TLP). TLP students must also enroll in the Culture Shock: Migrations, Exile, and the Refugee Crisis (HIS 700) course.

According to the Office of the United Nations High Commissioner on Refugees (UNHCR), there are 68.5 million people displaced from their homes around the world. Of those, 28.5 million are refugees cast out of their home countries and/or active asylum seekers. How did this crisis come to be—and what do we need to know to make progress on this critical global issue? In the first segment of the course, you will explore the origins of voluntary and forced migrations over the course of history and into the present. Through a wide variety of readings, documentary films, and conversations with various stakeholders, we will employ design-oriented processes to examine the causes—such as wars and conflicts, violence and persecutions, environmental issues, political instability, and lack of economic opportunity—of different migrations and consider their impacts at local, regional, national, and global levels. In the second segment of the course, you will apply your newfound skills and knowledge while working in partnership with Kiva and their World Refugee Fund to design and implement solutionary projects toward progress on the issues facing migrants and refugees.
Required Courses

Modern World History I: Becoming a Historian (HIST 100)

**Required in the freshman year**
How do historians think about and study the past? In this course, students explore world history across regions and eras in order to develop the skills and techniques that historians use to understand and interpret the past. We will examine historical events through multiple perspectives to offer students a chance to contemplate the complexities of human interactions, power and privilege, and their own identities. We emphasize bringing the past to life through honing historical empathy. Additionally, as an introduction to high school, this course lays the foundation for historical studies at Marin Academy by focusing on the skills of close reading, analytical writing, and critical thinking. Students will encounter a variety of historical sources including written documents, illustrations, and material culture; in learning to interrogate these sources, they will build their capacity to understand many cultures and assess which voices are missing or have been silenced from the historical record. As a result, students will understand history as a series of evolving interpretations and feel empowered to make their own claims and arguments about evidence from the past as well as to see connections between past and present.

Modern World History II: Establishment of a New World Order – Honors (HIST 350)

**Required in the sophomore year**
What does it mean to belong, or to be an “insider” versus an “outsider”? How does that belonging impact both the individual and society? These essential questions frame our work as we move beyond Europe in this second year of modern world history. When the dust settled after World War II, humankind was in shambles, with some 61 million dead and many millions more affected. Yet while this epic conflict ended in 1945, its legacies would reverberate for decades to come, from the Cold War and the rise of Communist China to apartheid in South Africa, revolution in Iran, decolonization in India, and globalization today. How can we explain the triumphs and tragedies of the post-World War II era? Throughout this full-year course, we will examine the complex forces that shaped this tumultuous period: the ideological clash between capitalism and communism, the struggle for human rights, and the desire for power and resources. Perhaps more importantly, we will explore how these themes continue to influence our world today. Our texts include historical documents, film, literature, memoirs, and current events. We also focus on further developing the skills of a historian: close reading, note-taking, analyzing primary sources, critical thinking, researching, and crafting a compelling and relevant argument in response to an essential question.

United States History – Honors (HIST 500)

**Required in the junior year**
What does it mean to be American? Though it sounds quite simple, that essential question opens discussion on a host of issues concerning competing versions of the American past, American ideals, an American national identity, and even our own identities as individuals in the United States today. The course begins by exploring the founding creed of the United States and how it informed political, legal, economic, and social practice. Then, we explore the ways in which that struggle between the creed of equality—from the Declaration of Independence—and the promise of opportunity—enshrined in the founding mythology—played out, from the ratification of the Constitution to the Civil War to foreign policy decisions and relationships to ongoing civil rights movements today. Students will continue to sharpen the skills of a historian that they have developed in MWH I and II. Assessments include in-class writings, essays of various types, debates and Socratic discussions, research projects, and presentations. All students will complete a significant research project during the second semester.

Junior and Senior Electives

Please note: Unless noted, all history electives are semester-long courses that may be offered either or both semester(s)—and will only be offered if there is sufficient enrollment.

Beats, Rhymes, & Life: An Exploration of Hip-Hop, its History & Global Impact—BlendEd SEMESTER OFFERING: Fall Semester

This is a BlendEd Consortium course that combines online synchronous and asynchronous meetings, required Face-to-Face meetings (F2F), and significant independent work. See the BlendEd section of this catalog to learn more. This course is an examination of this movement of Hip-Hop as counterculture, its place in history and global impact. Students will examine the idea of Hip-Hop as a shadowed art form for muted voices. The contemporary foundations of Hip-Hop, the influence of the African Diaspora, the role of the Slave Trade, of cultural syncretism, the development of Jazz, Spoken Word as an art, and the influence of the Harlem Renaissance will be studied. Various artists will be explored along with their immediate and long-term impacts on the musical genre. Students will also study the uncanny connections between Hip-Hop and WEB Dubois, Booker T. Washington, Marcus Garvey, Malcolm X, the Nation of Islam, Clarence 13x and the Black Panther Party. Students will also examine the voice of women and gay artists and their role in the culture of Hip-Hop, which often is misconstrued as a male dominated, misogynistic and/or homophobic art form.
Students will end the course looking at the Globalization of Hip-Hop and the role of Hip Hop on the international scene as a form of political and youth advocacy in areas where people are voiceless. There will be 4 face-to-face (F2F) meetings over the course of the semester. Dates and locations to be announced as available (the final will be an in-studio field trip to a professional recording studio). This course is UC approved “A: History/Social Science.”

Comparative Religion – Honors (HIST 370)
This course is an introduction to comparative religion and spirituality. The course will begin by studying basic theological frameworks that will guide students as they explore the role that belief plays in shaping people’s reality throughout the rest of the semester. The course will then investigate the history, sacred texts and basic tenets of four of the world’s major religious traditions: Buddhism, Christianity, Islam, and Judaism, focusing on the multiplicity inherent to each tradition and how that multiplicity has manifested through time. The course will conclude with a culminating research project in which students explore a belief structure of their choosing. This course will include an experiential focus in which students will witness a variety of spiritual practices in their religious contexts. Emphasis will be placed on how these practices embody the religious framework of which they are a part. A third, reflective element will be central to the course through which students will be asked to reflect on how what they are encountering resonates with their own lives. As these three strands, academic, experiential, and reflective intertwine, students will leave the course with a lens through which to understand their own and others’ belief systems, and a capacity to communicate comfortably and fluently about religion and spirituality. In addition, this course will be taught as a seminar with a rigorous workload. It will emphasize the analysis and reflection of readings and experiences that we engage using group discussion, analytical essays, written reflections, and group projects.

Constitutional Law and Interpretation – Honors (HIST 520)
Though most of us seldom think about it, the agency of government that has the greatest impact on our daily lives is the Supreme Court of the United States. Through the process of judicial review, these nine people exert the most powerful influence on the outcomes of the significant social and political issues of our times—health care, same-sex marriage, campaign finance, corporate regulation, racial profiling, privacy rights, freedom of expression, and access to abortion, just to name a few. This course will introduce students to the complexities of the Supreme Court and its role as the Constitutional arbiter in our political and legal system. Students will look at the origins of the court, its evolution as an agent of Constitutional Review, and the development of the process by which the court reviews cases and makes their decisions. Students will also explore the role politics play in the system during the appointment process and during deliberations of significant cases. Through a variety of primary sources, recent analyses of the Court, and documentary films, students will learn how to read and interpret case law to develop an understanding for the role the court has played in recent history. More importantly, the will leave the course with an appreciation of the implications that the Court’s recent decisions and pending decisions have for every American citizen. As the course draws to a close, students will investigate a topic of their choice via an in-depth research project. Other assessments will include reading quizzes and tests, moot court competitions and mock oral arguments, and short analytical papers.

Hidden Histories of the Bay Area – Honors (HIST 530)
Have you ever wanted to learn about the history of the Bay Area and of your local community? Have you wanted to move beyond thinking and questioning the past, and move towards creating history? Did you enjoy learning things from your Cold War Oral History Interview in Modern World II that weren’t in the textbook? In Hidden Histories of the Bay Area, you will begin to explore these questions and more. In addition to conducting their own Oral History Interviews, students will read texts by local historians, listen to guest speakers and podcasts from the community, and take field trips to local libraries and places of historical significance in the Bay Area. Past students have researched topics as varied as Korean immigrants in Marin, homelessness in San Rafael, and the history of the East Bay bus at MA. Through this personal and in-depth process, students will develop their ability to interpret and make sense of historical complexities and their implications for the present and future of the Bay Area and their local communities.
History of American Education – Honors (HIST 471)  
Spring Semester only  
Having spent the majority of your life in school, you are already familiar with some of the major historical developments in American education: separate grades, compulsory education, racially-integrated classrooms, and the existence of high schools. This course will explore how these developments and others in American schooling came to be. What you know as “school” is the product of different reforms at particular turning points in United States history. We will examine and debate the arguments of different historians as to why those turning points produced the school system we are familiar with today. Not only will we look at changing teaching methods, but we will also look at the hopes of parents and students who view education as an important step in achieving the American Dream. Issues of access to education for immigrants and racial minorities will be discussed, and special emphasis will be placed on education in California, which has led the way in many changes to education during the second half of the twentieth century, for better and worse. Students in the course will conduct their own research on topics that may range from education reforms and legal cases to student life. This course aims to have students critically examine and reflect on their own educational experiences and their continuing education.

History, Culture, and Identity: The Individual in Modernity – Honors (HIST 380)  
Spring Semester only  
How do you know what you know? How do you know who you are? What is culture—and how does it inform your answer to the first two questions? This course will explore how different sources of information—from ancient myths and stories to legal codes and social mores to the dazzling variety of images and ideas presented by modern media—shape identity on the individual and cultural level. Students will explore the way in which psychological ideas by thinkers like Sigmund Freud influenced the development of society at the dawn of the 20th century and found their way into popular culture and thought. Discussions and projects will explore the increasingly central role mass media—especially film, television, advertising and consumer culture, and the complex universe of online social media—play in shaping cultural identity in the 21st century. Because the course is modeled after a humanities seminar, we will focus intensively on the development of the skills and “habits of mind” you will need to develop as you prepare for college and life outside the walls of MA. Note: Students completing this course are welcome to take its companion course, also in the spring semester, but that is NOT required.

History, Culture, and Identity: Self Shadow and Society – Honors (HIST 381)  
Spring Semester only  
Human communities—be they nations or any other kinds of culturally bound groups—define themselves through shared values and beliefs that play out in a myriad of different expressions. In defining the characteristics that make up their identity, however, groups also describe the other—and thus an image of an outsider that can be used to create internal divisions or even to describe enemies that some say must be destroyed if “we” are to survive. As thinkers like Carl Jung, Toni Morrison, and James Baldwin have pointed out, though, these images of the “Shadow,” as Jung describes it, are often reflections of parts of ourselves that we wish to reject—even if it means risking destroying ourselves in the process. In this seminar-style course, students will explore the ways that cultures create images of self and other through politics, film, literature, music, and other forms of modern media. Through an examination of everything from the psychological origins of propaganda, popular culture of different eras, modern political campaigns and more, students will develop an understanding of how the dichotomy of self and other is both prevalent and powerful in all aspects of modern life—and also consider how creating a more just and equitable world may depend on unwinding these dynamics. Note: Students completing this course are welcome to take its companion course, also in the spring semester, but that is NOT required.

Interdisciplinary World Empires – Honors (HIST 585)  
“Everything has beauty, but not everyone sees it.”  
– Confucius  
“There is nothing new in the world except the history you do not know.”  
– Harry S. Truman  
Inspired by these two quotes, this interdisciplinary course seeks to integrate the distinct subjects of history, art history, and studio art, thereby allowing students to develop a multifaceted, nuanced appreciation for the complexities of three different empires (and units) representing ancient, medieval, and modern realms. For each of these three units, students will 1) write a research paper about an empire they have selected; 2) give an oral presentation on one particular work of art from that empire; 3) create an original map that explains elements of the empire’s political, economic, social, environmental, or cultural richness; and 4) create an original piece of art that honors the empire’s cultural significance. Much of this work will be completed asynchronously, meaning that students will be able to work at their own pace: students will decide for themselves how much homework to complete on a given night or over a given weekend. In addition, students will decide for themselves the order in which they would like to complete each assignment for each unit. Hence, the course seeks to empower students to take charge of their own intellectual and artistic growth while learning about the world’s both horrifying and wondrous past. Note: Students completing this course are welcome to take either one or two semesters.

Introduction to International Relations: Theory and Conflict – Honors (HIST 443)  
Fall Semester only  
Why is it so difficult to solve international conflicts? How do the issues that concern international relations shape the foreign policy decisions of states, especially the United States? This is a one-semester elective for
students who seek a course in contemporary international affairs with a focus on IR theory and the strategies used to analyze and solve the complex issues and crises in the world today. Through readings, research, discussions, films, and current events we will examine key theoretical concepts in IR: Why is the collective goods problem the key dilemma in international relations, and how do the realist and liberal theories respond to this problem? Who are the actors in international relations, and what roles do they play? How do different measures of power impact a state’s capabilities? And most importantly, what does all this mean for the United States as it charts its way into the 21st century? The course will begin with a look at the different theoretical approaches used in the study of International Relations. Next, we will explore some of the key dilemmas in IR and how to approach them. Finally, we will apply the theories to the United States’ foreign policy. Note: Students completing this course are welcome to take its companion course in the spring semester but that is NOT required.

Introduction to International Relations: International Organizations and Sustainable Development - Honors (HIST 444)
Spring Semester only
What role do international organizations and other nonstate actors play in international affairs? How do we reconcile the tension between international organizations and state sovereignty? What does the UN do, and is it effective? This is a one-semester elective for students who seek a course in contemporary international affairs with a focus on international organizations and development. This course will seek to understand the roles of intergovernmental organizations and non-governmental organizations in IR. In addition, we will seek to understand the causes of and search for the solutions to some of the world’s most pressing global challenges today: ending poverty, protecting communities, ensuring fairness, and sustaining the natural environment. Whose responsibility is it to take care of these problems? The course will begin with a close look at the United Nations and other international organizations, examining their role in both policy and crisis. Next, we will look to deepen our understanding of the complex interplay of economic, social, and environmental change in the 21st Century as we explore how the world has committed to the Sustainable Development Goals to end poverty, protect the planet, and ensure prosperity for all. Note: Completion of IR: Theory and Conflict is NOT a requirement to enroll in IR: International Organizations and Sustainable Development. These courses may be taken independently.

Justice in America – Honors (HIST 445)
For most of us, the only contact we have with the issues of crime and punishment is through the media. Bombarded with images of violence, police misconduct and overcrowded prisons, we often grow numb to the realities of criminal justice in the United States. This course will get you to think about these important issues through an in-depth examination of the root causes of crime, the legal system’s response to offenders, and the resulting increase in prison population. There are many questions for us to explore. What rights do teenagers have and how fair is their treatment by the legal system? How does crime affect our community? How do we balance the rights of accused persons with those of victims? How effective is our current system of sentencing, incarceration and capital punishment in deterring crime? What roles do race and socioeconomic class play in our criminal justice system? How “just” is this system? Students will read from a variety of sources and be able to explore their particular interest through a research project that will culminate in a community presentation. There is a possibility that the class will once again sponsor a session at the Conference on Democracy. We will also take a few field trips and hear from a variety of communities, including victims of crime, as well as professionals involved in crime enforcement, criminal law, and correctional facilities. We will view several movies that help deepen our understanding of different aspects of our criminal justice system.

Transdisciplinary Leadership Course
The Transdisciplinary Leadership Program includes a two-block, fall semester course that admitted students must take.

Culture Shock: Migrations, Exile, and the Refugee Crisis – (HIS 700)
This course is only available to—and is required for—students enrolled in the Transdisciplinary Leadership Program (TLP). TLP students must also enroll in the Culture Shock: Migrations, Exile, and the Refugee Crisis (ENG 700) course. According to the Office of the United Nations High Commissioner on Refugees (UNHCR), there are 68.5 million people displaced from their homes around the world. Of those, 28.5 million are refugees cast out of their home countries and/or active asylum seekers. How did this crisis come to be—and what do we need to know to make progress on this critical global issue? In the first segment of the course, we will explore the origins of voluntary and forced migrations over the course of history and into the present. Through a wide variety of readings, documentary films, and conversations with various stakeholders, we will employ design-oriented processes to examine the causes—such as wars and conflicts, violence and persecutions, environmental issues, political instability, and lack of economic opportunity—of different migrations and consider their impacts at local, regional, national, and global levels. In the second segment of the course, we will apply your newfound skills and knowledge while working in partnership with Kiva and their World Refugee Fund to design and implement solutionary projects toward progress on the issues facing migrants and refugees.
HUMAN DEVELOPMENT & WELLNESS

Human Development I (HUD 100)
Required for all ninth-grade students in the fall semester
The ninth grade Human Development classroom serves as an arena where students become acclimated to Marin Academy life. The class allows space for students to question themselves and each other about developmental aspects of identity formation, adolescence, and relationships. Social media, film, guest speakers, and current events serve as a backdrop for class discussion to enhance and heighten self and social awareness. Introspective writing and interactive activities are used to assess and evaluate students’ contributions and understanding of the topics addressed.

Human Development II (HUD 200)
Required for all tenth-grade students in the spring semester
The sophomore Human Development class focuses on values, equity, and personal safety and how those components shape our decision-making. We design our conversations around emotional assertiveness, sexuality, safer sex, abstinence, substance use, and gender roles through the lenses of ethics and social justice. Each student brings a unique set of values and contributions to the class. In our discussions, we encourage and foster diversity of opinions and the skill of not only forming one’s personal values but also articulating those values to others when it matters most.

Mind, Body, Brain (HUD 150)
Required for all ninth-grade students in the spring semester
Designed around three pillars of health—physical, mental and neuroscience/brain development—this course focuses the importance of creating healthy lifelong habits, leading to more productive lives. Students learn about best practices in sleep, nutrition, hydration, mindfulness, stress reduction, exercise physiology, flexibility & mobility, injury prevention, proper fitness techniques, water safety, and strength and conditioning. Upon completion of the course, students will have developed beginning skills necessary to make healthy life-preserving choices, learned how to best utilize the Wellness Center and all it has to offer, and designed individualized fitness plans that encourage and inspire daily fitness. As part of the course, each student will also be certified in CPR and first aid.
MATHEMATICS

Yearlong Courses

Advanced Algebra I (MATH 101)
Prerequisite: Approval of the department
This course is designed for students who have had some experience with algebra in eighth grade, but need to complete the coursework and/or gain proficiency in problem solving and algebraic techniques. This course emphasizes the use of mathematical modeling, recognizing patterns, making conjectures and communicating results. A deep understanding of algebraic techniques and relationships will be developed through problem solving and/or data analysis. Students will use the tools of solving and graphing linear equations; systems of equations and inequalities; ratio and proportions; quadratic equations and relationships; and polynomials in their work. Students will increase their ability to work cooperatively, communicate their understanding of mathematics through oral and written work, and gain confidence in applying algebraic techniques to solve real world problems. Graphing calculators and math software will be used to further exploration of topics and deepen understanding.

Geometry (MATH 200)
Prerequisite: recommendation of the department and Algebra I
In the study of Geometry, students develop inductive and deductive reasoning through the analysis of the characteristics and properties of two- and three-dimensional geometric shapes. A combination of investigation, pattern recognition, and proof, informal and formal, is used to develop the student’s ability to create a strong mathematical argument. Right triangle trigonometry is introduced in the second semester. Coordinate geometry is developed and employed throughout the course in order to analyze and model geometric situations. Review and reinforcement of algebraic skills is emphasized in the context of solving geometry problems throughout the course.

Geometry – Honors (MATH 201)
Prerequisite: recommendation of the department and an A or higher in Advanced Algebra I and an A- or higher on the semester exam
Students in the honors section develop inductive and deductive reasoning with more rigor than in the regular sections. Proof is introduced early and is emphasized throughout the course. In addition to the study of the concepts and skills described for the regular sections, honors students may be introduced to additional topics such as non-conventional diagram construction techniques or David Hilbert’s axiomatic development of classical ideas. The course requires that students engage in several long-term projects. Topics for the long-term projects may include, but are not limited to, network connectivity, Bulgarian solitaire, compass or double ruler constructions, circular inversion and the nine-point circle. Tackling these challenging problems in project form develops exploratory and cooperative skills and requires exact mathematical justification in written and oral reports—required skills for advanced studies in mathematics and science.

Algebra II (MATH 300)
Prerequisite: Geometry
Algebra II reviews and extends the skills from Algebra I and uses the discipline and logic from Geometry to develop students’ understanding of relations, functions and mathematical modeling through problem solving and data analysis. Through in-depth analysis of the behavior of linear and quadratic functions students will extend their understanding of how functions behave through the idea of parent functions and their transformations. Students will apply this understanding to their study of square root, exponential, logarithmic, and rational functions. Through modeling, applications, solving equations and systems of equations, the students will develop their algebraic skills as well as a deeper understanding of these families of functions. Students work in a collaborative environment on problems that allow them to extend their understanding of mathematics and enhance their algebraic, graphical and communication skills.

Algebra II – Honors (MATH 301)
Prerequisite: recommendation of the department and a B or higher in Geometry Honors or A or higher in Geometry an A- or higher on the semester exam
An extension of skills mastered in Algebra I and Geometry, this course covers the properties of relations and functions: linear, quadratic, exponential, logarithmic functions and their graphs; radical and rational functions; conic sections; systems of equations; irrational and complex numbers; and an introduction to matrix theory. The course emphasizes the use of mathematical models to gain a deeper understanding of functions and their applications. Students should expect to cover topics in greater depth and at a more accelerated pace than in the regular course. Students will be asked to assume more responsibility for their learning with the teacher acting as a support.

Precalculus (MATH 400)
Prerequisite: recommendation of the department and a B or higher in Algebra II
Designed for students who have been successful in Algebra II and wish to prepare themselves further for college majors that may require calculus, the first semester of this course focuses on using analytic geometry in order to study trigonometric functions and their applications. The second semester focuses on an in-depth study of functions, their properties and their applications to the real world, emphasizing skills and ideas that are important in the study of Calculus. Throughout the course curve sketching and graphical analysis are
used to analyze the properties of polynomial, rational, exponential, logarithmic, and trigonometric functions. Students will utilize graphing calculators as a tool to deepen their analysis of functions. Students will also develop an understanding of the properties of functions, including inverse, reciprocal and composite functions. Other topics such as sequences and series are introduced if time permits.

**Precalculus – Honors (MATH 401)**

Prerequisite: recommendation of the department and B or higher in Algebra II Honors or A or higher in Algebra II and an A- or higher on the semester exam.

The first semester of this course is an intensive study of trigonometry, combining knowledge from both geometry and algebra. Students will analyze real-life phenomena through the study of trigonometric functions and their behavior. A study of analytic trigonometry will allow students to gain an understanding of various trigonometric relationships, and to further their understanding of analytical proof. The second semester allows the students to deepen their understanding of a variety of functions including polynomial, rational, radical, exponential, and logarithmic. The course focuses on the applications of these functions to modeling and functional analysis, and then concludes with a study of sequences and series, mathematical induction and polar curves. Other topics such as parametric equations, vector algebra and limits are introduced as time permits. Students should expect to cover topics in greater depth and at a more accelerated pace than in the regular course. Students will be asked to assume more responsibility for their learning with the teacher acting as a support. The honors section of Precalculus is designed for students who may wish to pursue college majors that require an advanced study of calculus, especially an engineering, math, or science field.

**Number Theory, Discrete Math, and Cryptography (Math 440)**

Prerequisite: recommendation of the department and: successful completion of Precalculus or a B+ or higher in Algebra II

This course is an exploration of the history of cryptography from Roman times to the present and the mathematical techniques used in this field. As students learn the history of various cryptographic techniques (Caesar shift, substitution cipher, affine cipher, Vigenere cipher, the Enigma machine, etc.) they will master the arithmetic of integers, in particular, the properties of prime numbers. Prime numbers, modular arithmetic and congruences, the Euclidean Algorithm, linear combinations, the Chinese remainder theorem, Fermat’s and Euler’s Theorem will all be developed mathematically over the course of the year and discussed in terms of their place in the history of Number Theory and cryptography. Throughout the course students will learn the basics of programming in Java as a tool to employ large-integers and primes in both encryption and decryption, ending with a project to mimic the RSA encryption used in industrial and government applications today. Note: This course may not be offered if there is not sufficient enrollment.

**Applied Math (MATH 430)**

Prerequisite: recommendation of the department and successful completion of Algebra II

Applied Math is a hands-on course for students who wish to explore the practical uses of mathematics in personal finance. The course will cover banking and how to determine the best checking and savings options; consumer loans including mortgages and credit cards; student loans; buying and maintaining a car, including car loans and insurance; federal and state income taxes; how health insurance works and the associated costs; various retirement savings options; the stock market and investments; and creating a realistic budget. Current events and inequities of the past and present will be discussed in the context of each topic throughout the course. Theoretical ideas, algebraic and computational skills (including programming spreadsheets), real world applications, projects, debates, and outside speakers are used in this course with the overarching goal of gaining financial literacy.

**Statistics (MATH 420)**

Prerequisite: recommendation of the department and successful completion of Precalculus or a B- or higher in Algebra II

Students will use graphical and numerical techniques to study patterns and departures from patterns in data; learn how to develop a plan for data collection; use probability to anticipate expected distributions; develop a model; use inferential techniques for testing hypotheses or estimating with confidence; and make statements about the reasonableness of their conclusions. This course will focus on genuine research studies, active learning, and the effective use of technology. In particular, simulation and randomization tests will be used to introduce statistical inference, yielding a strong conceptual foundation before the introduction of theory-based inference approaches. A major focus of this course is on the written communication of results, both in the analysis of experimental results and through projects and reports.

**Calculus – Honors (MATH 510)**

Prerequisite: recommendation of the department and B or higher in Precalculus

This course gives a solid overview of differential and integral Calculus, while also incorporating numerous explorations of the subject to allow students to apply Calculus techniques to various situations. The desired outcome is a deep understanding of the applications of differentiation and integration, with the ability to apply this knowledge to interpret equations and graphs. The first semester will focus on polynomial functions to
develop the theory and application of differentiation. Techniques will then be further developed and applied to trigonometric, exponential, and logarithmic functions. During the second semester techniques and applications of integration will be introduced and utilized.

**Advanced Calculus – Honors (MATH 513)**  
*Prerequisite: recommendation of the department and: B or higher in Precalculus Honors or A or higher in Precalculus and an A- or higher on the semester exam*  
This course gives a solid overview of differential and integral Calculus, while also incorporating numerous explorations of the subject to allow students to apply Calculus techniques to various situations. The desired outcome is a deep understanding of differentiation and integration, with the ability to apply this knowledge to a variety of challenges. Students should expect to cover topics in greater depth and at a more accelerated pace than in Calculus Honors. Students will be asked to assume more responsibility for their learning with the teacher acting as a support. The ability to pick up new concepts quickly and the discipline to practice skills independently are necessary for success in this course.

**Advanced Topics – Honors (MATH 800)**  
*Prerequisite: recommendation of the department and a B or higher in Advanced Calculus Honors*  
This course builds upon work from Advanced Calculus to develop an understanding of three-dimensional Calculus and its applications. Students will build upon techniques from Advanced Calculus, especially the differentiation and integration of parametric and polar functions, in order to gain an understanding of the analysis of functions and surfaces in three-dimensions. Through the use of graphing technology students will apply their knowledge to longer and more complex problems and projects, often with applications to work done in physics and other sciences. As with other honors courses, students should expect to cover topics in greater depth and at an accelerated pace. Students will be asked to assume responsibility for their learning, and the ability to pick up new concepts quickly and the discipline to practice skills independently is necessary for success in this course. This course may not be offered if there is not sufficient enrollment.

**Computer Science I: Introduction to Computer Programming (CPS200)**  
*Offered fall and spring semesters if there is sufficient enrollment. There is no prerequisite for this course.*  
Computer science combines math, engineering and even some aspects of natural science and offers the opportunity to learn a new set of skills and techniques for problem solving. Throughout this course students will learn to write computer code in Python 3, a high-level language. As students explore the syntax and structure of Python 3 they will also learn some of the history of computing and computational thinking as well as the social relationships between humans and computers. The focus of this course is on the creation of graphics and interactive games and will conclude with a collaborative group project. Students will learn the foundational vocabulary and problem-solving skills to prepare them for more advanced work in computer programming.

**Computer Science II: Data Structures & Object-Oriented Programming (CPS 300)**  
*Offered both fall and spring semesters if there is enough enrollment. Prerequisite: Either CS I course or previous experience with variables, conditionals, iteration, user input, writing methods or functions, arithmetic expressions, logical and comparison operators. Algebra familiarity is expected (equations, functions, inequalities, matrices) and previous coding experience in Java, Javascript, Python, or C++ required.*  
This course presents intermediate programming in Python that picks up with String processing, one- and two-dimensional arrays, nested loops, ArrayLists, and journeys into class design, object-oriented program design, inheritance, and polymorphism. Significant ability to work and problem-solve independently is expected.
PERFORMING ARTS

The Creative Braid
The Creative Braid brings a new approach to foundational skills in MA’s arts programs, offering a variety of experiences in Visual and Performing Arts and integrating multiple perspectives through which 9th graders can engage with MA’s arts programs. Weaving different artistic disciplines together like a braid, students will practice basic techniques of observation and inquiry, authentic response, drawing and painting, movement, sculpture, storytelling, and improvisation while examining and exploring fundamental concepts of aesthetic expression, such as Composition, Construction, Shape, Specificity, Spatial Relationships, Narrative, and Design. Students will have the opportunity to create art in multiple two-dimensional and three-dimensional formats as they exercise their imaginative, kinetic, and observational muscles to get an expanded view of the expressive possibilities available to them at MA. Practitioners of all pursuits—from science and engineering to history and literature—utilize creativity to advance their fields. While the globe continues to shrink, our possibilities for creative expression continue to grow and diversify. The Creative Braid confronts the increasing hybridity of forms, and colliding of cultures, to expose students to elements common to all art forms, and prepare them for the multi-, intra-, and inter-disciplinary forms of the future. Students who complete this course may take any 200-level Visual Arts or Theater class.

Stagecraft I/II (VPTH 501/502)
Stagecraft I/II may be taken as either a semester or a yearlong course. Students who take the course for a second semester (or beyond) further develop their proficiency in stagecraft skills and take on more leadership roles in the production of events. The Stagecraft I/II course introduces students to the basics of stagecraft and design for all areas of performance. Students will get hands-on experience with the performing arts department’s construction tools, high-end lighting and audio systems, and learn stage management, and front of house operations. Students will practice construction and rigging techniques, costume fabrication, programming and operation of digital lighting, audio and projection systems with relevant software, and image projection and manipulation. During the semester students will learn to interpret texts for the purposes of generating design concepts, and practice the techniques required to implement those concepts. The Marin Academy Performing Arts Center with its numerous dance, theater, and music events will be the living classroom for the courses. Seminars with guest teachers—drawn from MA’s faculty and our roster of professional performing arts designers—will be conducted in their individual areas of expertise. History, theory, and hands-on experience will provide students multiple perspectives from which to experience the realm of technical theater. Note: Some after-school and evening times may be required, commensurate with the school’s event schedule.

DANCE
The goals of the Marin Academy Dance Program are to expand appreciation of dance as art, to expand movement skills, to gain confidence through self-expression and collaboration, and to encourage awareness that dance is inclusive: all bodies can dance. Dance at MA emphasizes the elements of dance—time, space, energy, musicality, rhythm, history and culture—as foundations for training in technique, choreography, and live performance. From peer feedback to co-choreography, students learn to work collaboratively, developing skills transferable beyond the school environment. Junior and Senior dancers act as mentors to incoming students, facilitating an open, supportive, experiential environment where dancers share challenge physical and creative skillsets. In addition to faculty and guest choreography, the dance program emphasizes student choreography and student driven productions, including fall and spring dance assemblies, and an annual evening spring concert.

Students are cultivated to be “thinking dancers” by using critical and analytical skills and vocabulary developed through a system of consistent peer feedback and by writing and speaking about dance.

Students enjoy master classes presented throughout the year, featuring guest artists from the professional dance world, offering alternative and traditional views on dance.

• All dance courses have a choreographic element
• Students can take both semester-long and yearlong dance courses
• All dance courses feature a field trip to a professional venue
• All dance courses can be taken for athletic or arts credit
• All dance courses have a tech requirement through which students learn how to implement set, light, and costume designs and to manage and crew live performances.

Semester Dance
Semester courses culminate in a performance but require minimal rehearsal time outside of class, though those few rehearsals are mandatory. Semester courses are open to beginning, intermediate, and advanced movers and can serve as both electives and as preparation for further dance courses at MA. While semester courses can be taken singly, the courses are offered during the same block so that taking both Taiko/Hip-Hop Dance creates a cohesive year of dance.

Taiko Ensemble (VPDC 101/201) - FALL ONLY
This introductory course to taiko, Japanese drumming, offers a structured approach to this performing art. Taiko is a physically rigorous form that fuses rhythmic percussion with highly stylized movement,
emphasizing physical precision, and ensemble work. We will learn a combination of traditional and modern repertoire, as well as compose and choreograph an original piece to be performed at the end of the semester. This course explores the multiple intercultural meanings and history of taiko and the cultural customs associated with the art form. This multi-disciplinary course, combining percussion and movement, is great for students with an interest in either music or dance.

**Hip-Hop Dance (VPDC 110/203) - SPRING ONLY**

Hip Hop Dance will offer students a foundation in several different street styles (i.e., Breaking, Popping, House, Hip-hop, Waacking, as well as other urban social dances). This class teaches its all-level community of students how to freestyle and perform choreography with confidence and compelling passion. Students will be given the opportunity to connect and experience the ethos and spirit of the dances that spurred the proliferation of this cultural practice and global phenomenon. Each class will include foundational footwork, strengthening, yoga stretches, and innovative choreography. Those who are interested in participating in the yearlong dance companies are strongly encouraged to experience Hip Hop as a preliminary course. This class will help new and experienced dancers gain confidence, musicality, rhythm, articulation, physicality, and technical abilities. Hip Hop training will help to broaden one’s scope of movement and understand the overlap and difference between modern dance and urban dance styles.

**Yearlong Dance Companies**

**Dance I/II: Dance Company (VPDC 100/202)**

Placement in Dance Company I/II is determined by audition; demonstrated commitment to dance; demonstrated prior experience/training that may include MA semester dance courses.

Marin Academy Dance Company I/II (MADCO I/II) is an intermediate level, yearlong course for students of dance at all grade levels who have a background in dance but are new to the study of composition and creation of their own choreography. MADCO I/II provides rigorous training with an emphasis on choreographic process and performance; students are expected to push themselves both technically and creatively, and to develop a deeper awareness of dance technique as a tool for artistic expression. Through the study of contemporary techniques, composition and the practice of making dances, students begin to define their artistic voice and develop as an ensemble. Training individually and collaboratively, each student will bring movement and ideas to the group, giving each year’s ensemble its own character.

Performances at MA and participation in the annual Bay Area High School Dance Festival offer hands-on experience in the creative process, through original student, faculty and guest choreography. MADCO I/II will also participate in the winter and spring dance assemblies and concert along with the MADCO III/IV group and the semester classes. Required field trips to view professional dance companies from around the globe help students to expand horizons, to think, question and analyze in order to form critical responses, and to broaden and develop individual aesthetic viewpoints. Each semester, guest teachers from various dance backgrounds provide broader perspectives of the field through master classes, workshops and choreography. Students will also broaden and deepen their knowledge of technical theater practices through backstage work on MA’s main stage productions. Some after school and weekend rehearsals are necessary leading up to performances.

After completing two years of MADCO I/II, students are well prepared for the complexity and rigor of MADCO III/IV. Depending on the student’s readiness and the teacher’s assessment, some students may be placed in the III/IV group after one year of MADCO I/II.

**Dance III/IV: Dance Company (VPDC 300/VPDC 400)**

Prerequisite: 1-2 years in MADCO I/II

Marin Academy Dance Company III/IV (MADCO III/IV) is an advanced course for dancers with significant prior experience in technique, choreography and performance. The course provides rigorous training with an emphasis on choreographic process and performance. Students are expected to push themselves both technically and creatively, and to develop a deeper awareness of dance technique as a tool for artistic expression. Through the study of contemporary technique and by the practice of making dances, students begin to define their artistic voice and develop as an ensemble. Training individually and collaboratively, each student will bring movement and ideas to the group, giving each year’s ensemble its own character. Yearly performances at the Hamlin School and participation in the annual Bay Area High School Dance Festival offer hands-on experience in the creative process, through original student, faculty and guest choreography. MADCO III/IV will also participate in the winter and spring dance assemblies and the spring evening dance concert along with the I/II group and the semester classes. Required field trips to view professional dance companies from around the globe help students to expand horizons, to think, question and analyze in order to form critical responses, and to broaden and develop individual aesthetic viewpoints. Each semester, guest teachers from various dance backgrounds provide broader perspectives of the field through master classes, workshops and choreography. Students will also broaden and deepen their knowledge of technical theater practices through backstage work on MA’s main stage productions.

Because MADCO is an ensemble class and participation is key, performances are a mandatory part of the curriculum and represent a significant portion of the grade. Full participation in performances AND tech/dress rehearsals is required, which will include some weekend and after school hours. Full tech and performance
schedules for both semesters will be presented at the beginning of the school year. Exceptions will only be made in extreme cases of illness or emergency.

**MUSIC**

The Music Program prepares students for ensemble performance, emphasizing skills such as listening, collaboration and creativity while balancing technical learning and hands-on experience. Teachers and coaches have been successful in helping students to “own” their work—the result is that students invest themselves far beyond the requirements. A progression of courses allows students to develop their individual skills in a group setting: opportunities abound for singers and instrumentalists to work in small groups at their own level, and in a wide variety of music styles that they love. Midway through their second year in the music program students will go through an assessment process to determine their appropriate placement in the program.

The Music Program offers Foundations of Music Performance class as a way to provide a common standard of technical achievement and musical awareness for those players and singers wishing to enter our performance program. Our upper level classes provide opportunities for those students prepared for more rigorous vocal and instrumental challenges.

The program allows for increasing autonomy as students advance through the levels. For the younger students, that often means a lot of adult presence; for the older ones it can mean that the adults become consultants as the students work to make lasting musical statements through performance and recording. Leadership from experienced students is highly valued and has become part of the Performing Arts Department culture. The more experienced ones pass on their legacy and high standards.

Through MAs Performing Arts Tech Program students learn how to implement set, light, and costume designs and how to manage live performances, including stage managing, running crew, and operating light and sound consoles. All courses are yearlong.

**Foundations of Chamber Music (VPMU 200)**

*Prerequisite: Audition, consent of the instructor*

This course is synchronized with the Advanced Chamber Music course. It is designed for classical musicians of intermediate level who may have little to no experience performing with others and want to get started playing in an ensemble. The Foundations level focuses more on technique and beginning ensemble skills than on performing. The number of pieces Foundations level students perform will depend on progress and the instructor’s determination of their performance readiness. The repertoire is chosen accordingly. For further content please see Advanced Chamber Music.

**Advanced Chamber Ensemble - Honors (VPMU 201)**

*Prerequisite: Audition, consent of the instructor*

This course is intended for students who have a deep interest in chamber music and demonstrate a high level of commitment to their instruments and music performance. Students play a wide variety of music selected to provide a range of technical, stylistic and interpretive challenges. As the instrumentation of the class allows, they form duos, trios, quartets and quintets, occasionally up to a small chamber orchestra, and are encouraged to participate in the choice of repertoire. This class is mainly a performance class leading to a concert each semester that may include collaborative pieces with other music classes. The class also covers general musicianship. Regular practice outside of class time is expected. Working with the support of the instructor and visiting artists as well as on their own, students form groups in different combinations to gain more experience in ensemble rehearsing (team work) and performing on stage. Those groups perform regularly on and off campus. Participation in all concerts and tech rehearsals is mandatory. The class may be repeated for credit with the permission of the instructor.

**American Roots Music (VPMU 140)**

*Prerequisite: Consent of the instructor. Most students—both players and singers—will first take Foundations of Music Performance*

The American Roots Music class focuses on providing players and singers with a working knowledge of the primary influences and styles that are considered to be at the heart of modern American music since the early 1900s. With a particular focus on music originating from Northern Europe and Western Africa, the class explores how these influences combined to create the music we know as Blues, Jazz, Rhythm and Blues, Folk, and Rock ‘n Roll. Both acoustic and electric forms of musical expression are offered, explored and encouraged.

American Roots Music is a performance class with a high level of personal communication and idea sharing as an integral part of the course. The performances are a required part of the curriculum. The concert and tech rehearsals is considered to be 25% of the student’s semester grade. There is no way to “make up” this work. Exceptions will be made in extreme cases of an illness or emergency. Each class has required tech rehearsals during the week of the concert. While full details of performances will be available in the spring, the tentative schedule calls for American Roots concerts in December and April or May.

**Contemporary Music Seminar: Rock and Blues (VPMU 220)**

*Prerequisite: Consent of the instructor. Most students—both players and singers—will have successfully completed at least two years of MA performing ensembles*  

This course offers a workshop format for students who are interested in learning about music through the study and performance of a variety of rock, rhythm and blues, folk, and blues styles. The course includes lecture, demonstration, and discussion of general ideas such as song structure, rhythmic “feels,” as well as a variety of live and studio recording projects. Regular in-class critiques challenge students to be more active listeners and more musically complete players and singers. Areas of exposure include the influence of “classical”
composers, and the influence of early blues. Three small groups (two electric and one acoustic) will be created within the class to allow students to work at a level appropriate to their experience and musical interests. There is plenty of “hands-on” time for rehearsing these student-driven ensembles; self-direction and self-motivation are prerequisites for the class. These groups participate in the winter and spring concerts as well as occasionally performing outside of school. This class may be repeated for credit with the permission of the instructor.

This is a performance class and the performances are a required part of the curriculum. The concert and tech rehearsal is considered to be 25% of the student’s semester grade. There is no way to “make up” this work. Exceptions will be made in extreme cases of illness or emergency. Concerts have traditionally been scheduled in January and late April or May and have required evening tech rehearsals during the week of the concert. Full details of the schedule will be available later this spring.

Contemporary Music Seminar: Jazz and Soul (VPMU 215)
Prerequisite: Consent of the instructor. Most students—both players and singers—will have successfully completed at least two years of MA performing ensembles.
A workshop class that draws from the traditional and contemporary small-group jazz and soul music repertoire, this class also includes instruction in improvisation and stylistic interpretation, as well as jazz and soul harmony, rhythms, and melodic line. While most pieces are learned from written music, the class will also take advantage of the oral tradition of jazz and soul, particularly with respect to soloing. Three small groups (two electric and one acoustic) will be created within the class to allow students to work at a level appropriate to their experience and musical interests. This class may be repeated for credit with the permission of the instructor. There is plenty of “hands-on” time for rehearsing these student-driven ensembles; self-direction and self-motivation are prerequisites for the class. These groups participate in the winter and spring concerts as well as occasionally performing outside of school. This class may be repeated for credit with the permission of the instructor.

This is a performance class and the performances are a required part of the curriculum. The concert and tech rehearsal is considered to be 25% of the student’s semester grade. There is no way to “make up” this work. Exceptions will be made in extreme cases of illness or emergency. Concerts have traditionally been scheduled in January and late April or May and have required evening tech rehearsals during the week of the concert. Full details of the schedule will be available later this spring.

Foundations of Music Performance (VPMU 120)
Most students entering the music program—both players and singers—will first take this course.
The mission of the Foundations of Music Performance class is to prepare students entering the music program for participation in the many intermediate and upper-level music performance electives we offer. The course includes group projects, individual ear training, interval and chord recognition, rudiments of harmony and rhythm. This process will cover both written and aural recognition of musical scales, chords, and song forms, including those found in Blues, Rock, Country, Jazz and World Music. The Foundations student will learn to draw connections, both musically and culturally, between the early history of American music and its present day forms. Students will also learn collaboration skills involved in working with others in a creative environment. While Foundations is not a performance class, students will have an opportunity to demonstrate their learning in informal venues, like lunchtime First Friday Concerts.

World Music and Rhythm (VPMU 230)
Prerequisite: Consent of the instructor. Most students—both players and singers—will first take Foundations of Music Performance.
This class focuses on developing a strong sense of rhythm and syncopation through the learning of traditional rhythm patterns and percussion instruments with West African roots. This is an ensemble performance class; special care is taken to create a group with a workable balance of instruments and voices. A high level of participation and collaborative effort is expected from each student. A wide variety of performance pieces are chosen, including music of Latin America, Europe and Africa. U.S. jazz influences are included in the curriculum, though U.S. rock and pop music pieces are not.

Students—both players and singers—will work on a number of percussion-related projects. Three small groups will also be created, including one acoustic ensemble, to allow students to work at a level appropriate to their experience and interests. This class may be repeated for credit with the permission of the instructor.

This is a performance class and the performances are a required part of the curriculum. The concert and tech rehearsal is considered to be 25% of the student’s semester grade. There is no way to “make up” this work. Exceptions will be made in extreme cases of illness or emergency. World music concerts have typically been scheduled in December and April or May with required evening tech rehearsals during the week of the concert. Full details of the schedule will be available later this spring.

THEATER
The Theater Program emphasizes the process of making theater and provides a variety of settings for performance. Theater I: Text and Theater II: Improvisation concentrate on physical and vocal exercises, improvisation, theater games, scene study, acting techniques, text interpretation and analysis. For advanced students, Theater III/IV: Company explores, in depth, styles of theatrical expression within the context of a small theater company. Independent study provides an opportunity for advanced students to focus on a particular aspect of theater.
Marin Academy presents three theater productions each year. Auditions for the fall and winter productions are open to all MA students; rehearsals take place after school with additional evening and weekend rehearsals two weeks before the performance. Students are expected to have Tuesday–Thursday free of conflicts for the duration of the rehearsal process. The spring Black Box production features the advanced theater students and is the culmination of their classwork.

During the course of a student’s years at Marin Academy, there will be opportunities to participate in a variety of productions—including classics, modern, contemporary, and new original works—and the ways in which students can participate go beyond the stage. Productions often incorporate live music, with the spring show featuring student composers. Students periodically direct their own productions, such as the One-Act Play Festival or independent studies or senior projects. Students also help run the technical aspects of all productions, as they learn, through MA’s Tech Program, how to implement set, light, and costume designs and how to manage live performances (including stage managing, running crew, and operating light and sound consoles).

Theater I: Improvisation (VPTH 100)
As a course for all students entering the Theater Program at Marin Academy, Theater I: Improvisation is designed to introduce and develop the basic tools of acting, including the imagination, physical and vocal expression, and the capacity to listen, respond and interpret authentically. Based on Keith Johnstone’s approach to theater and creativity, the theater games and improvisation techniques emphasize spontaneity, status, narrative skills, character analysis, and mask work. Through this process students will learn to make bold and specific aesthetic choices and will develop a vocabulary which will serve as a strong foundation for their future work in theater at MA. Students will broaden and deepen their knowledge of technical theater practices through backstage work on MA’s performing arts productions. Required field trips further expand the students’ appreciation of and exposure to various theatrical forms.

Theater II: Text (VPTH 200)
Prerequisite: Theater I: Improvisation
This course expands, deepens, and builds on the basic acting skills developed in the Theater I: Improvisation course. Alternating between group and individual work, students will learn the fundamentals of script interpretation and the complex process of bringing work from the page to the stage. Careful reading and analysis of plays from different periods, as well as selections in theater history and performance theory open up the vast variety of forms and methods available in the medium of theater. The first semester is focused on early western theater forms including: ancient Greek theater, Shakespearean verse, expressionism and naturalism. The second semester explores non-naturalistic and modern theatrical forms including: masks and commedia dell’ arte, the plays of Samuel Beckett, and contemporary avant-garde theater. Scenes from each play are rehearsed and performed in class as students are exposed to and gain experience in a variety of acting techniques and styles of theater. Rehearsal outside of class is expected. Students learn basic practices of technical theater through back-stage work on MA’s performing arts productions. Required field trips further expand the students’ appreciation of and exposure to various theatrical forms.

Theater III/IV: Company (VPTH 313)
Prerequisite: Theater I: Improvisation; Theater II: Text, and consultation with permission of the instructors.
This course is organized as a theater company with company members training, rehearsing, and performing together and collaborating in the design of the “season.” This is an advanced course for the serious student of theater. Under the guidance of the theater director(s), company members will train in a variety of theatrical styles or approaches to theater—such as commedia dell’arte and mask styles—then rehearse and perform in each style. Company members may also act as directors, designers, and technicians in support of the company’s work. Students will present their work at performances at the end of both semesters. The MA spring theater production will serve as the Theater Company’s “living classroom.” The spring production will feature as its core the Theater Company ensemble and the class will include additional meetings during after-school rehearsal times. Required field trips further enhance our learning. Students wishing to continue on to a fourth year of theater study may re-enroll in Theater Company in their Senior year. The group will change every year, and the course of study will change according to the composition of each different company.

Theater: Independent Study (VPTH 700)
Prerequisite: Theater I: Improvisation, Theater II: Text (for Independent Studies in Technical Theater only); Theater III/IV: Company (for Independent Studies in Acting or Directing, etc.); and participation in at least three Marin Academy productions, working behind the scenes in at least one, and permission of the instructors. Proposals are due in spring of the preceding school year.
Advanced students who have demonstrated a capacity for independent exploration may propose to continue their theater studies with an intense focus on a specific discipline such as: directing, acting, technical direction (lighting, set construction, sound), visual design (set design, costumes, make up), or dramaturgy (theater history, dramatic criticism, playwriting). The theater director(s) will oversee the projects making assignments as needed. An independent study in acting might include building a repertoire of monologues appropriate to auditions for professional companies and/or university/college/conservatory programs. An independent study in directing might include the producing and directing of a student production. All independent study students will have an active involvement in Main Stage productions throughout the year. A contract is drawn up between the student and advisor regarding goals, schedule, and standards for successful completion of the course.
Required Courses

Biology (SCI 100)

This course is required for freshmen. This course emphasizes scientific inquiry and literacy through major themes in biology, including evolution and biodiversity. Using a project-based, hands-on approach, there is an extensive laboratory component to this course. Within this approach, in addition to increasing their knowledge of the content of biology, students work both individually and as part of teams to practice the process of science and cultivate valuable skills such as problem solving, collaboration and communication. Students are introduced to biological issues with personal, environmental, and social implications, enabling them to make informed decisions pertaining to their health and the future of our planet. The year culminates with a mini science symposium in which students design and run self-chosen experiments to deepen their understanding of a concept presented during the year. Simultaneously, they learn how to perform background research, formulate questions, construct hypotheses, gather data, and communicate well-considered evaluations based upon evidence. The content, process and challenging nature of this course ensure that students are well prepared for their exciting years in MA science that lay ahead. This course does not prepare students for the Biology Subject Test.

Chemistry (SCI 200)

Prerequisite: Biology. This course is required for sophomores. This course is geared toward building an understanding of the world of chemistry and the nature of matter, with an emphasis on how the world works on a molecular level. Topics include the language of chemistry, atomic and molecular structure, energy and energy transfers, light and the quantum model of the atom, chemical reactions, stoichiometry, oxidation-reduction reactions, gases, solutions, and acid-base chemistry. Laboratory experiences are used on a regular basis to explore or reinforce topics. Students will develop skills of chemical inquiry, analytical thinking, problem-solving, scientific writing, communication, and collaboration. An emphasis on quantitative aspects, such as dimensional analysis, builds a foundation for future physical science courses at MA. Measurement techniques and modern unit systems are integrated throughout. This course does not prepare students for the Chemistry Subject Test.

Physics (SCI 400, SCI 415, SCI 461, or SCI 470)

Physics (Physics with Algebra and Trigonometry, Advanced Physics, Astrophysics or Electrical Engineering and Computer Science) must be taken in the junior or senior year. Please look to the elective course descriptions for depth of rigor, math, and other skill sets. Consider the individual strengths of the student, success in previous courses, level of math, and willingness to embrace challenges when choosing courses. See course descriptions for more detail.

Semester Electives

Combining any two semester electives equals a full year of science. Like all electives, these courses will only be offered if there is sufficient enrollment.

California Coastal Oceanography—

Prerequisite: Biology and Chemistry

The ocean covers 71 percent of the Earth’s surface and contains 97 percent of the planet’s water, yet more than 95 percent of the underwater world remains unexplored. The Ocean is not only home to more than one million species, but also plays an integral role in many of the Earth’s systems, including climate and weather.

California Coastal Oceanography is designed to present an integrated overview of the principles and concepts of the geology, physics, chemistry, and biology of the nearshore environment. Students will learn the science behind the coastal processes (e.g., waves, currents, sedimentation) that shape nearshore chemical and biological systems. Students will have the opportunity to explore how biological productivity is driven by upwelling and why changes in water quality can indicate changes in ocean health. Students also will investigate the effects of climate change on the ocean-atmosphere system, specifically the impacts of ocean acidification, increasing water temperatures, and hypoxia on marine organisms.

Students will be introduced to the research process and common laboratory and field sampling methods in ocean sciences, as well as the underlying principles and applications of these methods. California Coastal Oceanography will end the semester with a collaborative, hypothesis-based, hands-on research project that addresses current topics of interest in Oceanography (e.g., water quality, plastic pollution, ocean acidification, harmful algal blooms). Students will have the opportunity to share their findings with the greater scientific community by submitting an abstract and poster to the San Francisco Bay Area’s Golden Gate Stem Fair.

The course emphasizes critical thinking, scientific processes, and interrelationships among disciplines. It does not include cuddling with sea otters or swimming with dolphins, though it is well suited for students who are self-motivated, interested in the marine sciences, and who want to spend more time doing lab and field work!

Students are expected to be self-motivated, able to comprehend and analyze scientific papers, collaborate on numerous project-based assignments, and complete a significant amount of independent work outside of the classroom. The ability to commit to field trips, lunchtime presentations, and fieldwork are required for this course. Students must be able to commit to one full-day field trip in the fall. Because fieldwork is dependent on weather and tides, field trips may occur during weekends.
California Coastal Oceanography will broken into three main modules:

- Module 1: Introduction to key concepts and content
- Module 2: Laboratory procedures and field sampling methods
- Module 3: Collaborative research project

Possible field trips could include: a tour of San Francisco State University’s Estuary and Ocean Science Center, tidepooling at Duxbury Reef State Marine Conservation Area, or a cruise of San Francisco Bay on the Derek M. Baylis.

**Introduction to Organic Chemistry BlendEd – SEMESTER OFFERING: Spring 2018**

This is a BlendEd Consortium course that combines online synchronous and asynchronous meetings, required Face-to-Face meetings (F2F), and significant independent work. See the BlendEd section of this catalog to learn more.

**Prerequisites:** Successful completion of a high school chemistry course.

This introductory survey course will cover organic chemistry and relevant biochemistry. The cast of organic compounds is a virtual who’s who of chemicals, including foods, medicines, drugs, and cellular components. Their compositions and structures determine how they perform their functions. The course will cover the chemistry of carbon, functional groups, hydrocarbons, determining molecular structure via a variety of lab techniques, reaction mechanisms, and biochemicals. Organic chemistry is considered to be one of college’s most challenging and difficult science courses, and one aim of this course is to at least partially allay these notions prior to attending college.

Students will work both individually and collaboratively on homework, problem sets, and projects. Molecular modeling will be emphasized. During our face-to-face sessions, we will work collaboratively doing experiments, solving problems, making animations of chemical mechanisms, and educating one another via presentations about specific chemicals at a culminating event. Regular online meetings will take place as virtual classes. This course is UC approved “G: College Prep Elective.”

**MARC Elective: Exploring Experimental Design (SCI 600)**

Fall offering. This course is considered a “D: Laboratory Science Elective” by the University of California. Exploring Experimental Design is a semester-long introductory course that focuses on research design, hypothesis testing, and basic laboratory and field skills. The instructional component of the course will focus on research methods and practices including, but not limited to such topics as: connections between knowledge of existing literature and/or preliminary data; research question and hypothesis generation; experimental design; quality of collected data; data analysis; and scientific reading and writing. This course is designed to allow you to work with your peers as you develop the skills and mindset to solve novel problems. Moreover, individuals in this class will be able to design a unit of study that revolves around their science interests. Students will work collaboratively with the instructor to design lessons and experiments around science themes and topics that they are interested in. The class may include visits by research scientists and field trips to local universities and research facilities. Students will be exposed to a wide range of research fields (e.g., engineering and computer sciences, physical sciences, life sciences, social sciences, psychology) and have the opportunity to conduct “hands-on” research in our own MARC Research Lab in the Science and Innovation Center. If you are considering applying to the MARC program, this course will give you an insight into the skills, process, challenges, and rewards involved in research.

**Next: The Limits of Scientific Imagination – Honors (SCI 496)**

This is an interdisciplinary course that blends science and English. Enrolled students can choose whether to receive an English credit (B: English in the UC system) or a science credit (G: General Elective – Science) in the UC system. In 1816, Mary Shelley, then 19, was challenged by her friends to write a horror story. She imagined a tale about the dangers of emerging science and the power humans could have through innovation. Frankenstein; or the Modern Prometheus is an enduring example of how technology with all its promise can lead to unforeseen disaster. In this course, students will choose a current technological or scientific dilemma (gene editing? driverless cars?) and a case study of past innovations and advances. In addition to learning the science behind these innovations, students will be given philosophical tools to examine what happens if humans “play God” and go forward with the current new technology or innovation. From a personal analysis of the dilemma, students will move into teams to produce a creative response, engaging in authentic scientific ethics. Readings will include a special edition of Frankenstein, excerpts of ethical philosophers, scientific case studies such as excerpts from The Immortal Life of Henrietta Lacks, or American Prometheus—The Triumph and Tragedy of J. Robert Oppenheimer, and commentary. Writing will be reflective, analytical, creative, and practical.

**Junior and Senior Yearlong Electives**

**Advanced Biology – Honors (SCI 420)**

**Prerequisite:** Biology and Chemistry.

Advanced Biology Honors is modeled after the most current and innovative biology courses offered at the introductory collegiate level. The course offers students opportunities to explore the major themes of biology in depth. The course focuses on both the content and current laboratory techniques, and the major content areas covered include: 1) Evolution 2) Organismal Biology 3) Ecology; 4) Cell and molecular biology; 5) Genetics and Biotechnology. The course requires that
students apply the knowledge gained in freshman Biology and sophomore Chemistry, and it expands their skills to think analytically, critically, and creatively in the context of science. Students taking this course will be asked to be facile with experimental design, experimental procedures, and data analysis. They will be faced with navigating an extensive amount of concepts and terms. This course represents the highest level of rigor in Life Science. Advanced Biology will help prepare students for the Biology Subject Test, though additional outside study will be required.

Advanced Physics with Calculus – Honors (SCI 461)
Prerequisites: Biology, Chemistry; Calculus may be taken concurrently.
Advanced Physics with Calculus is an academically and laboratory intensive introductory course in college-level physics. It is designed to meet the needs of students with strong analytical skills who are potentially interested in studying science, engineering, mathematics or other quantitative fields as undergraduates. This course introduces mathematical concepts from calculus, linear algebra, and statistics in the context of real-world problems. Students will apply these concepts, along with all techniques developed in Algebra II and Precalculus, in solving complex physics problems. Topics covered include Newtonian mechanics, thermodynamics, electricity and magnetism, optics and the nature of light, quantum mechanics, and contemporary topics in physics. Laboratory research, problem-solving, and hands-on projects will comprise a significant amount of the work in this course, and students are expected to complete a great deal of independent work outside of the classroom. Additionally, students are exposed to many aspects of the practical use of computers for scientists, such as statistical analysis with spreadsheets, digital image analysis methods with spreadsheets, digital image

Advanced Physics with Calculus – Honors (SCI 461)
Prerequisites: Biology, Chemistry, and Algebra II
How do you determine if a reaction is spontaneous? Have you ever wondered how a battery works? How do physical conditions such as temperature and pressure affect how fast a reaction happens, or the yield of a product? Why are some compounds a certain color? Can we manipulate conditions to change the color? Everything we interact with on a daily basis, whether natural or man-made, involves chemistry and chemistry is the link between all sciences. This is why chemistry is called the central science. Advanced Studies in Inorganic Chemistry is an academically rigorous course in college-level chemistry where we delve deeply into the fundamental principles that help us make sense of our world. Topics include modern atomic theory and bonding, the effect of molecular structure and composition on the properties of matter, reaction kinetics, thermodynamics, spectroscopy, equilibrium, acid-base relationships, redox reactions, and electrochemistry. The extensive integrated laboratory component of the course allows students to develop advanced-level experimental techniques while also designing, problem-solving, and redesigning their own experimental procedures. This course will contribute to the development of each student’s ability to think critically and to compellingly express their data, models, and ideas through a variety of different communication media to meet the needs of their audience.

Students are expected to be highly responsible, disciplined, and self-motivated. Students should have a solid math background and be fluent in problem-solving using skills such as dimensional analysis and algebra. They will be required to understand, master, and apply the underlying concepts of chemistry so that these concepts can be applied to new chemical systems. This course represents the highest level of rigor in Chemistry. Advanced Chemistry will help prepare students for the Chemistry Subject Test, though additional outside study will be required.

Astrophysics – Honors (SCI 415)
Prerequisites: Biology, Chemistry, and Algebra II.
Astronomy is one of the oldest scientific practices of humanity. This course is an overview of modern astronomy and an introduction to the concepts of classical and quantum physics through the lens of the modern astronomer. We begin with studying the basic motions of the sky and finish with studying how the Universe began and how it might end. In this course you will learn how to tell time via the sky, understand the orbital mechanics of our solar system, precisely measure the temperature and chemical composition of a star by analyzing its color, build a cosmic ray detector, learn photographic techniques and analyze digital images like professional astronomer, measure the redshift of galaxies to demonstrate the expansion of the universe, and most importantly how there are still so many questions that we can’t yet answer. We will read the following books throughout the school year: Longitude: The True Story of a Lone Genius Who Solved the Greatest Scientific Problem of His Time and The Glass Universe: How the Ladies of the Harvard Observatory Took the Measure of the Stars, both by Dava Sobel, The Birth and Death of the Sun by George Gamow, and The First Three Minutes: A Modern View of the Origin of the Universe by Steven Weinberg. Activities may include night observations, overnight Outings, in-class experiments, and extended research projects. Additionally, you will learn many aspects of the practical use of computers by astronomers and other scientists, such as statistical analysis methods with spreadsheets, digital image
analysis techniques, photographic methods, and computer-based mathematical modeling. This course is intended as an introduction to future studies in science or engineering-related fields.

Students are expected to engage in significant independent inquiry, participate in numerous project-based assessments and collaborate often with their peers. Aspects of this course may help prepare students for the Physics Subject Test, though significant additional study to practice the types of problems presented by the exam will be necessary.

**Electrical Engineering and Computer Science - Honors (SCI 470)**

**Prerequisites: Biology, Chemistry, and Algebra II**

This course is an introduction to engineering principles and applied science. Students will explore electronic devices that have been developed during the past 150 years and gain an understanding of— and appreciation for—how scientists, engineers, and inventors have applied the fundamental physics of electricity and magnetism to trigger major societal changes. Students will learn the physics underlying the operation of the plethora of electronic devices that permeate our daily lives, gain experience studying, constructing and designing such devices, and learn how fundamental and applied physics is used for the storage, transmission, and manipulation of information. Students in "EECS" will be provided with a rigorous entry into the essential machinery of the information age. The three main focuses of study are analog electronics, digital electronics and the interface between software and hardware. Much of this course will emphasize the successful construction of circuits, and students will develop many analytical techniques and skills for troubleshooting. This is NOT a programming or coding course; while coding is involved, this course is intended to introduce the fundamentals of computer architecture and how we interface software with hardware. No coding experience is needed, and students will learn the basics of coding within the Arduino environment.

Students are expected to engage in significant independent inquiry, participate in numerous project-based assessments and collaborate often with their peers. This course may help prepare students for the electricity and magnetism portions of the Physics Subject Test, though significant additional study to practice the types of problems presented by the exam will be necessary.

**Human Anatomy and Physiology – Honors (SCI 411)**

**Prerequisite: Biology and Chemistry**

This course focuses on how your body is structured, how it works, how to best care for it, and ways that it can go wrong. Throughout this in-depth examination of the design and workings of the human body, we will explore how the cellular basis of organ systems relate to their functioning. Systems include: integumentary (skin), skeletal, articular (joints), muscular, nervous, respiratory, cardiovascular, and immunity. We will examine the changes that occur within our bodies due to factors such as stress, exercise, gender, age and the environment. The laboratory activities, experiments, guest speakers, articles, and projects will provide an opportunity to explore in detail some of the ideas presented in the text and discussions. Although there are several dissections throughout the course, there are always alternative options available for students.

Students taking this course will be asked to extrapolate understanding from large volumes of text and to memorize a plethora of concepts and terms. This course will not prepare students for a Subject Test, though can be helpful with the Biology Subject Test.

**Neuroscience - Honors (SCI 480)**

**Prerequisites: Biology and Chemistry**

Where do memories get stored, and why do patients with Alzheimer’s have difficulties making new ones, and what is amnesia? Why was Phineas Gage able to talk, walk, and be free of pain just minutes after a three-foot-long metal rod pierced through his head, destroying most of the left front side of his brain? Do we really only use 10-20% of our brain? What are consciousness and free will? What is the best way to study for a test? How is a mindfulness practice beneficial and does it really create changes in the brain? One of the most challenging and interesting problems in biology is solving the puzzle of the brain: how we think, feel, remember, and learn.
Neurobiology is the study of the nervous system and their constitutive parts—nerve cells and neural circuits—and the way in which these structures interact with the environment to mediate behavior.

In this year-long course, we will explore the structure and function of the nervous system—from the microscopic inner workings of a single nerve cell, to the transmission of signals within a network of neurons, to the staggering complexity of the brain, and beyond to the social interactions that our brains make possible. The course emphasizes critical thinking, scientific processes, and interrelationships among disciplines. Students are expected to be self-motivated, able to comprehend and analyze scientific papers, collaborate on numerous project-based assignments, and complete a significant amount of independent work outside of the classroom. The course will have a large laboratory component and will include a couple of field trips. This course will not prepare students for a Subject Test. Note: This is not a psychology course and, therefore, will focus more heavily on the physiology of neurons and will rely on your previous understanding of the biology of cells.

Physics with Algebra and Trigonometry (SCI 400)
Prerequisites: Biology, Chemistry; Co-requisite: Algebra II; students interested in taking physics at Marin Academy should take EITHER Physics with Algebra and Trigonometry (SCI 400) OR Advanced Physics Honors (SCI 461), not BOTH.
Physics is the science that explores the behavior of matter and energy in the universe. This is a project-centered course that emphasizes the development of a conceptual (rather than calculus-based) understanding of the world around us. Students will learn about the fundamental concepts of physics through a combination of demonstrations, activities, laboratory experiments, and projects. Activities may include computer-based analysis of motion, calculating an individual’s power, using simple machines to change a car tire, using knowledge of material properties to create self-propelled vehicles, exploring the physics of light and sound, constructing circuits, exploring the interaction of electricity and magnetism, and many more. Throughout the course, students will also explore the progression from the Newtonian model to the quantum mechanical model of the physical world.
Students will be required to participate in numerous project-based assessments and collaborate often. This course may help prepare students for the Physics Subject Test, though significant additional study will be required.

Marin Academy Research Collaborative
The Marin Academy Research Collaborative (MARC) Program is specifically designed to engage a diverse group of students in cutting-edge science and engineering research. This multidisciplinary program provides the opportunity for interested students to identify their particular skills and interests, partner with the larger scientific community to pursue a research project of their own design, and complete a rigorous college prep curriculum. Throughout this process students will:
- Connect with the local scientific community
- Develop mastery in a chosen field
- Think critically
- Communicate effectively
- Develop professional skills necessary for a successful scientific career
- Use innovative technology
- Take academic risks
- Make new discoveries

Program Goals: Students will be able to demonstrate intellectual literacy through the acquisition of knowledge and development of competence in disciplinary perspectives and interdisciplinary points of view. Students will learn to think critically, using analytical, qualitative and quantitative reasoning, and to apply previously learned concepts to new situations, complex challenges and everyday problems. Students will be able to communicate clearly, effectively, and persuasively, both orally and in writing. Students will learn how to work effectively as a team member or leader to achieve a broad variety of goals.

How it works: MARC students have the unique opportunity to delve deeply into an aspect of science that particularly fascinates them. MARC students are challenged to complete original and independent research that is characteristic of college-level courses. Students generate a research question, conduct a literature review, collaborate with content-area experts, develop hypotheses, collect and analyze data, and learn how to publicly present as well as publish their work. This two-year program offers students the chance to perform novel research and participate in the scientific community as they work closely with faculty and an outside mentor, typically a professional scientist.

Students begin the MARC program in the fall of 11th grade and finish in the spring of 12th grade. There are no textbooks or traditional tests for this course; rather students set their own path and create their own curriculum. They spend the first semester of 11th grade identifying their topic of research and conducting an extensive review of the scientific literature on that topic. This process gives students the opportunity to develop and dissect a very specific question or set of questions in depth. Students may choose a topic from engineering and computer sciences, physical sciences, life sciences, social sciences, or psychology that they wish to research during the next 1.5 years and identify an outside mentor with the guidance and support of the MARC coordinators. Students conduct research whereby they create testable hypotheses, perform experiments, analyze the results, and provide conclusions from their work.

Students are encouraged to spend time working in the lab of their outside mentor during the school year or taking part in a summer science research
internship program. In their twelfth-grade year, students will create a final paper and presentation that documents the entire experience. Students also have the option of entering local, state, and national science competitions. Throughout the MARC program, students share their ongoing research with each other and mentor students new to the program. Classes are held during the week and the teacher meets with each student for one hour every two weeks to discuss hypotheses, goals, and objectives.

Eligibility Requirements: Due to the unique demands of the MARC program, only a limited number of students can be admitted. Students must be entering 11th grade and be in good academic standing, have taken Biology and Chemistry, and be concurrently enrolled in Physics during 11th or 12th grade to be eligible to apply. Applicants are required to submit an essay, two letters of recommendation from teachers, and have the approval of their academic counselor. While not required, previous enrollment in the 9th Grade MARC Minicourse and the optional MARC Elective: Exploring Experimental Design are highly recommended. Concurrent enrollment in a science course related to area of interest during 11th grade and Statistics during 12th grade also are recommended.

List of Courses:
Please note that courses will only be offered if there is sufficient enrollment.
- MARC Elective: Exploring Experimental Design (pg. 33)
- MARC Elective: Independent Research I
- MARC Elective: Independent Research II

MARC Elective: Independent Research II - Honors (SCI 620)
Open to seniors enrolled in the MARC program; Prerequisites: Biology, Chemistry, Independent Research I; Recommended: Statistics. Note: This course is offered pass/fail and therefore does not receive A–G designation by the University of California.
This year-long elective will focus on advanced research skills, data analysis, mentoring skills, and scientific communication. During senior year, students will complete the research projects they began in Independent Research I. In addition, they will take on mentorship roles for those students just entering the program. The culmination of this program will require that students write their own research papers and prepare presentation materials. Students may enter the senior level contests appropriate to their area of study, such as the Siemens Competition or the Intel Science Talent Search or they may present at appropriate conferences or science fairs. Students will also present their findings during the MA Science Symposium. Students are expected to be self-motivated and collaborate with scientists on long-term projects.

MARC Elective: Independent Research I - Honors (SCI 610)
Open to juniors enrolled in the MARC program; Prerequisites: Biology, Chemistry, MARC application; Recommended: Additional science course related to the area of interest, Exploring Experimental Design. Note: This course is offered pass/fail and therefore does not receive A–G designation by the University of California.
This year-long elective will focus on advanced research design, data collection, and research ethics. The hands-on component will be geared toward the design and execution of a project idea for investigation by the student, and hopefully, lead to an “Intel level” research project. Time will also be spent on the establishment of connections between students and professional mentors who will assist in the guidance of students as they perform their research. Students are expected to be self-motivated and collaborate with scientists on long-term projects. This elective provides the students with an individualized opportunity to pursue the research question of their choosing. Ideally, students will have both a Marin Academy science teacher and an outside mentor advising them during the school year. Students are encouraged to spend time working in the lab of their outside mentor during the school year or taking part in a summer science research internship program. Enrollment in this course is a two-year commitment and will continue through senior year.
VISUAL ARTS

YEARLONG ELECTIVES

The Creative Braid
The Creative Braid brings a new approach to foundational skills in MA’s arts programs, offering a variety of experiences in Visual and Performing Arts and integrating multiple perspectives through which 9th graders can engage with MA’s arts programs. Weaving different artistic disciplines together like a braid, students will practice basic techniques of observation and inquiry, authentic response, drawing and painting, movement, sculpture, storytelling, and improvisation while examining and exploring fundamental concepts of aesthetic expression, such as Composition, Construction, Shape, Specificity, Spatial Relationships, Narrative, and Design. Students will have the opportunity to create art in multiple two-dimensional and three-dimensional formats as they exercise their imaginative, kinetic, and observational muscles to get an expanded view of the expressive possibilities available to them at MA. Practitioners of all pursuits—from science and engineering to history and literature—utilize creativity to advance their fields. While the globe continues to shrink, our possibilities for creative expression continue to grow and diversify. The Creative Braid confronts the increasing hybridity of forms, and colliding of cultures, to expose students to elements common to all art forms, and prepare them for the multi-, intra-, and inter-disciplinary forms of the future. Students who complete this course may take any 200-level Visual Arts or Theater class.

Visual Arts I (VPDP 100)
The Visual Arts I course offers a structured approach to the fundamentals of art making with emphasis placed on building skills in the media of drawing, painting, and ceramics. Students learn how to create the illusion of space and form in their drawings and painting and how to build in three-dimensions using clay. Most importantly, the student’s ability to “see” is developed in projects that expand awareness of our visual environment. The technical skill building that occurs in this course provides the basis for work that is covered in subsequent visual arts electives. Therefore, it is the prerequisite for all visual art classes. Students should be prepared to work independently in class, continue to work on and improve class projects, and to spend a few hours each semester working outside of class completing projects.

Visual Arts II: Ceramics (VPCR 200)
Prerequisite: Visual Arts I
This studio course is designed to widen the student’s scope and knowledge of Ceramics learned in Visual Arts I. As an exploratory course, students will focus on methods and techniques of hand building (coil, slab, and pinch), wheel throwing, and substitution casting. Projects include a sculptural box form, Greek vessel, Majolica glazed plate as well as basic throwing skills developed on the potter’s wheel. Students will also expand their knowledge of glaze decoration and surface treatments to include traditional glazing, burnishing, and slip application. Kiln loading and firing techniques will be explored with both oxidation and reduction firing processes. Students will develop an awareness and skill level in creating three-dimensional composition and design through sketchbook drawings and paper prototypes that will serve to enhance problem solving techniques and conceptual skills. Historical and contemporary ceramics are introduced through lectures, slides and field trips, and are interwoven into the curriculum. Ongoing critiques enable students to develop an aesthetic vocabulary for critically evaluating each other’s work. Gallery outings displaying contemporary and historical ceramics are required throughout the school year.

Visual Arts III: Ceramics (VPCR 310)
Prerequisite: B+ or higher in Visual Arts II: Ceramics
Students will further their exploration in Ceramics III by continuing to develop creative skills in clay through advanced methods and techniques of sculptural hand building, wheel throwing and application of surface treatments. Risk taking and critical thinking are applied to design and construction techniques, with form and process emphasized. Projects include a sculptural form based on a theme of Confrontational Ceramics, a teapot service, and a variety of more advanced forms developed on the potter’s wheel. The aesthetic relationships between utilitarian and non-functional design is addressed and explored. Experimentation, visual risk-taking and independent projects are encouraged. Historical and contemporary ceramics remain an integral component of the curriculum. Ongoing critiques continue on a regular basis to strengthen aesthetic vocabulary.

Visual Arts IV: Advanced Ceramics (VPCR400)
Prerequisite: B+ or higher in Visual Arts III: Ceramics
This ceramics course further enhances each student’s skill level and technical mastery on the pottery wheel and through sculptural hand building. By exploring advanced methods of throwing, hand building, and surface treatment, students will work more independently to build a strong body of work suitable for a portfolio. Risk taking and critical thinking are applied to design and construction techniques, with form and process emphasized. Projects include an original linoleum carved design incorporated into a sculptural form, a Homage to an Artist piece and a variety of independent projects. Each semester the student works with the instructor to establish that semester’s goals as they relate to the development of the student’s portfolio. Class critiques are ongoing and students are required to visit specific galleries and museums displaying ceramic art.
Visual Arts II: Beginning Drawing and Painting (VPDP200)
Prerequisite: Visual Arts I or permission of the instructor, with a strong portfolio in 2-D drawing
Through structured assignments, students develop their ability to see and expand their awareness of observational drawing and painting. Students also continue to expand their knowledge of the formal elements and principles of art and design. Drawing and painting is intertwined throughout the course. Assignments in different techniques and mediums include understanding the dynamics of light and shadow, proportion, mark making, composition, and color theory. Techniques and materials covered may include pencil, oil pastel, scratchboard, and charcoal, oil painting. Understanding the historical significance of painting and drawing via writing, analysis of art pieces, and the viewing of images and video is an integral part of the course. Students learn how to keep a sketchbook and develop a language to discuss and critique each other’s work effectively. Weekly homework assignments are given using a workbook (Drawing on the Right Side of the Brain) to develop hand/eye coordination.

Visual Arts III: Drawing and Painting (VPDP300)
Prerequisite: A- or higher in Visual Arts II: Beginning Drawing and Painting
In this course, students hone their technique and observation skills in drawing and painting. Learning how to draw the human face, students explore the dynamics of light and shadow and the medium of their choice in a self-portrait/identity project. In the Spring, students work in a variety of painting techniques, which could include glazing, impasto and grisaille. Students continue to create paintings using their own ideas around themes. Students learn how to make the “viewer” respond to their work using a variety of strategies. Understanding the historical significance of painting and drawing via writing, analysis of art pieces, and the viewing of images and video is part of the course. Students keep a sketchbook and develop a language to discuss and critique each other’s work effectively throughout the course. There is a homework element to this class of sketchbook work on a regular basis.

Visual Art IV: Drawing and Painting (VPDP 400)
Prerequisite: A- or higher in Visual Arts III: Drawing and Painting
Students are given greater responsibility to pursue their individual strengths in drawing and painting with assignments that could explore concepts for the some of these following projects: Human Hands/ Communication, Metamorphosis, Interior/Exterior and a personal concentration in a singular theme and technique. Within these assignments, students are expected to explore their personal vision while strengthening and refining technique in observational drawing and painting. Some students may complete additional work on creating a personal portfolio the first semester, which could include additional assignments for art major applications for college or art school. Students are expected to work independently and take risks in their work. Analysis of art pieces and the viewing of images and video is part of the course. Students keep a sketchbook and develop a language to discuss and critique their work effectively is an essential throughout the course. There is a homework element to this class of sketchbook work on a regular basis.

Visual Arts II: Photography (VPPH 200)
Prerequisite: Visual Arts I or permission of the instructor
Students will learn how to use 35-mm SLR film cameras and Digital SLR cameras in assignments that heighten awareness of their visual environments. They will become thoroughly proficient in all aspects of darkroom work from processing film to the presentation of their final prints. Skills in digital imaging and manipulation will be covered in detail. Image making will be approached from a fine art perspective. In addition, students will study the role of photography in popular culture, ethics in photojournalism, and tools for visual literacy. The use of basic lighting and other photographic techniques will be explored. Understanding the science of photography, the historical significance of the medium, and the importance of photography in the contemporary art world are key parts of the curriculum. Students are expected to acquire a strong vocabulary for discussing and writing about the work of others as well as their own. Please note: It is not necessary for students to own a camera to take this course. Cameras are available to be checked out for student use.

Visual Arts III: Photography (VPPH 300)
Prerequisite: B+ or higher in Visual Arts II: Photography
Advanced technical aspects of the medium are covered that will enable students to give form to more challenging content in their imagery. Photography’s potential as an expressive medium is further explored through assignments that place emphasis on the conceptual concerns that underlie the students’ images. Students will increase their skills in digital photography by learning how to use more advanced techniques in Photoshop, incorporating text and image, and making use of studio lighting. Commercial applications of photography will be covered in the areas of advertising and portraiture. Issues in contemporary photography will also be discussed. Students will learn studio lighting skills and what it means to be creative collaborators during a studio portraiture unit. Regular critiques, informal with peers and formal as a class, will help students continue to grow as artists and discerning viewers.

Visual Arts IV: Photography (VPPH 401)
Prerequisite: B+ or higher in Visual Arts III: Photography, and permission of the instructor
Students are given greater latitude and responsibility in this course to pursue their individual photographic interests with the goal of creating a personal portfolio.
of images. The assignments given at this level place an emphasis on individual style and vision while strengthening the students’ technical skills in the traditional and digital darkroom environments. The year culminates in a self-determined project, complete with an artist’s statement and exhibition. Willingness to take risks in one’s imagery and the ability to work independently are key components at this advanced level of study.

**SEMESTER ELECTIVES**

Like all courses, these semester electives may not be offered if there is not sufficient enrollment.

**Art History Through Inquiry: BlendEd – SEMESTER OFFERING: Fall semester**

This is a BlendEd Consortium course that combines online synchronous and asynchronous meetings, required Face-to-Face meetings (F2F), and significant independent work. See the BlendEd section of this catalog to learn more. The course will help you learn how to engage with art history outside the traditional lecture and textbook format. Instead, our questions and inspiration will come from five face-to-face meetings at various local museums in order to explore art through observation, inquiry, and analysis. We’ll explore how museums foster critical thinking and creativity while you’ll also learn the skills necessary to research and learn more about art and its history. As you develop an understanding about both current and historical art—and the methods in which to approach this learning—you’ll also be determining your own path of research and depth. After each visit, you’ll choose an artist, movement, or piece of work for further exploration, and, with support from me and art research techniques, will eventually create a paper or project that demonstrates your knowledge and shares it with others.

Since this course is heavily based on our face-to-face class visits to museums (such as the DeYoung, SFMOMA, and others), you must be able to commit to the following four dates (10am-3pm each day, including a break for lunch):
- Saturday, September 7
- Saturday September 28
- Saturday October 19
- Saturday November 16

Note that more face-to-face meeting details will be announced once local museum exhibition calendars are published for Fall 2019. This course is UC approved “G: College Prep Elective.”

**Basic Fashion Design Sketching (VPDP 550)**

Offered fall semester only. Open to 10th–12th graders. Prerequisite for 10th and 11th grades: Visual Art 1 (can be taken concurrently). Seniors are exempt from a prerequisite.

This course will introduce basic fashion design concepts from sketching the fashion body to creating “mood boards” and fashion flats for an imagined collection of clothing based on a theme. Fashion sketching is one of the first skills in fashion design. This class provides instruction in rendering fashion figures and garments through a variety of media and techniques. Students learn how to draw a basic figure, adding detail and design. Emphasis is on making quick sketches to depict the human body and clothing while maintaining accurate representation, proportion, tone and depth. This course also introduces basic clothing terminology and the history of fashion design through the lens of youth movements and music from 1955-present. The final project is a culmination of ideas and the creation of mood boards, flats and fabric selection of individual student designs. Students learn how to develop ideas and sketches in fashion design. No prior knowledge of fashion sketching is required. There is a homework element to this class of sketchbook work on a regular basis.

**Fashion Illustration and Design 2.0 (VPDP 560)**

Offered fall semester only, running concurrently with Basic Fashion Design Sketching (VPDP 550). Open to 11th–12th graders. Prerequisite: Basic Fashion Design Sketching

This course is a continuation of Basic Fashion Design Sketching and provides further instruction in rendering fashion figures and garments through a variety of media and techniques. Fashion 2.0 students take an independent approach in designing mood boards, and collections based on different themes such as beauty and decay, transformation, and architecture. Students will refine their ability to make quick sketches and to depict the human body and clothing while maintaining accurate representation, proportion, tone, and depth. The final project is a culmination of ideas and the creation of mood boards, flats, and fabric selection of individual student designs. Upcycling and repurposing fashion is also introduced to students.

**Three-Dimensional Thinking (VP3D200)**

Prerequisite for 10th through 12th grades: Visual Art 1 (can be taken concurrently); seniors can take the course without the prerequisite. Course may be taken fall semester, spring semester, or both semesters.

This hands-on interdisciplinary course merges visual art, design, technology, and making. Students are shown how to observe, analyze, interpret, and respond to solving problems three-dimensionally. Students learn how to develop their ideas for individual and group projects using methods including collaboration, experimentation, design thinking, creative use of technology and the critique process. Experimentation and critical thinking are applied to design and construction techniques, and process is presented as important as product. Students will gain a historical understanding of three-dimensional forms in contemporary art and design. Fall semester is focused on additive sculpture processes including woodworking and assembly, laser cutter, and 3D printing. Spring semester is focused on subtractive sculpture processes including wood and CAD carving, casting and assemblage. No prior knowledge of construction techniques is required—just a willingness to try new things and learn from successes as well as failures in completing class projects.
WORLD LANGUAGES

“He who doesn’t know foreign languages knows nothing about his own.” – Goethe

Chinese I (WLMN 100)
The focus of Chinese I is to create a solid foundation in Mandarin Chinese across the five areas—listening, speaking, reading, writing, and cultural competency. Students will be able to successfully manage some communicative tasks in straightforward social situations and present such information in writing. The course covers predictable topics such as greetings, family, friends, daily routines, school work, and hobbies. Students will develop cultural competency through hands-on learning activities, authentic materials, and films. Students learn Pinyin Romanization system along with the simplified Chinese writing system. Students frequently work collaboratively in project-based learning. The course is mostly taught in Chinese and students are expected to participate actively in Mandarin Chinese.

Chinese II (WLMN 200)
Prerequisite: C-minus or higher in the second semester of Chinese I, or a score of 75% or higher on the departmental placement exam
In Chinese II, students develop higher proficiency in listening, speaking, reading, writing and cultural competency as they expand the learning from their immediate world into the world of contemporary Chinese culture in the 21st century. The course covers topics such as food, weather, clothing, shopping, home, geography and holiday celebration. Students build communicative skills as they discuss every topic. They construct their learning through completing authentic tasks in the real world scenarios. Students continually challenged to compare and contrast between Chinese culture and the culture of their own. Authentic materials of various media, such as posters, menus, internet ads, podcast, films are introduced to students to help them develop language proficiency and cultural competency. This course is taught in Chinese and students are expected to speak only Chinese.

Chinese III – Honors (WLMN 310)
Prerequisite: For students new to MA, a score of 75% or higher on the departmental placement exam. For MA students, grades from the first three quarters of Chinese II will be considered at pre-enrollment and should average B-minus or higher. Students earning below B-minus will need to make special arrangements with the instructor. The Chinese III-Honors course prepares students to demonstrate their level of Chinese proficiency across three communicative modes—Interpersonal (interactive communication), Interpretive (receptive communication), and Presentational (productive communication) — and the five goal areas outlined in the Standards for Foreign Language Learning in the 21st Century (Communication, Cultures, Connections, Comparisons, and Communities). Students actively participate in extended oral and written discourse, using complex grammatical structures and appropriate vocabulary to provide information coherently and fluently. Students narrate, describe, and predict events within context. They develop critiquing skills. Students explore options in a given situation and handle demanding tasks and unexpected events. They also learn to initiate and sustain a conversation, discussion, or debate in particular interests and areas of competency.

Chinese IV/V – Honors (WLMN 410/430)
Prerequisite: B or higher in the second semester of Chinese III-Honors and recommendation from department
In Chinese IV/V Honors, students continue to build communication skills developed in the first three levels of Chinese by refining the five major skills of listening, speaking, reading, writing, and cultural competency. Chinese IV Honors course further develop students’ level of Chinese proficiency across three communicative modes—Interpersonal (interactive communication), Interpretive (receptive communication), and Presentational (productive communication)—and the five goal areas outlined in the Standards for Foreign Language Learning in the 21st Century (Communication, Cultures, Connections, Comparisons, and Communities). Students will acquire information from authentic sources in Chinese intended for native speakers: documentaries, films, podcasts, recordings, biographies, essays, literary texts, magazines, newspapers, websites, etc. in a variety of settings, types of discourse, styles, topics, registers, and wide regional variations. As the year progresses, students’ oral and written Chinese is expected to reflect complex grammatical structures and an ever-expanding, precise and eloquent vocabulary. Course content will cover classic and contemporary Chinese culture. Students will analyze the influential and iconic cultural components of the past and the current issues that face China today.

French I (WLFR 100)
In French I, students work on acquiring the foundation of the language through the four skill areas—listening, speaking, reading and writing. Students are immediately immersed in the language and encouraged to use French during class. The material used is D’accord 1 (Vista Higher Learning). It provides a solid foundation for beginning language learners based on the “Five Cs for language learning”: Communication, Cultures, Connections, Comparisons, and Communities. This material includes various interactive and engaging activities: short movies, listening practice (with authentic accents from speakers of the Francophone world), cultural readings and fun group games. The Supersite, a robust, online resource available to each student, supplements and supports the learning outside of the classroom. Students learn the vocabulary related to: greetings, school,
family and friends, food, hobbies and sports, weather, and clothing. The grammar covers the present tense of regular verbs and most common irregular verbs, the immediate future tense and an introduction to the past tense, negative and interrogative structures, adjectives and agreement, numbers, date, time and weather. Students will do projects (about their family, food and francophonic world to enhance their learning). The assessments include completion of daily homework, quizzes and tests, projects, skits, presentations, and class engagement. This course allows students to get a strong foundation to the level II class.

French II (WLFR 200)
Prerequisite: C-minus or higher in the second semester of French I or a score of 75% or higher on the departmental placement exam
In French II, students expand the foundation of the language through the same skills started at Level I: listening, speaking, reading, writing, and cultural competency. The classes are conducted entirely in French and students are encouraged to communicate in the target language. The course begins with an extensive review of significant grammatical structures and vocabulary covered in French I. Students learn the vocabulary related to: at home, household chores, food, health and daily routine, technology, city life and shopping, and professions. The grammar consists of: passé composé vs imparfait, savoir/connaître, recent past, irregular verbs, the comparative and the superlative, double object pronouns, y-en, reflexive verbs (present and past tenses), the imperative, and future tense. The textbook used is D’Accord 2 (Vista Higher Learning). Its material includes various interactive and engaging activities: short movies, auditory practice (from authentic accents and speakers from the Francophone world), and cultural readings. The Supersite is a robust, online supplement available to each student. Assessments are based on the completion of daily homework, quizzes and tests, projects, skits, presentations, class engagement, and small written compositions.

French III – Honors (WLFR 301)
Prerequisite: For students new to MA, a score of 75% or higher on the departmental placement exam. This is the highest level an incoming freshman can place into when taking the placement exam. For MA students, grades from the first three quarters of French II will be considered at pre-enrollment and should average B-minus or higher. Students earning below B-minus will need to make special arrangements with the instructor.
This course starts the process of abstract and critical thinking on topics related to the Francophone world. Students revisit grammatical concepts taught in the previous two years and learn new material: irregular verbs in the present tense, reflexive verbs, regular and irregular adjectives, adverbs, “passé composé vs imparfait”, plus-perfect, object pronouns (y-en), future, conditional tenses, and subjunctive. The vocabulary relates to societal issues such as: personal relationships, urban and rural living, the influence of media, ethics and values, technology and progress, and work environment. This course is conducted entirely in French and students are expected to communicate exclusively in French. The material used is D’Accord 3 (Vista Higher Learning). Students learn through interactive and engaging activities: short and feature movies, listening and speaking daily practice (with authentic accents and speakers from the Francophone world), cultural and literary readings. The Supersite is an online resource available to each student to practice outside of the classroom. Assessments include the completion of daily homework, quizzes and tests, individual and group projects, class discussions, research, class engagement, and full-length essays.

French IV – Honors: Contemporary Issues in the Francophone World (WLFR 410)
Prerequisite: B or higher in the second semester of French III-Honors and recommendation of the department. Rising 10th, 11th, and 12th graders can register for this course. This course is designed to be the equivalent of an intermediate level university course. At this level, students are expected to have mastered the grammatical concepts learned through Level III-H. The students acquire more complex compound tenses (plus-que-parfait, conditionnel passé, futur antérieur, subjonctif passé) and enrich their vocabulary at a sophisticated level. This course emphasizes lively conversations relating to current events and culture. The discussions offer multiple opportunities for students to voice their opinions and share their personal experiences. Students refine their spoken and written skills to express ideas at a more abstract level. The material used is Thèmes and Face-à-Face (Vista Higher Learning). Each lesson opens with a short film by a Francophone filmmaker. In connection with these films, students read a variety of genres (essays, blogs, short stories, poems, and newspaper articles) and write in-class, analytical compositions related to a theme. Students will also read a selection of literary works by Francophone authors. These materials will serve as a basis for different types of analytic, argumentative, descriptive essays, incorporating the more advanced grammatical constructs and vocabulary. Finally, students engage in project-based learning, and in the past have presented a session at Conference on Democracy. Field trips to current exhibits are part of the curriculum (Roding exhibit at the Legion of Honor-January 2018). This course is conducted entirely in French.

French V / VI – Honors: Past and Present French and Francophone Cultural History Through Films and Literature (WLFR 511/601)
Prerequisite: Successful completion of French IV Honors or French V Honors and recommendation from department. Note: Juniors currently taking French V-Honors are encouraged to enroll in this class because the curriculum alternates. If the student takes this course again the subsequent year, the class will be named French VI-Honors on their transcript.
This course is designed to be the equivalent of an intermediate level university course. At this level, students are expected to have mastered the grammatical concepts learned through Level III-H. The students acquire more complex compound tenses (plus-que-parfait, conditionnel passé, futur antérieur, subjonctif passé) and enrich their vocabulary at a sophisticated level. This course emphasizes lively conversations relating to current events and culture. The discussions offer multiple opportunities for students to voice their opinions and share their personal experiences. Students refine their spoken and written skills to express ideas at a more abstract level. The material used is Thèmes and Face-à-Face (Vista Higher Learning). Each lesson opens with a short film by a Francophone filmmaker. In connection with these films, students read a variety of genres (essays, blogs, short stories, poems, and newspaper articles) and write in-class, analytical compositions related to a theme. Students will also read a selection of literary works by Francophone authors. These materials will serve as a basis for different types of analytic, argumentative, descriptive essays, incorporating the more advanced grammatical constructs and vocabulary. Finally, students engage in project-based learning, and in the past have presented a session at Conference on Democracy. Field trips to current exhibits are part of the curriculum (2018 Rodin exhibit at the Legion of Honor, 2019 Gauguin exhibit at the De Yound museum). This course is conducted entirely in French.

Spanish I (WLSP 100)
Spanish I (WLSP 100) The Spanish I course gives students the foundation, tools, and confidence to understand and communicate in California’s second language. Class time is dedicated to all four skill areas – listening, speaking, reading and writing – with particular emphasis on speaking skills. The class is conducted primarily in Spanish. Students frequently work in pairs conducting interviews, writing and performing dialogues, describing selected visual prompts and practicing grammar. The audio and video exercise students complete are contextualized and pertain to each chapter’s themes and cultural lessons. The Supersite, a robust, online resource available to each student, supplements the textbook. Themes studied include classes and school, the family, telling time and dates, weather expressions, leisure activities, vacations, and daily routines. The text’s cultural lessons include topics such as secondary school, greetings in the USA and the Spanish world. The course is designed to give students a broader comprehension and understanding of the relationships between the Spanish-speaking world (Latin America, Spain) and the United States. Throughout the course, students engage in conversations on various subjects and refine their self-expression at a more abstract level. Each unit includes a short or feature-length film by a contemporary filmmaker from a Spanish-speaking community.

Spanish II (WLSP 200)
Prerequisite: C-minus or higher in the second semester of Spanish I or a score of 75% or higher on the departmental placement exam. At the end of this course, students will be recommended for either Spanish III or Spanish III Honors, depending on their ability in all areas of language study. Spanish II builds upon the foundation in all four skill areas (listening, speaking, reading and writing) created in Spanish I. As well as developing listening skills; students practice the target language in pairs and groups during guided conversations, dialogues, and skits that are contextualized around vocabulary. New vocabulary studied includes health, personal finances, the environment, careers, and technology. Students also discuss short readings, general topics, and Hispanic culture. Auditory exercises, a video series, and short film clips pertain to chapter themes and cultural lessons. The Supersite, a robust, online resource available to each student, supplements the textbook. The course’s cultural lessons include topics such as healthcare, technology, public transportation and museums in Latin America and Spain.

A student’s foundation in the language is expected to be strong, as this course moves quickly and covers the major grammar points that are the basis for the study of Spanish. The Spanish II textbook is Descubre 2 (Vista Higher Learning). The course starts with a review of basic grammatical structures and vocabulary taught in the previous year. Students then study all forms of the preterite and imperfect tenses, the uses of “por” and “para,” comparatives and superlatives, subject and object pronouns, formal and informal commands, the present subjunctive in noun clauses, the present perfect, future, and conditional tenses. The course is taught entirely in Spanish. At the end of the year, students watch and analyze the film La misma luna (2007), which explores the Latino immigrant experience.

Spanish III (WLSP 300)
Prerequisite: C-minus or higher in the second semester of Spanish II and recommendation from the department, or 75% or higher on the departmental placement exam. This is the second highest level an incoming freshman can place into when taking the placement exam. This class initiates the process of abstract and critical thinking on topics related to the Spanish-speaking world. The course is designed to give students a broader comprehension and understanding of the relationships between the Spanish-speaking world (Latin America, Spain) and the United States. Throughout the course, students engage in conversations on various subjects and refine their self-expression at a more abstract level. Each unit includes a short or feature-length film by a contemporary filmmaker from a Spanish-speaking community.
country as well as an analysis of literary fragments by noted authors (Pablo Neruda, Angeles Matretta, Gabriel García Márquez, among others). This course offers multiple opportunities for students to voice their opinions and to engage in serious discussions in Spanish on issues such as: bullfighting, traditional and alternative medicine, preserving and protecting nature, and human rights. Throughout the year, students revisit grammatical concepts taught in the previous two years and master new material: preterite versus imperfect; comparatives and superlatives; subjunctive in nominal, adjective, and adverbial clauses; future and conditional tenses. The vocabulary relates to issues such as: personal relationships, travel, nature and the environment, and health. Students improve their writing skills by writing short essays and projects. Students give presentations and perform dialogues to work on their speaking abilities. This course is conducted entirely in Spanish.

**Spanish III – Honors (WLSP 301)**

**Prerequisite: A-minus or higher in the second semester of Spanish II and recommendation from the department.** At pre-enrollment, grades from the first three quarters will be considered and must average A-minus. For incoming 9th grade students, 90% or higher on the departmental placement exam. This is the highest level an incoming freshman can place into when taking the placement exam. Similar to Spanish III, this course also offers students a deeper understanding of the Similar to Spanish III, this course also offers students a deeper understanding of the relationships between the Spanish-speaking world (Hispanic America, Spain) and the USA. Students, however, work at an accelerated pace in a setting of higher expectations. Students discuss various subjects and express their ideas at an abstract level. Students prepare formal written and oral reports on human rights, biographies of prominent Hispanic figures, and points of interest in the Spanish-speaking world. Some units include a short or feature film by a contemporary filmmaker from a Spanish-speaking country as well as the analysis of a literary text. Students will read and analyze works by authors such as Cervantes, Borges, García Márquez, Benedetti, Quiroga, Neruda, and Denevi. After reading a selection, students perform selected scenes, write responses to comprehension and interpretation questions and often write an essay or creative composition based on the text’s theme(s). On a daily basis, this course offers multiple opportunities for students to voice their opinions and engage in cultural, literary, commonplace, and serious discussions in Spanish.

The workload for this course is rigorous. Students develop and refine both oral and written skills, working on fluency, accuracy, and self-confidence in Spanish. Building on grammatical and vocabulary foundations learned in previous levels; students work to master the following grammatical points: preterite versus imperfect; personal pronouns; the subjunctive in both present and past, the future and conditional tenses, and “If” clauses with simple-tense verbs. This course is conducted entirely in Spanish.

**Spanish IV: Film, Culture and Political History of The Americas and Spain (WLSP 401)**

**Prerequisite: C or higher in the second semester of Spanish III and recommendation of the department.** This course is designed to be the equivalent of a university course. The first semester is dedicated to film in the Spanish world. Students will watch and analyze short films in Spanish while reviewing the grammatical and vocabulary foundations learned in intermediate levels, students will learn new compound tenses and acquire vocabulary at a more sophisticated level. The course aims to develop students’ ability to express themselves coherently, resourcefully and with fluency and accuracy, both orally and in writing.

The course continues the work started in Level III in which students deepen their studies and understanding of the relationships between the Spanish-speaking world (Hispanic America, Spain) and the USA. Students read a wide variety of literary works from Spanish speaking authors such as Benedetti, Borges, Denevi, Galeano, García Márquez, Monterroso, Neruda, Paz, Poniatowska, Quiroga, and Santos. The course covers literary movements such as magical realism and fantastic literature, as well as topics such as The Spanish Civil War and World War II.

The second semester focuses on Latin American dictators, understanding The Declaration of Human Rights, and the impact of emigration and immigration. Each unit includes a short or feature film by a contemporary filmmaker from a Spanish-speaking country as well as an analysis of a literary fragment. This course offers multiple occasions for students to voice their opinions and to bring in their personal experience.

Students master their writing skills by creating a portfolio of their work, which includes poetry, short essays, and fictional work. By researching art and/or music, students learn about the importance and contributions of artists of Latin America, Spain, and the world. Students conclude the academic year by doing in depth research and fieldwork emphasizing social justice: The Coffee Project.

**Spanish IV – Honors: Contemporary Issues in the Spanish-Speaking World (WLSP410)**

**Prerequisite: B+ or higher in second semester Spanish III-Honors and recommendation of the department.**

Grade of A or higher in second semester Spanish III and recommendation of the department. Students from Spanish III must also independently complete the Descubre 3 textbook.

This course is designed to be the equivalent of an intermediate level university course. At this level, students are expected to have mastered the grammatical concepts learned up to Level III. The students acquire more complex compound tenses (pluscuamperfecto, imperfecto del subjuntivo, etc.) and enrich their vocabulary at a sophisticated level. This course emphasizes lively conversations relating to current events and culture. The discussions offer multiple opportunities for students to voice their opinions and share their
personal experiences. Students refine their skills to express ideas at a more abstract level, very much like an English/history elective, but in Spanish.

The material used is from the textbook, Temas, as well as authentic articles, videos, blogs, and music from outside the book. We will also intersperse these readings with short literature pieces, usually short stories. These materials will serve as a basis for different types of analytic, argumentative, descriptive essays, incorporating the more advanced grammatical constructs and vocabulary. This course is entirely conducted in Spanish.

Spanish V: Latin America and Spain Through Contemporary Film and Literature (WLSP 501)
Prerequisite: C or higher in second semester Spanish IV and recommendation of the department
This course is designed to be the equivalent of a university level course. The goal of this course is to further expose students to a variety of writings and movies from Latin America and Spain and improve their analytical skills in discussing literature and film. In this course students read, analyze, and discuss selected works written by Spanish and Latin American authors in the following genres: drama, poetry and short story. Students write essays analyzing the works in terms of style and content. In addition, students study authors’ lives and historical context in relationship to his/her work and identify and discuss themes, style, rhetorical devices and the author’s purpose in writing. They learn to analyze poetry for style, technique and content. Students will also read current magazine and newspaper articles about issues relevant to the texts and films.

Students are expected to consistently improve their ability to write and speak in Spanish, and to that end are asked to incorporate the instructor’s suggestions about their writing and speech into further assignments. In order to help students improve in these areas, there will be a review of major grammar topics, including: the subjunctive, the preterite / imperfect, “ser / estar”, and compound tenses. Assessment is based on written exams, analytical in-class essays, presentations, homework, projects, daily preparation, graded group discussions, and participation in class. Students will create and give presentations on, among other topics: the historical context of an author or a movie, politics in Latin America, and various literary movements. Students are required to take notes on their readings, as well as write answers to the guided questions about passages or films. The course is conducted entirely in Spanish.

Spanish V / VI – Honors: Modern Latin American and Spain: Power, Family and Identity in Film and Literature (WLSP 512) (WLSP 601)
Prerequisite: A in second semester Spanish IV and recommendation of the department, B or higher in second semester Spanish IV-Honors, B-minus or higher in second semester Spanish V
This course is designed to be the equivalent of a university level course that presents cultural topics from Spain and Latin America through the lens of literature and film. It will enable advanced students to develop a more sophisticated understanding of the language, history and cultures of the Spanish-speaking world. Students will build on the skills acquired in previous years of study in order to analyze literature more deeply. In addition, students will improve their skills of literary analysis and critical writing in Spanish through different assessments, such as essays and text analyses. Students will develop the ability to think and read critically, honing their intellectual inquiry in Spanish.

This course is organized in a thematic way, so as to explore topics in depth while exposing students to a variety of texts and films. Each unit begins with the research of the historical and socio-economic background of the works and authors studied, thus providing the student with context for the literature. In addition, students will continue to listen attentively and speak accurately during discussions and debates on various subjects linked to the literary works, enabling a connection to their own experiences with the literature. Many of the conversations about the texts and films will be moderated and conducted entirely by the students, and a high level of performance is expected during these discussions. Assessment methods include quizzes, tests, essays, debates and discussions, presentation documents and presentations. Student projects and presentations include: the historical context of an author or a movie, religion in Latin America, musical genres and creating and executing a lesson plan for a story by a noted author.

The course includes project-based learning, and in the past, students have presented a session at the Conference on Democracy. Students are expected to consistently improve their ability to write and speak in Spanish, and to that end are asked to incorporate the instructor’s suggestions about their writing and speech into further assignments. Students are required to demonstrate the annotations on their readings, as well as their answers to the guided questions about passages or films. The course is conducted entirely in Spanish. Note: Juniors currently taking Spanish V-Honors are encouraged to enroll in this class, because the curriculum alternates. The class will be named Spanish VI-Honors on their transcript.
PHYSICAL EDUCATION

To complete their physical education requirement, students must accumulate a minimum of three and a half (3.5) physical education “points” by the end of their senior year. Students accumulate points based on the following physical education offerings:

- Participation on any interscholastic sports team. Each season earns two points.
- Participation on an outing (point designation as determined by the Outings Program Director).
- Participation on a Minicourse with Athletic designation (as determined by the Athletic Department in conjunction with the Minicourse Program) can earn up to a half point.
- Completion and documentation of an approved Independent Study earns points based on hours completed. Must be in 20-hour (.5 PE credit point) increments to receive credit. *
- One semester of Mind, Body, Brain earns two points
- One semester of a Dance Elective (eg. VPDC 110 or VPDC 203) earns one point. **
- One full year of Dance Company (eg. VPDC 100 or VPDC 300) earns two points. **

Students can earn their PE points through any combination of the above or by focusing on specific areas. For instance, they can earn all 3.5 points by playing interscholastic sports, or by doing one season of an interscholastic sport and two semesters of dance. After completing their 3.5 PE points, students have completed their PE graduation requirement.

* Students may complete a PE Independent Study program, for a maximum of one point, in the summer. They may only do so once during their time at MA.
** Students must designate if they are taking dance to fulfill their art requirement or if it is being taken to earn PE points. It cannot fulfill both.

Independent Study

PE Independent Study credit is intended for students who wish to undertake specialized physical activities outside of those offered at MA. The amount of time required for an independent PE activity may not be less than 20 hours per academic year to earn one half (.5) PE point, and students may not receive PE points in increments smaller than one half (.5) point. Students must work with a sponsor (other than a parent) who will verify with a signature that the hours being petitioned for have been completed and keep a written record that documents those hours. Other signatures required to complete the Independent Study form are: one parent/guardian, the student’s Advisor or Academic Counselor, the student’s Class Dean, and the Assistant Athletic Director. In order to receive credit for independent study, students must apply for credit within one quarter of the completion of the activity. PE Independent Study cannot be undertaken prior to a student’s 9th grade year. Forms are available from the Athletics Office, the Registrar’s Office and online at the MA Athletics webpage under “Forms.”
Marin Academy’s interscholastic athletic program provides opportunities for students to develop and coordinate their physical, mental, and emotional skills in a team environment under the direction of qualified coaches. Students who choose to participate in athletics must understand the commitment it entails: consistent attendance at daily practices and games (for sports offered during the winter and spring seasons this includes attendance over some school breaks); respect for teammates, coaches, and officials; and acting with integrity. Teams represent Marin Academy in the Bay Counties League - West.

In addition to an individual’s athletic development and team experience, the Marin Academy Athletic Program is committed to character development and good sportsmanship. Sportsmanship and fair play are critical components of the program. Coaches and athletes are expected to represent MA in a manner that is respectful to others both on and off the field of play. This model deportment is expected of our community, e.g. our fan base, as well. Our objective is to develop and maintain the highest standards of courtesy, emotional discipline, and good sportsmanship. Simply put, to borrow the adage from Stanford’s Positive Coaching Alliance of which Marin Academy is a long-time partner, “We Honor the Game Here.”