





2023-24

# COURSES OF INSTRUCTION

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*Contents dated February 13, 2023.*

*Updated information can be viewed online: [exeter.edu/coi](http://exeter.edu/coi).*

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# Upper Year

## ENG410/420/430: 11TH-GRADE ENGLISH

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In this sequence of courses, writing assignments shift from personal narratives to personal and analytical essays in which the exploration and articulation of ideas increasingly influence content and structure. Readings continue to grow in complexity of subject matter and style. In the spring term, students complete a longer, more ambitious essay.

# Senior Year

## ■ Senior English Fall Term

### ENG500

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In the final sequential course in the English curriculum, writing assignments continue to focus on various forms of essay writing, culminating in a sustained exploration of a topic or theme — the Senior Meditation or an equivalent capstone assignment. Readings continue to grow in complexity of subject matter and style.

## ■ Senior English Winter and Spring Terms

The English Department offers a variety of elective courses to seniors during the winter and spring terms. Course offerings focus on creative writing, individual authors or literary topics. Seniors choose English courses during the registration period in the spring prior to their senior year, at which time they may enroll in one elective in each term. Seniors may enroll in additional elective courses upon the announcement at the end of the registration period.

### ENG502: CREATIVE WRITING: SHORT FICTION

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This writing-intensive course invites students to explore fiction as both readers and writers. The short stories and novels read in class will serve as models for students to create their own fictional work, introducing them to the craft and mechanics of fiction and storytelling. This course traditionally offers an MFA-style workshop model, providing students an opportunity to both receive and offer constructive feedback, and to revise their work using this input. Assignments may include two or three short stories and an analytical essay over the course of the term. *Offered: spring term.*

### ENG503: CREATIVE WRITING: POETRY

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“Poetry,” wrote Robert Frost, “is a way of taking life by the throat.” From its origins in oral tradition and tribal lore, as well as its role in incantatory spiritual practice, poetry has carried in its rhythms the deep longings of humanity. In this course, students will dip into this current, writing poems with a view to aspects of craft modeled by poets in a diverse range of voices and writing traditions. In our workshops of one another’s poems, we will consider the relationship

between content and form, as well as what differentiates poetry from other writing genres. Through experiments in received forms (traditional forms such as the sonnet and sestina), as well as more contemporary approaches (for example, writing in free verse or in prose poems), students will move toward the development of a distinctive voice and style. *Offered: spring term.*

### ENG505: CREATIVE WRITING: CREATIVE NONFICTION

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“The essay isn’t a retreat from the world but a way of encountering it,” writes Leslie Jamison in *Best American Essays 2017*. Throughout the term, we will explore the art of telling stories — ours and those of others — and learn how to translate personal experience and research into effective pieces of creative nonfiction. We will read and listen to essays on a range of topics: health care, bird watching, immigration, craft beer, hunting and Serena Williams (to name a few). Forms will vary from traditional to more contemporary and innovative — memoir, lyric essay, braided essay, graphic essay, podcast and video essay. We will discuss them as readers (digesting content) and as writers (analyzing form). Students will craft original pieces of creative nonfiction, experimenting with a variety of compositional elements and techniques. The writing process will be workshop-oriented: Students will receive peer and instructor feedback, work through multiple drafts and build a supportive writing community. *Offered: winter term.*

### ENG506: CREATIVE WRITING: MULTI-GENRE

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“Multi-genre” is more than just a catch-all for all genres. As Tom Romano suggests in his multi-genre instruction book *Fearless Writing*, a multi-genre project comprises a carefully choreographed range of genres and subgenres, each constituent piece self-contained, making a point of its own, yet connected to the others by theme or topic and sometimes by language, images and content. Multi-genre writing allows students to employ multiple (even conflicting) perspectives, voices and approaches as they explore the interaction between and among genres. In this course, students will explore multi-genre writing by reading texts such as Michael Ondaatje’s *The Collected Works of Billy the Kid*, Leslie Marmon Silko’s *Ceremony*, Tyehimba Jess’ *Olio* and Ruth Ozeki’s *A Tale for the Time Being*. Students will also complete their own multi-genre project. *Offered: winter term.*

### ENG532: INHERITANCE, EXILE AND THE JEWISH LITERARY IMAGINATION

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Primo Levi’s short story “Quaestio de Centauris” describes a centaur living in exile from others like him in the human world. In her discussion of this story for a series in *The New Yorker*, Jhumpa Lahiri describes Levi’s time in Auschwitz as “the most brutal form of exile” and later quotes Levi on the subject from *The Truce* when he writes: “This is the most immediate fruit of exile, of uprooting: the prevalence of the unreal over the real.”

The imaginative worlds of writers are necessarily influenced by their lived personal and inherited cultural experiences. In this class, we

will consider the ways in which history, exile and intergenerational inheritance shape the artistic worlds Jewish writers create. While the readings in this course will focus on a particular literary tradition, the course is relevant and welcoming to students of all cultural backgrounds. Writing assignments will ask students to reflect on their own lives and heritage, and the ways that history, culture and diaspora hold meaning for them as community members, individuals, thinkers and artists. Assignments will range from the personal (poem, essay, short story, visual work) to the collaborative (interview, documentary, ekphrasis, collage), inviting students to consider the forces that influence their own imaginations. Readings will include fiction by Clarice Lispector, Primo Levi, Grace Paley, Franz Kafka and Courtney Sender; poetry by Anthony Hecht, Adrienne Rich and Joseph Brodsky; and criticism by Walter Benjamin, Svetlana Boym and others. The course will include visiting lecturers from within and outside of the Phillips Exeter community. *Offered: spring term.*

### ENG533: GOTHIC LITERATURE AND HORROR

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Haunted houses. Vampires. Ghosts. Monsters and the monstrous. Things that scare us and make us question reality are the most notable aspects of Gothic literature and horror. This course will trace the development of Gothic literature from its earliest beginnings to its present-day forms to emphasize its influence on horror in literature and film. Students will read, explore and discuss literature defining or containing elements of the Gothic and horror while considering how the genres serve as vehicles to explore greater societal issues (particularly misogyny, racism, marginalization and othering) as well as our fears of the unknown. Students will begin their exploration with the first known Gothic masterpiece, Horace Walpole's *The Castle of Otranto*, before continuing their exploration into the uncanny, monstrous and horrific with writers such as Edgar Allan Poe, Shirley Jackson, Victor LaValle and others. As students develop an understanding and appreciation of the complexities of these darker forms of literature, they will write critical reactions to course texts and present a final project of their own design. *Offered: winter term.*

### ENG535: THEATER OF WAR: STAGING RACE, RELIGION AND EMPIRE

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Representation matters. Representation on the page and on the stage — paired with power — has material consequences. This course examines representations of race and religion in the context of war and empire in classical, early modern and contemporary theater. Students will closely read texts like *The Trojan Women* by Euripides, *The Tragedy of Othello* by Shakespeare, *Father Comes Home From the Wars* by Suzan-Lori Parks, *X: Or, Betty Shabazz v. The Nation* by Marcus Gardley, *Disgraced* by Ayad Akhtar and *The Palgrave Handbook of Theatre and Race*. By reading a range of plays contextualized in wars from different time periods, students will put on their dramaturgical goggles and consider how the contexts of the texts' original audiences inform the writing and staging of the work. Writing assignments will include analytical and creative papers and a collaborative project. *Offered: winter term.*

### ENG537: SHAKESPEARE NOW

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Poet Ben Jonson said of Shakespeare that he “was not of his age, but for all time.” But what does a poet-playwright, dead now some 400 years, have to say that speaks to this moment of the human experience? In this class we will read and discuss the Bard's plays in order to see how they were understood in their time as well as how they address modern sensibilities of race, gender, sexuality, economics and politics. How does *Measure for Measure* figure in the #MeToo movement? What does a queer reading of *Twelfth Night* yield? How does *The Tempest* engage colonialism, race and the violence of language, or how does *King Lear* take on the betrayal of both the body and the body politic? How might *Henry IV* address cultural appropriation and entitlement or *Henry V* espouse or critique nationalism? Through discussing, writing about and even performing scenes from some of Shakespeare's plays, we will test whether and how these works still resonate. *Offered: winter term.*

### ENG538: DOCUMENTARY POETICS

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Documentary poetry is the poetry of witness, of weaving together public and personal history to give voice to the silenced, a reckoning to the dead and disappeared, and to honor and celebrate human joy and struggle. It is a poetry that captures historical moments through an assemblage of different media, ranging from primary resources like newspapers, witness testimonies, treaties, court transcripts and government documents to more contemporary mediums such as video and hyperlinks. Students will study and discuss such texts as Muriel Rukeyser's *The Book of the Dead*, Tyehimba Jess' *Olio*, Claudia Rankine's *Citizen*, Paisley Rekdal's *West* and Jill McDonough's *Reaper*. Students will ponder the ethical questions of who gets to document and who is documented as well as the formal restraints and freedoms of such works as they develop and produce their own documentary poetry project. *Offered: spring term.*

### ENG542: JANE AUSTEN

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In this course, we will study Austen's novels with a focus on her use of language to show the universal tension between raw desire — for money, power and love — and the restrictions placed on that desire by social conventions and internal conflict. Despite her quiet life in the English countryside of the early 19th century, Jane Austen captured this tension in a way that echoes through the ages, such that her works continue to be adapted for stage and film today (and even borrowed for new written works, such as *Pride and Prejudice and Zombies*). As we study Jane Austen's intricately calculated plots and consider how action releases meaning, we will also think about how people get it wrong or get it right with language, examining in particular the role of intellect and humor in both concealing and revealing the truth as we manage our emotional lives. Students will write short pieces analyzing and perhaps imitating Austen's style. *Offered: winter term.*

### ENG543: JAMES BALDWIN

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If ever there was a time to celebrate Baldwin, it is now. “Only an artist can tell what it is like for anyone who gets to this planet to survive it,” he said. This course will explore Baldwin’s early life in Harlem, New York City, in the 1920s to 1940s, his emergence as a writer and citizen of his mind, his relationship with America and his emigration to France. Through the study of his *Collected Essays & Collected Fiction*; Peck’s film *I Am Not Your Negro*; Baldwin’s conversations with a range of thinkers from Malcolm X to William F. Buckley; and the complexity of personal questions he raises in himself and in us, we will honor Baldwin’s legacy as a civil rights intellectual and activist concerning the intricacies of racial, sexual and class distinctions in Western societies. Student writing will embrace Baldwin’s spirit in the creative-intellectual process: “When you’re writing, you’re trying to find out something which you don’t know.” *Offered: spring term.*

### ENG544: SAMUEL BECKETT

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Nobel Prize-winning Irish author Samuel Beckett once said, “Every word is like an unnecessary stain on silence and nothingness.” And yet *his* words have proven central — necessary even — to the way many have come to experience and understand life in a world seemingly void of transcendent meaning and value. Beginning with his best-known work for the stage, *Waiting for Godot*, we will explore Beckett’s short plays and prose. Along the way, students will write creative and analytical pieces, and at term’s end they will stage a festival of “Beckett Shorts,” works chosen from the plays we have read during the term. *Offered: winter term.*

### ENG548: LOOKING FOR ZORA

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In this course, we will examine the life and work of Zora Neale Hurston, “A Genius of the South.” While she is best known for the novel *Their Eyes Were Watching God*, she published more than 50 short stories, essays and plays. She was also an anthropologist, journalist and filmmaker who traveled throughout the American South and the Caribbean collecting black vernacular culture. Some questions we might take up include: What is the relationship between literature and anthropology in Hurston’s work? How does her work converge with and depart from that of her contemporaries? What is the ongoing legacy of her writing? Writing assignments include short analysis papers, folklore collection and an in-class presentation. *Offered: spring term.*

### ENG552: NOVELS OF KAZUO ISHIGURO

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Typically, the fiction of Japanese-born British Nobel Laureate Kazuo Ishiguro is elusive, whether he is evoking the complexity and trauma of post-war Japan, improvising with Arthurian legend or flirting with dystopian science fiction. He’s a shape-shifter, but the thematic DNA behind his often heartbreaking narratives and beguiling narrators is unmistakable: memory and the circuitous routes through trauma, regret ... and redemption. Written work might include short analytical annotations and creative imitations. In rotation, recently: *A Pale View of Hills*, *An Artist of the Floating World*, *The Remains of the Day* and *Never Let Me Go*. *Offered: winter term.*

### ENG555: OUTLAWS AND OUTCASTS: THE NOVELS OF CORMAC MCCARTHY

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Cormac McCarthy once wrote, “If it doesn’t concern life and death, it’s not interesting.” Not surprisingly, his novels abandon the domestic in favor of the epic. They explore the inevitability of conflict, the nature of evil and our propensity for violence. His characters meet civilization at its margins — in the backwoods of Appalachia or the desolate spaces of the Southwest. McCarthy takes on American myths of rural tranquility or the West as a land of hope and opportunity, examining instead the warping effects of poverty and isolation, and the barbarity of westward expansion. *Blood Meridian*’s demonic villain, the Judge, declares that war is the “ultimate trade” and man its “ultimate practitioner.” McCarthy’s stories leave us to consider whether the Judge was right, or if redemption is possible in spite of our nature and history. Readings may include *Blood Meridian*, *No Country for Old Men* and *The Orchard Keeper*, among others. Writing assignments will include analytical and creative papers. *Offered: winter term.*

### ENG556: MOBY DICK

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Journey with Ishmael as he sails on a Nantucket whaling ship under the command of the despotic Captain Ahab on his mad hunt for the great white whale. Subversive, queer, philosophical, political and groundbreakingly experimental, Herman Melville’s great masterpiece is an epic prose poem that not only strikes through the mask of America’s democratic idealism, piety, exceptionalism and capitalistic zeal but also sets its gaze on a still young nation’s original sins of racism and environmental destruction. It is the story of rugged individualism, of brotherhood, of faith and of existing in the doubts. It is also just the story about all of us trying to hunt down our monsters as we stare into the abyss to see what stares back. Students will keep a whaling journal, write regular critical reactions to readings and present a final project on a topic from the book. *Offered: spring term.*

### ENG558: TONI MORRISON

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Throughout her decorated career, Toni Morrison celebrated the African American experience as a central and essential component of American history. At the time of her passing in 2019, she was recognized as one of the most important writers of the 20th century. When she published her first novel, *The Bluest Eye*, in 1970, she had already distinguished herself as a force to be reckoned with as an editor at Random House. Over the next half-century, Morrison published over a dozen novels (including *Song of Solomon* and *Beloved*), several influential collections of nonfiction, and award-winning children’s books. She was also awarded the Nobel Prize in literature. This course offers students the opportunity to explore the ways in which Morrison’s fiction and nonfiction reimagine American history through the lens of the African American experience. Throughout the term, students will write short pieces analyzing and perhaps imitating Morrison’s celebrated and unique style. *Offered: winter term.*

## ENG559: VIET THANH NGUYEN

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Viet Thanh Nguyen argues that “all wars are fought twice, the first time on the battlefield, the second time in memory.” In a war smothered in lies, silence and misinformation, how does the writer of that war, misnamed the “Vietnam War,” claim to be the bearer of truth? How can we recall the past in a way that does justice to the forgotten, the oppressed, the dead, the ghosts? We will attempt to answer such questions in our study of Nguyen’s fiction and nonfiction. We will contemplate what is true and how we as readers can tell. This poses a sticky question, especially since portrayals of this war have been, by default, monopolized by certain participants. Students will blend the critical and the creative in their responses to the readings, and they will complete a final project of their own design. *Offered: winter term.*

## ENG560: SALMAN RUSHDIE: NAMING THE UNNAMABLE

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Rushdie, the multiple-award-winning author of *Midnight’s Children*, *The Satanic Verses* and *Haroun and the Sea of Stories*, was twice named the “winner of all winners” on the 25th and 40th anniversaries of the Booker Prize. His novels are gargantuan in scope and history, though not always in length, and his combination of magical realism and historical fiction has won him both avid fans and furious critics. *Midnight’s Children* follows the life of a group of children born on the night of India’s independence, all of whom possess varying degrees of special powers. *The Satanic Verses*, his most controversial work, was perceived by some as anti-religious and drew a fatwa from Iran’s Ayatollah Khomeini in 1989. The ensuing diplomatic tension between the U.K. and Iran indicates both Rushdie’s profile and the magnitude of the response to the threats to his free speech. He sets his work in India and Pakistan and explores the experiences of migrants, political figures, religious authorities and ordinary folk. Writing assignments will include analytical and creative essays. *Offered: spring term.*

## ENG566: GRAPHIC NARRATIVE AND LITERARY COMICS

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In this course, we will explore the literary phenomenon of the graphic novel and other graphic genres that blend visual storytelling and the written word. What happens to narrative when it unfolds in a hybrid form that joins image to text? What can this verbal-visual genre do that other literary genres can’t? How do we read a text in which two narrative tracks (one verbal, the other visual) interact? In addition to considering these questions through a range of graphic novels, essays and histories, students will practice their visual storytelling skills through crafting a graphic narrative of their own. Other assignments might include short analytical pieces, visual and written responses to our texts, and personal stories or essays that might resonate both textually and visually. Readings will be drawn from works by Rebecca Hall (*Wake*), Lynda Barry (*What It Is*), Scott McCloud (*Understanding Comics*) and Daniel Clowes (*Ghost World*), as well as graphic adaptations of “classics” such as Manga Shakespeare (*Hamlet*, *Macbeth*), Octavia Butler (*Parable of the Sower*) and others. *Offered: spring term.*

## ENG567: FICTIONS OF FINANCE

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What do we value? The pursuit of profit, surges in wealth and the suspect principles of the financier have intrigued authors since the 19th century. How do language, narrative style, structure and literary production transform with shifts in the marketplace? Through a careful investigation of literature, film and illustration, we will discuss how art imagines and redefines social and economic relations. We will supplement the literary works with historical documents or articles that shed light on the economic climate at the time of publication. We might consider how the imagined space of the novel presents the mystery of the financial market, which seems shrouded in a haze. We might also ponder how authors imagine worlds where money has no practical use and nothing has any purchasing power. Over the course of the term, students will write short analytical pieces and complete a creative independent project of their own design. *Offered: winter term.*

## ENG568: THE HARLEM RENAISSANCE

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Harlem, New York. 1920s. A constellation of African American writers, artists, performers and thinkers are changing American and world culture, pollinating African American art and literature. Between WWI and the Great Depression, Harlem was distinctly in vogue. The Harlem Renaissance became a landmark of American literary, artistic and intellectual history: the emergence of a distinctive modern black literature, a clustering of black artists who sought to give expression to the ambiguous and complex African American experience. The course centers on the distinctive voices and styles of Claude McKay, Jean Toomer, Nellie Larsen, Zora Neale Hurston, James Weldon Johnson, Countee Cullen, Langston Hughes and others. We will honor African American achievements in music and visual arts during that period and examine the Harlem Renaissance’s legacy within the evolution of African American literature and American, Afro-Caribbean and global art and literature. *Offered: winter term.*

## ENG570: PAGES TO SCREEN: FILM ADAPTATIONS

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Students read novels, short stories, essays and plays and study their transformation into films. Through these comparisons and a short study of key film techniques and perspectives such as auteur theory, students learn how to “read” a film. The class studies works such as *A Clockwork Orange*, *Apocalypse Now*, *Atonement* and Alice Munro’s *Runaway*, among hundreds of possibilities. Paper topics emerge from the material read and viewed. *Offered: winter term.*

## ENG572: LITERATURE AND THE LAND

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In this course, students will participate in outdoor excursions that prompt them to contemplate their relationship to the natural world. Drawing on an array of classical and contemporary environmental writers, including Edward Abbey, Gretchen Legler, Henry David Thoreau, Rebecca Solnit, Annie Dillard and Aldo Leopold, we will examine models of terrain becoming text. Our discussions will be far-reaching, and students will emerge with a clearer sense



of environmental literature’s aesthetic and ideological contours. Written work will afford students the chance to practice the close observation and precise attention to detail required in writing effectively about the natural world. In order to foster a deeper connection to local landscape and to better understand human interaction with it, a portion of our field time may be dedicated to a local environmental service project chosen by the class.

*This course meets during a reserve format in order to create a double-format meeting time for fieldwork. Offered: spring term.*

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### ENG573: BEATS, RHYMES AND NARRATIVE

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Hip-hop music’s influence on popular culture, literature, entertainment and politics is undeniable. This course will examine the relationship between hip-hop and storytelling. Course texts will consist of weekly listening sessions, scholarly articles on hip-hop theory and definitive text on hip-hop culture. We will listen to selected songs by a diverse array of artists and analyze their structures and traditional literary elements. A section of the course will be devoted to the study of a chosen album. Class discussions will examine hip-hop as a modern-day social justice tool and a narrative genre that explores gender, race, spirituality, class and resistance. Writing assignments will consist of original rap songs, which include recordings, and a final epistolary project. *Offered: spring term.*

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### ENG574: LITERATURE OF CALIFORNIA

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In his apocalyptic novel, *The Day of the Locust*, Nathanael West’s main character surmises that most people “... had come to California to die.” The state’s literary inheritance, however, is alive and well, and this class will launch forays into its unmatched diversity in the context of California’s complicated, enduring mythologies and history. Reading across genres — avoiding the “usual suspects” — we’ll explore new or missing voices and essential topics: from invasion to immigration, from the rise of the military-industrial complex to the natural beauty of Big Sur, from Hollywood “noir” to Japanese-American internment camps, from water wars to surf culture, from Disneyland to the Native American communities of Oakland. Authors might include Toshio Mori, Chester Himes, D. J. Waldie, Tommy Orange, Joan Didion, Brando Skyhorse, Fae Myenne Ng, Juan Felipe Herrera, Marisa Silver and Robert Hass, with supplementary contextual/sociohistorical readings by Mike Davis and Kevin Starr. Students will produce short analytical writing assignments. *Offered: spring term.*

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### ENG576: ART OF PROTEST

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This course examines protest as a form of literary activism. From the grittiness of hip-hop lyrics to the density of civil disobedience tracts, this class will seek to explore distinct genres of vocalizing dissent. The approach is multicultural and interdisciplinary, and it seeks to inspect the role of literature, art, music and film in galvanizing communities and creating spaces to examine social justice. Students will be asked to write in various protest genres (poetry, epistolary witness, monologue and fiction) to compile a portfolio of their own literary activism. *Offered: winter term.*

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### ENG577: QUEER LITERATURE

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This course explores the experience and self-definition of several major queer writers — in fiction, poetry and memoir. The course is intended for any students who want to deepen their understanding of queer identity as expressed in literature and film. Texts include poems by Sappho, Walt Whitman, Adrienne Rich, Amy Lowell, Allen Ginsberg and Mark Doty; stories by Katherine Mansfield and others; and Paul Monette’s memoir *Becoming a Man*. Films may include *The Wedding Banquet*, *The Incredibly True Adventure of Two Girls in Love*, *Longtime Companion*, *Antonia’s Line* and *Strawberry and Chocolate*. *Students who are concerned about this course title appearing on their transcript should contact the department chair to register for this course as ENG999. Offered: winter term.*

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### ENG578: CHILDREN’S LITERATURE

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How did you come to be the reader you are? What ideas about the world and its characters did you gain from the stories you read as a child? Why did you read and reread some books? How did illustrations work with words to create the stories you saw and read? What larger issues of psychological development and culture can be understood in the stories adults create for children? Students will explore these and other questions by reading and discussing various genres and levels of children’s literature, including fairy tales, picture books, poetry and novels. Written assignments will include a reader’s journal, a short research paper, a children’s story and a final project. *Offered: spring term.*

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### ENG579: SPRING IN LOVE

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Literary lovers, it seems, break the rules, exploring the boundaries set by family, society, religion or law. What can we learn from their defiance? Why does such love so often end in disaster? Is love socially constructed or universal? We will explore these and other questions through a variety of genres. Possible readings include cross-cultural myths and legends, something Shakespearean, Nabokov’s *Lolita*, Hwang’s *M. Butterfly*, Austen’s *Pride and Prejudice*, Woolf’s letters, and the films *My Brilliant Career*, *Cyrano de Bergerac* and *Tess of the d’Urbervilles*. Students will keep a journal of reader responses and design a final project. *Offered: spring term.*

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### ENG581: POETRY AND SONG

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An exploration into the deep and longstanding relationship of poetry and song, this course asks (among other things) how the presence of music alters and enhances our experience of poetry; what qualities make song lyrics “poetic”; and how songwriters use the marriage of words and music to achieve particular effects. Students will try their hands at composing songs and at term’s end will hand in a portfolio showcasing their analytical and creative compositions. *The ability to play a musical instrument or read music is not required for this course. Offered: winter term.*



## ENG582: SCIENCE FICTION AND FANTASY

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Whether it is Tolkien's *Lord of the Rings* or H. G. Wells' *The War of the Worlds*, science fiction and fantasy can not only delight our imagination but also help us understand our real, present world more thoroughly. Students in this course will study a wide array of science fiction and fantasy. They'll look at how fantasy provides commentary on race, gender and class through works such as Octavia Butler's *Fledgling* or Ursula K. Le Guin's *The Left Hand of Darkness*, and consider science fiction's power to comment on technological and social quandaries, such as Frank Herbert's prescient consideration of global warming in *Dune* or Philip K. Dick's exploration of artificial intelligence and identity in *Do Androids Dream of Electric Sheep?* Students will write critical reflections, examining the intersection of these imagined worlds with real life as well as trying to craft science fiction or fantasy of their own. *Offered: spring term.*

## ENG583: STRANGER IN A STRANGE LAND

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Drawing from a range of essays and literature about travel, this course seeks to equip students with the tools to process and reflect upon their own personal journeys, abroad and otherwise. Through a range of assignments, we will examine closely what it means to embark upon a journey: Why do we travel? What is the difference between a traveler and a tourist? How do we shape, and how are we shaped by, a new environment? And how far does one have to go, exactly, to undergo that ever-elusive transformation? This class will provide students opportunities not only to write and reflect upon their own travels through journal-based narratives, reflective essays, analytical papers and creative presentations, but also to tackle the deeper questions of what it means to be a global citizen, and how we learn to become at home in the world (or not). No passport required! *Offered: winter term.*

## ENG584: BASEBALL: THE AMERICAN NARRATIVE

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A. Bartlett Giamatti, former president of Yale and commissioner of Major League Baseball, believed that this game is “the plot of the story of our national life.” In this course we will look at how baseball reflects, embodies and illuminates modern America's history, culture, politics, myth and racial divisions. We will also examine the game itself as a narrative — one that unfolds and reveals and surprises; one that demands close reading to understand its nuances, symbols and structure. And we will look at how various artists have used baseball as a central metaphor in their fiction, nonfiction, poetry and film. Texts will be chosen from the works of Dubus, Malamud, Updike, Kinsella, Hall, Giamatti, Kearns-Goodwin, Moore and Exley. Possible films: Ken Burns' *Baseball* series, *Eight Men Out*, *Field of Dreams* and *Bull Durham*. Students will write a number of short papers and complete a final project. *Offered: spring term.*

## ENG585: VISIONS OF PARADISE? UTOPIAS AND DYSTOPIAS IN LITERATURE

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Fantastic societies have held a fascination for writers from Thomas More to the present day. Utopia, “no place,” represents an idealized society whose inhabitants willingly embrace its difference from our own world. Dystopic visions are the disturbing flip side of this coin. Both genres inevitably cause readers to draw parallels between their own experiences and those of the protagonists. Scientific and technological advances are often at the root of the utopic/dystopic discourse, and one of the main functions of this course is to explore the presentation of technology as narrative. The course seeks to examine some of these alternate worlds to explore the way writers of fiction and filmmakers have presented the effect of projected changes and developments on the fabric of society. We will build our visionary galaxy from the following: Thomas More, Aldous Huxley, George Orwell, Margaret Atwood, Cormac McCarthy, Alfonso Cuarón, and other contemporary writers and filmmakers. Students will write analytical and creative essays. *Offered: spring term.*

## ENG586: WRITING THE BODY

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“I've only ever wanted to write about what it feels like to be alive, and it turns out being alive is always about being in a body. We're never *not* in bodies: That's just our fate and our assignment.” (Leslie Jamison, “Why Writing About Bodies Is Vital.”) What are the stories we tell ourselves about our bodies? In this course, we'll study how representations of the body in art, diary, poetry, nonfiction and more inform our thoughts about the body and whether or not we are who we are despite our bodies or because of our bodies. Students may also be asked to curate select classes by choosing poems, essays or excerpts from texts already on our reading list to discuss through the lens of the body. Writing assignments will range from the descriptive (the body in form) to the contemplative (the body in culture). *Offered: winter term.*

## ENG588: CRIME FICTION

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This course introduces students to early works in the development of the “detective story” (Edgar Allan Poe, Agatha Christie, Sir Arthur Conan Doyle) and the ways in which those early works help establish the foundations for a variety of “crime fictions” that have steadily grown in popularity throughout the 20th and 21st centuries. Students will learn to appreciate authors working in different times, places and settings and to explore the criminal mind and those tasked with solving criminal cases and fighting criminal activity (whether amateur detective, private eye or police officer). Along the way, students will try their hand at writing their own pieces of crime fiction and produce short analytical pieces examining the books and films they encounter. *Offered: winter term.*

























































**Note:** The following 500-level courses may be taken in any order after completion of SPA400. It is recommended that students discuss 500-level course selections with their current instructor.

The sequence SPA502/503/504 will focus on the themes suggested by the AP Spanish course framework and can be taken in any order after completing SPA400 or any 500-level course.

While SPA502/503/504 emphasizes in particular the topics of the AP Spanish Language and Culture exam, the Spanish curriculum in its entirety prepares students to control and synthesize audiovisual sources and produce spoken and written interpersonal and presentational modes of communication.

### **SPA502: 21ST CENTURY CHALLENGES AND OPPORTUNITIES**

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Students increase their vocabulary, range of expression and understanding of grammatical structures, while exploring topics related to science and technology, environmental issues and other 21st-century challenges, as they pertain to Spanish speaking countries. Materials may include essays, short stories, radio programs, films, newspapers and magazine articles. Attention is given to the development of various forms of written and verbal communication — interpretive, persuasive, interpersonal and presentational — using AP Spanish guidelines and rubrics. This course, along with SPA503 and SPA504, provides a special review for the AP Spanish Language and Culture exam in May but need not be taken in sequence or in conjunction with the AP examination. *Offered: fall term.*

### **SPA503: FAMILY, COMMUNITY AND CONTEMPORARY LIFE**

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Students continue to develop all of their linguistic skills while exploring topics related to customs, values and traditions, and contemporary issues in Spanish-speaking cultures. Materials may include novels, essays, short stories, radio programs, films, newspapers and magazine articles. Attention is given to the development of various forms of written and verbal communication: interpretive, persuasive, interpersonal and presentational. This course, along with SPA502 and SPA504, provides a special review for the AP Spanish Language and Culture exam in May but need not be taken in sequence or in conjunction with the AP examination. *Offered: winter term.*

### **SPA504: THE EMERGING SELF: ART AND IDENTITY**

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Students expand on their linguistic skills and knowledge of Spanish-speaking cultures and groups through the exploration of the arts, and topics related to the development of individual and group identities. Materials may include novels, essays, short stories, radio programs, films, newspapers and magazine articles. Attention is given to the development of various forms of written and verbal communication: interpretive, persuasive, interpersonal

and presentational. This course, along with SPA502 and SPA503, provides a special review for the AP Spanish Language and Culture exam in May but need not be taken in sequence or in conjunction with the AP examination. *Offered: spring term.*

### **SPA550: CONTEMPORARY HISPANIC THEATER**

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In this course we offer a creative approach to discovering what theater is through the reading of a wide variety of original plays written by selected relevant authors of all times from Latin America and Spain. In addition to reading, analyzing and discussing the plays to examine cultural and linguistic elements, students may also act out several monologues and scenes on stage, and examine other aspects of theater arts while practicing their advanced Spanish skills. The course may also include writing, directing and acting in a final student-made production. *Offered: fall term.*

### **SPA552: FANTASY AND REALITY IN THE LATIN AMERICAN NARRATIVE**

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This course explores literary works where fantasy or mythical elements merge with reality, introducing us to an unexpected world. We study pioneering works of fiction that delve into the evolution of the prose narrative in Spanish, culminating in the Latin American boom of the 20th century, considered a zenith in world literature, followed by the flourishing of magical realism in the literature of the American hemisphere. Representative works are chosen from authors such as Quiroga, Usler Pietri, Borges, Fuentes, Cortázar, Esquivel, Allende, García Márquez and Rulfo. *Offered: winter term.*

### **SPA556: SPANISH NONFICTION**

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Students continue to develop their linguistic skills while exploring nonfiction topics through a variety of sources including essays, newspapers, memoirs, documentaries, articles, podcasts, films, comics, etc. The course allows for the study of a wide variety of issues such as the historical, political and cultural landscape of Latin America and Spain, from colonial times to current events. Topics encountered in previous courses, such as independence movements, the struggle for democracy and social justice, the dynamics of socioeconomic class, religion, globalization, changing family and gender dynamics, and immigration, may be explored in this course. *Offered: spring term.*

### **SPA557: HISPANIC CINEMA**

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The readings, discussions and writing in this course will center on a series of Hispanic films chosen for their cultural, historical and artistic value. Students will read scenarios, source material or summaries of the films, and they will discuss and write about characterization, plot, themes, and geographical and cultural aspects. This course meets during the reserve format to allow for film viewing. *Offered: winter term.*

### SPA558: SPANISH THROUGH DIGITAL MEDIA

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This course is designed to emphasize the continued development of the four language skills, reading, writing, listening and speaking — focusing more on the last two — by viewing and discussing podcasts, video talks, documentaries and short films, among other possibilities available online and in other media. In their daily preparation, students should expect to examine a wide range of topics from a variety of regions in the Hispanic world. Our study will provide an informative window for current events and cultural trends and the variety of speaking accents, lexicons and idiomatic traits of Latin America, Equatorial Guinea and Spain. *Offered: fall term.*

### SPA570: SOCIO-LINGUISTIC EXPLORATION THROUGH TV SERIES IN SPANISH

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This course is designed to learn about the culture of Spanish-speaking countries through an exploration of TV series. Students will view, discuss, analyze and present on different aspects, including but not limited to identity, community, art and history. The course may also include reading of written material serving as the basis for these series. Exposure to authentic audio will allow students to develop a better understanding of spoken Spanish as well as provide a wider range of authentic vocabulary as it is used in everyday situations. In place of a text, students must subscribe to a video platform for the duration of the term. *Prerequisite: any 500-level Spanish course. Offered: spring term.*

### SPA590: SELECTED TOPICS IN SPANISH

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This course is offered at student or departmental initiative and may change from year to year. In 2023-24 the following course will be offered:

#### SPA590: SOUND, BEAT AND SENSE: THE HISPANIC WORLD THROUGH ITS MUSIC

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Sound, beat and sense (*son, latido y sentido*) — “*son*,” a pleasant music to your ears; “*latido*,” your heart beating; and “*sentido*,” a sense of meaning. ...

The first known literature in the Spanish language dates back to the 11th century, and it was highly lyrical. A thousand years later, contemporary music and poetry in Spanish are among the most popular in their genre in the 21st century. This course seeks to help students understand cultural, social or political aspects of the Spanish-speaking world by focusing on different musical phenomena and the historical context in which they were developed. To achieve this, the course will include readings and audiovisuals relating to genres, movements, authors or other aspects related to music. We will focus on the analysis of the structure, meanings and cultural nuances of representative songs, musical pieces and styles. Students will do research and write analyses of works studied while in an environment that will foster creativity and provide a space for possible poetical and musical creations. *Prerequisite: any 500-level Spanish course. Offered: spring term.*

# MUSIC

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Music engages our highest faculties of listening, reasoning, imagining and feeling. The study of music is a fundamental part of a well-rounded education. An essential way to explore our common humanity, music simultaneously cultivates self-discovery and empathy. An experience rich in musical challenge and reward teaches lessons that extend beyond the classroom, studio or concert hall.

The department seeks both to instruct students in music and to enrich the life of the school through performance and community engagement, giving voice to a common spirit in times of occasion; a powerful expression of *non sibi*.

For students of any level of experience or area of musical interest, there is an appropriate point of entry to the curriculum. Our program is realized through three areas of study: performing ensembles, private lessons and the academic classroom. In ensembles, students learn the art of collaborative music-making and listening. Students

taking private lessons explore technique, interpretation and self-expression. In the classroom, students study the theoretical, historic and cultural contexts that awaken interest in, and understanding of, the musical language. The fullest educational experience combines study in all three areas to develop musically literate students who will be engaged in music throughout their lives.

## ■ Musical Language, Creation and Analysis

### MUS050: MODERN MUSIC MAKING

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This course is a workshop for students interested in making modern styles of music, primarily through technology. Students will develop their technique, their aesthetic and their ears by working on multiple collaborative and independent projects across a spectrum of musical genres including (but not limited to) pop, hip-hop, EDM,

ambient and experimental. There will also be opportunities for live performances, cross-disciplinary collaboration and student-initiated projects. The in-class studio environment will be one of creativity, curiosity and collaboration as students work both together and alongside each other in pursuit of their musical goals. *Provides 1/3 credit per term toward the studio/performance arts requirement; credit is granted upon completion of three consecutive terms of study. Also offered for no credit. Two evening sessions per week. No audition required. Students do not need to know how to read music.*

### **MUS200: BECOMING MUSICAL**

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This course examines the elements that are universal in music and develops the practical skills needed to become functioning musicians. Rhythm, pitch, scales, keys, intervals, and triads are the basic material of the course. By studying a variety of both popular and classical styles, students will discover how composers employ the elements of music to create varied moods and expression. The practical skills of ear training, sight-singing, and dictation as well as the notation of music are integrated into the course. The department encourages students to take private lessons (MUS010) along with this course. *Provides one term of credit toward the studio/performance arts requirement. Open to all students. Offered fall and spring terms.*

### **MUS206: MUSICAL STRUCTURE AND SONGWRITING**

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This course approaches contemporary songs and songwriting from both analytical and creative perspectives, engaging with music from a broad spectrum of genres, styles, influences and eras. Until midterm, students will study the structures and practices of songwriting through detailed analyses that focus on aspects of structure, instrumentation and production, and lyric content. In the remainder of the term, students will create their own work through a series of solo and collaborative songwriting assignments, inviting a variety of styles and flavors of musical expression. Prior experience with music theory and notation is not a requirement for success in this course. Students interested in all musical genres are welcome; however, it is expected that all students will be capable and willing to perform at a basic level using their own voice and/or an instrument and/or technology. *Provides one term of credit toward the studio/performance arts requirement. Offered: fall and spring terms.*

### **MUS410: THE TECHNIQUES OF COMPOSITION AND ANALYSIS**

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Students in this course continue their study of the language of music by creating short compositions, which are performed in class. They learn to use the elements of music in melody writing, text setting and harmonization and also explore the fundamentals of consonance and dissonance in two-, three- and four-part writing. Finally, the interaction of harmony and counterpoint is examined. Analysis of selected works supplements and informs the students' own creative work. In addition, students continue to develop their aural comprehension, sight-singing and keyboard skills. *Provides one term of credit toward the studio/performance arts requirement. Prerequisite: MUS200 or permission of the department. Offered: winter term.*

### **MUS420: THE COMPOSITIONAL PROCESS**

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This course continues the emphasis on original composition begun in MUS410. Increasingly complex and sophisticated works are attempted. Through the analysis of selected works, students will find guidance and inspiration for their own compositional efforts. Topics covered are the interrelationship of harmony and counterpoint, instrumental and keyboard textures, figured bass, variation forms, modulation, and binary form. *Provides one term of credit toward the studio/performance arts requirement. Prerequisite: MUS410 or permission of the department. Offered: spring term.*

### **MUS440: ADVANCED MUSIC PRODUCTION**

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This course provides advanced instruction for students interested in improving their mastery of digital music production. Students will explore production techniques, project development and creative practice. Students with interests in all musical genres are encouraged to register. Students must have previous experience producing music in a digital audio workstation (DAW). *Provides one term of credit toward the studio/performance arts requirement. Prerequisite: MUS050 or permission of the department. Offered: spring term.*

## **■ Music History and Appreciation**

See “Endnotes” for important information regarding diploma credit, registration, auditions, repeating courses and the “Music Option.”

### **MUS202: POPULAR MUSIC IN AMERICA**

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What is American popular music? How does the rich variety of American popular music styles reflect trends in American society and the major events of American history? Through a series of readings and recordings, students will trace the history of popular music in America across three extended time spans: 1840-1920 (beginning roughly with Stephen Foster and the advent of minstrelsy through ragtime and early blues forms); 1910-1950 (to include New Orleans jazz, syncopated song and dance music, big band, swing and bop, and Chicago jazz); 1950-1980 (including cool jazz, rock and roll, rhythm and blues, British rock, rock, soul, Latin music, and contemporary jazz). Emphasis will be placed on developing understanding and perception of the musical elements of instrumentation, rhythm, melody, harmony, dynamics, texture and form through study of classic recordings from a wide spectrum of popular artists. *Provides one term of credit toward the completion of the arts requirement. Open to all students. Offered: spring term.*

### **MUS203: LISTENING TO MUSIC**

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This introductory course is intended for students who want to expand their knowledge of music and become informed listeners. No prior musical training is required. Students will learn to perceive the elements of music — rhythm, melody, harmony, texture, timbre and form and acquire a musical vocabulary to describe what they hear. This course will explore music across boundaries of culture, style and time — classical and popular, Western and non-Western, traditional

and experimental, folk and jazz, and consider the influence of technology on the art of music. Course work will include listening assignments, reading, reflections and attendance at concerts. *Provides one term of credit toward the completion of the arts requirement. Open to all students. Offered: winter term.*

## ■ Performance

See “Endnotes” for important information regarding diploma credit, registration, auditions, repeating courses and the “Music Option.”

### **MUS400: ADVANCED INSTRUMENTAL/VOCAL STUDY I**

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This is a performance course for qualified students who wish to devote one term to intensive study of their instrument or voice. With the guidance of their instructor, students work on technique and interpretation with the goal of developing their own musical voices. Students participate in twice-weekly performance classes where emphasis is placed on developing effective practice techniques and understanding the style and expression of the music they are studying. Students are required to perform in student concerts such as the Student Showcase. Students taking MUS400 must take weekly private lessons. Permission may be granted by the department for students studying with teachers outside the Academy to take MUS400. *Provides one term of credit toward the studio/performance arts requirement. Open to uppers and seniors. Requires permission of the department. An application must be submitted to the department chair with a recommendation by the private instructor. One private lesson and two studio classes per week. Offered: spring term.*

### **MUS500: ADVANCED INSTRUMENTAL/VOCAL STUDY II: RECITAL**

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This intensive performance course for advanced instrumentalists and vocalists culminates in a public solo recital. In twice-weekly classes, students perform for each other, receive constructive feedback, and address questions and strategies relating to practice and public performance. Students in MUS500 must take private lessons. Permission may be granted for students studying with teachers outside the Academy to take MUS500. A MUS500 application must be submitted to the department chair, along with a recommendation by the private instructor. A proposed program (with timing) must be included in the application. Applications are due in late January. Approval will be based on the following criteria:

- › A MUS500 recital should have approximately 30 minutes of music. In some instances, students may receive permission to perform a recital of greater length not to exceed 50 minutes of music.
- › Programs should include repertoire from a range of musical styles and a variety of historical periods and composers.
- › Programs should balance the technical demands of the music and the student’s technical ability.
- › Concertos are discouraged.

*Provides one term of credit toward the studio/performance arts requirement. This course may be repeated for credit. Open to uppers and seniors. Prerequisite: Requires permission of the Music Department and successful previous performing experience at in-house and student concerts. One private lesson and two studio classes per week. Offered: spring term.*

### **PEC110: ADVANCED MUSIC PRACTICE**

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This course provides regular practice time for dedicated music students within the context of Exeter’s academic schedule. Students meet at a common time in the afternoon to practice under the supervision of the music faculty. Time is also reserved for physical activity, including cardiovascular exercise, core and flexibility training, and exercises to avoid repetitive-stress injuries.

Students participating in this course must be taking regular private lessons and should consult with their private lesson teacher to develop a practice plan. Students participate in midterm and end-of-term performance classes to demonstrate the progress they have made. *Advanced Music Practice* does not carry academic credit but meets the physical education requirement for the term. This course is limited to 13 students each term and is not open to 9th graders in the fall term. Students are accepted with permission of the Music Department chair.

## ■ Private Lessons

See “Endnotes” for important information regarding diploma credit, registration, auditions, repeating courses and the “Music Option.”

### **MUS010: PRIVATE LESSONS**

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Private music lessons offer students an individualized learning experience with a private instructor. In the lessons, students develop technique and expression, while they explore the repertoire for their instrument. Students receive one 50-minute lesson per week and are expected to practice a minimum of two hours per week. Students are required to attend at least one concert on campus each term. *Provides 1/3 credit per term toward the studio/performance arts requirement; credit is granted upon completion of three consecutive terms of study of the same or closely related instruments. Private lessons may also be taken for audit, i.e., noncredit. Half-period lessons provide no academic credit.*

#### **Note on Private-Lesson Fees**

*Private lessons are billed **in addition** to tuition. Students on financial aid receive partial scholarship for private lesson fees for one set of lessons per term.*

*Students normally receive 10 lessons per term. At least 8 lessons are required to pass this course.*



## LESSONS IN THE FOLLOWING INSTRUMENTS ARE OFFERED:

Bagpipes	Mandolin
Banjo	Oboe
Bassoon	Organ
Cello	Percussion
Clarinet	Piano ( <i>Classical, Jazz</i> )
Composition	Saxophone ( <i>Classical, Jazz</i> )
Djembe	Sitar
Double Bass ( <i>Classical, Jazz</i> )	Tabla
Drum Set	Trombone
Electric Bass	Trumpet
Euphonium	Tuba
Fiddle	Ukulele
Flute ( <i>Classical, Wooden Celtic</i> )	Viola
French Horn	Violin
Guitar ( <i>Classical, Folk, Rock</i> )	Voice
Harmonica	
Harp ( <i>Classical, Irish</i> )	

## ■ Ensembles

See “Endnotes” for important information regarding diploma credit, registration, auditions, repeating courses and the “Music Option.”

### MUS011: GLOBAL RHYTHM ENSEMBLE

In group classes, students learn the basic playing techniques of the steel drums and other instruments from around the world. Players develop their melodic, harmonic and rhythmic skills and sense of ensemble while experiencing the special energy and excitement of playing together. Students do not need previous musical experience to join this ensemble. Participation in all performances is required. *Provides 1/3 credit per term toward the studio/performance arts requirement; credit is granted upon completion of three consecutive terms of study. Students taking the course for credit are required to attend one concert on campus each term. Also offered for no credit. One evening session per week plus individual practice. No audition required.*

### MUS050: MODERN MUSIC MAKING

See description on page 50.

### MUS060: INSTRUMENTAL CHAMBER MUSIC

Students receive weekly coaching in trios, quartets, quintets and other small ensembles and experience the special give-and-take of playing chamber music. Instrumental combinations include strings, winds, brass, piano, percussion and harp. Students develop the musical and collaborative skills needed for effective rehearsal and communicative performance while acquiring stylistic awareness,

Chamber music ensembles perform at the end of each term. Every effort is made to place students, although placement in a group is not guaranteed. *Provides 1/3 credit per term toward the studio/performance arts requirement; credit is granted upon completion of three consecutive terms of study. Also offered for no credit. Placement audition required.*

### MUS070: VOCAL CHAMBER MUSIC

Students are placed in small ensembles to sing a variety of historical and contemporary vocal styles and literature. Students learn the tenets of singing in a small ensemble and work on vocal production, diction, intonation and performance practice. Vocal Chamber groups perform at the conclusion of each term on the concert series. *Provides 1/3 credit per term toward the studio/performance arts requirement; credit is granted upon completion of three consecutive terms of study. Also offered for no credit. Placement audition required.*

#### Ensembles offered each term:

- › Gli Scalatori (Italian madrigals)
- › New Music Ensemble
- › Renaissance Schola
- › Vocal Jazz

Other groups form each term as enrollment and interest dictate.

### MUS075: EXETER CHORAL UNION

Open to all students without an audition, this mixed-voice choral ensemble performs works of choral literature from many traditions and style periods. Through twice-weekly rehearsals, students develop their vocalism, musicianship and choral skills. The Choral Union performs regularly on the Concert Series and at special events. *Provides 1/3 credit per term toward the studio/performance arts requirement; credit is granted upon completion of three consecutive terms of study. Also offered for no credit. Two evening rehearsals per week. No audition required.*

### MUS077: CONCERT CHOIR

Concert Choir, Exeter’s touring choral ensemble, offers a rigorous choral experience to those students accepted by audition. The choir performs a wide variety of choral literature representing many traditions and style periods. Through intensive rehearsals and public performance, students develop their vocalism, musicianship and choral skills. The Concert Choir performs at the conclusion of each term, as well as at a variety of campus events and a biennial concert tour. *Provides 1/3 credit per term toward the studio/performance arts requirement; arts requirement is granted upon completion of three consecutive terms of study. Open to lowers, uppers and seniors. Meets three class periods per week. Audition required.*

### **MUSO83: EXETER SYMPHONIA**

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The Symphonia provides a foundation orchestral experience for students at the intermediate level. The fundamental techniques of orchestral playing, musicianship and ensemble performance are developed through the study of music from a wide variety of styles and periods. The Symphonia performs regularly throughout the school year. *Provides 1/3 credit per term toward the studio/performance arts requirement; credit is granted upon completion of three consecutive terms of study. Also offered for no credit. Two evening rehearsals per week. Placement audition required.*

### **MUSO85: SYMPHONY ORCHESTRA**

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The full Symphony Orchestra of advanced instrumentalists rehearses and performs works from the major symphonic repertoire, including collaboration with Concerto Competition winners. All aspects of orchestral technique and style are studied through both full and sectional rehearsals. The Symphony Orchestra performs in “the Bowl” at the end of each term. *Provides 1/3 credit per term toward the studio/performance arts requirement; credit is granted upon completion of three consecutive terms of study. Also offered for no credit. Two evening rehearsals per week. Placement audition required.*

### **MUSO87: CHAMBER ORCHESTRA**

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The Chamber Orchestra offers an intensive ensemble experience for advanced string and woodwind players. The skills, craft and discipline of orchestral playing are developed in-depth through the study of repertoire for small orchestra: Baroque concerti grossi, classical symphonies, Romantic pieces and the rich chamber orchestra repertoire of the 20th century. The Chamber Orchestra performs regularly throughout the year, often collaborating with the Exeter Choral Union and Concert Choir, and on regular domestic and international tours. All members of the Chamber Orchestra also play in the Symphony Orchestra or participate in another large ensemble. *Provides 2/3 credit per term toward the studio/performance arts requirement. One arts requirement credit is granted upon completion of two consecutive terms of study and two arts requirement credits are granted upon completion of three consecutive terms of study. Three class periods plus two evening rehearsals per week. Audition required.*

### **MUSO93: PEA BAND**

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The PEA Band is an opportunity for wind, brass, percussion and electric instrument players of all levels and abilities to study and perform music together. This ensemble operates as a pep band in the fall and winter, allowing students to perform in the stands at select athletic events and as a concert band in the spring primarily performing standard and contemporary symphonic band literature. Through rehearsals and performances, students improve their technical and ensemble skills as well as their sensitivity to musical nuance and their ability to listen to and relate their individual parts to the whole. No audition is necessary. Participation in all performances is required. *Provides 1/3 credit per term toward the*

*studio/performance arts requirement; credit is granted upon completion of three consecutive terms of study. Also offered for no credit. Two evening rehearsals per week plus individual practice. Open to all students with basic musical proficiency.*

### **MUSO95: JAZZ AND CONTEMPORARY SMALL ENSEMBLES**

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These combos, bands and other small ensembles give intermediate and advanced musicians the opportunity to develop their ensemble and improvisational skills through the study of jazz and other contemporary repertoire in a smaller group setting. Emphasis will be placed on the fundamentals of establishing groove, balance, nuance, tone and other ensemble skills necessary to develop musicianship. These ensembles perform regularly throughout the school year. Participation in all performances is required. *Provides 1/3 credit per term toward the studio/performance arts requirement; credit is granted upon completion of three consecutive terms of study. Also offered for no credit. Placement audition required.*

### **MUSO97: PEA JAZZ ENSEMBLE**

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Students in this course have the opportunity to experience jazz performance in a big band setting. The ensemble performs traditional and contemporary jazz repertoire, allowing students to learn performance and improvisational techniques in the style of the jazz greats. The Jazz Ensemble performs at the end of each trimester. Participation in all performances is required. *Provides 1/3 credit per term toward the studio/performance arts requirement; credit is granted upon completion of three consecutive terms of study. Also offered for no credit. Meets three class periods per week. Placement audition required.*

## **■ Selected Topics in Music**

### **MUS590: MUSIC RECORDING AND MIXING**

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This course will give students hands-on instruction in the craft of recording and mixing music across multiple genres. Through focused discussion, experiential recording and in-depth mixing projects, students will learn the following: foundations of acoustics; aspects of digital recording using a DAW; microphone techniques in a variety of musical circumstances; design and implementation of signal chains in a multi-track environment; proper gain staging techniques; effective use of effects and signal processing; mixing best practices; and the interpersonal nuances of recording. Mixing projects will utilize audio recorded by the class, recordings made at on-campus music events, and stems from professionally recorded studio sessions. Consent of the instructor is required and will be granted in any of the following circumstances: (1) successful completion of one term of Modern Music Making; (2) prior experience working with a digital audio workstation as demonstrated to the instructor; or (3) completion of a brief, asynchronous, online primer module to be accomplished within the first two weeks of the term. *Provides one term of credit toward the studio/performance arts requirement. Offered: winter term.*



## Endnotes:

### **Diploma Credit for Partial Credit Courses**

Three consecutive terms of the same 1/3 credit course equals a full credit and may be applied toward the performing/studio arts requirement. These consecutive terms may be interrupted by participation in an off-campus program.

### **Registration for Performance Courses**

Students who register for MUS400 or MUS500 must also register for full-period private lessons: MUS010 – “Audit.” The private lessons taken as part of MUS400 or MUS500 are part of the course and do not provide any additional partial credit. Permission for students to substitute off-campus lessons for MUS010 as part of MUS400 or MUS500 will be given by the department on a case-by-case basis.

### **Repeating Courses**

MUS400, MUS500, Private Lessons and Ensemble courses may be repeated.

### **The Credit Option**

Any student taking the same 1/3 credit music course for three consecutive terms may take a one-course reduction in load during the third term.

This reduction, known as the Credit Option, should be indicated by the code OPT001 in place of a fifth course for the term at the time of registration.

### **Instrumental Auditions**

All instrumentalists, including pianists, must take a placement audition for Symphony Orchestra, Symphonia, Chamber Orchestra, Concert Band, Chamber Music and Jazz Ensemble at the beginning of the fall term.

# PHYSICAL EDUCATION AND ATHLETICS

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Phillips Exeter Academy provides a comprehensive physical education program for all students, supervised by the director of Physical Education and Athletics. Students may fulfill the physical education requirement by taking a physical education class or participating on an interscholastic athletic team. Ninth graders are required to participate all three terms, either by making a team or through the 9th-Grade Physical Education Program (see below). Tenth, 11th and 12th graders are encouraged to participate all three terms but may take one term off using “Choice Format” (see Special On-Campus Offerings).

Students can expect to devote one hour four times per week to a physical education class. Interscholastic athletic teams require participation six days per week, which includes contests on many Wednesdays and Saturdays. Please note that specific scheduling requests for physical education classes are not allowed.

### **PEC111: 9TH-GRADE PHYSICAL EDUCATION PROGRAM**

The 9th-Grade Physical Education Program is a specifically designed physical education offering required of all 9th graders. Each of the three terms is discrete. Exceptions include earning a roster spot for an interscholastic team, a dance class or a mainstage theater production. Please sign up for PEC111 if entering the 9th grade. Changes will be made automatically in a term where a student makes any of the above rosters.

The 9th-Grade Physical Education Program provides an opportunity for Exeter’s newest students to have the team of physical education instructors and the extensive athletic facilities all to themselves. The foundation of the program is built on community, inclusivity, safety, equity, encouragement and enthusiasm. Virtually everything that is offered as a full-term physical education course or interscholastic sport for 10th- through 12th-graders is offered in “sampler form” to 9th graders.

## ■ Fall Interscholastic Programs

Please visit [www.exeter.edu/athletics](http://www.exeter.edu/athletics) for more details about each sport and information on contacting coaches.

**PEB110: BOYS V/JV CROSS COUNTRY**

**PEG110: GIRLS V/JV CROSS COUNTRY**

**PEG120: GIRLS VARSITY FIELD HOCKEY**

**PEG125: GIRLS JV FIELD HOCKEY**

**PEM130: VARSITY FOOTBALL**

**PEM135: JV FOOTBALL**

**PEG140: GIRLS VARSITY VOLLEYBALL**

**PEG145: GIRLS JV VOLLEYBALL**

**PEB160: BOYS VARSITY SOCCER**

### **PEB165: BOYS JV SOCCER**

### **PEG160: GIRLS VARSITY SOCCER**

### **PEG165: GIRLS JV SOCCER**

### **PEB180: BOYS VARSITY WATER POLO**

### **PEB185: BOYS JV WATER POLO**

### **PECMGR: V/JV TEAM MANAGER**

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Managers are volunteers who, through communication with the team's coach, perform duties that may include care of equipment, filming, timing and scoring at games, and other duties as assigned by the coach. This is a six-day-a-week commitment, and travel for away contests may be required. A physical activity program, as dictated by the coach, is an expectation. This offering is open to lowers, uppers and seniors. A student may manage more than two terms in a given year only with departmental permission.

## **■ Fall Physical Education Programs**

### **PEC104: YOGA AS MEDITATION**

### **PEC106: VINYASA YOGA**

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Yoga at Exeter is taught in several ways, and choosing one is a matter of preference. Yoga is an individual practice and all students are welcome regardless of previous experience. In both types of yoga, joints, muscles and internal organs benefit from movements that stimulate often-neglected areas of the body. You can expect to improve overall mobility, strength and balance and will probably enjoy stress reduction and a greater sense of well-being, too.

Yoga as Meditation, a style sometimes referred to as “gentle yoga,” focuses on learning and holding classic asanas (poses), working with the breath (*pranayama*) and practicing meditation skills in a calm and peaceful environment, allowing the mind and body to quiet. Vinyasa Yoga is for the student who is seeking the same overall benefits as listed above but through a more active sequence of movements.

### **PEC105: PE MOUNTAIN BIKING**

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Mountain biking is conducted in our outdoor classroom. Students will cover topics on riding technique, equipment, maintenance and safety. Riders will explore the trails of Fort Rock, Stratham Hill Park and Bear Brook State Park. Mountain bikes provided by the Academy are equipped with front shocks and disc brakes to handle technical terrain. Clipless pedals and shoes are encouraged. Students have the opportunity to compete in a local mountain bike race during the course. The class meets four days a week with rides lasting 60 to 90 minutes. Bikes and helmets are provided by the department.

### **PEC107: PE RUNNING**

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The PE running program is designed for students who want to run for fitness. Beginning runners will receive thorough introduction to distance running. Experienced runners will further develop their speed and stamina. Daily runs of 2 to 5 miles will compose the bulk of the training, but alternate modes of training and drills that are essential to strong, injury-free running will also be part of the course.

### **PEC109: THEATER PRODUCTION WARMUP**

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See Theater and Dance offerings.

### **PEC110: ADVANCED MUSIC PRACTICE**

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See Music offerings.

### **PEC140: PE VOLLEYBALL**

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This course is for beginning and intermediate players looking to improve their skills in volleyball. This section is open to students who have not participated in the varsity or junior varsity programs. Class will consist of drills and games.

### **PEC150: OUTDOOR CHALLENGE**

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Outdoor Challenge (ODC) is a group-oriented, teambuilding program for those who want to be active in the outdoors. Possible activities may include, but are not limited to, hiking, canoeing, cycling, high- and low-ropes challenges, obstacle activities, outdoor survival education, camping skills and orienteering. This class will be taught on campus, as well as off campus at Camp Lincoln. PEC150 may be taken only once.

### **PEC160: PE SOCCER**

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PE soccer offers a combination of instruction and intramural games with an emphasis on competitive play, and works toward skill development and team strategies.

### **PEC171: PE TENNIS**

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PE tennis is designed for both beginning players and those who desire one-on-one competitive match play. Players are evaluated at the beginning of the term and sectioned into smaller groups based on ability and experience. This section is open to students who have not participated in the varsity or junior varsity programs. Players compete in singles and doubles through round-robin and/or team play. PE coaches also conduct team practices in singles and doubles and/or team matches. Free-hit days are also scheduled into the section. Spring PE tennis sections may also play matches against the 9th-Grade PE Program competitive tennis section.

## **PEC205: THE PRINCIPLES OF FITNESS AND EXERCISE SCIENCE**

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The Principles of Fitness and Exercise Science course is designed for students of all physical abilities. The goal of this course is to provide students with lifelong fitness habits. Students will gain an understanding of the effects of exercise on health and well-being while being able to apply the learned skills to their everyday life. This will be accomplished by introducing students to facilities, equipment and resources that are available on campus. Topics will include resistance training, cardiovascular fitness, warm-up/cool-down, plyometrics and flexibility. Classes will be built around individual and group workouts.

## **PEC260: PE SQUASH**

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The PE squash program is designed to teach students basic strokes and tactics, leading up to class competition and ladder play.

## **PEC304: AMERICAN RED CROSS LIFEGUARDING**

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The purpose of the American Red Cross Lifeguarding course is to provide entry-level participants with the knowledge and skills to prevent, recognize and respond to aquatic emergencies and to provide care for breathing and cardiac emergencies and sudden illnesses until emergency medical services (EMS) personnel arrive and take over. To successfully complete this course and be granted the two American Red Cross Certifications in Lifeguarding/First Aid and CPR/AED for the Professional Rescuer (valid for two years), you must attend all class periods; participate in all skills sessions/drills, activities and scenarios; demonstrate competency in all required skills and scenarios; and pass the final written exam with a minimum grade of 80 percent. *Students must pass a rigorous swimming skills test prior to taking this course.*

## **PEC330: GIRLS CREW (ADVANCED)**

## **PEC331: BOYS CREW (ADVANCED)**

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Experienced rowers and coxswains place emphasis on improving individual technique and aerobic conditioning at low cadences in fours and eights. All look forward to occasional intramural 3-mile races and our annual 500-meter Class Day Regatta. Practices occur, on average, four days per week, including some Wednesdays. *Students must pass the crew-specific swim test in order to participate.*

## **PEC330: GIRLS CREW (NOVICE)**

## **PEC331: BOYS CREW (NOVICE)**

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Beginners are introduced to rowing and coxing in eight-oared shells after a review of boatmanship and water safety. By midseason, all are ready to participate in intramural races. Novices who progress rapidly can become candidates for the varsity crews in the spring. Practices occur, on average, four days per week, including some Wednesdays. *Students must pass the crew-specific swim test in order to participate.*

## **DANCE**

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See Theater and Dance offerings.

## ■ Winter Interscholastic Programs

Please visit [www.exeter.edu/athletics](http://www.exeter.edu/athletics) for more details about each sport and information on contacting coaches.

### **PEB210: BOYS VARSITY BASKETBALL**

### **PEB215: BOYS JV BASKETBALL**

### **PEG210: GIRLS VARSITY BASKETBALL**

### **PEG215: GIRLS JV BASKETBALL**

### **PEB250: BOYS VARSITY HOCKEY**

### **PEB255: BOYS JV HOCKEY**

### **PEG250: GIRLS VARSITY HOCKEY**

### **PEG255: GIRLS JV HOCKEY**

### **PEB260: BOYS V/JV SQUASH**

### **PEG260: GIRLS V/JV SQUASH**

### **PEB270: BOYS VARSITY SWIMMING**

### **PEB272: BOYS V/JV DIVING**

### **PEB275: BOYS JV SWIMMING**

### **PEG270: GIRLS VARSITY SWIMMING**

### **PEG272: GIRLS V/JV DIVING**

### **PEG275: GIRLS JV SWIMMING**

### **PEB280: BOYS V/JV TRACK**

### **PEG280: GIRLS V/JV TRACK**

### **PEM290: V/JV WRESTLING**

### **PECMGR: V/JV TEAM MANAGER**

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See fall program description.

## ■ Winter Physical Education Programs

### **PEC104: YOGA AS MEDITATION**

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See fall program description.

### **PEC106: VINYASA YOGA**

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See fall program description.

### **PEC109: THEATER PRODUCTION WARMUP**

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See Theater and Dance offerings.

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### **PEC110: ADVANCED MUSIC PRACTICE**

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See Music offerings.

### **PEC205: THE PRINCIPLES OF FITNESS AND EXERCISE SCIENCE**

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See fall program description.

### **PEC206: SWIM FITNESS**

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Aquatics are a means to achieve cardiovascular fitness through stroke development and participation in a variety of swimming workout methods.

### **PEC210: PE BASKETBALL**

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PE basketball offers a combination of instruction and intramural games with an emphasis on competitive play, and works toward skill development and team strategies.

### **PEC240: INDOOR CYCLING**

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This course is designed to increase muscle strength and improve cardiovascular endurance using state-of-the-art bikes. Students will experience rolling hills, sprints and other drills to give them a great interval workout.

### **PEC242: OUTDOOR FITNESS**

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Outdoor fitness offers students the opportunity to spend time exercising outdoors in the winter. Depending on weather conditions, activities may include snowshoeing, cross-country skiing, mountain biking, hiking or jogging. Snowshoes and a limited number of mountain bikes are available to borrow for the class.

### **PEC250: PE HOCKEY (COED)**

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PE hockey enrolls players (both boys and girls) from beginner levels onward. It is, however, helpful to have basic skating skill. Each player is assigned to a team that practices and plays a regular schedule in this no-checking, intramural league. Players are provided shin pads, elbow pads and helmets. There are some loaner skates available, as well as loaner sticks. Bring any equipment you have to the first class when everyone is checked for proper equipment. *Students are required to wear an Academy-issued helmet.*

### **PEC260: PE SQUASH**

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See fall program description.

### **DANCE**

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See Theater and Dance offerings.

## ■ Spring Interscholastic Programs

Please visit [www.exeter.edu/athletics](http://www.exeter.edu/athletics) for more details about each sport and information on contacting coaches.

### **PEB280: BOYS V/JV TRACK**

### **PEG280: GIRLS V/JV TRACK**

### **PEB300: BOYS VARSITY VOLLEYBALL**

### **PEB305: BOYS JV VOLLEYBALL**

### **PEB310: BOYS VARSITY BASEBALL**

### **PEB315: BOYS JV BASEBALL**

### **PEG310: GIRLS VARSITY SOFTBALL**

### **PEG315: GIRLS JV SOFTBALL**

### **PEB330: BOYS V/JV/NOVICE CREW**

### **PEG330: GIRLS V/JV/NOVICE CREW**

### **PEM340: VARSITY CYCLING**

### **PEM350: VARSITY GOLF**

### **PEB360: BOYS VARSITY LACROSSE**

### **PEB365: BOYS JV LACROSSE**

### **PEG360: GIRLS VARSITY LACROSSE**

### **PEG365: GIRLS JV LACROSSE**

### **PEB370: BOYS VARSITY A/B TENNIS**

### **PEB375: BOYS JV TENNIS**

### **PEG370: GIRLS VARSITY A/B TENNIS**

### **PEG375: GIRLS JV TENNIS**

### **PEG380: GIRLS VARSITY WATER POLO**

### **PECMGR: V/JV TEAM MANAGER**

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See fall program description.

## ■ Spring Physical Education Programs

### **PEC104: YOGA AS MEDITATION**

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See fall program description.

### **PEC106: VINYASA YOGA**

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See fall program description.

### **PEC108: PE FENCING**

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Not offered in 2023-24.

### **PEC109: THEATER PRODUCTION WARMUP**

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See Theater and Dance offerings.

### **PEC110: ADVANCED MUSIC PRACTICE**

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See Music offerings.

### **PEC131: ULTIMATE FRISBEE**

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This ultimate Frisbee program is designed to develop basic skills through practices and intramural team play. It provides an enjoyable game for students of any level of experience. There is an opportunity for competition with other schools.

### **PEC171: PE TENNIS**

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See fall program description.

### **PEC175: PE BADMINTON**

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The course will teach the fundamental skills of badminton. During the term students will learn basic strokes, the rules of the game, history of the sport, scoring and etiquette. Students will participate in singles and doubles matches while also learning strategies of the game.

### **PEC205: THE PRINCIPLES OF FITNESS AND EXERCISE SCIENCE**

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See fall program description.

### **PEC304: AMERICAN RED CROSS LIFEGUARDING**

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See fall program description.

### **PEC340: PE CYCLING**

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This course is open to students who have not participated in the varsity cycling program. Though not a racing activity, it increases ability and stamina. Rides around Exeter vary from 8 to 15 miles, with occasional longer rides. Bikes and helmets are provided by the department.

### **PEC350: PE GOLF**

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In the PE golf program, approximately 13 students play four days a week at the Exeter Country Club.

### **DANCE**

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See Theater and Dance offerings.

**ADDENDUM:** Enrollment in the following courses are exceptional cases determined by the student's adviser, the Physical Education Department, the Lamont Health and Wellness Center and/or the Dean of Students Office. Enrollment in the following courses can be in the fall, winter or spring terms.

### **PECEXC: ACTIVITY EXCUSED**

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This is for students unable to participate in the physical education program due to a medical condition. Permission of the Academy's health care staff is required.

### **PECTEX: THERAPEUTIC EXERCISE**

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This course is for students who have a physical limitation that precludes them from participating in any formal physical education course offering but are able to do a modified exercise program with the supervision of an athletic trainer and/or strength and conditioning coach. A personal exercise plan will be created for students to attain a specific physical benefit, such as maintenance of the range of motion, strengthening of weakened muscles, increased joint flexibility, or improved cardiovascular and respiratory function. Participation in this course is determined by medical necessity and must be approved by the Academy's health care staff.

# PSYCHOLOGY

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## PSY550: INTRODUCTION TO PSYCHOLOGY

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Students in this course study a range of explanations for human thought, behavior and emotion. Readings, projects, demonstrations and class discussions facilitate exploration of this fascinating and evolving field. Specific areas of focus include: the nervous system and brain functions; human development; emotion; learning and memory; social psychology; and addiction. Case studies of psychopathology, as well as the diagnosis and treatment of mental illness, round out the course. Independent research and projects allow students to focus on specific topics of interest. *Open to seniors.*  
*Note: This course does not provide credit toward the religion requirement.*

# RELIGION

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While the subject matter can vary widely from one area of study to another, all religion courses reflect a similar concern: the relation of the students to fundamental questions of meaning, purpose and value in their lives. Study in religion is offered in each of the four years. The courses assume no prior knowledge or study of religion. Courses may be taken in any order appropriate to the student's grade level:

**9th graders: Religion 250, 255, 260, 265, 270, 290, 350, 355, 360, 365**

**10th graders: Religion 250, 255, 260, 265, 270, 290, 350, 355, 360, 365**

**11th graders: Religion 350, 355, 360, 365, 450, 455, 460, 470, 475, 550, 555, 560, 565, 570, 575, 592, 594, 597, 598**

**12th graders and postgraduates: Religion 450, 455, 460, 470, 475, 550, 555, 560, 565, 570, 575, 592, 594, 597, 598**

The course in psychology, an affiliated course under the aegis of the Religion Department, is listed above.

## REL250: HEBREW BIBLE/OLD TESTAMENT

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*"In the beginning, God created the heavens and the earth. ..."* So begins one of the most influential books in human history. From ancient times until the present, Jews, Christians and Muslims have grappled with the cosmic questions, universal myths, compelling laws and dramatic narratives of the Hebrew Bible, also known as the Old Testament. It is a book that is both timeless and timely. In this course, students will gain an appreciation of the historical, political and social context from which the Hebrew Bible emerged,

and will explore the narratives' eternal themes, such as creation and destruction, rivalry and loyalty, love and betrayal, doubt and faith, freedom and captivity, and forgiveness and revenge, as well as delve into the ethical and legal teachings that have served as a major foundation of Western civilization. *Open to 9th and 10th graders.*  
*Offered: fall term.*

## REL255: THE NEW TESTAMENT

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The New Testament, which has been called "the most widely read, quoted, debated, maligned and believed book in Western civilization," will be the focus of this course. Students will read and explore the New Testament; study the life of Jesus, the travels and letters of Paul, and the book of Revelation; and consider these both in their historical context and in contemporary literature and films. *Open to 9th and 10th graders. Offered: winter and spring terms.*

## REL260: ONE NATION UNDER GOD?: RELIGIOUS TRADITIONS IN AMERICA

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The United States has always been a mix of various peoples and faiths. This course examines the religious traditions that make up the American religious and cultural landscape, focusing on Judaism, Christianity, Islam, Buddhism, Hinduism, etc. The distinctive ethos and practices of each are explored, along with their presence in the daily news. To assist students in experiencing and examining these religious traditions, the course will use make use of visual materials, guest speakers, and church and potentially other site visits, as well as firsthand experiences such as observing Buddhist meditation, a Passover Seder or a Muslim prayer service. Attention is given to students' understanding of their own background in relation to the diversity of religious expression today. *Open to 9th and 10th graders.*



## REL265: RELIGION AND POPULAR CULTURE

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Images, ideas, stereotypes and symbol systems of religion surround us in popular culture, whether in movies, television shows, sports, fashion, the internet, music or literature. From Disney and *Harry Potter* to *Black Panther*, from rock 'n' roll to hip-hop, the materials for this course will be drawn from a wide range of media. Through the lens of American popular culture, this course introduces students to the academic study of religion by exploring the world's religions and such topics as the problem of evil, the afterlife, myth and the nature of the sacred. The course will conclude by inviting students to explore an expression of religion and popular culture that deeply interests them. *Open to 9th and 10th graders.*

## REL270: FAITH AND DOUBT

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This course invites students to an exploration through fiction and personal narrative of the depth and complexity of religious experience in its many forms from traditional belief through skepticism. The texts we will read range from some classics in this field to contemporary cultural selections. We will explore the timeless questions of the human condition, such as self-discovery, suffering, mortality, goodness, faith and doubt, the quest for meaning and the development of a spiritual self. At the end of the term, students will have the opportunity to expound on these themes in their own lives as they write a mini-meditation or spiritual autobiography for their final class paper. *Open to 9th and 10th graders.*

## REL290: SELECTED TOPICS IN RELIGION

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This course is offered at student or departmental initiative. *Open to 9th and 10th graders.*

## REL350: ISLAM

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What is Islam? A religion practiced by over one billion people, Islam has adherents across the world from Mecca to Brooklyn. Through readings in history, scripture, theology, law and spirituality, as well as more contemporary memoir and artistic works, this course explores the diverse beliefs, practices and cultures of people who identify as Muslims. Students will examine the history of the early Muslim community and the life of the Prophet Muhammad, how Muslims relate to and revere the Prophet, the process of revelation and the compilation of the Quran, as well as the role that it plays in the devotional life of Muslims, the development of Islamic law (*Shariah*), arguments regarding the nature of God, and the ways that Islam is practiced in different cultures. Over the term, students will situate the study of Islam in conversation with topics such as women and gender in Islam, jihad and warfare, political Islam (Islamism), and Islam in the United States, including immigration, conversion and Black experiences of Islam. *Open to 9th, 10th and 11th graders. Offered: spring term.*

## REL355: JUDAISM

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What is Judaism? Contemporary Jewish communities forge unique identities, religious practices and spiritual paths in religiously and culturally diverse ways. This course introduces Judaism in a variety of forms and explores some of the many questions, challenges and affirmations of the many facets of Jewish identity, practices, core beliefs and ethics in the 21st century. For instance, Jews might practice yoga; sport tattoos; eat organic instead of kosher foods; grow up in an interfaith family celebrating Christmas and Hanukkah; become a rabbi; attend a Jewish LGBTQ wedding; identify as “spiritual” rather than “religious”; only attend synagogue during the Jewish high holidays; or voice doubts about Israeli politics. The class will explore these or other possibilities as a case study of how the Jewish people balance tradition and innovation to remain vibrant in a changing world. *Open to 9th, 10th and 11th graders. Offered: winter term.*

## REL360: CHRISTIANITIES

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What is Christianity? How has Christianity changed over time? Why are there so many different Christian groups (including Roman Catholic, Orthodox, Protestant and others)? How are Christianity and power politics connected? This course explores these questions and others, with particular attention paid to different ways that Christian groups define themselves in relation to the wider culture, from the ancient world to today and from the Mediterranean through Asia, Africa, Europe, and South and North America. Students will have the opportunity over the term to study in more depth an area of interest. In addition to reading and discussion, the course will potentially include site visits, meetings with religious leaders and films. *Open to 9th, 10th and 11th graders. Offered: fall term.*

## REL365: HINDUISM AND BUDDHISM

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What is Hinduism? What is Buddhism? This course explores Sanatana Dharma — the duties, practices and traditions that define a Hindu way of life — as well as the traditions, beliefs and spiritual practices based on original teachings attributed to Siddhartha Gautama, the Buddha. As students explore these timeless ways of being and learn about people who embody them, they will encounter concepts of ultimate reality, the (non)self and the purpose of human life that have informed diverse ethical systems and cultures in India, China, Tibet, Korea, Japan and Southeast Asia. Historical and philosophical studies of prominent figures, such as Mahatma Gandhi and the Dalai Lama, will provide students spaces to reflect on their own senses of what it means to live a devoted life. Students will also explore certain ways these religious traditions appear — through ideas, symbols and practices — in America and Europe, as they wonder about contemporary cultural representations of yoga and meditation in the West. *Open to 9th, 10th and 11th graders. Offered: winter term.*

## REL450: SOCIAL ETHICS: VALUES IN A CHANGING AMERICA

---

Whether you read the paper, scroll Instagram or follow trends on TikTok, you will see people disagreeing about how to resolve some of society's conflicts. In this course, students examine various contemporary social issues such as pornography, reproductive rights, trans rights, immigration, the death penalty, CRISPR, privacy rights, political extremism, drug legalization and climate change. Through engagement with current events and contemporary public conversations, the course provides students with ethical frameworks, conceptual tools and contextualized understanding necessary to evaluate and respond to the social issues of an ever-changing world. *Open to 11th and 12th graders.*

## REL455: GLOBAL ETHICS: WHAT'S WRONG WITH THE WORLD?

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Terrorism, wars, genocide, refugee crises, economic disparities, economic exploitation, propaganda including “fake news,” drug resistant pathogens, natural disasters, global warming, and so on — what kind of world do we live in? What kind of world ought we live in? How can we move from what is to what ought to be our world? These are the basic questions of global ethics. With consideration for a range of ethical theories, students study current global events in order to better understand why the world is the way that it is and what can be done about it. The course includes readings in anthropology, sociology, political theory, philosophy and the sciences, and it makes use of current news sources, investigative journalism, documentary and feature films, and new media. The course culminates with student projects on any topic concerning the world as it is and might be — or what we can do to get there. *Open to 11th and 12th graders. Offered: fall and winter terms.*

## REL460: THE ETHICS OF THE MARKETPLACE

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Does a corporation have responsibility beyond itself? Should the bottom line trump ethical considerations? Who or what protects the public interest? This course brings these questions in the world of business and management in conversation with central ethical theories such as utilitarianism and deontology. Students debate moral aspects of institutional policies and practices, in regard to the environment, fair labor, executive compensation, globalization and international sweatshops, consumerism and its opponents, race and gender issues in the market, advertising, insider trading, whistle blowing, and the corporate responsibilities of multinational firms. *Open to 11th and 12th graders.*

## REL470: READING THE BIBLE AS LITERATURE

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Sacred texts are essential background for the study of many different types of literature, music, art, history and other subjects. This course, designed both for those with little familiarity with the Abrahamic traditions (Christianity, Judaism and Islam) as well as those with significant interest in or knowledge of them, gives students literary knowledge of these narratives and characters, and

an understanding of the larger themes that have made the Bible a major influence on every aspect of culture and media. *Open to 11th and 12th graders. Offered: fall term.*

## REL475: CRITICIZING RELIGION

---

Is there a destructive side to religion? Religion and religions have undoubtedly shaped the lives of individuals and communities around the globe for millennia for the better, but would the world be a better place if we imagined, with John Lennon, a world with no religion? Contemporary examples of the destructive side of religion fill the news on a daily basis. On the other hand, religions around the world have been a driving force for peace, for justice, for compassion, for leading a purposeful life. Many people turn to religion to find resources that provide them with community, values and meaning in their lives. Is religion's checkered past and present leading to increased secularism? Will science ultimately replace religion? The course will explore scientific, economic, political, feminist and queer critiques of religion — and their responses — from thinkers such as Friedrich Nietzsche, Fyodor Dostoyevsky, Karl Marx, Mikhail Bakunin, Sigmund Freud, Ayn Rand, Mary Daly, Anthony Pinn, Dan Brown, Ursula LeGuin, A.C. Grayling, and the new atheists (Richard Dawkins, Christopher Hitchens or, from Exeter's class of 1959, Daniel Dennett), as well as films such as *Spotlight* and *Jesus Camp*. *Open to 11th and 12th graders. Offered: winter term.*

## REL550: SOUL SEARCHING: SELF, IDENTITY AND MEANING IN RELIGION, PSYCHOLOGY AND LITERATURE

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As human beings, we struggle with the existential questions of life: *What should I do? How should I live? Who shall I become? Why do some people find meaning, purpose, and fulfillment in life, but others do not?* Our sense of identity and belonging shifts and stretches as we move through the time and space of our life journeys. For millennia, religion has offered insight and guidance on how we should consider these core questions; more recently, science — specifically, the field of psychology — has joined the conversation and heightened our awareness of the cultural and societal influences on our sense of self. This class explores the human quest for meaning, purpose, fulfillment, identity and belonging through the overlapping lenses of ancient religion and contemporary psychology, literature and film to learn about how we might answer these questions in our own lives. Course texts may include *The Happiness Hypothesis* by psychologist Jonathan Haidt; *Speak No Evil* by Uzodinma Iweala; and the Academy Award-winning film *Moonlight*. After the readings, Harkness discussion and reflective writing about the class texts, students will end the course with a final project exploring the themes of the class as they apply to their own lives. *Open to 11th and 12th graders. Offered: spring term.*



## REL555: INTRODUCTION TO PHILOSOPHY

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What is really real? How do I know what I know? Do I have free will? What is the good? These and other speculative questions have troubled the Western mind for millennia. This course follows a topical approach to the history of Western philosophy and focuses on such issues as metaphysics, epistemology, the problem of evil, the existence of God and the philosophical roots of ethics. Students will read from the works of ancient and modern writers such as Plato, Aristotle, Aquinas, Kant, Hume, Bentham, Locke, Arendt and Hill Collins to assist them in coming to their own understanding of these topics. Students will discover what philosophy is and how philosophers question and reason. *Open to 11th and 12th graders.*

## REL560: EXISTENTIALISM

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What is the meaning of life? Does life have any meaning? What does it mean to be human? Is God dead, or how do we live in a world where it appears God is absent? Focusing primarily on the 19th- and 20th-century literature of that group of writers called the existentialists, this course explores philosophical issues associated with the questions of existence and meaning in today's world. Reading authors such as Beauvoir, Du Bois, Kierkegaard and Dostoyevsky, as well as Kafka, Sartre, Beckett and Camus, students compare traditional understandings of humanity and the world with other views that challenge, confirm or translate these concepts into terms relevant to the contemporary world. *Open to 11th and 12th graders.*

## REL565: MYSTICISM AND THE CONTEMPLATIVE TRADITIONS

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How does it feel to commune with the Infinite? What ecstasies can humans experience? What personal and communal transformations result? These are questions of mysticism. It has been said that all religions converge in the contemplative tradition — the great world illuminated by the swamis and yogis of Hinduism, the core meditation practices of the Buddha, the Kabbalist teachers of Judaism, the Sufis of Islam, and the Christian mystics. What can we learn by reflecting on their teachings and their practices? How do they connect with current research on the mind-body connection? How do these make possible a deeper sense of self, or what we might call the “unique self”? What does it mean to speak of wisdom as a kind of knowledge? We will consider selections from a range of faiths, from the ancient texts of the Upanishads to the poets Rumi and Meister Eckhart to modern writers such as Thomas Merton, Howard Thurman and Pema Chodron. *Open to 11th and 12th graders. Offered: spring term.*

## REL570: THE HOLOCAUST: THE HUMAN CAPACITY FOR GOOD AND EVIL

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How did the Holocaust happen? How could some people commit such heinous crimes, while others remained bystanders, and still others risked their lives to save innocent people? We will consider these questions and many more as we examine the Holocaust from the perspective of the human capacity for good and evil. Discussions of

human psychology and behavior, as well as the religious and historical sources of anti-Semitism, will be examined as background to the events of the 1930s and 1940s. We will also consider the memory of the Holocaust in survivor testimony and in more contemporary efforts to memorialize, represent and reckon with the historical events. The course will culminate with a project of each student's own design. *Open to 11th and 12th graders. Offered: fall and winter terms.*

## REL575: EAST ASIAN WAYS OF KNOWING: ZEN BUDDHISM

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Zen Buddhism opens up to rich and varied practices of knowing and living. Through reading primary sources, both ancient and modern, and engagement with a range of Zen practices, students in this course gain an appreciation for the religious tradition and its history, as well as the types of knowing that it engenders. Students study koans (Zen training riddles) such as “What is the sound of one hand clapping?” and “What was your original face before your parents were born?” and other manifestations of Zen Buddhism across cultures and times, including contemporary derivations of “Zen” memes in popular culture and social media. *Open to 11th and 12th graders. Offered: winter term.*

## REL590: SELECTED TOPICS IN RELIGION

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This course is offered at student or departmental initiative and may change from year to year. In 2023-24 the following four Religion 590 courses will be offered:

### REL592: AN INTERDISCIPLINARY APPROACH TO EPISTEMOLOGY

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Epistemology is a philosophical term meaning “the study of knowledge.” This course explores how we know what we know about the world around us and within us. Questions engaged over the term include: What is knowledge? What differentiates and connects scientific, literary, philosophical and artistic ways of knowing? What makes someone good at “knowing”? For that matter, what does it mean to be a student? The class explores how different modes of inquiry and experience can be distinguished from each other and then integrated into our understanding of knowledge. Class materials include readings from the Western philosophical tradition of reason (Plato, Descartes and Kant), the scientific revolution (Galileo, Newton and Einstein), postmodernism (Illich and Abram) and literature (Dostoyevsky and Woolf). Students will also experience the visual and performing arts, take a night trip to the observatory, and engage in contemplative or meditative traditions, including practices known as “mindfulness” or “mind-body work” (Zen Roshi Jan Chozen Bays). This interdisciplinary class is jointly taught by a member of the Religion Department and a member of the Science Department. *Open to 11th and 12th graders. Offered: fall term.*

## REL594: IMAGINING YOUR FUTURE

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One of the most popular undergraduate courses at Stanford is titled “Designing Your Life” — which teaches that life can be designed or planned out ahead of time, despite being (in many ways) beyond our control. Utilizing the methods of “design thinking,” this course will assist students in navigating the future individually and collectively. Who am I? Where am I going in life? Before one “discovers one’s passion” — an overworked phrase — how does one determine one’s interests? What is the difference between “finding a job” and “meaningful work?” What is a fulfilling life? What does it mean to be committed to others and to be responsible members of communities? Through a series of exercises and readings, students will have the opportunity to follow a process of discernment. Past readings have included essays from Toni Morrison and Sara Ahmed; Natalie Goldberg’s *Writing Down the Bones*; Parker Palmer’s *Let Your Life Speak*; Burnett and Evans’ *Designing Your Life*; William Deresiewicz’s *Excellent Sheep*; and Bessel Van der Kolk’s *The Body Keeps the Score*. Group creativity exercises, drafting a failure résumé, sketching out several “Odyssey Plans” and writing personal reflection papers are part of the course. *Open to 11th and 12th graders. Offered: fall and winter terms.*

## REL597: SILICON VALLEY ETHICS: CASE STUDIES IN THE WORLD OF HIGH-TECH

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In a world where technology permeates almost every aspect of our lives — the internet, smartphones, thousands of apps, cloud-based voice systems, screens in our classrooms, artificial intelligence, robotics, the gig economy, video gaming, virtual reality, and numerous other products and applications currently under development — what ethical challenges are raised by their ubiquity? Through a series of case studies in an industry where a well-known motto is “move fast and break things,” this course will explore whether ethical considerations have kept pace with evolving technologies. Where does goodness fit in the knowledge revolution? If we have “outsourced our brain to Google,” as some would claim, have we also outsourced our ethics to it and other big tech companies? When we do a Google search, is Google also searching us? What are the ethical considerations of what companies do with our information in this so-called “surveillance economy”? What are the ethical consequences associated with posting personal information on social media such as Facebook, Instagram, Snapchat or WeChat, and who has access to that information and for what purposes? Using specific case studies drawn from the vast and complicated world of technology, this course will assist students in identifying these various ethical issues and in developing strategies to deal with them. To assist students in identifying some of the ethical challenges that technology presents, the course explores chapters from works such as Ruha Benjamin’s *Race After Technology*, Safiya Noble’s *Algorithms of Oppression* or Cathy O’Neil’s *Weapons of Math Destruction*. *Open to 11th and 12th graders. Offered: winter term.*

## REL598: SPRING BOOK CLUB FOR 2024

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This course reads down selectively the best nonfiction lists of *The Times Book Review*, the *Los Angeles Review of Books*, *Kirkus Review* and the *Paris Review of Books*, searching for books that would make for lively Harkness conversations about meaning, purpose and value in one’s life. Drawing together the knowledge gleaned from their time at Exeter, and the various courses an Academy student might take, the students in this class will try to draw connections and synthesize the materials they have covered in other classes in their Exeter career as such information pertains to the various books this course might read. Although the reading list changes from year to year, it has included or may include books such as Glennon Doyle’s *Untamed*; Isabel Wilkerson’s *Caste*; Malcolm Gladwell’s *Talking to Strangers*; Trevor Noah’s *Born a Crime*; Chessy Prout’s *I Have the Right To*; Tara Westover’s *Educated: A Memoir*; Roxane Gay’s *Hunger: A Memoir of (My) Body*; Peggy Orenstein’s *Boys and Sex*; Greg Lukianoff’s *The Coddling of the American Mind*; Bryan Stevenson’s *Just Mercy*; Levitt and Dubner’s *Freakonomics*; Ta-Nehisi Coates’ *Between the World and Me*; plus many others in whole or in part. Most written work will focus on self-reflections on the students’ time at the Academy and beyond. *Open to 11th and 12th graders. Offered: spring term.*

# SCIENCE

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The Science Department's primary mission is to provide for all students a foundation of excellence in the study of science. Whether as scientists or as scientifically literate citizens, Exonians must be well-prepared to enter a world of increasing social and technological complexity. In order to assist students in reaching this goal, the science curriculum is designed to offer students a variety of opportunities to engage with the world around them — in the classroom, in the laboratory and in field work.

Hands-on learning, both collaborative and individual, is at the heart of our course of instruction. The department considers the laboratory and the field to be its Harkness table, and students will have extensive practical experience. Therefore, classrooms in the Phelps Science Center and in the Grainger Observatory include both laboratory and discussion space. The department has integrated technology into the curriculum in a variety of guises, all designed to place the tools for discovery directly into the hands of the students.

The Science Department believes that successful scientific inquiry requires the integration of observational ability, quantitative skills and analytical thinking; in all courses, students will be challenged to reason creatively and to think critically.

In keeping with the program broadly outlined above, the Phillips Exeter Academy Science Department strongly encourages students to take all three basic courses — biology, chemistry and physics — as a minimal preparation for college.

## ■ Biology

### LABORATORY POLICY FOR BIOLOGY

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Laboratory work is an essential and integral part of the biology curriculum in the Science Department. The proximity to local ponds, rivers and the coast allows students to collect and observe representative organisms from those habitats for observation in the laboratory. Behavior, feeding strategies and structural modifications as they apply to function are studied in these organisms. In addition, observation of preserved specimens and observation of dissection is required of those enrolled in biology courses at the Academy.

### BIO210/220/230: AN INTRODUCTION TO BIOLOGY

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This sequence of courses is offered fall (BIO210), winter (BIO220) and spring (BIO230). BIO210 begins with an introduction to ecology and evolution through the scientific process, followed by the basic physical and chemical principles critical to biology. Cell structure, function and cell processes occupy the remainder of the

term. BIO220 explores human anatomy and physiology, followed by classical genetics. It has a required frog dissection; students who choose not to dissect will engage in replacement lab activities and need to apply to the department for this exception. BIO230 begins with molecular biology and evolution and ends with a survey of the various kingdoms of living organisms studied through the lens of ecology and climate change. *Open to 9th graders. Meets during the reserve format.*

### BIO310/320/330: PRINCIPLES OF BIOLOGY

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This sequence of courses is offered fall (BIO310), winter (BIO320) and spring (BIO330). This yearlong survey mostly follows the same sequence of topics as does BIO210/220/230 but uses a different textbook, goes into greater depth, and includes a multiweek dissection of the fetal pig in the winter. Students who choose not to dissect will engage in replacement lab activities and need to apply to the department for this exception. *Not open to students who have completed the BIO210/220/230 sequence. Open to lowers, uppers and seniors. Meets during the reserve format.*

### BIO440: REGENERATIVE AGRICULTURE

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This course will explore agricultural practices that aim to have positive environmental impacts, such as improving soil health, increasing native species diversity and sequestering carbon. It will also explore agricultural practices that aim to have positive social impacts, such as reducing food insecurity, honoring ancestral farming practices and promoting economic wellbeing of local communities. Scientific topics such as conventional versus organic systems, seed banks, closed loop food production, permaculture, soil science, nitrogen cycles and plant physiology will be investigated. Emphasis will be placed on experiential learning on local farms and campus. The course includes a service learning component and potential for research projects. *Prerequisite: One year of introductory biology. Open to uppers and seniors (lowers with departmental permission). This course meets during a reserve format in order to create a double-format meeting time for weekly labs. Offered: spring term.*

### BIO450: HUMAN PHYSIOLOGY

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Biology 450 examines how the human body functions. The complexity of and interactions between different systems will be explored. Extensive laboratory investigations, including a mammalian dissection, computer applications and project work, compose a significant part of the course. *Prerequisite: One year of introductory biology. Open to uppers and seniors (lowers with departmental permission). This course meets during a reserve format in order to create a double-format meeting time for weekly labs. Offered: winter term.*

## BIO455: ANIMAL BEHAVIOR

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This course is an introduction to the study of animal behavior. It explores the development, cause, evolutionary origin and function of a host of behaviors, such as sexual behavior, communication, dominance, navigation and cognition. Weekly laboratory work and field trips involve the observation of and experimentation with live animals, such as fish, crayfish, frogs, birds, dogs, farm animals and honey bees. Students will track, camera trap and collect sound recordings of our local animals as part of a long-term study of the Academy's meadows and forests. The course includes multiple opportunities for experimental design. *Prerequisite: Open to uppers and seniors (lowers with departmental permission) who have taken one year of introductory biology. This course meets during a reserve format in order to create a double-format meeting time for weekly labs/field trips. Offered: spring term.*

## BIO460: ORNITHOLOGY

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This course emphasizes field identification of locally common species and habitats. Spring migrants are the focus of the course, along with winter finches and waterfowl that may have lingered in the Exeter area. The course utilizes a systems approach to the biology of birds, with investigations into their life histories, ecology, evolution and behavior. *Prerequisite: One year of introductory biology. Open to uppers and seniors (lowers with departmental permission). This course meets during a reserve format in order to create a double-format meeting time for weekly labs. Offered: spring term.*

## BIO465: ECOLOGY

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This is a place-based, community ecology course which focuses on our central New England region and covers many of the major principles of ecology. It also includes learning how to identify our common forest trees, understory plants and game animals, as well as learning to look for evidence to determine the disturbance history of our current forested lands. It involves weekly field trips to ecosystems like a nearby kettle bog, Plum Island's Parker River National Wildlife Refuge and our local central New England forests. The reading list can include Wessel's *Reading the Forested Landscape* and *The Myth of Progress*, Leopold's *A Sand County Almanac* and Peterson's *Eastern Trees*. *Prerequisite: One year of introductory biology. Open to uppers and seniors (lowers with departmental permission). This course meets during a reserve format in order to create a double-format meeting time for weekly labs. Offered: fall term.*

## BIO470: HUMAN POPULATIONS AND RESOURCE CONSUMPTION: IMPLICATIONS FOR SUSTAINABILITY

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In this course students consider human impact on the environment. Issues of human population, demography and carrying capacity will be explored in relationship to the world's food resources and urban land use and management. Some of the consequences of the most basic decisions we make as humans — how many babies should we have, what do we eat, and where do we live? — will be considered.

The legal, ethical, economic and political aspects of these topics will be an integral part of the course. Lab work, as well as the completion of a local service-learning project, will be required. *Prerequisite: One year of introductory biology. Open to uppers and seniors (lowers with departmental permission). This course meets during a reserve format in order to create a double-format meeting time for weekly labs. Offered: winter term.*

## BIO475: EVOLUTION

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Evolutionary biologist Theodosius Dobzhansky wrote in 1973 that "Nothing in biology makes sense except in the light of evolution," and his statement still holds true today. Students in this course will read Jonathan Weiner's Pulitzer Prize-winning book *The Beak of the Finch*, which documents an ongoing study of evolution in Darwin's finches on the Galapagos Islands. They will also read selected chapters from Sean Carroll's text on the burgeoning field of Evolutionary Developmental Biology (Evo Devo), *Endless Forms Most Beautiful*. We will also consider Darwinian fitness in human populations. Labs will include an investigation of avian comparative anatomy and a study of students' own mitochondrial DNA using molecular techniques such as PCR and gel electrophoresis. *Prerequisite: One year of introductory biology. Open to uppers and seniors. Meets during the reserve format. Offered: winter term.*

## BIO480: BIOCHEMISTRY AND HUMAN NUTRITION

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This course explores the chemistry, digestion and functions of carbohydrates, proteins, fats, water, vitamins and minerals in the human body. The importance of adequate personal nutrition for optimal performance as an adolescent is stressed. Special considerations include world hunger, sports nutrition, eating disorders, drug-nutrient interactions, weight control, and the relationship between nutrition and disease. Students will apply the scientific method and develop skills in personal diet selection, consumerism and in evaluating controversial nutrition issues in the literature. Laboratory investigations will focus on the biological chemistry of foods. As a full term project, students will record and analyze one week of their diet for adequate levels of all nutrients. *Prerequisite: One year of introductory biology or one year of introductory chemistry. Open to uppers and seniors (lowers with departmental permission). Meets during the reserve format. Offered: fall term.*

## BIO485: MARINE BIOLOGY

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The relationships and interactions between marine organisms and their environment are studied in class and in the field. Field trips to estuarine and rocky intertidal habitats allow students to become familiar with organisms and to employ techniques often used by marine biologists. *Prerequisite: One year of introductory biology. Open to uppers and seniors (lowers with departmental permission). This course meets during a reserve format in order to create a double-format meeting time for weekly labs. Offered: fall and spring terms.*



## BIO486: INTRODUCTORY GENETICS I

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This course considers the classical and contemporary views of the nature, transmission and function of the hereditary material. Laboratory investigations in plant and animal genetics supplement class discussion. *Prerequisite: One year of introductory biology. Open to uppers and seniors (lowers with departmental permission). This course meets during a reserve format in order to create a double-format meeting time for weekly labs. Offered: fall term.*

## BIO490: COLLABORATIVE RESEARCH

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Collaborative Research is a team-based research course designed with the purpose of helping students develop their understanding of scientific investigation. The team-based approach allows for students from a variety of scientific backgrounds to contribute to a robust research project under the umbrella of biochemistry and biology, as the entire class will be working on one project. Both within the framework of this project and through additional readings and activities, such as statistical analysis and presentations of their work, students will develop their understanding of experimental design and research methods. Students will conduct research outside of class time as needed. No previous research experience is required, as this course seeks to cultivate scientific thinking in all students. Possible projects include the design and construction of plant-based bioreactors to study recombinant proteins for bioremediation or the effects of ocean/river rising pH levels on fish enzymes. Research projects can change annually dependent on the interests of the students and faculty involved and, for practical reasons, will be finalized before the course begins. *Prerequisites: One year of introductory biology and one year of introductory chemistry. Students must complete an application to be considered for the course. This course meets during a reserve format in order to create a double-format meeting time for weekly labs. Offered: fall term.*

## BIO510/520/530: ADVANCED BIOLOGY

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This sequence of courses is offered fall (BIO510), winter (BIO520) and spring (BIO530). This sequence of three courses is the equivalent of an introductory college course. Biology 510 studies principles of biological chemistry, cytology and cellular energy transformations. Biology 520 studies molecular genetics, heredity and evolution. Biology 530 studies taxonomy and systematics, ecology and population dynamics. Independent laboratory work is an integral part of the course. After completing this three-term sequence, students will be prepared to write the Advanced Placement examination in biology. *Prerequisite: One year of high-school biology and one year of high-school chemistry. Open to uppers and seniors. Meets during the reserve format.*

## BIO586: MOLECULAR GENETICS

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This course examines the biochemistry of the gene in greater detail and considers the underlying principles of recombinant DNA technology. Because DNA science is experimental, much of the time available in this course will be devoted to laboratory work learning techniques of DNA isolation, analysis and manipulation.

*Prerequisite: BIO486 or BIO510. Open to uppers and seniors. This course meets during a reserve format in order to create a double-format meeting time for weekly labs. Offered: winter term.*

## BIO650: MALARIA: EXPLORING BIOINFORMATICS AND NEXT-GENERATION SEQUENCING

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In 2020 there were about 241 million cases of malaria worldwide and 627,000 deaths. About 90% of malaria cases and 94% of malaria deaths occur in sub-Saharan Africa. About 80% of the deaths are children under 5. Malaria was once endemic in the United States, but it was declared eradicated in 1951. There are mosquito species in North America that can host and transmit the parasite that causes malaria, and therefore there is a risk, due to climate change and globalization, that malaria could become endemic in North America again. Researchers around the world are working to understand malaria with the goal of effective treatment and eradication. One hypothesis is that there may be genetic differences between individual mosquitoes that affect their ability to act as vectors. In partnerships with two research laboratories (Kim Lab at Stanford and Povelones Lab at UPenn), students will work to generate a genome sequence for a laboratory strain of mosquito used in malaria research. To do this, students will learn basic bioinformatics skills and perform the wet lab steps from isolating the DNA to submitting the sample for sequencing. The class will discuss the background of malaria, current research and potential future global malaria goals to place the project in a broader context. *Prerequisite: BIO486 or BIO510. Open to uppers and seniors. There will be an application for this course. Students cannot be co-enrolled in BIO650 and BIO670. This course meets during a reserve format in order to create a double-format meeting time for weekly labs. Offered: spring term.*

## BIO670: BIOLOGY RESEARCH

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Students in this course will be exposed to the process of scientific investigation through collaboration with researchers at Stanford University. The overarching goal of Dr. Kim's lab at Stanford is to explore the function and development of insulin-producing cells in humans with the ultimate goal of curing type I and type II diabetes. The fruit fly is used as a model system because it has insulin-producing cells and many of the regulatory pathways are the same as in humans. A critical part of this work, as in all experiments involving fruit flies, is to be able to control gene expression as specifically as possible. Students will be involved in finding regions of DNA that control gene expression in fruit flies. To do this they will learn current techniques in fly biology, fluorescence microscopy, molecular biology and bioinformatics. Useful strains of flies made and characterized by students will be used by researchers in Dr. Kim's lab and made available to all scientists working on fruit flies. *Prerequisite: BIO486 or BIO510. Open to uppers and seniors. There will be an application for this course. Students cannot be co-enrolled in BIO650 and BIO670. Meets during the reserve format. Offered: spring term.*

*Note: Students taking the course during the spring of their upper year are eligible to apply for an August internship at Stanford University in Dr. Kim's lab for the summer between their upper and senior year. Each year, one to two summer scholars may be hosted at Stanford, depending on capacity.*

## ■ Chemistry

### CHE310/320/330: PRINCIPLES OF CHEMISTRY

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This sequence of courses is offered fall (CHE310), winter (CHE320) and spring (CHE330). An introduction to the theoretical framework of modern chemistry, this laboratory-based course is designed to foster scientific thinking, problem-solving skills and cooperative learning. Topics include atomic and molecular structure, stoichiometry, states of matter, chemical and physical behavior of elements and compounds, solution chemistry, kinetics, equilibrium, thermochemistry and electrochemistry. *Mathematics co-requisite: For CHE310, students must be concurrently enrolled in MAT220 or MAT22T, or higher. Open to lowers, uppers and seniors. Meets during the reserve format.*

### CHE411/421/431: ACCELERATED CHEMISTRY

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This sequence of courses is offered fall (CHE411), winter (CHE421) and spring (CHE431). This course is designed for those students who have not had a previous full-year, laboratory-based chemistry course, but who would like to enroll in an accelerated one-year course that covers the topics on the Advanced Placement exam. Because this course covers two years of chemistry in three terms, students should expect that this course will progress at a more rapid pace and demand a greater degree of independent study than the typical one-year science course. Students wishing to enroll in Chemistry 411 are expected to demonstrate a high level of proficiency in both mathematics and physics. After registering for this course, students must go through an application process. The Science Department will review applications and select those who are qualified for enrollment. *Prerequisite: A full-year laboratory physics course. Open to lowers, uppers and seniors. Meets during the reserve format.*

### CHE450: CHEMISTRY OF THE ENVIRONMENT

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This advanced course investigates the chemical principles that underlie current environmental issues. Students will study the chemistry of the natural environment (atmosphere, soil and water) and develop skills necessary to analyze alterations that human beings have made. Specific topics include ozone layer depletion, acid rain, the greenhouse effect, photochemical smog, toxic organic pollutants and heavy-metal contamination. Laboratory work will include field sampling and will emphasize the methods required to make accurate measurements of both background and elevated levels of chemical substances in the environment. *Prerequisite: One year of introductory chemistry. Open to uppers and seniors. This course meets during a reserve format in order to create a double-format meeting time for weekly labs. Offered: spring term.*

### CHE460: ORGANIC CHEMISTRY

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Organic chemistry has been called “the basis of life” and is responsible for countless natural phenomena — the color of a flower, snake venom and the antibacterial properties of penicillin. In this course, students will explore the structure and reactivity of these compounds. Organic chemists are also molecular architects and have built on nature’s designs to create everything from new medicines to revolutionary materials such as plastics. Therefore, laboratory investigations include the synthesis and purification of common organic materials such as wintergreen oil, aspirin, rubber, fragrant esters and other polymers. There will be particular emphasis on the intersection of chemistry, society and sustainability. *Prerequisite: One year of introductory chemistry. Students who have completed one year of advanced or accelerated chemistry may also take this course. Open to uppers and seniors. Meets during the reserve format. Offered: fall term.*

### CHE470: BIOCHEMISTRY OF MEDICINAL DRUGS

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Medicinal chemistry provides a bridge from the periodic table to the array of natural and synthesized biologically active agents available today. The ongoing development of medicinal drugs aims to integrate new scientific discoveries with precision-based strategies for treating individuals as well as large populations. A key goal in the design of new drugs for the pharmaceutical industry is to treat symptoms without the harm of side effects. Moreover, the scale-up and production of medicines are dependent on public health investment, while social and economic factors underpin access. This course will take a deeper look at the major classes of pharmaceutical drugs, including hypertension, high cholesterol, oncology, depression, diabetes, asthma and vaccines. How companies currently distribute drugs, determine pricing and ensure equity of access will be examined. Widely used compounds such as nicotine, nonsteroidal anti-inflammatory agents, contraceptives, cannabinoids and pain suppressors will be explored based on their chemical structure and its relationship to function. Lab activities will provide experience with computational drug design, controlled-release drug delivery systems, pharmacokinetics and nuclear medicine. *Prerequisite: One year of chemistry and one year of biology. Open to uppers and seniors (lowers with departmental permission). Meets during the reserve format. Offered: winter term.*

### CHE510/520/530: ADVANCED CHEMISTRY

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This sequence of courses is offered fall (CHE510), winter (CHE520) and spring (CHE530) and is the equivalent of an introductory college course. Advanced Chemistry begins with a review of fundamental chemical principles and reactivity before investigating thermochemistry, atomic structure, bonding, states of matter, equilibria, kinetics and electrochemistry. Because Advanced Chemistry is an experimental science, laboratory inquiry and analysis are integral parts of this course. This three-term sequence covers most of the topics on the Advanced Placement examination in chemistry. *Prerequisite: One year of introductory chemistry. Open to uppers and seniors. Meets during the reserve format.*

## **CHE640: AN INTRODUCTION TO STATISTICAL THERMODYNAMICS**

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Thermodynamics is the foundation on which the science of physical chemistry is built, and statistical thermodynamics provides the fundamental, molecular-level basis for the ideas of thermodynamics. This course will focus on the ability of statistical thermodynamics to employ simple physical models, along with some inspired mathematics, to predict the behavior of atoms and molecules (referred to as, “the unreasonable effectiveness of unrealistic simplifications”). The concept of entropy will be a unifying theme throughout the course, and, given its central role, time will be devoted to developing a rigorous mathematical model of entropy through the use of probability and multi-variable calculus. The more traditional topics of thermodynamics will be presented relatively quickly. The first and second laws of thermodynamics will be explored; the fundamental equations of thermodynamics, as differential equations, will be used to define the properties of temperature, pressure and chemical potential; and the concept of free energy (and its importance in describing equilibrium) will be developed. The Boltzmann distribution law (and the partition function) will be derived and then used, along with simple physical models, to compute thermodynamic and physical properties of systems at equilibrium. Following a brief look at quantum theory and statistical mechanics, the equilibrium constant expression will be derived (by employing the partition function) and values for gas-phase chemical equilibrium constants will be computed and compared to empirical values. Finally, lattice models will be used to explore properties of liquids, liquid/vapor equilibrium and solutions. There will be some experimental work, allowing students the opportunity to study an actual system and use the simple models, and mathematics, of statistical thermodynamics to investigate its physical and/or chemical behavior. *Prerequisites: One year of introductory chemistry, one year of introductory physics, and completion of MAT520; or permission of the instructor. Offered: winter term.*

## **■ Earth and Planetary Science**

### **EPS450: EARTH AND THE CLIMATE CRISIS**

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This course explores (1) the dynamic and complex interconnected systems of our planet and (2) the current global climate crisis. In the first part of the course, students survey the basic workings of planet Earth, from plate tectonics, the rock cycle, geologic time, mountain formation, and natural hazards such as earthquakes and volcanoes. The second part of the course is devoted to the study of Earth’s climate system and the current global climate crisis. Students will study Earth’s energy budget and the effects of various natural and anthropogenic factors that control the climate, such as solar radiation, greenhouse gases, aerosols, ocean circulation, Milankovitch cycles, El Niño events and volcanic eruptions. The study of positive and negative feedback loops helps students understand past climates and predict future climates.

Students use global computer models to predict the effects of increasing atmospheric CO<sub>2</sub> to surface air temperature, ice cover, global albedo, precipitation, etc. These models help students quantitatively assess the effects of natural and anthropogenic causes on the current climate crisis. A final project focuses on our ever-growing energy needs in the context of the global climate crisis. Local field trips complement classroom discussion. *Prerequisite: One year of physics or chemistry. Open to uppers and seniors. This course meets during a reserve format in order to create a double-format meeting time for field trips. Offered: fall term.*

## **■ Environmental Science**

After completing all three courses, students will be prepared to write the Advanced Placement examination in Environmental Science. Courses can be taken in any sequence.

### **BIO465: ECOLOGY**

### **BIO470: HUMAN POPULATIONS AND RESOURCE CONSUMPTION: IMPLICATIONS FOR SUSTAINABILITY**

### **CHE450: CHEMISTRY OF THE ENVIRONMENT**

## **■ Physics**

### **PHY210/220/230: AN INTRODUCTION TO PHYSICS**

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This sequence of courses is offered fall (PHY210), winter (PHY220) and spring (PHY230). This course investigates the topics of Newtonian mechanics: motion, force, gravitation, energy and momentum conservation; and topics in the physics of optics, waves, electricity and magnetism. Students will use both qualitative and quantitative methods to develop understanding of these fundamental concepts. Laboratory activities are a major component of the course, which satisfies the physical science graduation requirement. This course assumes proficiency in basic algebraic skills. *Meets during the reserve format.*

### **PHY221/231: AN INTRODUCTION TO PHYSICS**

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These courses are designed for 9th-grade students who have demonstrated high proficiency in fall-term physics and math. They cover material similar to that covered in PHY220 and PHY230, but do so more quickly, more mathematically and with greater depth. Many of the students in this sequence go on to take the CHE400 and/or PHY500 courses. This sequence of courses is offered winter (PHY221) and spring (PHY231). *Open to students who have been recommended by their Physics 210 or 220 instructor. Meets during the reserve format. Offered: winter and spring terms.*

### **PHY310/320/330: PRINCIPLES OF PHYSICS**

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This introductory physics course covers similar topics as PHY210/220/230, but does so at a quicker pace and with greater mathematical depth (see prerequisites). This sequence of courses is offered fall (PHY310), winter (PHY320) and spring (PHY330).

*Prerequisite: Successful completion of Mathematics 230. New students will be placed appropriately by the Science Department. Open to lowers, uppers and seniors (9th graders by departmental permission). Students who have taken PHY210/220/230 or PHY221/231 may not take this sequence. Meets during the reserve format.*

### **PHY400: MODERN PHYSICS**

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In the early 20th century, two major scientific revolutions drastically altered our understanding of nature: quantum mechanics and Einstein's theories of special and general relativity. These will be the main themes of this course. Students will perform and analyze experiments to measure the speed of light; time dilation; the mass, charge, wave nature and spin of the electron; as well as the quantization of energy. In situations less conducive to hands-on work, data from historical experiments or computer simulations will be provided for analysis. This course picks up where a rigorous, yearlong introductory physics course leaves off. Proficiency in algebra and basic physics principles will be expected. *Prerequisite: One year of physics, which includes the study of motion, force, orbital motion, energy, gravitation, electricity, magnetism, waves and light. Open to uppers and seniors (lowers with departmental permission). Meets during the reserve format. Offered: fall term.*

### **PHY440: APPLIED PHYSICS**

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How did diffraction of light help decipher the DNA structure? How can ultrasonic resonance treat kidney stones without an invasive operation? How can MRI see into living tissue? How do electron microscopy, solar panels or thermal imaging work? This course explores the physics principles that underlie biological, medical and energy technologies. Through laboratory experimentation, or with data from historical experiments, students will revisit certain topics they know from their first year of physics (e.g., diffraction, resonance), learn new ones (e.g., blackbody radiation, the photoelectric effect) and investigate their applications. As a capstone, students will present a poster of their special interest. *Prerequisites: One year of biology; one year of physics — which includes energy, momentum, electricity, magnetism, waves and light. Open to uppers and seniors. Meets during the reserve format. Offered: spring term.*

### **PHY450: ROBOTICS**

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Students in this course will learn to use a microcomputer to control output devices and interpret input sensors. Students will complete a series of small projects that will culminate with a working autonomous robot. The initial focus of the course requires students to build and analyze several micro-controlled devices. Students will learn fundamental engineering skills such as programming the microcomputer and building simple electronic circuits. The middle portion of the course will feature the construction of an autonomous robot that uses a microcomputer and several sensors to make navigational decisions. The final weeks of the course will require students to independently research, design and implement a system or systems that will increase the capabilities of their robot.

*Prerequisite: One year of physics or departmental permission. Previous experience in electronics and/or computer science is recommended, but not required. Open to uppers and seniors. This course meets during a reserve format in order to create a double-format meeting time for weekly labs. Offered: spring term.*

### **PHY460: ELECTRONICS**

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This introduction to electronics is a hands-on, project-oriented course. Students will build a variety of simple devices, including timing circuits, alarms, flashers, amplifiers and counters. By designing, building and analyzing these circuits, students will gain a firsthand knowledge of a variety of basic electronic components, including resistors, capacitors, switches, relays, transformers, diodes, transistors and several integrated circuits. Students will use Arduinos throughout the course for analyzing and testing, and as a central piece of their circuit design. Though some experience in programming is helpful, it is not required for this course. *Prerequisite: One year of physics or departmental permission. Open to uppers and seniors. This course meets during a reserve format in order to create a double-format meeting time for weekly labs. Offered: winter term.*

### **PHY470: INTRODUCTORY ASTRONOMY**

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This introductory course emphasizes introductory observational aspects of astronomy. Topics include the relationship between the Earth and the sky, short-term and long-term cycles in the celestial sphere, the exploration of the solar system, light, telescopes, and stellar evolution cycles. Practical work is done at Grainger Observatory, located on the Exeter campus. Students use a variety of telescopes at the Observatory to make their own observations and measurements. *Prerequisite: One year of physics or chemistry. Open to uppers and seniors (lowers with departmental permission). Offered: fall, winter and spring terms.*

### **PHY480: SPECIAL TOPICS IN ASTRONOMY**

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This course examines selected topics of special interest in astronomy and astrophysics, including: telescopes and electronic imaging equipment, multifrequency analysis of deep sky imagery, the study of open clusters, nebulae, and solar system objects. Students use the full range of equipment at Grainger Observatory, located on the Exeter campus, and pursue independent projects throughout the term. *Prerequisite: PHY470. Open to uppers and seniors (lowers with departmental permission). Offered: winter term.*

### **PHY510/520/530: ADVANCED PHYSICS**

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This sequence of courses is offered fall (PHY510), winter (PHY520) and spring (PHY530). This three-term sequence is taken as a second year of physics. In the first term, an emphasis is placed on synthesizing a variety of fundamental topics into a coherent whole. Topics include linear and rotational kinematics, dynamics including torque, energy conservation, linear and angular momentum conservation, and gravitation. Students will study a number of complex situations, performing in-depth



laboratory experiments and calculus-based theoretical analysis. In the second term, students study electricity and magnetism, making extensive use of experimental results and of calculus. In the third term, students finish the study of magnetism, including Maxwell's equations. Finally, they study oscillatory phenomena, including both mechanical and electrical systems. After taking this three-term sequence, students will be able to take the Physics C Advanced Placement examinations in Mechanics and Electricity and Magnetism. *Prerequisite: One year of introductory physics and concurrently enrolled in MAT430, or one year of introductory physics and concurrently enrolled in MAT420, with permission of the chair of the Science Department. Open to uppers and seniors (lowers with departmental permission). Meets during the reserve format.*

### **PHY570: ADVANCED ASTRONOMY METHODS**

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This course emphasizes the practical and computational skills used to make precise measurements of astronomical phenomena with the goal of understanding the scale of the universe. Topics include: the interstellar medium, Cepheid variables, mapping the Milky Way, advanced stellar photometry and spectroscopy, and the cosmic distance ladder. Students work at Grainger Observatory, located on the Exeter campus, pursue independent projects throughout the term, and study the work in progress at other observatories and research centers. *Prerequisite: PHY470. Open to uppers and seniors (lowers with departmental permission). Offered: spring term.*

### **PHY640: QUANTUM MECHANICS**

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This course seeks to outline the mathematical underpinnings of the present theory of the microscopic world. We begin where PHY400 ends: the two-state system known as the qubit. With the qubit as our paradigm, we will investigate the mindset and mathematical

machinery needed to describe quantum mechanical systems. Armed with new techniques, we will look at systems with more degrees of freedom and necessarily more complex mathematical structure. We will examine solutions to the Schrödinger equation and their interpretations as wavefunctions of probability. Study will include bound states of the particle-in-a-box, the harmonic oscillator and the hydrogen atom, as well as quantum-mechanical tunneling and reflection of free electrons. We will examine the description and consequences of the electron's indistinguishability on the structure and stability of matter. A project will involve creating a computer program to solve quantum mechanical problems numerically. The mathematics required is a familiarity with vectors, matrices, integral calculus, infinite series and elementary differential equations at the MAT520 level. *Prerequisites: PHY400, PHY520 and MAT520 or permission of the instructor. Meets during the reserve format. Offered: spring term.*

## ■ Selected Topics in Science

### **BIO/CHE/PHY590: SELECTED TOPICS IN SCIENCE**

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For advanced students of science, this course features topics that are beyond the scope of our regular course offerings. The course will run when a specific topic is identified by interested students, a teacher agrees to teach the course, a sufficient number of students with the necessary prerequisites register for the course, and as staffing allows. Topics could fall within the confines of biology, chemistry or physics, or could be interdisciplinary within science.

# THEATER AND DANCE

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Our department's mission is to inspire creativity and growth through the collaborative process. We aim to inspire students of all identities and backgrounds toward a greater understanding of themselves and the world through experiential and embodied learning, creative inquiry, research and ensemble development. Students also acquire a host of transferable skills, such as teamwork, confidence, problem-solving, creative thinking, empathy, and verbal and non-verbal communication.

All interested students, regardless of experience, are welcome. Dance strives to offer students of all levels and interests the opportunity to study, choreograph, perform and explore various dance forms. Theater provides opportunities

for every student to explore, whether acting onstage or working behind the curtain with costumes, lighting, puppetry, directing or more. We also offer courses related to film and public speaking.

The performing arts come together under the same roof in the David E. and Stacey L. Goel Center for Theater and Dance, which offers an array of inspiring spaces. Connection and collaboration flow between two dance studios, a fully equipped proscenium theater and actors' laboratory thrust-stage, a spacious rehearsal studio, classrooms, and costume and scene shops.

Unless otherwise stipulated, all courses are open to students at all grade levels and require no previous experience.

# Theater

## ■ Theater Study

### THR101: INTRO TO THEATER

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This foundational course covers all things theater. Ever wondered how a play goes from page to stage? Using the Goel Center for Theater and Dance as a laboratory and launching pad, students will develop a familiarity with the building blocks of theater: writing, design, acting, directing and producing. We'll investigate play analysis; design elements of costumes, scenery and lighting; character development; the inner workings of rehearsals and backstage; theater forms, spaces and careers; and the audience member experience. We will also engage with live performances and digital archives to discover how theater works at PEA and beyond. *Provides one term of credit toward the studio/performance arts requirement. Offered: fall term.*

### THR202: ACTING I

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In this introductory course, students explore the many exciting roles that actors can play in performance making. Students develop techniques for bringing their own individual interests and gifts to building a dynamic and imaginative ensemble together. There are opportunities to investigate texts, experiment with character and practice improvisation. Through a synthesis of physical and vocal training, reading, writing, rehearsing and performance, students experience acting as a collaborative endeavor. *Provides one term of credit toward the studio/performance arts requirement. Offered: winter and spring terms.*

### THR205: PUPPETRY AND PROPS

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This hands-on laboratory course investigates the history, styles, tools, materials and techniques of puppetry. Students will bring imaginative ideas to life by engineering and constructing various puppets forms, experimenting with performative objects, and exploring puppet manipulation as a performer. Note: as part of this class, students will learn the use of small hand and power tools. *Provides one term of credit toward the studio/performance arts requirement. Offered: winter term.*

### THR404: ACTING II

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This intermediate course focuses on developing and supporting each actor's unique approaches to performance making and ensemble-building. Vocal and physical training deepens techniques introduced in THR202, empowering students to explore a diverse selection of dramatic texts and develop skills in improvisation and devising. Students may work with "heightened" texts or improvisations that present new challenges in terms of language, physicality, characterization, style or content. Students rehearse, workshop and perform material for each other, becoming

increasingly adept at communicating and synthesizing creative ideas. *Provides one term of credit toward the studio/performance arts requirement. Prerequisite: THR202 or permission of the department chair. Offered: winter term.*

### THR405: DIRECTING

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This course offers the essential theory and practice of stage direction, with particular emphasis on the leadership skills needed to create a constructive ensemble rehearsal environment. Beginning with a series of independent exercises aimed at honing the director's aesthetic sensibilities and style, the course then invites students to select and direct a short play of their choosing. Students proceed step by step through the entire production process: from play selection, script analysis and casting to the detailed work of a rehearsal period. Along the way, students develop skills in the areas of composition and use of space, picturization, textual interpretation, and collaboration and communication with actors. All plays receive a public performance at the end of the term. This course is a prerequisite for all senior projects or field courses in directing. *Provides one term of credit toward the studio/performance arts requirement. Offered: fall term.*

### THR502: ADVANCED ACTING ENSEMBLE

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This course offers students the opportunity to build on performance skills acquired throughout their Exeter career and immerse themselves in a rigorous, thoughtful ensemble process. The class will conduct intensive analysis and rehearsal of either the work of a playwright or devise new performance material together based on the interest of the group. It may culminate in a series of fully explored scenes or in a full-length production. *Provides one term of credit toward the studio/performance arts requirement. Students may repeat this course for credit. Prerequisite: An earlier department acting course or permission of the department. Students must sign up for PEC109 or Choice Format. Offered: spring term.*

## ■ Theater Production

The Theater and Dance Department produces at least one theater and one dance production each term. Students audition for parts in the production or interview for positions on the technical crew, and every effort is made to engage as many students as possible.

*Note: A full credit toward the studio/performance arts requirements is awarded when a student has earned a total of one (or more) credits in theater and dance courses.*

### THRO20: THEATER AND DANCE TECH CREW

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Tech crew is designed to provide students with skills and knowledge to work backstage on theatrical and dance productions as part of the stage crew. Through hands-on learning, students gain knowledge of theater technology, safety and design. Tech crew assists in the construction and painting of scenery, props, costume

construction, makeup application, and the hanging and focus of lights. No experience is necessary, though a willingness to learn a variety of skills is expected. During performances, tech crew members are responsible for running lights and sound, stage managing, facilitating costume changes, and moving set pieces and props. Tech crew meets three to four times per week, as well as daily during performance week. Performances are Friday through Sunday at the end of each term, and students are expected to be a member of the stage crew. *All grade levels may participate, except 9th graders in the fall term; no previous experience required. Provides 1/3 credit toward the studio/performance arts requirement. Students enrolled in THRO20 must also be enrolled in PEC109 for PE credit.*

### **THRO30: NEW PLAYS ENSEMBLE**

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The New Plays Ensemble is a performance opportunity designed for students to explore contemporary plays and collaborative ensemble-building while deepening their acting abilities. There will be a focus on presenting new work by artists from communities that have been historically marginalized in traditional theater spaces. Rehearsals will culminate in a theatrical production onstage in the Goel Center, likely as a staged reading (with actors having scripts in hand). Show titles and audition dates are announced by the department, and students audition to be part of the ensemble. A passionate sense of exploration, play and commitment is the only requirement. *All grade levels may participate, except 9th graders in the fall term; no previous experience required. Provides 1/3 credit toward the studio/performance arts requirement. Students enrolled in THRO30 must also be enrolled in PEC109 for PE credit.*

### **THRO40: THEATER PERFORMANCE**

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Theater Performance offers students the opportunity to perform as part of a theatrical production onstage in the Goel Center. Show titles and audition dates are announced by the department, and students audition to be part of a cast. This is an exciting opportunity for students to use the skills they have learned in their theater and dance classes and apply them on a major scale. A passionate sense of exploration, play and commitment is the only requirement. *All grade levels may participate, except 9th graders in the fall term; no previous experience required. Provides 2/3 credit toward the studio/performance arts requirement. Students enrolled in THRO40 must also be enrolled in PEC109 for PE credit.*

### **PEC109: THEATER PRODUCTION WARMUP**

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This course is taken for PE credit in conjunction with enrollment in THRO20, THRO30 and THRO40. Theater Production Warmup meets the physical education requirement and will include vigorous activity that prepares students for production participation.

## ■ Public Speaking

### **THR203: PUBLIC SPEAKING**

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This course offers opportunities to practice speaking in community. Students experiment with writing, preparing and delivering effective and engaging speeches. While investigating communication strategies, students also explore somatic exercises to deepen their own physical and vocal awareness, and manage the anxiety that often accompanies public speaking. We emphasize attention to the dynamic relationship between speaker and audience, and students take an active role in each other's growth. Students offer one another constructive feedback and gain greater insight into their own public speaking goals. The encouraging and supportive environment fosters greater self-confidence while developing both empathy and leadership skills. *Provides one term of credit toward the studio/performance arts requirement.*

## ■ Film

### **THR206: FILMMAKING**

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This course provides practical experience in basic cinematography without dialogue. Using digital video equipment, students learn about the history of filmmaking as well as the use of the camera and editing techniques to create their own short films. Student, amateur and professional film sequences are discussed and analyzed. *Provides one term of credit toward the studio/performance arts requirement. This course meets during a reserve format in order to create a double-format meeting time.*

### **THR303: SCREENWRITING**

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In recognizing the important role that film has in the life of our culture today, this course focuses on the skills particular to writing in that medium. Using the Robert McKee classic text *Story* as our guide, we learn about elements of story substance and structure, and we look at principles of story design and style in screenwriting. We also analyze the way these principles reveal themselves in significant modern and classic films, as we read and discuss screenplays ranging from *Casablanca* to *Brokeback Mountain*. Viewings of these films accompany class discussions. An important part of the course revolves around guest speakers working in the field today as screenwriters and/or producers, who come and participate in workshops with our students. Students complete the course with a portfolio of scenes and the treatment and outline for their own original film. *Provides one term of credit toward the studio/performance arts requirement. Open to uppers and seniors and to lowers with permission of the department chair. Offered: winter term.*

# Dance

## ■ Dance Technique (Physical Education Credit)

Technique classes meet three to four days per week for the duration of the physical education term, and students earn one physical education credit. They are open to all grade levels. Each class includes an extensive warmup, followed by center- and across-floor exercises and combinations. Technique, flexibility, strength, control, coordination and cardiovascular exercise, in addition to artistic expression, are stressed at all course levels. Each course level builds upon technical expertise gained in the previous level(s). New material is introduced each term so that a student may retake a course until technically ready to move into the next level. *Note: Students interested in or new to the dance program should contact the Director of Dance for level placement prior to registering for classes.*

### DAN100: INTRODUCTION TO DANCE

This course introduces students to four primary disciplines: ballet, modern, jazz and hip-hop. Basic composition and improvisation skills will be introduced. Little or no previous dance training required. *Offered: fall and winter terms.*

### DAN180: INTRODUCTION TO STREET STYLES

This course introduces students to the culture of hip-hop and a variety of street dance styles under the hip-hop umbrella. Disciplines may include party/social dances, breaking, house, vogue and waacking. Classes will consist of a warmup, historical context, technique and some choreography. *Offered: fall and winter terms.*

### DAN200: INTERMEDIATE DANCE I

This course focuses on Western concert dance disciplines: ballet, modern and jazz. Composition and improvisation skills will be developed. Previous dance training, which must include ballet, is required. *Prerequisite: DAN100 or instructor permission.*

### DAN250: INTERMEDIATE DANCE II

This course focuses on Western concert dance disciplines: ballet, modern and jazz. Composition and improvisation skills will be developed. *Prerequisite: at least one term of DAN200 or instructor permission. Previous dance training, which must include ballet, is required. Offered: fall and winter terms.*

### DAN280: HIP-HOP AND CHOREOGRAPHY

This course builds on skills introduced in DAN180. Students will expand their knowledge of hip-hop culture and street dance styles by learning more movement vocabulary and deepening expression. Students will also explore street jazz and commercial dance genres,

which are frequently categorized as hip-hop. Classes will consist of a warmup, some historical context and technique, and longer phrases of choreography. *Prerequisite: DAN180 or instructor permission. Offered: spring term.*

### DAN300: ADVANCED DANCE

This course focuses on Western concert dance disciplines: ballet, modern and jazz. Composition and improvisation skills will be developed. *Prerequisite: at least one term of DAN250 or instructor permission. Extensive dance training, which must include ballet, is required.*

### DAN301: ADVANCED DANCE – INTENSIVE

This accelerated course provides advanced dancers with intensive training in concert dance disciplines (ballet, modern, contemporary and jazz). Classes will consist of a warmup, technique and complex choreographed phrases, along with composition and improvisation. *Prerequisite: instructor permission. Extensive dance training, which must include ballet, is required. Offered: fall and winter terms.*

### DAN310: DANCE TECHNIQUE WARMUP

This course is taken in conjunction with DAN040. Dance technique warmup will include multigenre movement techniques. *Offered: spring term.*

## ■ Dance Study (Studio/Performing Arts Credit)

*Note: A full credit toward the studio/performance arts requirements is awarded when a student has earned a total of one (or more) credits in theater and dance courses.*

### DAN010: SMALL GROUP DANCE STUDY

Small Group Dance Study offers students a specialized learning experience to focus on a specific style of dance. In the lessons, students develop technique and expression, and explore the style's history and cultural significance. Students meet with an instructor for one hour per week at a mutually agreeable time for all students enrolled. Classes can occur during student free periods, weekday nights or weekends. One hour of homework/practice and one hour of class time is expected. In 2023-24, Small Group Dance Study is offered for pointe. Additional styles will be announced. *Permission from the Director of Dance is required. In certain cases, a placement class/audition may be required. Provides 1/3 credit per term toward the studio/performance arts requirement. Students normally receive 10 lessons per term. At least eight lessons are required to pass this course. For pointe: Students must be co-enrolled in a dance technique class (DAN250, DAN300, DAN301 or DAN310) during each term of pointe instruction.*

### DAN590: SELECTED TOPICS IN DANCE

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The topics for this course vary from year to year and are dependent upon the interests and backgrounds of the students involved. *Provides one term of credit toward the studio/performance arts requirement. This course is open to all grade levels, and there is no prerequisite. Offered: spring term.*

## ■ Dance Performance (Studio/Performing Arts Credit)

*Note: A full credit toward the studio/performance arts requirements is awarded when a student has earned a total of one (or more) credits in theater and dance courses.*

### DAN020: DANCE COMPANY

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Fall and Winter Dance Companies produce a one-hour concert centered around a theme, featuring choreography by faculty, guest artists and students. Students may apply to choreograph an original piece and collaborate with faculty lighting, sound, scenic and costume designers. In addition to four days per week of intermediate or advanced-level technique classes (M, T, Th, F), DAN020 includes two days per week (Wednesdays and Saturdays) for choreography rehearsals and tech rehearsals and/or performances. *Prerequisite: Students currently enrolled in DAN250 and DAN300 technique levels are welcome to audition. Provides 1/3 credit per term toward the studio/performance arts requirement. Offered: fall and winter terms.*

### DAN040: DANCE CONCERT ENSEMBLE

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The Spring Dance Concert Ensemble produces a two-hour mainstage concert featuring original choreography by faculty, guest artists and students, centered around a theme. Students may apply to choreograph an original piece and collaborate with faculty lighting, sound, scenic and costume designers. Intermediate and advanced-level dancers work collaboratively and perform a range of disciplines that may include contemporary, ballet, modern, jazz, hip-hop and dances/rhythms of the African diaspora. Rehearsals are held six days per week. *Prerequisite: DAN200 (with instructor permission), DAN250, DAN280 (with instructor permission) or DAN300. Students enrolled in DAN040 must also be enrolled in DAN310 for PE credit. Provides 2/3 credit per term toward the studio/performance arts requirement. Offered: spring term.*

# TRANSITION COURSES

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### SSK100: STUDY SKILLS

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Ninth and 10th graders new to Phillips Exeter Academy may be recommended for this one-term course on the basis of their academic performance during fall term and the advice of their adviser and of the academic advising committee. The major objectives of this course are to learn more efficient study methods, to develop time management techniques, to anticipate what teachers will deem most important in courses, and to efficiently meet those goals. This course counts as one of the student's five courses and provides one term credit. The course, which is not a study hall, makes use of a variety of materials and texts and also provides students with an opportunity to focus more closely on the demands and homework of their other courses. Coursework is graded as P (pass) or NP (no pass). *Open to 9th and 10th graders new to PEA with permission from the Dean of Academic Affairs. Offered: winter term.*



# SPECIAL ON-CAMPUS OFFERINGS

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## CHOICE FORMAT

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Lowers, uppers and seniors who choose to take two of three terms of physical education or athletics select this course in the third term. Choice Format will be scheduled in the final format(s) of the academic day. *Choice Format is not allowed for students participating in an off-campus program that does not have a preapproved program of physical education. Open to lowers, uppers and seniors.*

## FIELD COURSES (999s)

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Qualified students who have exhausted the related course offerings in a particular discipline may petition to add a field course as part of their program. Field courses involve advanced and, in appropriate measure, independent study in a field of special interest and competence. Such work earns one credit per term. Field courses are graded and generally meet in a regularly scheduled format. Students must obtain a petition from the chair of the academic department in which the course would be offered. The petition requires a course content proposal and a series of approval signatures from the instructor, the student's academic adviser and the department chair. Seniors should consult with their college counselors. Field courses are approved only when petitioning students have persuaded the chair that their field course promises desirable educational results that the existing curriculum might not provide. A department reserves the right to approve or deny any field course proposal; staffing constraints or other considerations may override the worthiness of a particular petition. Petitions for field courses must be submitted by midterm of the term preceding the desired course placement.

## SENIOR PROJECTS

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The faculty affirms its belief that education takes place outside as well as within traditional classrooms. Thus, seniors may design individual or joint projects of comparable value and scope to those of an academic course. If such learning replaces formal instruction, however, it requires the same kind of preparation, evaluation, support and supervision that classes demand. For this reason, instructors will ordinarily be advisers for no more than one project per year. Seniors may take only one project during the year.

Projects are approved only when petitioning students have persuaded the faculty that their projects promise desirable educational results that traditional instruction might not provide. Although projects are student-initiated, they are not approved as a matter of right, but remain subject to the educational control of the faculty. In general, one-year seniors are not eligible.

## Approval and completion of Senior Projects are governed by the following understandings:

- › In one term only (fall, winter or spring) a senior may request to substitute one project for one formal course.
- › Projects are graded on a pass/no pass basis and provide one academic credit, but may not be substituted for a course required for the diploma.
- › Project advisers will write a comment for the student's report at the end of the term.
- › Students must design their own projects and present a clear statement of goals in a proposal and submit a senior project application form. Students must also secure the written approval of their academic advisers and project advisers. If the project falls within the jurisdiction of an academic department, it requires the approval of the full department and the heads of academic departments; if outside, it requires the approval of the heads of academic departments and the full faculty.

## Students must observe the following schedule:

- › Every senior who intends to propose a project must meet with the Dean of Academic Affairs to begin the approval process.
- › A senior proposing a project outside of a department should see the Dean of Academic Affairs as early as possible.
- › By the end of the fourth week of the term preceding the project term, a senior must present electronic copies of the final written proposal, with required adviser approval, to the appropriate department chair and to the Dean of Academic Affairs.
- › Students with approved projects must meet for conferences with project advisers at least one period per week throughout the term.
- › Students are required to present the final results of the project in some tangible form, such as a written report, reflective essay, lesson plan, journal, portfolio, video, public performance or exhibition. Students have the option to submit a record of the project to the Academy's archives by completing the Archive Transfer form and the Special Collections Deed of Gift form. A schedule of all presentations will be distributed.
- › At the end of the term, students will make summary presentations of their work to members of the community in a public showing of Senior Projects.

# SPECIAL OFF-CAMPUS OFFERINGS

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Applicants should ascertain that their time off campus will not jeopardize the fulfillment of the regular requirements for the diploma. Particular attention must be paid to the diploma requirements in English, Modern and Classical Languages, History, Mathematics, Religion and Science. Students should carefully read the program description for the offering to determine if a term credit in physical education or any additional credits will be granted. Day students who are selected to participate in off-campus programs become boarding students for that term (year) and must pay the boarding tuition for that term (year). Most programs also include a surcharge to reflect the higher cost of the program. Students should carefully read the program description for the offering in order to find out about surcharges.

Specific dorm or room assignments cannot be guaranteed for students returning from off-campus programs, and students leaving for programs during the year must vacate their rooms and make them available to other students returning to campus. Students studying domestically or abroad on a program may not return to campus during the term they are away. Students on financial aid do not pay more to attend any of the off campus term or year-long programs. Any surcharges are included in the determination of the grant. For the Exeter-designed programs, financial aid is available and calculated through the regular need-based financial aid process. For the three external programs in which we participate (Mountain School, School Year Abroad and Island School), Exeter's financial aid office works with the financial aid office of the external program to calculate a combined financial aid grant. The programs are competitive, and admission is not guaranteed. The availability of some of these programs is dependent upon sufficient enrollment and the staffing needs of the Academy. The Washington Intern Program, Fall Term in England, Winter Term in Italy and Winter Term in Spain all require a minimum of eight participants in order to run. Participants must satisfy the residency requirement of attendance on campus at Exeter for at least three terms during their upper and senior years.

## FALL OR SPRING TERM AT THE MOUNTAIN SCHOOL, VERSHIRE, VERMONT

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Exeter participates in the fall and spring semesters of The Mountain School of Milton Academy. The program offers uppers (and occasionally seniors) the opportunity to enjoy a different living and learning experience, while at the same time retaining a rigorous

college-preparatory academic schedule. The school is located on a 300-acre farm in eastern Vermont and is intimate in size — 45 students and 12 faculty members. The purpose of the program is to provide students with a new understanding of their relationship with the natural world and the responsibility this relationship creates through their studies; their work on the farm and in the forest; and their day-to-day life in rural New England. Due to the end date for the Mountain School fall semester, fall students will return to PEA in January and will be expected to catch up with missed material but not to submit tests, quizzes or papers issued during their absence. Students departing for Mountain School spring semester will be enrolled in classes at Exeter until the midterm of winter term but will not receive academic credit for their winter term classes.

Students wishing to participate in the program must apply in January of the previous school year. Students will receive one English diploma credit and one physical education term credit, and depending on the courses they enroll in, they can earn diploma credit in U.S. history, mathematics, modern languages, classical languages, studio art or science. There is a surcharge for the program.

## SCHOOL YEAR ABROAD

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School Year Abroad, founded in 1964, is a program sponsored by the three charter schools of Exeter, Andover and St. Paul's. In addition to these three charter schools, SYA's association includes a consortium of other top U.S. independent schools that have demonstrated a strong commitment to foreign and classical language instruction, as well as international education. Admission to these programs is competitive. The total enrollment in each program is about 60 students.

The programs in France and Spain are designed for students going into their upper or senior years who have completed two years of French or Spanish. The program in Italy is for students also going into their upper or senior years who wish to begin or continue the study of Latin or Italian. Each of these programs offers a full year of residence and study in the respective country.

The programs are conducted during the school year in Rennes (France), Viterbo (Italy) and Zaragoza (Spain). The courses have always been fully accredited by the three schools. The purpose of these programs is for students to participate in a full academic year, as well as to reap the benefits of living in a foreign culture while achieving a level of real fluency or skills virtually impossible to attain at their home schools. Since some of Exeter's graduation requirements (e.g., Religion and Science) cannot be fulfilled in Rennes, Viterbo or Zaragoza, interested students should develop as early as possible a long-range plan of studies that will assure their eligibility.

In each program, students live with host families and participate fully in their lives. They join athletic and cultural organizations with their French, Italian or Spanish counterparts and travel both on several school-sponsored trips and independently. Academically, each student pursues a minimum of five courses selected from a curriculum especially designed for School Year Abroad students. Standard upper and senior English and mathematics courses are taught in English, generally by teachers from the charter or member schools. Subjects such as literature, language, history, environmental science, civilization and art history are taught in the target language by native instructors. The classes are rigorous and reflect the standards of the sponsoring schools. Students are encouraged to participate in physical activities; however, they are exempt from the physical education requirement while participating in the program. All College Board Examinations are offered. More information may be found at [www.sya.org](http://www.sya.org).

The cost of the programs, including flight, is set by SYA and may differ from the cost of a year as a boarder at PEA. Financial aid students have their aid award increased to cover the SYA tuition differential. Catalogs and further information may be obtained from the Exeter SYA coordinator.

### **FALL TERM AT THE ISLAND SCHOOL, CAPE ELEUTHERA, BAHAMAS**

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Lowers and uppers are eligible to study at the Island School on the shores of Cape Eleuthera, Bahamas, for the fall semester. This rigorous program focuses on sustainability and experiential and environmental education. The 48 students, who constitute the program's student body each semester, come from different schools and live and study on the Island School campus. Students take courses in land and environmental art, literature of the sea, Bahamian history, math, marine ecology and research. Students also participate in scuba, daily morning exercise, kayaking trips, community service and island exploration. The Island School does not offer foreign language courses, and applicants are encouraged to speak with their advisers about the potential impact on their course of study. Admission to the program is competitive. See the chair of the Island School Committee for more information and visit [www.islandschool.org](http://www.islandschool.org). Applications are available at the Island School website and must be submitted to both the Island School and the PEA Island School program director by mid-February.

Due to the end date for the Island School fall semester, students will return to PEA in January and will be expected to catch up with missed material but not to submit tests, quizzes or papers issued during their absence.

Students will receive two diploma credits in the biological sciences and one diploma credit each in studio art, English and physical education for completion of the program. There is a surcharge for the program. *Prerequisite: one year of biology.*

### **FALL TERM IN STRATFORD, ENGLAND**

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The Stratford Program, open to seniors, offers participants an opportunity to live and study in Great Britain; to read plays and see them performed by the Royal Shakespeare Company; to travel to important historical sites; and to study works by British authors and, often, to visit locations central to those works. Students are housed under the supervision of the director, an Exeter faculty member, in lodging near Stratford-Upon-Avon.

The academic program varies from year to year to incorporate the expertise of the director, but in all cases it is rigorous and includes a course in Shakespearean drama. Students take four courses, augmented by day trips, longer excursions, and opportunities to see theatrical performances and to meet with members of the Royal Shakespeare Company.

The program runs from the beginning of September to mid-November. The calendar includes one testing date for the SAT at an English testing site used by all the Stratford participants who wish to take the SAT.

Students will receive two English diploma credits for completion of the program. There is a surcharge for the program.

### **FALL TERM IN GRENOBLE, FRANCE**

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Students who have completed French 230 or higher may apply for a fall-term program for seniors in Grenoble. Students take courses at a local high school, with offerings that may include French literature, history and geography, philosophy, science and math. The program begins with a four-day stay in Paris, after which students travel to Grenoble to live in complete immersion with local host families. Students go on three or four local excursions during their stay. The 10-week program ends in time to allow students to take the SAT in the United States upon their return.

Students will receive two language diploma credits and one physical education diploma credit for completion of the program. A maximum of 12 students may participate. There is a surcharge for the program.

### **FALL TERM IN TOKYO, JAPAN**

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Qualified seniors studying Japanese can choose to study in Tokyo, Japan, in the fall of their senior year. Students will live with families and attend the Seikei High School, with Japanese students of their own age. They will take an English literature course and a Japanese language course with their peers from Exeter, and will take an additional Japanese class with Seikei students. Students also work with English teachers at Seikei and work as interns assisting their English classes. Students will participate in a trip to Kyoto, Nara and Hijemi. Students can participate in athletics and in art and music. They will experience calligraphy, flower arranging, kendo, judo, Japanese drums, and other traditional arts, such as the tea ceremony.

Students will receive two language diploma credits and one physical education diploma credit for completion of the program. There is a surcharge for the program.



## WINTER TERM IN SHENZHEN, CHINA

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Seniors in the Chinese program have the opportunity to spend their winter term in Shenzhen at Shen Wai International School. Students will live with host families who have children attending the school. They will take courses set up for them and be integrated with local students in math, English and sports. The remaining academic program will include literature, linguistics, history and current events. Our students will have special sessions and cultural activities, such as music, calligraphy and Chinese painting. Excursions to significant areas of historical and cultural interest are also part of the program.

Participants do not return to campus for the start of the PEA winter term. Students will receive two language diploma credits and one physical education diploma credit for completion of the program. There is a surcharge for the program. *Not offered in 2023-24.*

## WINTER TERM IN GÖTTINGEN, GERMANY

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Qualified seniors studying German may elect to study in Göttingen, Lower Saxony, Germany, during the winter term. Students attend the Theodor Heuss Gymnasium and carry a six-course load, including German language and literature and other subjects according to the student's interests. Involvement in sports and clubs is also expected. Students live with German families and are integrated into everyday family life. The winter term in Göttingen begins shortly after January 1. Participants do not return to campus for the start of the PEA winter term, but will undertake a directed research project in preparation for their stay in Germany. Interested students should contact their German instructor in their upper year.

Students will receive two language diploma credits, one physical education diploma credit and one English diploma credit for completion of the program. There is a surcharge for the program.

## WINTER TERM IN CALLAN, IRELAND

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The Exeter-Callan Program is open to qualified seniors who have reached the age of 18 by the January departure date. Those selected spend the winter term of their senior year living with a host family near Kilkenny, Ireland. The small town of Callan, County Kilkenny, Ireland, and its surrounding areas play host to a vibrant set of social innovation projects in the areas of community development, cultural education and living communities for people with disabilities. The Camphill community in Callan, made up of three houses and some supported apartments, is at the heart of the project. Students will intern with local networks on a variety of social projects in the areas of arts, culture, heritage, environment and/or disability advocacy. Students take an English class in contemporary Irish fiction, with weekly readings, discussions and journals while in Ireland. They also take an art or theater course offered to abled and disabled alike by a local arts center; keep an electronic journal that they submit on a weekly basis to a PEA faculty member; read and respond to a selection of modern Irish literature; read appropriate articles and texts; and write a reflective paper on the experience of living, working and studying in this community. This program is overseen by John O'Connor.

Participants do not return to campus for the start of the PEA winter term. Students will receive one English diploma credit and one physical education diploma credit. Directed academic study for the English credit will begin in December before departure in January. There is a surcharge for the program. *Not offered in 2023-24.*

## WINTER TERM IN ROME, ITALY

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The biennial winter term in Rome, open to seniors and uppers with at least two years of Latin, offers students the opportunity to study amid the historical setting of their Latin reading courses.

The program consists of Latin and Greek language courses, beginning Italian, Roman topography, Roman civilization, and English. Field study excursions twice weekly in Rome and environs will complement the classical focus of this program. Students will be housed under the supervision of the resident director, an Exeter faculty member, in host family homes in Rome. The 10-week program includes two weeks of directed academic study at home during the first two weeks of winter term in December, seven weeks in Rome, and one week of field study in the Bay of Naples region. Participants do not return to campus for the start of the PEA winter term. Students may receive one English diploma credit and will receive one history diploma credit and one language diploma credit in Latin or Greek, or both, for completion of the program. There is a surcharge for the program. *Uppers participating in the program must take the English course to fulfill Academy graduation requirements. Not offered in 2023-24.*

## WINTER TERM IN MADRID, SPAIN

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Seniors who have completed two years of Spanish may apply to a winter term program in Madrid, Spain. Students will attend high school with students from Colegio Santa María la Blanca, where they will take courses that may include history, economics, philosophy, math and science. They will further study Spanish literature, grammar and culture taught by the program director, who is a faculty member from Phillips Exeter Academy.

Students will also participate in a community service project located close to the school. The school and the host families are in a neighborhood called Montecarmelo in the north of Madrid. Courses will be complemented by field trips to Barcelona, Sevilla, Granada, Córdoba, Toledo, Salamanca and local museums and sites of interest such as el Museo del Prado, the Thyssen-Bornemisza museum and el Escorial. The winter term in Spain begins in early January.

Participants do not return to campus for the start of the PEA winter term but will undertake research in preparation for their stay in Madrid. Students will receive two language diploma credits and one physical education diploma credit for completion of the program. There is a surcharge for the program.

## SPRING TERM WASHINGTON INTERN PROGRAM

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The Washington Intern Program, inaugurated in 1966, is open to qualified seniors. One-year seniors are not eligible to participate. Each student is assigned to the office of a United States senator or representative and works in that office during the day. Though the initial work tends to be clerical, interns often assist their offices in other ways, including answering constituent mail, researching legislative fact sheets, writing drafts of speeches, and reporting business conducted at hearings. They are also given time by their offices to observe the various branches of government in operation. In addition, seminars arranged by the director of the program bring interns together with prominent Washingtonians of various professions and divergent political philosophies. Speakers, about 12 in number, include members of the administration, judges, lobbyists, and officers of regulatory agencies. Interns live in Washington. The director of the program is in residence.

Students may elect to enroll in an English seminar in Political Literature and American Culture in order to receive English diploma credit. Students taking U.S. history in senior year may apply, and will be expected to undertake a course of study and a research project using available Washington, D.C., resources in order to receive diploma credit for U.S. history. The program begins following spring break and ends the week before graduation. There is a surcharge for the program.

# ADVANCED PLACEMENT PROGRAM

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College Board's Advanced Placement (AP) program certifies college-level work undertaken by students in secondary schools. Exeter does not subscribe to the AP program, but many courses at Exeter are taught at or beyond the AP level and are sufficient preparation for AP exams; Exeter administers the AP exams on campus each May. AP exams are scored from 1-5, and there are several advantages to scoring a 4 or 5, including earning college credit or receiving an exemption from college distribution requirements or lower-level requirements in specific disciplines. (Students and families should consult prospective colleges about their "Advanced Standing" policies with regard to high scores on the AP exams.) Only students with consistently superior academic performance in a specific subject area should consider taking AP exams or taking multiple exams during the same testing period. Furthermore, lowers and uppers should test only in disciplines in which they will have completed study prior to the senior year (e.g., biology, chemistry, physics, math). In general, all students should consult with their adviser, subject area teacher and the College Counseling Office prior to registering for standardized tests. AP exams are not required for admission to domestic colleges and universities; however, AP exams may be required for admission to international universities. The Academy's College Counseling Office continues to talk with college admissions partners (both domestically and internationally) about testing.

# NCAA AND ENGLISH REQUIREMENTS

## NATIONAL COLLEGIATE ATHLETIC ASSOCIATION (NCAA)

Any student interested in participating in NCAA Division I and II athletics in college should have four years of high school English, and must be familiar with other special NCAA requirements and the specific Exeter courses that may not meet these requirements. It is important that students are aware of these requirements early in their high school careers so that the appropriate course of study can be planned. In addition, for the University of California system and other state colleges and universities, students must understand the specific state's definition of minimum curricular requirements and how they are related to Exeter's course offerings.

A list of NCAA courses certified by the NCAA Eligibility Center is available at [www.eligibilitycenter.org](http://www.eligibilitycenter.org). To check whether specific courses offered at Phillips Exeter Academy are certified to meet NCAA requirements, you must use the school CEEB code 300185. Courses offered through off-campus programs must be certified through the particular program.

To check certification of individual programs, students may find the following information helpful:

### YEARLONG OR SEMESTER PROGRAMS

#### THE MOUNTAIN SCHOOL:

Vershire Center, Vermont CEEB 460464

#### SCHOOL YEAR ABROAD:

Rennes, France CEEB 731845

Viterbo, Italy CEEB 748646

Zaragoza, Spain CEEB 792150

### FALL TERM PROGRAMS

#### CAPE ELEUTHERA, BAHAMAS:

The Island School through  
The Lawrenceville School CEEB 310681

#### STRATFORD, ENGLAND:

English courses are NCAA-certified

#### GRENOBLE, FRANCE:

UIAD is not registered with the NCAA

#### TOKYO, JAPAN:

Seikei High School  
is not registered with the NCAA

### WINTER TERM PROGRAMS

#### SHENZHEN, CHINA:

Shen Wai International School CEEB 694664  
*not offered in 2023-24*

#### GÖTTINGEN, GERMANY:

Theodor Heuss Gymnasium  
is not registered with the NCAA

#### CALLAN, IRELAND:

English course is NCAA-certified  
*not offered in 2023-24*

#### ROME, ITALY:

St. Stephen's School CEEB 748600  
*not offered in 2023-24*

#### MADRID, SPAIN:

Colegio Santa Maria la Blanca  
is not registered with the NCAA

### SPRING TERM PROGRAMS

#### WASHINGTON INTERN PROGRAM:

English course is NCAA-certified

## ENGLISH REQUIREMENTS

Students who are planning to play Division I or II college athletics may need to take a third term of English (or two English electives in a single term if participating in an off-campus program) in order to meet the NCAA four-year English requirement. Many public — as well as more and more private — colleges/universities also require four full years of English. Please refer to individual program requirements for further details.

Please direct any questions about NCAA certification to the Director of Studies or to the College Counseling Office.