

States, beginning with the Industrial Revolution. We read Katherine Paterson's novel *Lyddie*, and we travel to Sturbridge Village and the Lowell Mills to learn about labor in the 1840s. Next, students look at how social class is represented in literature and film by reading S.E. Hinton's *The Outsiders* and analyzing how it compares to the movie adaptation. We also explore how media and journalism have affected our understanding of gender, reading texts including Liz Prince's graphic memoir *Tomboy*, Bill Konigsberg's novel *Openly Straight*, and the documentaries *Miss Representation* and *The Mask You Live In*. Finally, students examine how the media has been used in the ongoing fight for racial equality in America. We read texts including *All-American Boys* by Jason Reynolds and Brendan Kiely, *Green* by Sam Graham-Felsen, and *The House on Mango Street* by Sandra Cisneros. We also analyze how news organizations cover race, using a curriculum from Facing History & Ourselves called "Facing Ferguson: News Literacy in the Digital Age."

Constitution Nation

In this course, students ask the question "How do people organize?" in order to gain an understanding of how governments form and function. In the first trimester students place themselves in the late 1700s by reading historical texts, early conversations between the Founding Fathers, historical fiction, and the U.S. Constitution. Included in this study is an overnight field trip to Deerfield, MA where students live as 1700s colonial settlers and learn about the various groups involved in the 1704 Deerfield Raid. Students then read a number of primary sources to help them create a composite fictional character and write a story about one group's experience during the raid. Next, we look at the Bill of Rights and the role of the Judicial Branch in those rights. In this unit, students also learn speech techniques and debate each other in a traditional format. After learning about our society and its origins, students embark on a dystopian literature unit to better understand the failings of government. Students then write an in-depth research paper on why they feel a particular country's government exists as it does today. Some texts for this course include *Fault Lines in the Constitution* by Cynthia and Sanford Levinson, *Lord of the Flies* by William Golding, *1984* by George Orwell, *Feed* by M.T. Anderson, and *Brave New World* by Aldous Huxley.

American Historiography

Through studying the Black American experience in the 20th century, this course asks the question “Who writes history?” and “How does culture reflect history?” In the first trimester, students rewrite Boston’s Freedom Trail tour, using primary sources to explore the mythology of America's founding. In the second trimester, students look at how art can portray history, often more effectively than non-fiction text. We study the Harlem Renaissance as well as selected poems, music, drama, and film. In the final trimester, students explore memoir focusing on James Baldwin, Malcolm X, and Ta-Nehisi Coates. It culminates in students expressing a part of their own lives in a medium of their choice. Some texts for this course include *The Warmth of Other Suns* by Isabel Wilkerson, *The Fire Next Time* by James Baldwin, *Brutal Imagination* by Cornelius Eady, *The Autobiography of Malcolm X as told to Alex Haley*, and *The Souls of Black Folk* by W. E. B. Du Bois.

Europe and Africa Through Each Other's Eyes

In this course, students examine the origins of the pervasive but often invisible Western lens through which we process our world. This course asks the question, “How did our ‘Western lens’ develop, and how does it work to consciously and unconsciously shape our actions?” Students explore 16th and 17th century European history and art, focusing on the ways in which the Renaissance, Scientific Revolution, and Industrial Revolution changed the world. Students study Capitalism and Communism and the impact of economic theories and practices on modern societies while researching how wealth inequality affects American society. We learn about Imperialism and Colonialism in Africa by reading *King Leopold’s Ghost* by Adam Hochschild, Joseph Conrad’s *Heart of Darkness*, and Chinua Achebe’s *Things Fall Apart*. We also study South African history, focusing on the Truth and Reconciliation Commission's attempt to heal the country after apartheid. After reading Marguerite Abouet’s graphic novel *Aya: Life in Yop City*, students write oral histories based on interviews of community members that address various themes in the novel. We end the year by reading and performing Shakespeare’s *The Tempest*.

Civilization from East to West

This course asks the questions, “How is ancient history reflected in modern societies?” and “What influence have both Eastern and Western cultures had on each other?” In the first trimester, students read Mark Kurlansky’s *Salt* as a model for their own original, intensive, ten-page research papers on an important commodity that is either currently traded or traded in the past. The studies of Taoism, Buddhism, Hinduism, Confucianism, and Islam are central to the course, and students read selections from the *Tao de Ching*, *The Tao of Pooh* by Benjamin Hoff, and *Siddhartha* by Herman Hesse. In addition, students read contemporary and ancient literature from countries along the Silk Road including Gene Luen Yang’s graphic novels *Boxers and Saints*, *In Other Rooms*, *Other Wonders* by Daniyal Mueenuddin, and *A Thousand Splendid Suns* by Khaled Hosseini. Students develop original projects based on their readings of these texts. Students also read large portions of the Qur’an, investigating various interpretations of the text and writing academic research essays regarding secularism and gender in Islam. We end by grappling with the Israeli-Palestinian conflict, creating art installation pieces focusing on particular time periods within the conflict and developing an audio tour for visitors at Exhibitions.