



2023-2024



**SEQUOYAH
SCHOOL**

HIGH SCHOOL

CURRICULUM GUIDE



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LEARNING AT SEQUOYAH

Sequoyah's high school offers an inspiring college preparatory curriculum in a student-centered, experiential, and collaborative learning environment.

Practicing the values articulated in Sequoyah's Habits of Mind, students and teachers thoughtfully and creatively explore and improve their world.

Teachers encourage all students to share their backgrounds and individual interests so that their unique perspectives enrich the educational experience. Together, students and teachers embrace a process of learning that values diversity, and social and environmental stewardship. The trusting relationships formed through the school's collaborative culture allow students to feel comfortable sharing an opinion or new idea. It is a culture that values intellectual risk-taking, where one can learn from failure, confidently seek out feedback, and develop a greater sense of ownership of one's learning. In this way, we help our students understand that intellectual and creative successes come from patience, persistence, and hard work.

HABITS OF MIND

Perspective

To seek, honor and reflect on multiple viewpoints in order to broaden understanding and solve problems

Inquiry

To become curious, motivated, self-reflective learners who generate questions to deepen understanding

Collaboration

To know when and how to lead, follow and work together as an active listener and meaningful contributor

Communication

To engage in constructive dialogue, value literature and language and express oneself effectively through a variety of modalities

Creativity

To approach challenges with an open mind and a willingness to take imaginative risks while generating ideas and refining solutions

Application

To integrate and apply acquired knowledge in and out of the classroom

Stewardship

To take care of people, take care of things, take care of the environment, and seek to make the community a better place for all

Ownership

To do one's best work

Sequoyah's program is based on foundational theories of progressive education and continues to be informed by current research on the science of learning:

Mastery-focused curriculum with purpose

Our curriculum is built around big-picture mastery areas that guide students toward purposeful engagement with academic and creative pursuits.

Competency-based assessment practices

Our grading system centers on feedback and hard work in order to motivate students to be self-driven learners. Unlike traditional grading that leads to "grade-grubbing" and puts the locus of control with teachers, our system puts students in the driver's seat to understand course Learning Outcomes, and manage their own progress toward demonstrating competency. When this happens, students are more likely to experience the self-efficacy that sparks joy in learning.

Student-centered learning environments

Purposeful curriculum and student agency are key ingredients for dynamic learning experiences. Through a combination of project design focused on relevant big ideas and essential questions, classroom culture, and pedagogical strategies, teachers act as master facilitators who provide opportunities for students to take increasing responsibility for seeking out and leading meaningful learning.

In the following pages you will find a curriculum designed to inspire curiosity and applied learning.

ACADEMIC PROGRAM

Sequoyah's modular schedule provides ample time for a rich and focused learning experience.

Designed to support student engagement, individual attention, and a range of course selections, the schedule offers sufficient time for extensive field studies – real-world experiences beyond the classroom that reinforce deeper understanding of academic skills and concepts. With this schedule, feedback can be more detailed and frequent. The modular schedule also offers increased choices. For required courses, allowing students more options for exploring their interests and advancing their studies. Nightly homework becomes a natural part of the project-based work done during the day, limiting the amount of stress that could result from doing homework in 5 or 6 subjects each night.

More information about our programs can be found in our [School Profile](#).

SAMPLE 9th GRADE YEAR SCHEDULE

	AUGUST						JUNE
	MOD 1	MOD 2	MOD 3	MOD 4	MOD 5	MOD 6	MOD 7
A Block >	Foundations 2: Geometry			Conceptual Physics			SIP & Field Studies
B Block >	Humanities 1A (English & World History)			Humanities 1B (English & World History)			
C Block >	Gryphon Ensemble (Band)			Spanish 2			
Z Block >	Music Technology	First Tech Robotics Competition		LatinX Writers	Contemporary Art Practices		
SIP >	Local Issues (Social Innovation Program)						

GRADUATION REQUIREMENTS

Students are expected to earn 24 credits plus co-curricular requirements (Field Studies, Social Innovation Program, PE, Talking Leaves, and math/Spanish review) to complete the academic program.

- Eight (8) of the 24 required credits are elective courses. "College preparatory electives" are typically A-G approved courses and include some online courses.
- "Other elective blocks" may include Independent Study (student designed) or non-traditional courses.
- Course credits are earned by completing the required modules or "mods." Students take three (3) blocks (A, B, C) per each five-week mod. Typically, 3-mod courses are the equivalent of traditional year-long courses due to the extended 85-minute periods most days.
- Sequoyah recommends that any course grade of 1.3 (D) or lower should be remediated in order to qualify for 4-year colleges.
- Sequoyah's high school courses meet the "A-G" requirements for the University of California, with a grade of a C-minus or higher.

Area of Study	Sequoyah Requirement	University of California Requirement
History	3 years (9 mods / 3 credits)	2 years
English	4 years (12 mods / 4 credits)	4 years
Mathematics	3 years + Math Review (9 mods / 3 credits, four years recommended)	3 years – Algebra II
Laboratory Science	3 years (9 mods / 3 credits)	2 years
World Language	3 years + Spanish Review (9 mods / 3 credits, through Spanish 3 or two years of Spanish through Spanish 4)	2 years of same language
The Arts	1 year of same art (3 mods / 1 credit)	1 year of same art
College Preparatory	1 year	1 year of same course
Other Electives	6 credits (including Z Block electives)	Not required
Field Studies	9th & 10th grade: 4 trips required 11th & 12th grade: Fall retreats 12th Grade: Spring trip	Not required
Social Innovation Program (SIP)	4 years	Not required
Physical Education (PE)	2 years (4 seasons of P.E., sport, or equivalent)	Not required
Talking Leaves (TL)	6 successfully completed, including June of 12th grade	Not required
Total required	24 credits + Field Studies, SIP, PE, TL	15 credits

SIP CO-CURRICULAR



The Social Innovation Program (SIP) is a four-year curriculum that hones the changemaking attitudes and aptitudes of all students.



Local Issues SIP team visits the Office of Sustainability of Los Angeles Mayor Garcetti.

Through talking with people and visiting places, students develop a firm understanding of their relationship to complex injustices facing our local and global communities.

Graduates are seasoned ethnographic researchers, imaginative creators, and thoughtful collaborators who fluently wield and yield power.

Local Issues through the SDGs

9th and 10th graders work in small teams around a particular UN Sustainable Development Goal. These are foundational years in skill-building and realizing what is possible.

Impact Projects

11th graders work individually or in small groups around an issue of personal significance. This year is about gathering perspectives and thinking divergently.

Advanced Impact Projects

12th graders hit the ground running using research and relationships from previous years to carry out a changemaking initiative of their imagining.

VolunteerSIPs

Older students can embed themselves in one mission-driven organization over the course of the whole year. Students conduct informational interviews with colleagues and practice taking field notes regularly.

SIP HUMAN ECOLOGY FELLOWSHIP



The SIP Human Ecology Fellowship is a minimum of a year-long experience for juniors that blends scientific learning with environmental action. Through academic study, conversations with experts, fieldwork, and innovative problem-solving, students will deeply investigate their personal values as they relate to sustainability, health, justice, and responsibility.

The fellowship experience connects SIP, Z block courses, and Field Studies experiences to provide a focused and specialized understanding of human ecology.

Sustainability is a broad topic, so we will take a systems approach to focus on methods of food production (agriculture and fisheries/aquaculture), energy production and utilization, water capture and use, and the intersection of these with health, justice, migration, and governance. All of these topics will be considered in the context of our ongoing and accelerating climate change, and our responsibility as citizens of the Earth.

Each student will choose a lens for framing their course experiences. Lenses may be through art, photography, journalism, data science, policy making, natural history, fiction writing, etc. All students will gain particular skills, including:

- Learning basic ecology specific to regions in Southern California.
- Practicing inquiry-based learning, drawing from a range of disciplines.
- Acquiring additional skills motivated by students' own interests and choice of lens.

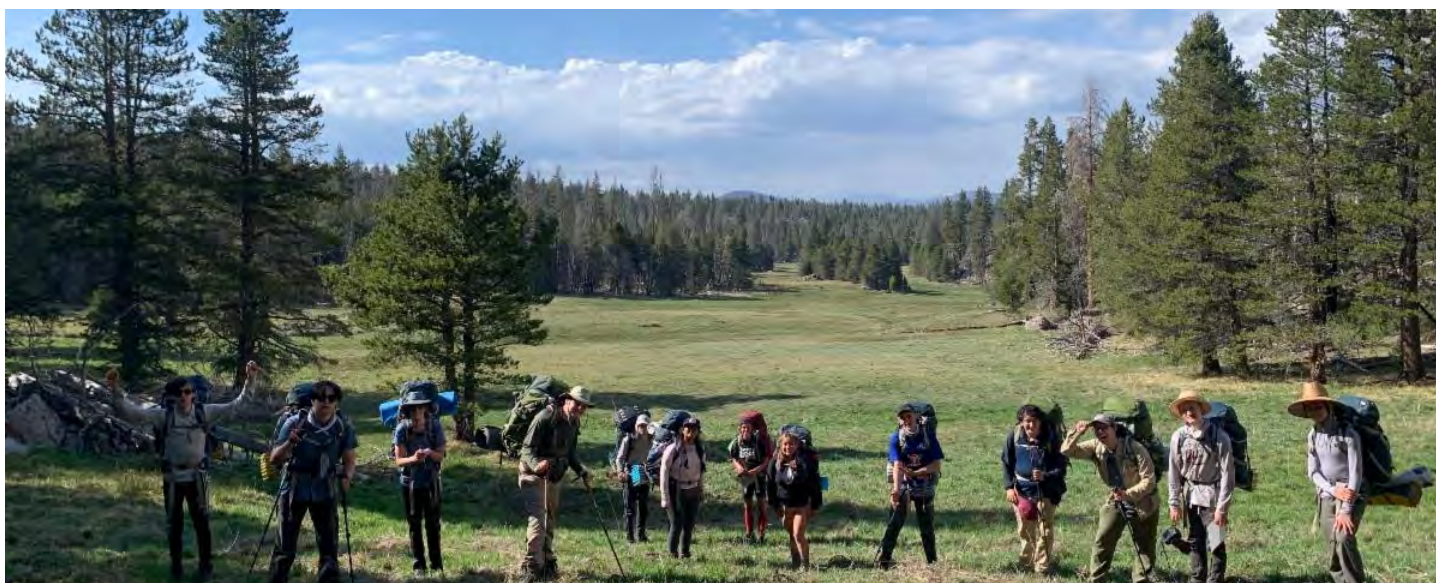
Each student will craft a final project suited to their lens and present it in a manner of their choosing. They will be presented at a celebration at the end of the year.

Student Commitments:

1. Fill out [this application](#), Due April 21
2. Take a 2-mod Z-Block in mods 2 and 3
3. There will be homework, mostly during the Z-block time window but potentially throughout the year
4. There will be Friday field trips during SIP time, throughout the year
5. May also involve the following:
 - a. Separate February Trip travel from the rest of your class
 - b. Additional Weekend Experiences that may involve camping and/or backpacking
 - c. Potential Travel during Mod 7

FIELD STUDIES

CO-CURRICULAR



Seniors on a 15-day backpacking trip in the Central Coast mountains.

Please note that all of the following trip dates are subject to change.

9th GRADE FALL: Devils Postpile, August 22nd - 25th, 2023

The incoming 9th grade class will depart for a 4-day basecamp trip to Devils Postpile National Monument, during the first week of school. They will be joined with 12th grade peer mentors who, with the help of Sequoyah faculty, will welcome and introduce them to the Sequoyah community. In addition to camping out, we will participate in a scavenger hunt throughout the surrounding area, solo along the shore of a beautiful alpine lake, and enjoy evenings preparing and sharing meals with one another.

9th GRADE SPRING - Basecamp & Backpack in Southern Utah, May 2nd - 10th, 2024

This 9-day trip contains both basecamp and backpacking components. We will split into two groups and explore the beautiful canyon country of southern Utah's Colorado Plateau. Along the way, we will spend time camping in Snow Canyon and Kodachrome State Parks where students will be provided options for how to better explore and learn about this desert environment. Finally, students will be introduced to backcountry travel through a 4-day backpack through Escalante National Monument. Each group will travel roughly 15 miles through iconic desert canyons while learning how to operate effectively as a smaller group.

10th GRADE FALL - High Sierra Backpack, August 21st - 25th, 2023

Also during the first week of school, the 10th grade class will depart for the High Sierra's - the tallest mountain range in the continental US. There, the students build upon their backcountry travel experience as they backpack roughly 15 miles over 4 days through this alpine environment in field teams of roughly 15 people each. Depending on conditions the groups might have the opportunity to summit a peak over 11,000 feet in elevation.

10th GRADE SPRING - Costa Rica, May (TBD)

This 10-day international trip focuses on cultural immersion in Costa Rica. Students will have the opportunity to practice their Spanish skills as they spend the bulk of the trip staying in the home of families in the town of Cedral. While there, they will learn the process of growing and harvesting coffee, both on small and large scales. Students will also get to enjoy the flavor and culture of Costa Rica through dancing, a marketplace scavenger hunt, and other stops throughout the country. We will split the 10th grade into two groups and run two separate trips.

11th GRADE WINTER - Central Coast, February 5th - 9th, 2024

Most Sequoyah Juniors take either Biology or SAS Biology which provide the perfect foundation for a marine biology-oriented field studies experience on the California coast. In addition to a number of science-focused activities, students have the opportunity to explore the marine environment by kayak and take a break to reconnect as a class.

11th GRADE SPRING - Surfing San Clemente (OPTION #1), May 14th - 17th, 2024

This year, Sequoyah Juniors will have the option between a fifteen day backpacking trip in the southern Sierra (Kern Plateau (see below) or continue their coastal exploration with this four day trip to San Clemente State Beach. On this trip we will complete a beach clean-up, and spend most of our time on the beach - either relaxing or surfing!

12th GRADE WINTER - Colorado River Canoeing, February 5th - 8th, 2024

This is the final trip the 12th grade class will complete together. On this 4-day course we will spend three days canoeing down the Black Canyon section of the Colorado River. After touring the Hoover Dam, we will get up before sunrise and put in directly below the dam to start our paddle. Along the way we will stop to soak in natural hot springs, explore intricate side canyons, and cool off in the emerald waters of the Colorado River. Evenings will be spent celebrating each other and sharing memories as we camp on gravel bars along the river's edge.

12th GRADE SPRING - Senior Options, May

The 12th graders will get to choose between three different spring trip options. Students will have a series of meetings with the Field Studies department in the early fall to select an appropriate spring course.

Option #1 - Student Designed Basecamp Trip, May 20th - 24th, 2024

On this option, students will participate in a Z-Block class in Mod 4 to plan out an entire basecamp trip from start to finish that they will then facilitate with faculty supervision. This provides an opportunity to apply the learning they've gained over the last four years to create their own unique experience.

Option #2 - Student Mentorship with 3rd grade class, May 28th - 31st, 2024

A small number of 12th graders will have the opportunity to act as student mentors in our 3rd grader class trip to nearby Silverwood State Recreation Area. They will help students learn how to ride their bicycles, practice our stewardship with a beach clean-up, and facilitate evening activities.

Option #3 - Fifteen Day Southern Sierra Backpacking, May 16th - 30th, 2024

NOTE - This is OPTION #2 for the 11th GRADE as well

This extended backpacking experience provides an incredible opportunity to spend fifteen days in the backcountry along with their peers. Groups will travel over 60 miles while exploring the subalpine meadows of the Southern Sierra Nevada Mountains. There will be an opportunity for an extended, two-day, solo experience as well as lots of student leadership and camaraderie.

TALKING LEAVES

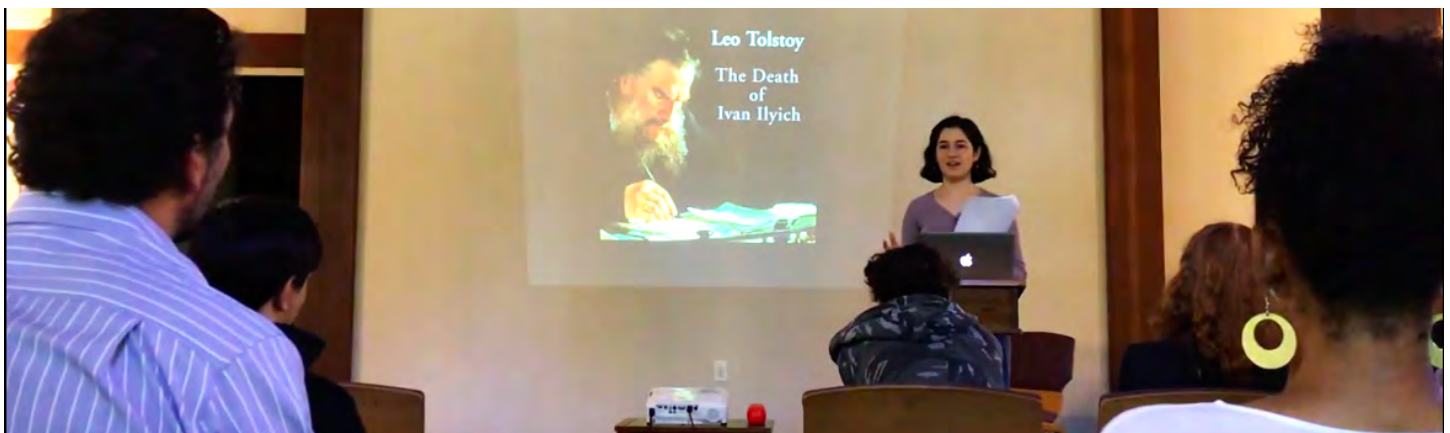
CO-CURRICULAR

Sequoyah, the Cherokee leader and inventor of the Cherokee syllabary, referred to ideas conveyed in writing as “Talking Leaves.” Impressed with the idea of thoughts and feelings transmitted across time and space, he set out to invent a system to preserve the Cherokee language and traditions. Similarly impressed with the impact that the written word has had on human history, we aim to foster, at Sequoyah School, a culture of contemplative and thoughtful intellectual reflection coupled with the open sharing of ideas.

Our Talking Leaves program is intended to give students the opportunity to express, in the form of an essay and public talk, the depth of their thought on the essential questions that arise from their course work, in order to promote an ongoing dialogue on important issues. A further goal is for the student to take the role of teacher, giving the community the benefit of her thoughts. To support this goal, the Talking Leaves will be archived in the Sequoyah Library and shared with the school community over the years.

The Talking Leaves program is therefore a practice of our community that honors the individual academic growth of each student and provides opportunities for students to present and lead intellectual discourse. During Exhibition Week at both mid-year and year-end, students will present their Talking Leaves to classmates, advisors, faculty, staff, and sometimes parents and other invited guests. The Talking Leaves assignment comprises two parts, an essay (the “leaf”) and a lecture (the “talk”). Both components must meet the school’s standards, as judged by a committee of faculty, in order for students to receive credit.

Although all students must present their Talking Leaves twice per year, not all Talking Leaves must receive a passing grade in order to graduate.



Senior gives Talking Leaves presentation

STEWARDSHIP CO-CURRICULAR



Sustainable Campus Stewardship Committee participates in Meditation Garden fall planting event with Neighborhood Church congregation members

All students play a crucial role in shaping Sequoyah's campus community. Every student commits time weekly to a **Stewardship Committee** focused on a particular aspect of school culture, such as, Student Activities, Sustainable Campus, Gryphon Media Company, or Tech Team. Student committee chairs and faculty facilitators lead teams in brainstorming initiatives and executing them.

Additionally, every student-elected committee chair joins the **Stewardship Committee Chair** meeting once a week to seek leadership guidance, propose budget items, and discuss broad matters related to student life with school administration. The Steering Committee is led by one 11th grade and one 12th grade Steering Committee Co-chair.

Current Stewardship Committees include:

Sustainable Campus
Technology
Morning Meeting
K12 Connections

Small Events
Big Events
Social Innovation

Equity Alliance
Design & Fabrication Hub
(dFab)
Library

Peer Mentoring
Yearbook
Gryphon Media Co.

HOW TO USE THIS GUIDE

Below you will find the academic courses offered at Sequoyah's High School listed alphabetically according to department. Please note that all courses are included here for your reference.

Courses offered in the past or future, will be coded as gray text. We recommend that students should consider these courses when making course requests, as some courses may only be offered every other year.

You will also find some Z Block courses listed in both department sections, as well as in the Other Electives section. Please make note that Z block courses, in most cases, count toward the Other Elective credit, not a departmental credit.

Each department's **Course Index** indicates the number of mods a course will run, the amount of credit that would be earned and in what area, and if there are any prerequisites.

Sequoyah Advanced Studies or SAS courses are included in alphabetical order within each department. SAS courses are considered honors courses and offer a weighted GPA of 1 additional point. See handbook for additional details.

**Academic courses and programs are subject to change.*

HUMANITIES

DEPARTMENT OVERVIEW



Humanities 2B students

The Humanities Department offers students a rigorous interdisciplinary education in the literatures, histories, and value systems of the ancient and modern worlds. Over the course of their four years, students are exposed to a range of disciplines beyond literature and history, including ethics, political theory, economics, anthropology, and world religions. Active close reading and critical inquiry are at the core of what we do; humanities texts are tools that students draw on to pose their own meaningful driving questions and pursue their own answers through the processes of literary and historical analysis, critical inquiry, and scholarly research. In shifting our attention from what texts mean to how they mean, students work alongside teachers to dive into literary texts of all kinds with intellectual curiosity, rigor, and joy.

At Sequoyah, we are committed to fostering an expansive perspective in our students, who are tasked with engaging with a wide range of cultures, histories, and texts that are global in scope. In their classes, students grapple with the histories, legacies, and ongoing realities of white supremacy, colonialism, imperialism, and capitalism, and they draw on literary, historical, political, and religious texts in order to reflect on justice and moral responsibility on scales great and small. As they examine the ways in which

the events and forces of the past shaped lived realities in those periods and converge to leave an imprint on our world in the present. Our students develop a keen historical consciousness and historical literacy that together afford them the necessary tools to pose cogent, compelling historical questions and seek out possible answers.

Finally, the Humanities Department is committed to empowering its students to develop, deepen, and hone their critical writing skills over the course of their high school career. During their time at Sequoyah, students have opportunities to develop their unique voices through a wide range of student-centered creative and analytical projects, learning to write well-organized, clearly structured, and persuasive critical arguments that draw on strong supporting evidence, which they carefully analyze and interpret through close textual analysis. Students reflect on the larger stakes of the argument being made, draw meaningful connections between course texts, and connect their discoveries to larger themes, concepts, and historical trends. Students become fluid in research methods in the literary and historical fields and learn to find, evaluate, use, and cite appropriate sources throughout the research process.

POSSIBLE SEQUENCES

9th GRADE		10th GRADE		11th GRADE		12th GRADE
Humanities I	>	Humanities II	>	United States History	>	India: Faith, Freedom, and Future
				Color Curtain	>	SAS Monsters & Madness
Humanities I	>	Humanities II	>	SAS United History	>	SAS The U.S. Constitution
				Women Writing, Writing Women	>	SAS The Art of the Novel
Humanities I	>	Humanities II	>	United States History	>	SAS Bible as Literature
				"Good Trouble": Literatures of Political Resistance	>	Authoritarianism
Humanities I	>	Humanities II	>	SAS United States History	>	SAS Indigenous Histories
				Climate Change Literature	>	SAS Coloring the Canon

HUMANITIES

COURSE INDEX

HUMANITIES COURSES

COURSE TITLE	CREDITS	LENGTH	MODS OFFERED	PREREQUISITES	OFFERED
Humanities 1A	1 (English & History)	3 mods	Mods 1–3	Required for all 9th graders	Yearly
Humanities 1B	1 (English & History)	3 mods	Mods 4–6	Required for all 9th graders	Yearly
Humanities 2A	1 (English & History)	3 mods	Mods 1–3	Required for all 10th graders	Yearly
Humanities 2B	1 (English & History)	3 mods	Mods 4–6	Required for all 10th graders	Yearly

HUMANITIES Z BLOCK ELECTIVE MINI-COURSES

COURSE TITLE	CREDITS	LENGTH	MODS OFFERED	PREREQUISITES	OFFERED
Creative Writing	½ (other elective)	2 mods	Mods 2–3	None	Yearly
Gryphon Media Company	½ (other elective)	2 mods	Mods 2–3 & 5–6	Student newspaper, radio, and other publications.	Yearly
Poetry	½ (other elective)	2 mods	Mods 5–6	None	Yearly
Shakespeare Fast & Slow	¼ (other elective)	1 mod	Mod 1	None	2023–2024

ENGLISH ABC BLOCK ELECTIVES

COURSE TITLE	CREDITS	LENGTH	MODS OFFERED	PREREQUISITES	OFFERED
Literary Praxis: Realist, Modernist, and Postcolonial Short Stories	1 (English)	3 mods	Mods 1-3	Pre-req: Hum. 2	2023-2024
Climate Change Literature	1 (English)	3 mods	Mods 4-6	Pre-req: Hum. 2	2022-2023
The Color Curtain	1 (English)	3 mods	Mods 4-6	Pre-req: Hum. 2	2023-2024
"Good Trouble": Literatures of Political Resistance	1 (English)	3 mods	Mods 1-3	Pre-req: Hum. 2	2023-2024
SAS The Art of the Novel	1 (English)	3 mods	Mods 4-6	Pre-req: Hum. 2 + Dept. approval	2022-2023
SAS Bible as Literature	1 (English)	3 mods	Mods 4-6	Pre-req: Hum. 2 + Dept. approval	2022-2023
SAS Coloring the Canon: Ancient Greece, Africa, and the Black Diaspora	1 (English)	3 mods	Mods 1-3	Pre-req: Hum. 2 + Dept. approval	2022-2023
SAS Ethics and Existentialism	1 (English)	3 mods	Mods 1-3	Pre-req: Hum. 2 + Dept. approval	2023-2024
SAS Feminist Literature and Theory	1 (English)	3 mods	Mods 4-6	Pre-req: Hum. 2 + Dept. approval	2023-2024
SAS Monsters & Madness	1 (English)	3 mods	Mods 1-3	Pre-req: Hum. 2 + Dept. approval	2023-2024
SAS Technology, Human Creativity, and the Literary Imagination	1 (English)	3 mods	Mods 4-6	Pre-req: Hum. 2 + Dept. approval	2023-2024
Women Writing, Writing Women	1 (English)	3 mods	Mods 1-3	Pre-req: Hum. 2	2022-2023

HISTORY ABC BLOCK ELECTIVES

COURSE TITLE	CREDITS	LENGTH	MODS OFFERED	PREREQUISITES	OFFERED
Authoritarianism	1 (history)	3 mods	Mods 4-6	Pre-req: Hum. 2	2022-2023
Constitutional Law I: Rights & The Role of the Judiciary	1 (history)	3 mods	Mods 1-3	Pre-req: Hum. 2	2023-2024
Resist: A Global History of Protest	1 (history)	3 mods	Mods 1-3	Pre-req: Hum. 2	2021-2022

Movements					
SAS India: Faith, Freedom, and Future	1 (history)	3 mods	Mods 4-6	Pre-req: Hum. 2 + Dept. approval	2023-2024
SAS Indigenous Histories	1 (history)	3 mods	Mods 1-3	Pre-req: Hum. 2 + Dept. approval	2022-2023
SAS United States History	1 (history)	3 mods	Mods 1-3 & Mods 4-6	Pre-req: Hum. 2 + Dept. approval	Yearly
United States History	1 (history)	3 mods	Mods 4-6	Pre-req: Hum 2	Yearly

HUMANITIES

ABC BLOCK COURSE DESCRIPTIONS

HUMANITIES 1A & 1B

This year-long Humanities 1 sequence introduces students to the histories and literatures of ancient civilizations, asking what it means to be human and how we can come to live our lives in the best possible way. In the first semester (Humanities 1A), we will explore the evolution of humans, considering the development of language and writing and the interrelation between humans and other animals. From there, we will examine how power has been historically distributed differently between individuals of different races, classes, genders, and religions, and what that means for our world today. Course texts will include Yuval Noah Harari's *Sapiens*, David Foster Wallace's "Consider the Lobster," and Val Plumwood's "Being Prey," and Homer's *The Odyssey*. In the second semester (Humanities 1B), students will examine the histories of ancient Mesoamerica, the development of Buddhism in South Asia, and the Islamic Golden Age in the Middle East. Together, we will explore the sacred Mayan *Popol Vuh* ("Book of the People"), selections from Genesis, Herman Hesse's *Siddhartha*, *The Book of Joy*, *The One Thousand and One Nights*, and *One Hundred Nights of Hero*, reading them alongside primary historical sources and cultural histories. Over the course of the year, we will read broadly and deeply, thinking critically about the ways in which individual identities, communities, nations, and civilizations are built on a foundation of storytelling. Our readings will form the basis for a larger discussion about the roles and ethical obligations of the individual within society. What duty does the individual owe to their family, community, nation, or state? What makes life meaningful for us as individuals as opposed to us as members of communities? Where do our duties lie, and what should we do when we discover tensions between them? What do we do when the collective morals imposed upon us conflict with, or even contradict, our individual ethical beliefs? What constitutes just vs. unjust authority, and when is it right to resist or rebel?

HUMANITIES 2A & 2B

Capitalism is so much a part of our lives that we can hardly imagine a world without it. We think of ourselves in terms of our career aspirations and how well off we are. Our identities also include the racial and gender categories whose meanings have been molded over centuries by the flow of capital through empires, colonies, and human bodies. During the first semester of this year-long humanities sequence, we will read works of literature that will help us to understand what capitalism is, how it spread, and how it affects the way we see ourselves and each other. These texts, which span the genres of drama, poetry, and prose, take us from the early modern period through to 1800. They include William Shakespeare's *The*

Merchant of Venice, David Graeber's *Debt: The First 5000 Years*, M. NourbeSe Philip's *Zong!*, Olaudah Equiano's *Interesting Narrative*, Max Weber's *The Protestant Epic and the Spirit of Capitalism*, W.E.B. DuBois's *The World and Africa*, C. L. R. James's *Touissant Louverture*, *The Declaration of the Rights of Man and Citizen*, and Ibram X. Kendi's *Stamped from the Beginning*. In this course, we will learn to read the texts closely, paying microscopic attention to how language works. We will practice writing, speaking, and revising our work to better communicate the ideas we uncover and produce. In the second semester, we will tackle a defining symptom of our modern condition, which is that we find it hard to imagine other ways the world could be. Human nature, we say, means that any form of social organization other than the capitalist state is doomed to disaster. But perhaps, in fishing for inspiration from past and present societies, we have not cast a wide enough net. The anthropologists, sociologists, and literary authors we will read this semester urge us to take a more comprehensive look at what makes us human, how we relate to one another, and how we might be able to structure our communities in a way that offers more than lip service to our most cherished ideals. Course texts will include Graber and Wengrow's *The Dawn of Everything*, Rousseau's *Discourse on Inequality*, Graffigny's *Letters from a Peruvian Woman*, Marquez's *One Hundred Years of Solitude*, Mauss's *Essay on the Gift*, and Douglas's "Foreword to *The Gift*."

ENGLISH

ABC BLOCK ELECTIVE COURSE DESCRIPTIONS

CLIMATE CHANGE LITERATURE

This is an interdisciplinary course that will investigate how fictional narratives from the emerging climate fiction genre can suggest new ways for thinking about what it will mean to live in a seriously altered climate and even afford opportunities for imagining more just and resilient futures. Using the tools of intersectional feminism, climate science, and literary studies, students will examine the connections between the climate crisis and racial, economic, migrant, and gender justice. We will read novels, short stories, non-fiction, and essays that help give narrative shape to the problem of climate change while highlighting how it affects individual lives. This class is structured to create a participatory and cooperative learning community, and the heart of our learning together will be discussion of common readings and videos in small and large groups, as well as presentations, critical essays, creative writing, journal responses, and book club discussions. Literary and critical works we may read from include *The Parable of the Sower* by Octavia Butler (1993); *This Changes Everything: Capitalism vs the Climate* by Naomi Klein (2014); *Half-Earth: Our Planet's Fight for Life* by E.O. Wilson (2016); *The Ministry for the Future* by Kim Stanley Robinson (2020); *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* by Robin Wall Kimmerer (2013); and short stories by Nnedi Okorafor, A. C. Weiss, Margaret Atwood, D. K. Mok, and Paolo Bacigalupi.

THE COLOR CURTAIN

"The American situation is very peculiar," said James Baldwin during the height of the Cold War, "and it may be without precedent in the world. No curtain under heaven is heavier than that curtain of guilt and lies behind which white Americans hide. The curtain may prove to be yet more deadly to the lives of human beings than that Iron Curtain of which we speak so much and know so little. The American curtain is color." The construction of race — and the resulting impact of that construction — have provided a baseline for understanding life in America since its inception. As a translation of that construction, the humanities—particularly literature—have offered an explanatory window into the conditions of folks most

affected by race in America. In *The Color Curtain*, we will study literary works from one group that has been most affected by the consequences of racial oppression in America — Black people. Through hearing from those who have been discarded and trampled underfoot by racial oppression, we can better understand the construct of race, racial oppression, and potential anti-racist actions that could be taken to alleviate the stresses of race in America. To this end, we will view literature from various time periods, as well as the historical context necessary to understand various viewpoints of race in American society through a Black lens. Course texts will include Lorraine Hansberry's *A Raisin in the Sun*, James Baldwin's *If Beale Street Could Talk* and *The Fire Next Time*, Ta-Nehisi Coates's *Between the World and Me*, and George Schuyler's *Black No More*.

"GOOD TROUBLE": LITERATURES OF POLITICAL RESISTANCE

This course traces a literary history that is overtly political, using creative work as a platform to make "some noise and get in good trouble" (John Lewis). Our subject is overtly political artists, queer artists, and artists of color who interrogate how media can confront and resist oppression. Course readings may include Bolaño's *Distant Star*, Carson's *Glass, Irony, and God*, hooks' *Teaching to Transgress*, Kushner's *Angels in America*, Loy's *Lunar Baedeker*, Morrison's *A Mercy*, Narayan's *Waiting for the Mahatma*, Nguyen's *The Sympathizer*, Plato's *Apology*, Rankine's *Citizen: An American Lyric*, Viamontes' *Under the Feet of Jesus*, Shange's *Betsey Brown*, Woolf's *Three Guineas*, and Yeats' *The Countess Cathleen*. Those readings include stories about engaging in political protests like Mahatma Gandhi's satyagraha movement, Cesar Chavez's United Farm Workers Movement, and the George Floyd protests. However, those texts are also theoretical experiments that transform the acts of reading and writing into acts of protest. For their final projects, students will cause a little "good trouble" of their own in a medium of their choosing. This could mean writing a personal essay or organizing a political protest.

LITERARY PRAXIS: REALIST, MODERNIST, AND POSTCOLONIAL SHORT STORIES

The central premise of this course is that the best way to engage with literary writing may be literary in nature -- that is, what if we wrote about and responded to artistic texts in artistic ways ourselves? This class will focus on a selection of short stories in the literary schools of realism (Tolstoy, Gogol, Chekhov); modernism (Woolf, Joyce, Mansfield); and postcolonialism (Nguyen, Adichie, Lahiri, Díaz). But, rather than literary theory, this course will center literary praxis -- our own writing styles and literary voices. Our major responses to these works will themselves be creative in nature, seeking to transcend traditional, argumentative writing and instead explore modes of expression that leave room for uncertainty, complexity, and curiosity. This course will consider such questions as: How do different literary schools approach the representation of reality in literature? How do cultural and historical contexts shape the way that literature represents reality? What is the relationship between representations of reality and the construction of meaning in a work of art? Students enrolled in this course can anticipate consistent reading and writing, as well as creative writing workshops where students will give and receive feedback on their pieces.

SAS THE ART OF THE NOVEL: LITERARY GENRE AND THEORY

In his *Lectures on Literature*, Vladimir Nabokov writes, "Literature is invention. Fiction is fiction. To call a story a true story is an insult to both art and truth." This course takes up novels from the nineteenth century to the present day in order to ask: if "literature is invention," and "fiction is fiction," what place does it occupy in the real world we inhabit? To put it another way: what can, and does, literature do? Just as importantly, how do we read, and to what end? As we make our way through the semester, we will explore how three novels—Jane Austen's *Northanger Abbey*, Toni Morrison's *Beloved*, and David Mitchell's *Cloud Atlas*—configure the relationship between "world" and "text," between "the real world" and its literary

"representation" in fictional works. Taken together, these three novels, coupled with foundational readings in feminist theory, postcolonial studies, critical race theory, Marxist theory, and psychoanalysis, among other critical methodologies, will serve as a springboard for exploring a wide range of literary genres and gaining an introduction to literary theory. Over the course of the semester, we will read and re-read closely as a means of broaching a number of questions: How do texts produce their own meanings, both in relation to and independently of the worlds (i.e., their social and historical contexts) from which they originate? What kinds of questions, problems, and issues emerge out of different literary genres, and how can literary theory deepen our understanding of the work performed by literary texts? Finally, even if (as Nabokov declares) fiction *is* fiction, how does it speak to real social, ethical, and political problems that mark our world today? Does literature just reflect "the real" somewhere "out there," or can it also, somehow, shape it?

SAS THE BIBLE AS LITERATURE

To read the Bible as literature is an act that undermines the text itself. To read *un*-orthodoxically is the project of this course, which defines the Bible as literature, rather than as a sacred or religious text. Authored by many hands, in multiple languages, and over more than a thousand years, the Bible is an anthology, a captivating and challenging collection of ancient texts that have been subjected to countless interpretations. Students will simultaneously gain canonical knowledge while questioning its value and validity. The class's subject is fundamentally a book of laws, poetry, and short stories, with compelling settings, characters, and plots. Reading the Bible as literature entails a focus on the language, images, character development, metaphor, symbolism, and irony of biblical texts, as well as an investigation of the historical contexts from which these texts emerged.

SAS COLORING THE CANON: ANCIENT GREECE, AFRICA, AND THE BLACK DIASPORA

This course is an investigation of the ways that Black diasporic artists have engaged with, revised, and re-imagined Greco-Roman Classics in order to expose and critique discourses of racism, imperialism, and colonialism—as well as to serve as a fertile source of mythological material. The classics have long been cited as justification for racist ideologies; we remember Aristotle's argument for natural slavery or John C. Calhoun's infamous claim that, if he found a Black man who knew "Greek syntax," he would then acknowledge their humanity. This class explores how authors like W.E.B. DuBois, Ralph Ellison, and Rita Dove have used the classics to contradict these claims. The course looks at a range of material—literature, philosophy, history, film, visual art, political science—to present a counternarrative of literature as an essentially apolitical discipline. Course texts may include Aristotle's *Politics* (on slavery), W.E.B. Dubois' *On the Souls of Black Folk*, Ralph Ellison's *The Invisible Man*, Ola Rotimi's *The Gods are Not to Blame*, Sophocles' *Oedipus the King*, Derek Walcott's *The Odyssey*, Frantz Fanon's *Black Skin White Masks*, Rita Dove's *The Darker Face of the Earth*, and Athol Fugard, John Kani, and Winston Ntoshona's *The Island*.

SAS ETHICS AND EXISTENTIALISM

How important is it to make your own decisions rather than allow others to make them for you? Are there guidelines for moral behavior everyone should follow, or do you have to invent your own? In centuries past, religion and tradition supplied ready answers, but in light of the advances and atrocities of modernity, a literary and philosophical movement emerged with these questions at its heart. Critics of the movement, which became known as existentialism, remarked that it reduced everything to an absurdity in which nothing mattered. Existentialists maintained that putting everything into question was precisely what we needed to do to be ethical. In this course, which examines the intersection of ethics and existentialism, our primary interlocutors will be Søren Kierkegaard (*The Concept of Anxiety*), who explores the dread that we feel when faced with our own freedom; Simone de Beauvoir (*The Ethics of Ambiguity*), who considers what

acting responsibly means if there are no rules; and Frantz Fanon (*Black Skins, White Masks*), who asks how we can be true to ourselves within systems that oppress us. We may also read selections from Fyodor Dostoevsky, Franz Kafka, Friedrich Nietzsche, Jean-Paul Sartre, Albert Camus, Ralph Ellison, Hannah Arendt, and Emmanuel Levinas. We will be relying heavily on very close reading of our texts to have deep conversations about the issues they present.

SAS FEMINIST LITERATURE AND THEORY

This course will introduce students to feminist theory in order to unpack the gendered hierarchies and differential power dynamics that are the products of living in patriarchal societies like our own. Taking an intersectional approach that thinks through sex, gender, and sexuality in relation to race, class, and ethnicity, the course will examine the realms of education, economics, politics, and literature in order to understand and critique women's historical subordination within these domains. Literary texts to be read will likely include Margaret Atwood's *The Handmaid's Tale*, Jean Rhys's *Wide Sargasso Sea*, Chimamanda Ngozi Adichie's *We Should All Be Feminists*, and Virginia Woolf's *A Room of One's Own*, while theoretical selections will draw from bell hooks's *Feminist Theory: From Margin to Center*, Helene Cixous's "The Laugh of the Medusa," Gayle Rubin's "The Traffic in Women," Simone de Beauvoir's *The Second Sex*, Betty Friedan's *The Feminine Mystique*, Judith Butler's *Gender Trouble*, Alice Walker's *In Search of Our Mothers' Gardens*, and Audre Lorde's *Sister Outsider*.

SAS MONSTERS AND MADNESS

We will begin this course by venturing into one of the original swamps from which some of popular culture's most famous monsters emerged: Mary Shelley's *Frankenstein*. We will probably find that what lurks there is both more complex and more subtle than we thought. As we consider *Frankenstein* alongside Franz Kafka's *The Metamorphosis* and the 1980 film *The Elephant Man*, we may also realize that narratives constructed about those who are deemed "monsters" tell us just as much about ourselves as about those whom we cast out of the realm of human community and care. Next, we will engage with literary representations of madness, reading Edgar Allan Poe's "The Tell-Tale Heart" and Octavia Butler's "Bloodchild," pairing our discussion of these texts with selections from Sigmund Freud's work on the unconscious and the 2017 film *Get Out*. From there, we will explore the gendered aspects of the Gothic tradition by pairing Charlotte Brontë's Victorian classic *Jane Eyre* with its twentieth-century reimagining in Jean Rhys's *Wide Sargasso Sea*. Drawing on these texts, alongside Charlotte Perkins Gilman's "The Yellow Wallpaper" and selections from Sandra Gilbert and Susan Gubar's *The Madwoman in the Attic*, we will examine the dark side of the cultural constructs of gender—gender norms, expectations, and taboos—and the ways in which the label of "madness" has historically been deployed against women who fail to fulfill their socially prescribed roles. Finally, over the course of the semester, we will explore the origins of psychiatry as a discipline, examining the diagnosis of madness and the historical emergence of the asylum. This study will be paired with French theorist Michel Foucault's critical work *Madness and Civilization: A History of Insanity in the Age of Reason* and Tom Burns's *Our Necessary Shadow: The Nature and Meaning of Psychiatry*.

SAS TECHNOLOGY, HUMAN CREATIVITY, AND THE LITERARY IMAGINATION

With the release of ChatGPT in November of 2022, the literary world went into a particularly shrill and occasionally hysterical uproar. Instead of fear, this course opts for optimism and aims to problem solve. Thinking of how literature is produced, distributed, and consumed, we will imagine the future of humanistic studies in light of this new technology by first reframing the problem as much older than a few months. Next, we will consider the long history of literature composed about machines by reading texts that include the *Iliad* and *R.U.R.*, as well as writings by Isaac Asimov, Francis Bacon, Philip K. Dick, Donna

Haraway, Jonathan Swift, and Sylvia Wynter. We will also look at new research in the digital humanities by scholars like Franco Moretti and Miriam Posner. This examination has profound ethical dimensions: what are the ethical implications of using artificial intelligence in literature and the creative arts, including issues of authorship, intellectual property, and the impact of automation on human labor? For the final project, you will create a piece of reflective critical work that either harnesses new technologies in ways that are both innovative and ethical or exceeds the current potential of artificial technology.

WOMEN WRITING, WRITING WOMEN

This course is devoted to exploring the history of women's writing, drawing on Virginia Woolf's 1929 book, *A Room of One's Own*, to understand the social, historical, and cultural conditions under which women's writing emerged. We will unpack the ways in which gender norms, educational systems, and economic structures conspired to yield a history of women's writing that is comparatively much shorter than men's. Over the course of the semester, we will explore the ways in which women writers from the turn of the nineteenth century to the present day conceive of and represent women's experiences through literature. By taking up a wide range of novels written by women, from classics by Jane Austen (*Pride and Prejudice*) to more recent works like Jamaica Kincaid's *Annie John*, Sandra Cisneros's *The House on Mango Street*, and Samanta Schweblin's *Fever Dream*, this course will ask what it means for women to tell their stories. How do women writers lay claim to authority both within their works and in the world at large? What histories and forms of resistance are these writers struggling against, and how do these struggles shape the female voices we encounter in their works? What does it mean to be a woman, and how does that identity intersect with other identities, such as race and class, in these texts? And finally, if we read these books as a collection of works that challenge traditional conceptions of the canon, what possibilities are opened up for the field of literature as a result? Alongside our course's literary works, we will read foundational texts in feminist theory. Our aim will be to situate literature alongside theory in order to deepen our understanding of what it means for women to write literature--and of what it means, by extension, to write women in literature.

HISTORY

ABC BLOCK ELECTIVE COURSE DESCRIPTIONS

AUTHORITARIANISM

This course will center on the legacy of dictatorial regimes past and present. We will focus on the reasons autocrats rise to power while analyzing factors contributing to their collapse. Propaganda in the western world often leads to a perception that dictators are self-interested, evildoers. What is behind this messaging and what flaws can we denote from their ubiquitous presence? Throughout the semester, students will identify patterns of behavior among autocrats across the world from Pol Pot, Hitler, and Idi Amin to Saddam Hussein, Joseph Stalin, and Pinochet. Researching the environmental dynamics in regions and populations will serve as a baseline for understanding how authoritarians exercise power and what is responsible for their success and failure.

RESIST: THE HISTORY OF PROTEST MOVEMENTS ACROSS THE WORLD

Resistance is inherently radical. Consciously deciding to upend the status quo requires courage; success requires clear, effective strategy. Resistance is often the only tool capable of eradicating corruption and providing voice to the voiceless. Resistance is one of the most powerful methods of expressing displeasure with governmental regimes, policy, or patterns of unwelcome action. Resisters can cause economic turmoil leading to unsustainable economic contractions, they can influence public discourse, but most importantly, they can motivate others to join their cause and aid in the fight to achieve righteous objectives. This course will examine the history of social protest and revolutionary movements in the United States and across the world from the late 18th century to the present. We will explore the origin of these movements and how ideology, politics, and economics all contributed to their evolution. From the Haitian Revolution of the 1790's to the modern-day Black Lives Matter mobilization, this course will consider the organizational structures and cultural context of desired change, from church pews to hashtag activism.

SAS INDIA: FAITH, FREEDOM, AND FUTURE

This course is a survey of Indian history, politics, and spirituality, explored through literary works, religious texts, and an extended historical simulation. We will begin by familiarizing ourselves with the faith traditions that emerged from and shaped the subcontinent, including Buddhism, Hinduism, and Islam. To do so, we will read excerpts from the *Dhammapada*, *Bhagavad Gita*, and *Quran*. Next, we will consider India's Independence movement as a turning point in world history. To examine India's colonial and postcolonial legacy, we will engage in an extended, college-level simulation where students will advocate for and against Indian Independence, religious governance, and partition. We will read the philosophy of Mohandas Gandhi and consider how his political theories of *satyagraha* (non-violence) and *swaraj* (self-rule) shaped India's postcolonial movements and social movements across the world. Finally, the course will conclude by considering India's rapid growth in the 20th and 21st centuries, putting the nation on track to outpace China as the world's largest nation, complete with an increasingly educated, technologically advanced, and digitally connected populace. As part of this unit on capitalism and futurism, students will engage with essays by Arundhati Roy, Aravind Adiga's novel *White Tiger*, and other compelling works of fiction and non-fiction alike.

SAS INDIGENOUS HISTORIES

This course covers a broad history of indigenous peoples all over the world with a focus on indigenous peoples of the Americas. We will be reading two core texts, both written by indigenous historians: *An Indigenous Peoples' History of the United States* written by the historian Roxanne Dunbar-Ortiz, and *Our History is the Future: Standing Rock Versus the Dakota Access Pipeline, and the Long Tradition of Indigenous Resistance*, written by historian Nick Estes, a citizen of the Lower Brule Sioux Tribe. The first mod will be an introduction to various approaches to indigenous histories including archeology, mythology, and autoethnography. The second mod will explore histories of settler colonialism, residential schools, dispossession, and resurgence. Here we will reckon with questions concerning reparations, restorative justice, and intergenerational trauma. The third mod will look at the history of indigenous activism. Here we will examine the American Indian Movement as well as politics of indigenous rights, sovereignties, global indigeneity, racial entanglements, pandemics, and indigenous feminisms.

THE U.S. CONSTITUTION

This course will explore the way in which interpretations of key rights and liberties expressed in the Bill of Rights and the 14th Amendment to the Constitution have changed over time. The course will begin with a survey of the history of the Supreme Court and originalist and living constitutionalist judicial philosophies. Students will then explore the circumstances, arguments, and judicial reasoning behind landmark decisions, including *Tinker v. Des Moines*, *Roe v. Wade*, *Gregg v. Georgia*, *Gideon v. Wainwright*, and *Regents of the University of California v. Bakke*. Depending on the schedule of the Court, students will also delve into cases currently on the Supreme Court's docket pertaining to individual rights and visit the Ninth Circuit Court of Appeals to witness a federal court case on rights in action. Students will engage in simulated debates of specific cases and write case memos. In particular, students can expect to hone their writing, public speaking, and argumentation skills.

UNITED STATES HISTORY

"We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness." This statement of first principles, enshrined in the Declaration of Independence, has guided generations of activists, struggling against those who would seek to protect the privileges of the few. This three-mod course explores the history of the United States through the lens of liberation, specifically considering the fight for socioeconomic, sex, and racial equality over time. In this course, you will be asked to consider the way in which the fight for rights have responded to economic changes in the U.S., from the development of the cotton gin to wartime pressures on the labor market. Socially, you will examine the degree to which individuals worked together in common cause across the dividing forces of race and sex and investigate the degree to which social movements were intersectional. Lastly, you will consider the different pathways for social change, and evaluate the ways in which individuals and organizations have mobilized others to agitate for change. The course will focus on several case studies, including the American Revolution, abolitionism, the labor movement, the Progressive movement, the multiple Civil Rights movements of the 1960s and U.S. foreign policy in Latin America and Asia. In the 1960s, James Baldwin wrote: "the great force of history comes from the fact that we carry it within us, are unconsciously controlled by it in many ways, and history is literally present in all that we do." Conceptually, this course aims to help students understand how the past has shaped the present and to think critically about how history is constructed. You will be asked to construct your own explanations for why and how events happened by carefully analyzing the authorship and context of primary sources and corroborating between multiple sources to construct historical narratives. You will develop your research skills by continuing to refine your ability to assess the credibility of sources and to thoughtfully explore their claims and evidence. These close reading and

research skills will provide you with the skills to effectively interrogate the traditional narratives around American history, including that of “American exceptionalism.”

SAS UNITED STATES HISTORY

As a Sequoyah Advanced Studies (SAS) course, students will engage in the United States History curriculum outlined above and also undertake an independent research project on a topic of their choosing. Students will research and tell the “history” of their topic, which could range from places like a specific city to concepts such as a musical style. The culmination of these efforts will vary from student to student, with possible projects including websites, podcasts, op-eds, videos, or lesson plans.

SCIENCE

DEPARTMENT OVERVIEW



Students on a geology exploration in the San Gabriel Mountains with a researcher from Caltech.

The science curriculum helps each student develop an approach to studying the world around us that is grounded in scientific principles and practical applications. By taking physics first, students can progressively build up their models from the foundational physical concepts to the most complex biological systems. Throughout, they practice the principles of hypothesis-testing in inquiry-driven projects. Students are expected to think critically about the world around them, and to develop solutions for issues facing the global community. Science courses are designed to build students' proficiency in four main areas: scientific research through the use of primary sources, experimental design, data analysis, and scientific writing and argumentation.

POSSIBLE SEQUENCES

9th GRADE		10th GRADE		11th GRADE		12th GRADE
Conceptual Physics	>	Chemistry	>	Biology	>	Marine Biology
Conceptual Physics	>	Chemistry	>	Biology SAS Ecology	>	SAS Ecology
Conceptual Physics	>	Chemistry	>	SAS Biology SAS Chemistry	>	SAS Physics
Conceptual Physics	>	Chemistry SAS Biology	>	SAS Chemistry SAS Ecology	>	SAS Physics SAS Anatomy & Physiology

SCIENCE

COURSE INDEX

ABC BLOCK COURSES

COURSE TITLE	CREDITS	LENGTH	MODS OFFERED	PREREQUISITES	OFFERED
Biology*	1 (science)	3 mods	TBD	All 11th graders	Yearly
Conceptual Physics*	1 (science)	3 mods	Mods 1–3 and Mods 4–6	All 9th graders	Yearly
Chemistry*	1 (science)	3 mods	Mods 1–3 and Mods 4–6	All 10th graders	Yearly
Marine Biology	1 (science)	3 mods	Mods 1-3	None	2023-2024
SAS Biology*	1 (science)	3 mods	TBD	Chemistry, and departmental approval	Yearly
SAS Chemistry	1 (science)	3 mods	Mods 1–3	Biology/SAS Biology with 3.3. or departmental approval	Yearly
SAS Grand Challenges of Ecology	1 (science)	3 mods	Mods 4-6	Biology or SAS Biology + Departmental approval	TBD
SAS Human Physiology & Disease	1 (science)	3 mods	Mods 4-6	Biology or SAS Biology + Departmental approval	2024-2025
SAS Physics	1 (science)	3 mods	Mods 4–6	Conceptual Physics and SAS Calculus	Yearly

*Indicates a required course

Z BLOCK COURSES

COURSE TITLE	CREDITS	LENGTH	MODS OFFERED	PREREQUISITES	OFFERED
Field Ecology	½ (other elective)	1 mod	Mod 4	None	2022-2023
STEM Institute	½ (other electieve)	2 mods	Mods 2-3	Co-requisite with after school STEM Institute membership	Yearly
Botany	½ (other electieve)	2 mods	Mods 5-6	None	2023-2024
Major Breakthroughs	½ (other	1 mod	Mod 4	none	2023-2024

in chemistry	elective)				
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SCIENCE

ABC BLOCK COURSE DESCRIPTIONS

CONCEPTUAL PHYSICS

This class is an introduction to not only physics but science itself. More than just examining interesting phenomena, Conceptual Physics aims to provide a deeper and contextual understanding of how we developed the quantitative models of reality that have brought about the modern world. Emphasis will be placed on the basic tools associated with the rigorous reasoning required in later portions of Sequoyah's science curriculum. The focus of the class is on the foundations of physical science: how we view matter (especially basic atomic structure) and the ways in which we interact with it (including Newtonian mechanics and energy concepts). Throughout the semester, this knowledge will be applied to weekly writings on current science and technology topics in the mainstream media and peer-reviewed literature. The last portion of the class will explore Earth Science using previously introduced physics concepts. Homework and laboratories will provide opportunities to develop important skills such as thorough observation, critical thinking, and careful analysis. In addition, class discussion will be a key way in developing the type of precision communication useful not only in science but also daily life. Through an examination of physical science, Conceptual Physics seeks to develop in students first-rate problem-solving capabilities.

CHEMISTRY

Chemistry will expand upon concepts learned in 9th grade and give students a broad overview of foundational chemistry concepts of phase changes, energy, structure, reactions, and composition. Students will apply these concepts through the lens of researchers who are currently trying to manage the current water crisis in southern California. Students will conduct experiments, read peer reviewed scientific articles, engage in discussions and gather perspectives on the water crisis related issues in their communities. Students will be tasked with developing infrastructure and policy changes that will help ensure that we have an equitable and sustainable water infrastructure well into the future.

BIOLOGY

In this course, we will be learning biology through the lens of key issues related to sustainability. After gaining an understanding of the different aspects of sustainability, we will explore four big issues. First, we will take an ecosystems perspective and focus on how ecosystems work and how humans can impact these systems. We will then use our knowledge to develop a fisheries management plan. Next, we'll explore how disease impacts human life in different parts of the world and consider priorities for disease interventions. The next topic will focus on efforts to successfully increase food stability through selective breeding and genetic modification. The course will conclude with an exploration of different types of biodiversity and conservation efforts related to both the preservation of ecosystem services and their intrinsic value. Throughout, we will be designing and carrying out investigations related to these topics and using evidence to inform recommendations for sustainable solutions.

MARINE BIOLOGY

This course is designed to introduce students to some of the major topics in the field of marine biology, through projects, labs and long-term research projects. We will be exploring the following major topics in the course: physical and chemical properties of the ocean, ocean acidification and climate change, biodiversity of marine life, and fish and fisheries. Throughout the course, we will explore the following: the dominant physical and chemical properties that impact life in the oceans, how temperature and salinity are driving forces in the movement of water within the oceans, recognize and explain the role of currents in the oceans and their impact on marine life, and how increasing carbon dioxide levels in the atmosphere are contributing to changing the pH of the oceans and shifts in marine ecosystems.

SAS BIOLOGY

In this course, we will be learning biology through the lens of key issues related to economic, social and environmental sustainability. After gaining an understanding of the different aspects of sustainability, we will explore two big issues. First, we will adopt an ecosystems perspective and focus on how ecosystems work and how humans can impact these systems in both positive and negative ways. We will then use our knowledge to investigate the potential for using biological systems to address the climate crisis through their role in the carbon cycle. Next, we'll explore human health challenges in different parts of the world and consider priorities for disease interventions. We'll be exploring the issues of extreme heat events, changes in the patterns of global disease and nutritional challenges in a changing world. Throughout, we will be designing and carrying out investigations related to these topics and using evidence to inform recommendations for sustainable solutions.

SAS CHEMISTRY

SAS Chemistry will expand upon concepts learned in 10th grade chemistry by exploring topics in stoichiometry, free energy, enthalpy, redox chemistry, equilibrium and kinetics. Students will study these topics through the lens of researchers who are trying to meet California's goal of getting 100% of all new electric cars sold be electric by 2035. Students will conduct experiments that will familiarize them with battery design, energy generation topics, materials manufacturing and read research articles. Students will explore the environmental impact and challenges this switch will make as well as issues around making it equitable to diverse groups of people.

SAS GRAND CHALLENGES OF ECOLOGY (2021-2022)

In this course, we will be learning about ecology with a focus on California ecosystems. After gaining an understanding of the fundamentals of ecology, we will learn and practice some field ecology techniques. We will then use our knowledge to design and carry out experiments in and around campus. Next, we'll learn about the unique ecosystems in California and the incredible biodiversity that they support. Then we'll learn about the threats facing these ecosystems and efforts to conserve them. The course will conclude with an impact project focused on one of our local sage scrub or oak woodland habitats. Throughout, we will be designing and carrying out investigations related to these topics and using evidence to inform our efforts.

SAS HUMAN PHYSIOLOGY & DISEASE

This course explores the anatomy and physiology of the major systems of the human body. Laboratory work will include the development of experiments to better understand respiration, cardiovascular

systems and homeostatic mechanisms in the body. Current trends and research in the areas of nutrition, health and disease will be discussed. The immune, endocrine, reproductive and nervous systems will also be explored in detail. students will read scientific papers in the field, design experiments and will complete formal lab reports.

SAS PHYSICS

This class is an advanced examination of portions of classical physics, both mechanics and electromagnetism. Fundamental principles will be examined through examples drawn from everyday life. The course will begin with Galileo's investigations of kinematics and continue with Newton's expansion of those ideas. The course then moves to applications of these fundamentals to mechanical vibrations and waves, particularly the basics of sound. Finally, by drawing analogies from energy ideas in mechanics, the course concludes with a study of basic electromagnetism, illustrated especially by lumped circuit elements. The emphasis of the course will always be on problem-solving; the ability to tackle complex problems by breaking them down into more palatable bits. Both homework and laboratories will provide opportunities to demonstrate problem-solving capabilities, effective scientific estimation and analysis, and technical communication. In addition to modeling on paper, the class will also include numerous hands-on experiences with physical systems.

MATHEMATICS

DEPARTMENT OVERVIEW



A student in Higher Math explains his project analyzing bias in media over time using the least squares criterion to fit a five parameter sinusoid.

The mathematics department provides a foundation in fundamental mathematical skills to prepare students for university-level coursework as well as providing a framework for students to better understand the world they live in. The standard coursework emphasizes the skills of arithmetic, algebra, functions, measurement, geometry, logic & proof, and data analysis. Advanced coursework provides additional skills in topics such as trigonometry, statistical methods, calculus and linear algebra. In every class, students will engage with the material by learning about real-world applications and applying their knowledge by completing projects that emphasize communication, collaboration and higher-order thinking skills.

POSSIBLE SEQUENCES

9th GRADE		10th GRADE		11th GRADE		12th GRADE
Algebra	>	Geometry	>	Algebra 2	>	Precalculus
Algebra	>	Geometry Algebra 2	>	Precalculus	>	SAS Calculus Statistics
Geometry	>	Algebra 2	>	Precalculus	>	SAS Calculus SAS Higher Math
Geometry	>	Algebra 2 Precalculus	>	SAS Calculus	>	SAS Higher Math Multivariable Calculus

MATHEMATICS

COURSE INDEX

ABC BLOCK COURSES

COURSE TITLE	CREDITS	LENGTH	MODS OFFERED	PREREQUISITES	OFFERED
Algebra	1 (math)	3 mods	Mods 1-3	N/A	Yearly
Geometry	1 (math)	3 mods	Mods 1-3 & Mods 4-6	Algebra or Dept. permission	Yearly
Algebra 2	1 (math)	3 mods	Mods 1-3 & Mods 4-6	Geometry or Dept. permission	Yearly
Precalculus	1 (math)	3 mods	Mods 1-3 & Mods 4-6	Algebra 2	Yearly
SAS Calculus	1 (math)	3 mods	Mods 1-3 & Mods 4-6	Precalculus	Yearly
SAS Higher Mathematics	1 (math)	3 mods	Mods 4-6	SAS Calculus	Yearly
Statistics	1 (math)	3 mods	TBA	Algebra 2 or Dept. approval	Yearly
Math Review Program	N/A	3 mods	Mods 1-3 & Mods 4-6	N/A	Yearly
Number Theory*	½ (math)	3 mods	Any	*GOA course Precalculus	Yearly
Linear Algebra*	½ (math)	3 mods	Any	*GOA course Precalculus	Yearly
SAS Multivariable Calculus*	1 (math)	6 mods	Mods 1-6	*GOA course SAS Calculus & Dept Chair approval	Yearly

ADDITIONAL ADVANCED MATHEMATICS ELECTIVES

[Global Online Academy](#) provides the following additional mathematics electives:

Number Theory



Linear Algebra



Multivariable Calculus



MATHEMATICS

ABC BLOCK COURSE DESCRIPTIONS

ALGEBRA

"The journey of a thousand miles begins with one step." This course is that step and many more. As you proceed in algebra you will find that there are many intricacies to mathematics. You will be introduced to several types of numbers from natural numbers through real numbers (and maybe even some imaginary ones too). Then you will discover the flexibility of numbers as they are replaced with variables. Those numbers and variables will be joined to form expressions and those expressions will be paired together to form equalities and inequalities. After forming the foundations of algebra this class will lead to additional excursions which will explore polynomials, graphing, exponents, radicals, systems of equations, factoring, and even some probability.

GEOMETRY

In this course students delve deep into the mastery area of spatial and logical reasoning, developing their abilities to use logic for argument and proof alongside the study of shapes and space. Core topics include the study of (1) logic, including conditionals, syllogisms and proofs, (2) geometric constructions with a compass and straightedge, (3) triangle congruence and similarity, (4) measurement techniques, including trigonometry the Pythagorean theorem, and area computation, (5) shapes and their properties, including circles, quadrilaterals, other polygons and tilings and (6) axiomatic systems, including an exploration of the axioms of geometry and what can and cannot be proven from these axioms. Additional topics may include coordinate geometry with proofs, an introduction to non-Euclidean geometry and an investigation into the nature of truth in mathematics.

ALGEBRA 2

The final course of Sequoyah's Foundations series challenges you to consider several outstanding questions about math. Which is better in any given circumstance: Sigma or Pi notation? How do imaginary numbers help us complete Algebra and simplify Geometry? Topics include: The Counting Principle, Polynomials, Matrix methods, Rational Equations, Logarithms, Exponentials, Sinusoids, and Composite functions. Students use matrix methods to model some of these functions with high order polynomials in order to develop power series representations for them. Finally, students use those series with imaginary numbers to discover Euler's Formula, which will provide a powerful insight into the topics they will study in Precalculus.

PRECALCULUS

After a review of the riddle of imaginary exponents and the methods necessary to solve it, students discover the surprisingly simple formula that unites all aspects of their mathematical knowledge so far. For the remainder of the course, they make extensive use of fundamental operations to develop much of trigonometry, which they verify through geometrical methods grounded in the ideas of proof and construction. They use sinusoids to model a variety of oscillating physical systems and general triangle rules to solve problems related to vectors in two and three-dimensional space. Finally, they apply their

trigonometric knowledge in rectangular, parametric, and polar form to describe all the conic sections they discovered in their Foundations 1 class.

SAS CALCULUS

Students prepared for Calculus by the preceding curriculum will enjoy an approach based on the same principles of exploration and discovery. Students will address applied problems related to area and volume to motivate a framework for precision using epsilon-delta notation. Students then will debate the intuition behind the idea of the infinitesimal before deciding to embark on a study of instantaneous rates of change motivated by the Fundamental Theorem of Calculus. Students will discover that an approach based on differentials is a key to unlocking a wide variety of problems in the real world. Finally, they will explore the nature of infinite series by providing a new foundation for the power series they used throughout their Foundations curriculum.

SAS HIGHER MATHEMATICS

Students who have completed Calculus by taking summer classes or entering the curriculum early have the opportunity to learn about the wide variety of advanced math classes that build from Calculus. Topics include: Vector Calculus, Ordinary and Partial Differential Equations, Linear Algebra, Statistics and Probability, Nonlinear Dynamics, Real and Complex Analysis, Number Theory, Cryptography, Topology, Graph Theory, Abstract Algebra, and the Theory of Computation. Prerequisite: Calculus.

STATISTICS

Statistics is the study of gathering, analyzing, and interpreting data. This course takes you on a journey of four foundational statistical themes: data collection, data analysis, probability, and statistical inference. We start off by learning how to appropriately gather data (in addition to figuring out how to avoid getting bad data). This is followed by learning what we can calculate from the data (such as means, medians, quartiles, standard deviation, and correlation) and ways to present it graphically (including bar graphs, scatterplots, and histograms among many others). Then we are ready to discover just how likely or not an outcome is, examining both discrete and continuous probability distributions. We end the course with an introduction to two essential ways to draw conclusions: confidence intervals and hypothesis testing. A multipart project threaded throughout the course will parallel the concepts from class to see how the theory works in practice. Prerequisite: Algebra 2.

MATH REVIEW PROGRAM

The mission of Math Review is to help all students develop a deep understanding of mathematics to increase confidence, interest and motivation to ensure that they have the skills they need to succeed in future math classes. There are three primary reasons we feel that math review is an essential component to the math department's goals for students.

- To provide students with **additional practice** to reinforce key mathematical skills that were not previously developed or to provide opportunities for enrichment;
- To ensure that students are **best prepared** for the next math class;
- To provide **continuous engagement with mathematical concepts and skills** during times when students are not enrolled in a math class

For more information about the Math Review Program, [click here](#).

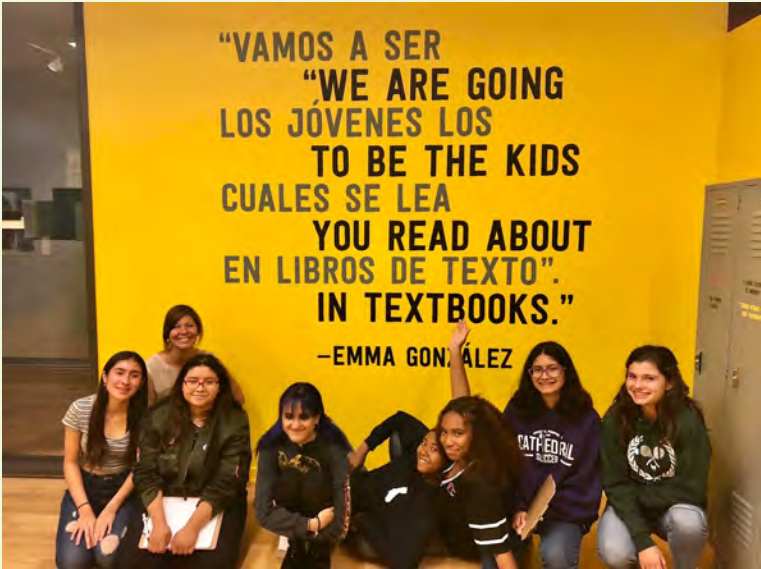
SPANISH

DEPARTMENT OVERVIEW

The Spanish curriculum

As students acquire a higher level of proficiency across all language skills, they gain perspectives about the diversity and complexity of Spanish speaking communities at home and abroad. They understand that speaking Spanish provides a portal into literal and figurative worlds, and consider how, with their communication and cultural competency skills, they can be bridges and changemakers locally and wherever they go.

(Right) Students visiting the La Plaza de Cultura y Artes



POSSIBLE SEQUENCES

9th GRADE		10th GRADE		11th GRADE		12th GRADE
Spanish 1	>	Spanish 2	>	Spanish 3	>	SAS Spanish 4
Spanish 2	>	Spanish 3	>	SAS Spanish 4	>	SAS Spanish 5
Spanish 3	>	SAS Spanish 4	>	SAS Spanish 5	>	Other electives
Spanish 3	>	SAS Spanish 4	>	Other electives	>	Other electives

SPANISH

COURSE INDEX

ABC BLOCK COURSES

COURSE TITLE	CREDITS	LENGTH	MODS OFFERED	PREREQUISITES	OFFERED
Spanish 1	1 (Spanish)	3 mods	Mods 1-3 & Mods 4-6	N/A	Yearly
Spanish 2	1 (Spanish)	3 mods	Mods 1-3 & Mods 4-6	Spanish 1	Yearly
Spanish 3	1 (Spanish)	3 mods	Mods 1-3 & Mods 4-6	Spanish 2	Yearly
Spanish 4	1 (Spanish)	3 mods	Mods 1-3 & Mods 4-6	Spanish 3	Yearly
SAS Spanish 4	1 (Spanish)	3 mods	Mods 1-3 & Mods 4-6	Spanish 3	Yearly
SAS Spanish 5	1 (Spanish)	3 mods	Mods 4-6	SAS Spanish 4	Yearly

SPANISH

ABC BLOCK COURSE DESCRIPTIONS

SPANISH 1

This course is designed as an introduction to Spanish language, culture, and traditions for students without any background in Spanish or with limited experience with Spanish. Communicative units focus on basic quotidian greetings and introductions, school, family, pastimes, travel, shopping, daily routines, food, and celebrations, while engaging all three modes of communication (interpersonal, presentational, and interpretive). The thematic units explore each topic through a variety of mediums, such as audiovisual, role plays, writing and games. A key component of this course is the project-based approach. Projects will vary from presenting in front of the class to building something, filming, or even putting on a performance.

SPANISH 2

Spanish 2 continues to build on the foundations of Spanish 1 and incorporates several levels of complexity, both grammatical and lexical. Students will learn most of the verb tenses, get introduced to a rich variety of vocabulary, and will get the opportunity to make sense of it all by constantly using Spanish in context in a meaningful and fun way. A key component of this course is that we will be closing each unit with a project. Projects will vary from presenting in front of the class to building something, filming, or putting on a performance. By the end of this course, students should be able to engage in a conversation in Spanish on a number of topics, being able to express feelings, aspirations, plans, interests and opinions with a

reasonable level of depth. Students will discover culture through a sequence of key themes including: health and well-being, technology and tools, domestic life and roles, nature, Hispanic cityscapes,, and art of Spain and Latin America.

SPANISH 3

The third-year Spanish class reinforces the mechanics (grammar) of the language while exploring the language and culture as an end in and of itself: literature, comparative studies, printed media, film, current events, and a general survey of the peoples and places in Spain and the Americas. Some of the topics that will be explored include interpersonal relationships and community identity, entertainments and sports, daily life and traditions, and health and well-being, in Spain and Latin America.

SPANISH 4

The fourth-year Spanish class is designed for students who endeavor to continue their studies of Spanish but not at the advanced studies level. The class emphasizes the more advanced mechanics (grammar) of the language while exploring the language and culture as an end in and of itself: literature, comparative studies, printed media, current events, and a general survey of the diverse peoples and places in Spain and the Americas. Some of the topics that will be explored include, nature and the climate change, labor and the global economy, architecture and the arts, and technological innovations of Spain and Latin America.

SAS SPANISH 4

The SAS Spanish 4 course is designed with an emphasis on developing students' advanced-level reading and writing skills at the same time it improves their listening comprehension and speaking proficiency. They will acquire a more sophisticated vocabulary and engage in an intense deployment of grammar, including more complex sentence structures, so that they have the ability to perform advanced tasks in interpretive, presentational, and interpersonal communication in Spanish. Students explore works of literature, films, current events and museum exhibits to develop their critical thinking skills and understand the cultural and social contexts of the Spanish-speaking world both abroad and in their own communities. Drawing from that knowledge as well as personal experience, they will be able to prepare and deliver a series of presentations and projects. The class is conducted entirely in the target language.

SAS SPANISH 5

The SAS Spanish 5 course is designed with an emphasis on developing students' advanced-level reading and writing skills at the same time it improves their listening comprehension and speaking proficiency. They will acquire a more sophisticated vocabulary and engage in an intense deployment of grammar, including more complex sentence structures, so that they have the ability to perform advanced tasks in interpretive, presentational, and interpersonal communication in Spanish. Students explore works of literature, films, current events and museum exhibits to develop their critical thinking skills and understand the cultural and social contexts of the Spanish-speaking world both abroad and in their own communities. Drawing from that knowledge as well as personal experience, they will be able to prepare and deliver a series of presentations and projects. The class is conducted entirely in the target language.

SPANISH

Z BLOCK ELECTIVE COURSE DESCRIPTIONS

The following Z block electives count toward Other Electives credit.

BORGES: MASTER OF THE SHORT STORY

The Argentinian writer Jorge Luis Borges (1899-1986) is considered one of the most influential writers of the 20th century. His sophisticated literary universe is filled with paradoxical stories, philosophical fables that blend localism and universalism, and fantastic tales where reality and fiction enter into unescapable labyrinths. In this course we will read in English and will study the mechanics of Borges preferred genre, the short-story, and will address a set of questions that will help us understand the strategies through which plot and formal procedures construct an argument. We will also focus on the relationship between language and representation. The course aims to help students discover the brilliance in Borges' work and "his unwavering belief in the world of dreams and ideas."

CHICANA(O) HISTORY & CULTURE

What are the differences between the terms Mexican-American, Chicano, Latinx, and Hispanic? In this six-mod series, students can take a combination of mod courses to earn up to a full credit in Chicano Culture. Students will learn about the major figures, writers and artists of the Chicano Movement. With Los Angeles as an important center for Chicano cultural production and activism, students will have the opportunity to go out into the community to visit art galleries and speak with artists and activists of the Chicano community. Students will also delve into how some of the issues central to the Chicano experience are represented in the cultural production that emerged during and after the Chicano Movement. The main focus of the courses will be on identity, gender, representation, and social transformation in Los Angeles. Students will examine how Chicanas and Chicanos invent, transform, subvert, resist and/or assimilate various cultural forms through the art they create.

LATINX CONTEMPORARY MUSIC: A TRANSNATIONAL PORTFOLIO

Latinx musicians from across the Americas like Residente, Las Cafeteras, Jorge Drexler, Ana Tijoux, Natalia Lafourcade, Karla Morrison, Mon Laforte, Carlos Vives have produced a richness and diversity of music across the Spanish-speaking world. The class will introduce students to the role of music and different forms of musical practices in social movements, cultural changes and activism in the XX and XXI centuries in the U.S. Latinx communities and Latin America.

LATIN AMERICAN FILM

Films have the power to create, reinforce, and transform public images about Latin American and Latinx groups. Taking Mexico's Golden Age of Cinema as a starting point, this course endeavors to examine how the images we see in Latin American film and television both establish and challenge narratives regarding national and ethnic identities, gender roles and sexuality, and issues of social justice. Students will watch films and shows, thinking critically about the images they consume and how they fit into the larger context of Latin American history and representation.

ARTS

DEPARTMENT OVERVIEW



Gryphon Ensemble student project - a benefit concert performed at the Lodge Room in Highland Park

The Visual and Performing Arts courses at Sequoyah offer strong foundations in the theory and technical skills that equip students to express themselves authentically and creatively. More than just measures of discipline level achievement however, these skills and their associated understandings

drive students to develop more focused, efficient work habits, precision in critique, and the ability to incorporate feedback into revision and confidence when presenting evidence of understanding in front of an audience, regardless of content area.

POSSIBLE SEQUENCES

9th GRADE		10th GRADE		11th GRADE		12th GRADE
Foundations in Studio Art	>	Gryphon Ensemble	>	Fall Show	>	Photography
Foundations in Studio Art	>	Art & Textiles	>	Sculpture & Installation	>	SAS Visual Arts Seminar
Foundations in Theater	>	Spring Musical	>	SAS Theater	>	Guitar Fall Show & Spring Show
Gryphon Ensemble Jazz Combo	>	Gryphon Ensemble	>	Music Production Pit Orchestra	>	SAS History of Popular Music Jazz Combo

ARTS

COURSE INDEX

MUSIC ABC BLOCK ELECTIVES

COURSE TITLE	CREDITS	LENGTH	MODS OFFERED	PREREQUISITES	OFFERED
Choir	1 (music)	3 mods	TBA	None	TBD
Contemporary Issues in Music	1 (music)	3 mods	TBA	None	TBD
Gryphon Ensemble	1 (music)	3 mods	Mods 1-3 & Mods 4-6	None	Yearly
Guitar	1 (music)	3 mods	Mods 1-3	None	2023-2024
Music Technology: Recording & Digital Composition	1 (music)	3 mods	Mods 4-6	None	2023-2024
SAS Music Production	1 (music)	3 mods	Mods 4-6	Pre-req: completion of Music Tech or audition	2022-2023

MUSIC Z BLOCK ELECTIVES

COURSE TITLE	CREDITS	LENGTH	MODS OFFERED	PREREQUISITES	OFFERED
Studio Band	½ (music)	3 mods	Mods 4-6	Z Block with after school rehearsal	2023-2024
Pit Orchestra	½ (music)	3 mods	Mods 1-3	Z Block with after school rehearsal in conjunction with the Musical Theater Production	TBD

THEATER ABC BLOCK ELECTIVES

COURSE TITLE	CREDITS	LENGTH	MODS OFFERED	PREREQUISITES	OFFERED
Foundations in Theater	1 (theater)	3 mods	Mods 1-3	None	Yearly
SAS Theater	1 (theater)	3 mods	Mods 4-6	Pre-req: completion of Foundations in Theater	2023-2024

THEATER Z BLOCK ELECTIVES

COURSE TITLE	CREDITS	LENGTH	MODS OFFERED	PREREQUISITES	OFFERED
Theater Production	½ (theater)	3 mods	Mods 1-3 (has after school requirement)	Co-req: Foundations in Theater or permission	Yearly

Musical Theater Production	½ (theater)	3 mods	Mods 4-6 (has after school requirement)	Co-req: Foundations in Theater or permission	Yearly
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VISUAL ART ABC BLOCK ELECTIVES

COURSE TITLE	CREDITS	LENGTH	MODS OFFERED	PREREQUISITES	OFFERED
Art & Textiles	1 (visual art)	3 mods	Mods 1-3	None	2022-2023
Foundations in Studio Art	1 (visual art)	3 mods	Mods 1-3 & Mods 4-6	None	Yearly
Sculpture & Installation	1 (visual art)	3 mods	Mods 1-3	Foundations in Studio Art	2023-2024
Photography	1 (visual art)	2 mods	Mods 4-6	None	Yearly
Printmaking	1 (visual art)	3 mod	Mods 4-6	None	2023-2024
SAS Visual Arts Seminar	1 (visual art)	3 mods	Mods 1-3	Foundations in Studio Art + one other Visual Arts course (or dept approval)	Yearly
Visual Communication	1 (visual art)	3 mods	TBA	None	TBD

VISUAL ART Z BLOCK ELECTIVES

COURSE TITLE	CREDITS	LENGTH	MODS OFFERED	PREREQUISITES	OFFERED
Art and Technology	⅓ (other elective)	2 mods	Mods 2-3	None	2023-2024
Branding Design	⅓ (other elective)	1 mod	Mod 4	None	2023-2024
Contemporary Art Practices	⅓ (other elective)	2 mods	Mods 5-6	None	2023-2024
Urban Sketching	⅓ (other elective)	1 mod	Mod 1	None	2023-2024

ARTS (MUSIC)

ABC BLOCK ELECTIVE DESCRIPTIONS

CHOIR (Past years)

As the first instrument, the voice holds an important place in the history of all of the world's musical traditions. Skilled practitioners of the vocal arts create songs and deliver messages to people and places that everyday speech cannot reach. They present themselves with a confidence and poise that supports their individual pursuits, both musical and non-musical. Students in the Choir class develop vocal technique through singing a variety of choral literature. Students learn the elements of sound production, pronunciation, elocution, and harmony. Since the voice is an instrument directly connected to physical and emotional well-being, they also learn about vocal health, performance attitudes, and adolescent voice development. As part of their studies, students learn to read music on staves and sight sing using traditional Western solfege syllables. Students wishing to participate in the theater Spring Show may be required to take this course, as the skills necessary to perform multi-part ensemble singing are introduced. Self-care and regular, efficient, practice are required daily.

CONTEMPORARY ISSUES in MUSIC

Why did Bob Dylan receive a Nobel Peace Prize? What does it mean for Kendrick Lamar to win the Pulitzer Prize? Why are instrumental musicians much less known than singing counterparts in today's popular music? Music and history are inextricably linked. Important figures, times, and places all have a soundtrack running parallel to them at all times. When society makes a move, musicians and their art are present to provide context, commentary, opposition, affirmation, distraction, and more to the conversation. In this mod, students address issues very close to home in the music that surrounds them in their daily lives. Issues relating to censorship, commercialism vs. artistry, the roles of women in society, cultural diffusion vs. appropriation, and other such issues are examined using the works and life stories of musicians and musical organizations from today's world. Students analyze lyrics, watch documentaries, read articles, and debate the issues relevant to the world today from the perspectives of artists still alive today. Students do not need any musical training to participate in this class and live performance, if done at all, will be optional. An open mind and a willingness to engage in lively discussion are all that will be necessary.

GRYPHON ENSEMBLE

The Gryphon Ensemble is both a musical performance group and social changemaking platform. Unlike many performance organizations in which skilled playing and frequent performing are the only goals, the Gryphon Ensemble functions as a community-building and outreach organization as well. The Ensemble will be tasked with learning repertoire, collaborating across disciplines, and maintaining a musical presence throughout our community. Students will also build industry-relevant skills by writing formal emails, negotiating performance dates and times, arranging for transportation, gear, and venues, work with graphic designers and other professional visual artists and many more!

GUITAR

The guitar is one of the most popular instruments in the world. Portable and versatile, the guitar has been a reliable accompaniment for singers and instrumentalists while also being an engaging solo instrument and compositional aid. In modern Western music, the guitar spices up popular music, engages in

technical, single note, wizardry, and is the focus of an entire genre of composer-performers. No matter what your musical interests, the guitar has a place in your hands. In this class we will learn the history of the instrument and some of its notable performers. We will build technical ability in our fingers by playing tunes and mastering exercises while performing in groups of various sizes. No prior experience is necessary, but a willingness to practice daily is required.

MUSIC TECHNOLOGY: RECORDING AND DIGITAL COMPOSITION

In this course, students will use software and equipment common to the modern studio to capture sounds in the world, and arrange them into cohesive projects by stacking them up and moving them left and right to create music in a digital environment. Then, students will learn and implement basic compositional concepts in order to develop original music in a variety of contemporary styles.

SAS HISTORY of POPULAR MUSIC

Continuing with the work in the History of Popular Music class, the SAS History of Popular Music follows the development of the musical landscape in the United States from Tin Pan Alley and the dance bands of the 40s to the modern phenomena in music that have now been exported to the world and define the sounds of rock, hip hop, country, jazz, pop, and many more genres of music with large listenership today. The focus in this class is on music as an industry and how innovative legislation, technology, and art come together and continue to define American culture at home and abroad. Students do not need a background in music to participate in this course. An open mind and willingness to hear various styles of music are all that are necessary.

SAS MUSIC PRODUCTION

This advanced music production course brings together the skills and understandings students have built in the Music Technology series of classes as they learn how to use the Logic Digital Audio Workstation. Logic is a powerful recording, composing, and audio editing tool with many features that can help render professional quality audio projects, from streams and podcasts to film scores and music videos. With the skills learned in this class, students will compose music, combine music with other forms of digital media, and learn how to market their skills to the public.

ARTS (MUSIC) Z BLOCK ELECTIVE DESCRIPTIONS

STUDIO BAND

Sequoyah's studio band class offers dedicated musicians the opportunity to develop professional skills and experiences in a fast-paced, performance-focused environment. The course will build skills necessary for contemporary professional musicianship including chart reading/writing, improvisation, and studio etiquette. Performers in the group will be expected to perform 15, 30, and 60 minute long concerts with seamless song-to-song transitions, effective stage presence, timely arrival, setup, and breakdown, confident public speaking and count-offs from all members, and little to no adult support. The class will culminate in April with a trip to the Reno Jazz Festival where students will perform competitively in a pool of 300 other schools from the Northwestern US region. ***Please note that there is a separate indexed fee for the Reno trip*.***



Students interested in the the course will audition for the group during Mod 1. Starting in Mod 4, the group will meet daily during Z block, and twice a week until 4:30pm on days to be announced. Because of the commitment necessary to ensure high quality performances, after school rehearsals are required and part of the course attendance (85% required for credit). Students who have other conflicting commitments should meet with the instructor to discuss a plan prior to the start of the course. Additionally, outside-of-school performances will be a regular part of the class experience and students can expect to perform off campus or during non-school hours 4-6 times over the course of the semester, including weekends and evenings.

PIT ORCHESTRA

The Sequoyah Pit Orchestra immerses music students in a fast paced, team-centered learning environment where precision, preparation, and the development of a wide variety of musical performance styles come together to support the acting and dancing taking place on the theatrical stage. Students in this course will improve their sight reading, interpretation, understanding of commercial shorthand, and pit etiquette. They will learn how to take direction from a conductor and how to react on the fly to changes in the shows or directions from the show's Director. Students enrolled in this course will be responsible for attending some after school rehearsals and must be available to perform during Tech Week and during the Theater production at the end of the Mod.

ARTS (THEATER) ABC BLOCK



FOUNDATIONS IN THEATER

This course, designed for all skill levels, will provide students with basic theater skills and performance techniques, and will build a solid foundation of theatrical knowledge and creative know-how. The goals of our class are to explore your innate ability to be playful and creative, to improve your storytelling skills, to learn about the crafts of acting and designing for theater, and to collaborate with your classmates. We will also read a number of plays and learn about designing for theatrical productions. Improvisation and actor training will inspire you to think outside the box and say “yes” to the unknown, and theater design workshops will help you to see how theater brings together the visual and performing arts into one exciting artform.

SAS THEATER

This is an advanced theater class for those interested in writing, directing, designing, and acting. Students concentrating in playwriting will write original scenes and 10-minute plays, and students concentrating in directing will study directing techniques and theories. All students will study costume design and will be the costume designers for the Spring Musical, and all students will study advanced acting techniques, practicing the pedagogies of significant acting teachers such as Constantin Stanislavski, Sanford Meisner, Uta Hagen, Michael Chekhov, Viola Spolin, and Stella Adler. Student-written scenes, short plays, directing, and acting will be featured in the Showcase of Scenes in May.

ARTS (THEATER) THEATER Z BLOCK

ELECTIVE DESCRIPTIONS

THEATER PRODUCTION

Students in the Theater Production stage a full-scale ensemble production. We spend 11 weeks in rehearsal, collaborate with professional designers, and culminate in performances for the school and the public. The rehearsal period is 2:30-4:30 Monday-Thursday, and before the play opens we will add two weeks of required four- and five-hour tech rehearsals and weekend rehearsals. It is recommended that students choose to do the Theater Production OR a sport.

MUSICAL THEATER PRODUCTION

The Musical Theater Production stages a full-scale ensemble musical theater production. We spend 12 weeks in rehearsal, work with a professional musical director and choreographer, collaborate with professional designers, and culminate in performances for the school and the public. This class requires strong dedication, energy, and mutual support, and especially asks you to dance and sing. You should have a background in music but if you don't, we will train you but you must be dedicated to practicing at home daily and learning to sing and harmonize. The rehearsal period is 2:30-4:30 Monday-Thursday, and before the play opens we will add two weeks of required four- and five-hour tech rehearsals and weekend rehearsals. Actors might be able to participate in both sports and the theater production during January and February only, but they are required to meet with the director and the coach prior to the course to work out a schedule. It is highly recommended, however, that students choose to do the Musical Theater Production OR a sport.

ARTS (VISUAL)

ABC BLOCK ELECTIVE



ART & TEXTILES

In this course students will be introduced to a myriad of textiles practices across time periods and from around the globe. Students will observe how textiles are one of the oldest traditions in the world and one of the most unique. Students will become familiar with the vocabulary and language of textiles and will explore how the medium is inherently interdisciplinary and understand how it “crosses boundaries and interfaces with art, design, craft and technology” and also ecology, geopolitics, and history. Students will be introduced to a series of construction methods such as dyeing, printing and hand-work. They will work on developing drawing skills, basic painting and printmaking skills, to understand line, form, value, composition, and space as applied to textile arts. Students will develop projects with the processes of dyeing, printing, and pattern design, and numerous experimentation processes in addition to an interdisciplinary collaboration. They will do so while examining the history of the genre and looking at contemporary examples and learn to discuss the materials and ideas embodied in textiles.

FOUNDATIONS in STUDIO ART

This studio-based visual art foundations course will guide students in developing and building basic drawing and painting skills. Students will be introduced to a myriad of foundational visual practices and

two-dimensional processes to prepare for all courses in the visual arts. Students will work on developing drawing skills and basic painting skills, working from direct observation to understand the elements and principles of art and design. Students will develop portraits, still lifes, and landscapes and examine the history of these genres, while looking at contemporary examples. Students will investigate the relationship between form and concept, and iterate their own ideas to completion while understanding how to participate in the critique process. This course will encourage self-expression and be an opportunity to use critical thinking skills to develop ideas while honing an attention to craft and exploring a myriad of visual and pictorial techniques, mediums and materials.

PHOTOGRAPHY

The Digital Photography course is an introductory course that focuses on technical proficiency and understanding the ways in which we construct and read images. Students will develop their ability to envision and execute photographic images expressing their unique artistic ideas. The course content comprises of systematic exploration of techniques through demonstration tutorials as well as individual and collaborative experimentation. We will learn basic darkroom processing creating photograms and pinhole cameras. Students will practice developing a critical eye for composing photographs, as well as post-processing their work using Adobe Lightroom and Photoshop. In the project-based assignments, students will photograph, edit and critique their own and each others' images. In the first 2 mods of the course, students will follow overarching units practicing the manual functions of their camera as well as creating images in the major genres of photography (abstraction, portraiture, long exposure, etc.). During the 3rd and final mod of the course, students will prepare and engage in an independent self-directed and thematically driven inquiry-based photography project.

PRINTMAKING

This course will be an opportunity to experiment with a variety of printmaking techniques and strengthen draftsmanship and conceptual skills. Students will explore the history of printmaking and experiment with techniques including monotype, collagraph, relief, linoleum, intaglio, etching, stencils and serigraphy. In addition to developing a portfolio of individual work, all students will take an active role in discussions and develop a constructive vocabulary for group critiques. Artist book

SAS VISUAL ARTS SEMINAR

Students will strengthen conceptual, critical and creative thinking, as well as communication and technical skills in this seminar course while exploring a variety of brainstorming techniques to apply to critiques, assignments and projects. Students will also write about and make presentations on artists and art movements throughout history. Ultimately, students will prepare a broad portfolio of work, through experimentation with a variety of materials, mediums and approaches to be presented at the Gallery Show at Exhibition Night.

SCULPTURE & INSTALLATION

In the first part of this course, students will be introduced to a myriad of sculptural practices and three-dimensional processes to learn the foundations of sculpture and sculptural thinking. Exploring recycled materials, assemblage, and hand building, students will work on collaborative and independent projects. Students will look at contemporary sculptors and examine the history of the medium and take a deep dive into the critique process. Students will take concepts to completion and investigate form and content. This course will encourage self-expression and be an opportunity to use critical thinking skills to

develop ideas while honing an attention to craft and exploring sculptural techniques and materials. In the second part of this course, students will learn about installation art, site-specific works, immersive experiences, and interaction in contemporary art. Through a series of exercises and investigations, students will develop their own sculptural vocabulary and practical techniques to explore the three-dimensional form in space and begin thinking about the world sculpturally. Students will learn the fundamentals of installation art while delving into the study of landscape, spatial and contextual awareness, site-specific analysis, and behavioral observation within our environment. Students will use these skills to develop a project that is connected to their own interests, presenting a final site-specific installation at the end of the course.

VISUAL COMMUNICATION

Students are introduced to a broad set of design skills in this course while developing an understanding of the principles of design, gestalt, color theory, logo design, and typography. Students build a strong foundation of digital arts techniques and a comprehensive understanding of the Adobe creative suite. Students also practice digital skills from visual art principles and traditional mediums developed at the beginning of the course.

OTHER ELECTIVES

COURSE INDEX

Overview

Most of Sequoyah's Z block Program courses fall into the "Other Electives" category. These mini-courses are designed to inspire students through the sharing of faculty (and sometimes student) expertise and passions. These courses fulfill the Other Electives graduation requirements at Sequoyah, but, in most cases, are not designed to fulfill UC A-G requirements.

OTHER ELECTIVES ABC BLOCKS BY MOD

COURSE TITLE	CREDITS	LENGTH	MODS OFFERED	PREREQUISITES	OFFERED
SAS Computer Science: Game Design in Unity	1 (College Prep elective)	3 mod	Mod 4-6	<i>Any computer programming course</i>	2023-2024

OTHER ELECTIVES Z BLOCKS BY MOD

COURSE TITLE	CREDITS	LENGTH	MODS OFFERED	PREREQUISITES	OFFERED
Aldous Huxley's <i>Brave New World</i>	½ (other elective)	1 mod	Mod 1	This is a student-led Z block.	2023-2024
Ancient (& Not-so-Ancient) Numbers	½ (other elective)	1 mod	Mod 1	Algebra	2023-2024
Borges: Master of the Short Story	½ (other elective)	1 mod	Mod 1	None	2023-2024
Games: Theory and Practice	½ (other elective)	1 mod	Mod 1	None	2023-2024
Graphic Histories	½ (other elective)	1 mod	Mod 1	None	2023-2024
How NASA Got to the Moon	½ (other elective)	1 mod	Mod 1	Conceptual Physics	2023-2024
Mathematics Enrichment & Competitions	½ (other elective)	1 mod	Mod 1	None	2023-2024
Shakespeare Fast & Slow	½ (other elective)	1 mod	Mod 1	None	2023-2024
Theater Production	½ (Theater)	3 mods	Mods 1-3	Co-requisite = Foundations in Theater	Yearly
Urban Sketching	½ (other elective)	1 mod	Mod 1	None	2023-2024

Advanced Art Practices	⅓ (other elective)	2 mods	Mods 2-3	Foundations in Studio Art or another visual art class	2023-2024
American Sign Language Online Course	⅓ (other elective)	2 mods	Mods 2-3 or 5-6	Approval from Administration required	Yearly
Creative Writing	⅓ (other elective)	2 mods	Mods 2-3	None	2023-2024
Don Quixote de la Mancha	⅓ (other elective)	2 mods	Mods 2-3	None	2023-2024
Evolution: How Life Responds	⅓ (other elective)	2 mods	Mods 2-3	None	2023-2024
Gryphon Media Co.	⅓ (other elective)	2 mods	Mods 2-3 & 5-6	None	Yearly
Human Ecology: Towards a Sustainable Future	⅓ (other elective)	2 mods	Mods 2-3	Only open by application to Juniors.	2023-2024
Mathematics Enrichment & Competitions	⅓ (other elective)	2 mods	Mods 2-3 & 5-6	None	2023-2024
Robotics (Mods 2 & 3)	⅓ (other elective)	2 mods	Mods 2 & 3	Required after school commitment	Yearly
STEM Institute	⅓ (other elective)	2 mods	Mods 2-3	Co-requisite with after school STEM Institute membership	Yearly
Talking Leaves Workshop	⅓ (other elective)	2 mods	Mod 2-3	None	2023-2024
2D & 3D Design & Fabrication	⅓ (other elective)	1 mod	Mod 4	None	2023-2024
Abstract Art Before Columbus	⅓ (other elective)	1 mod	Mod 4	None	2023-2024
Black & Brown LA	⅓ (other elective)	1 mod	Mod 4	None	2023-2024
Debate	⅓ (other elective)	1 mod	Mod 4	None	Yearly
Genetics & Climate Change	⅓ (other elective)	1 mod	Mod 4	None	2023-2024
Major Breakthroughs in Chemistry	⅓ (other elective)	1 mod	Mod 4	None	2023-2024
Musical Theater Production	½ (Theater)	3 mods	Mod 4-6	Foundations in Theater	Yearly
Outdoor Education Trip Design	⅓ (other elective)	1 mod	Mod 4	For Seniors only	Yearly

Python Programming	½ (other elective)	1 mod	Mod 4	None	2023-2024
Radical Women: Latin American Art	½ (other elective)	1 mod	Mod 4	None	2023-2024
Robotics (Mod 4)	½ (other elective)	1 mod	Mod 4	Required after school commitment	Yearly
Social Choice	½ (other elective)	1 mod	Mod 4	None	2023-2024
Studio Band	½ (Music)	3 mods	Mod 4-6	Audition in Mod 1	Yearly
A West Coast History of America	½ (other elective)	1 mod	Mod 4	This is a student-led Z block.	2023-2024
Artivism: The Intersection of Art & Activism	⅓ (other elective)	2 mods	Mods 5-6	None	2022-2023
Botany	⅓ (other elective)	2 mods	Mods 5-6	None	2023-2024
Computer Logic	⅓ (other elective)	2 mods	Mods 5-6	None	Yearly
Contemporary Art Practices	⅓ (other elective)	2 mods	Mods 5-6	None	2022-2023
Engineering Principles	⅓ (other elective)	2 mods	Mods 5-6	None	2023-2024
Exploring Economics: Money	⅓ (other elective)	2 mods	Mods 5-6	Foundations 3: Algebra 2	2022-2023
Exploring Economics: Power	⅓ (other elective)	2 mods	Mods 5-6	Foundations 3: Algebra 2	2023-2024
Film Analysis	⅓ (other elective)	2 mods	Mods 5-6	None	2023-2024
Gryphon Media Co.	⅓ (other elective)	2 mods	Mods 5-6	None	Yearly
Latina Literature in the U.S.	⅓ (other elective)	2 mods	Mod 5-6	None	2023-2024
Digital Signal Processing for Audio	⅓ (other elective)	2 mods	Mod 5-6	None	2023-2024
Poetry	½ (other elective)	2 mods	Mods 5-6	None	Yearly
Public Narrative	⅓ (other elective)	2 mods	Mods 5-6	None	2022-2023
Yoga	⅓ (other elective)	2 mods	Mods 5-6	None	2023-2024

OTHER ELECTIVES

ABC BLOCK ELECTIVE

DESCRIPTIONS

SAS COMPUTER SCIENCE: GAME DESIGN IN UNITY

Students will combine C# programming skills with game design concepts to build a video game, virtual experience, or other audiovisual production. We will develop and practice both our object-oriented programming skills (*functions, classes, interactions, etc.*) and our auxiliary skills (*physics systems, rules and rewards, audio, controllers/interfaces, 3D modeling, etc.*) and directly apply them to world-building in Unity. Prior course work in introductory programming (if/else, for loops, variables, functions) is required.

OTHER ELECTIVES

Z BLOCK ELECTIVE

DESCRIPTIONS

2D & 3D DESIGN & FABRICATION

Welcome to our exciting course that will introduce you to the fascinating world of 2D and 3D design! In this hands-on experience, you will have the opportunity to utilize the tools and machines in the dFab Lab to create unique and functional objects. Throughout the course, we will focus on developing your design skills and understanding of the principles of scale, design, and production/fabrication. Whether you are a beginner or an experienced designer, this class is suitable for all skill levels and welcomes everyone who is interested in exploring the creative possibilities of design.

ABSTRACT ART BEFORE COLUMBUS

This course looks at the production of visual arts in some of the most outstanding cultures of the Abya Yala continent (now known by the Spanish name of América). The course will focus on the exploration of artifacts, sculptures and representations that have specifically religious content and others that are playful and/or conceptual creations of the author or authors. Whatever the object or the creative activity itself, the class will seek a broad understanding of the cultural and social interests of these nations and empires that preceded the European conquest of the continent. The class will also include student experimentation with their own artistic creations using various sculptural media such as clay, fabric, wood, and painting materials.

ADVANCED ART PRACTICES

This advanced art course asks students to consider the relationship between the artist and their art practice. Designed as a complement to the SAS Visual Arts Seminar course, students are strongly encouraged to enroll in both courses simultaneously. The goal for each artist in this class is to build a professional art portfolio that speaks to one's unique strengths as an artist. The course will emphasize conceptual thinking (telling a story or expressing an idea), critical thinking (verbal/visual vocabulary), creative thinking (problem solving), building strong technical and communication skills as these are crucial in developing a personal vision for one's body of artwork. Students will have the opportunity to experiment

within each project, and will need to document their creative process. Admission officers from local art schools will visit our class to share what they look for in exemplary art portfolios. As a class, we will critique and review individual progress on personal art projects. Students will be expected to spend the majority of their class time working independently on their chosen art projects. This is a class for 10th, 11th and 12th graders with priority given to students enrolled in the SAS Visual Art Seminar class. Students must have taken an ABC semester art class as a prerequisite to enroll in this class.

ANCIENT (& NOT-SO-ANCIENT) NUMBERS

From Babylonian cuneiform to computer binary, there are lots of ways numbers have been structured throughout time. We will span over 2,000 years and look at cultures across the globe to see several different ways one could count and do arithmetic. We will try to gain an understanding of why different societies placed importance on different aspects of numbers and compare these systems to our own to see the advantages that each holds.

ARTIVISM: THE INTERSECTION OF ART & ACTIVISM

Artivists like José Guadalupe Posada, Yesica Salgado, Elizabeth Acevedo, Residente, Angélica Dass, Erika A. Ledezma, Corita Kent, Edel Rodríguez, Harmonia Rosales, and AG Rojas have made a big impact on the way we think about the world around us. After analyzing and discussing social issues via the work of important *artivists*, students will have the opportunity to respond to historical unrest using their own multi-media art forms such as painting, short videos, photography, poetry, spoken word, and more, to advance critical social justice issues. Students will examine social issues ranging from voting rights, climate justice, healthcare, and refugee immigration, to racial injustice, income gap, hunger, and food insecurity.

BLACK & BROWN LA

The Los Angeles area has a long history of Black and Brown communities and activism. In this class, we will engage with critical geography, as well as the local history of space and race. Students will explore the history of Black and Brown spaces in Los Angeles while questioning what forces have allowed a space to exist/be destroyed, and what role these forces play in community memory. In this course, students will receive hands-on experience in the process of researching space and community histories.

BORGES: MASTER OF THE SHORT STORY

The Argentinian writer Jorge Luis Borges (1899-1986) is considered one of the most influential writers of the 20th century. His sophisticated literary universe is filled with paradoxical stories, philosophical fables that blend localism and universalism, and fantastic tales where reality and fiction enters into unescapable labyrinths. In this course we will study the mechanics of Borges preferred genre, the short-story, and will address a set of questions that will help us understand the strategies through which plot and formal procedures construct an argument. We will also focus on the relationship between language and representation. The course aims to help students discover the brilliance in Borges' work and "his unwavering belief in the world of dreams and Ideas". Students should expect to have some reading for homework.

BOTANY

Botany will expose students to the diverse and exciting world of plants and their complex relationships with the environment. In this two-mod course students will learn about plant anatomy, physiology,

structure, reproduction, and ecology. Students will learn through a combination of class discussions, art making, presentations, fieldwork and experiments. Students will learn about the diverse families of plants, how to cultivate different plants and will conduct experiments to better understand how plants function and survive in the environment.

CAPOEIRA: MOVEMENT, MUSIC, AND HISTORY

This Z block course will examine the history, culture, language, music, and movements of capoeira. The first unit will focus on histories of capoeira by learning songs. Here we will examine connections between capoeira and Afro-Brazilian religions Umbanda and Candomblé. The second unit will focus on interpreting capoeira performances. We will read excerpts from two primary texts: *Capoeira: A Brazilian Art Form: History, Philosophy, and Practice* by Bira Almeida (Mestre Acordeon) and *Capoeira, Black Males, and Social Justice: A Gym Class Transformed* by Vernon C. Lindsay. We will also get the chance to study with local teachers from Brazil. The last unit will focus on synthesizing what we learn into hosting our own version of a performance known as a roda, or circle. Students will have the chance to demonstrate many of the skills that they learned.

COMPUTER LOGIC

This two-mod elective gives students a foundation in the basics of electronic computation. Students are introduced to the concept of the switch as the fundamental component underlying computation and will learn about electronic switches including relays, vacuum tubes and transistors. They will also learn about Boolean algebra and logic gates and use transistors to construct different logic gates. In the later part of the course, students will learn about integrated circuits and how they can be interfaced with to perform more complex computations.

CONTEMPORARY ART PRACTICES

In this 2 Mod Z Block visual arts course, students will learn about contemporary art through documentary and critical discussion, visits to the [Norton Simon](#) and other museums to analyze and study artworks on display, and personal investigation. There will be the opportunity to experiment with some mixed media studio work in our classroom and outside on campus. Students will be encouraged to examine and respond to artworks addressing social, political, environmental and economic conditions of the contemporary world.

CREATIVE WRITING

Our course will explore writing as a personal need to write, but also as a professional practice. Our goal will be to work on writing techniques/practices *and* to develop our professional skills of submission. This is an introductory course in the theory, practice, and reading of fiction, poetry, and allied forms. Both narrative and verse readings are assigned. Students will learn to savor and practice the craft of poetry and narrative writing, developing techniques that inform both. Some class meetings may feature peer review of student work, and instructors may assign writing exercises or prompts.

DEBATE

Interested in exploring the most challenging issues of our time? Want to improve your research and argumentation skills? The Debate Z block course offers a perfect opportunity for new debaters to learn these skills and develop confidence in their ability to develop and refute arguments, while providing experienced debaters additional time and support with their preparation for competitions. The Debate

Team meets separately after school. See the After School Programs section below for more information about the [Debate Team](#).

DIGITAL SIGNAL PROCESSING FOR AUDIO

Why does it sound better to sing in the shower than in the closet? This course will dive into what happens to sound as it travels through physical spaces, guitar pedals, and digital audio plug-ins – distortion, modulation, reverberation, etc. – and break down the physical/mathematical/digital concepts that make each of them work. We will use some code to create, customize, and apply these effects ourselves, and we will investigate complex mathematical *concepts*; however, this will NOT be a computation- or programming-intensive class! Basic understanding of sine waves and algebra recommended.

DON QUIXOTE DE LA MANCHA

Don Quixote de la Mancha is considered one of the “best and most central works in world literature.” This course will facilitate a close reading of selections of one of the most important novels of the Hispanic tradition and the Western literary tradition. Students will learn about one of the most important pieces of Hispanic literature and will explore themes raised by Don Quixote, such as of madness and sanity, truth and lies, reality and illusion, freedom, racial tolerance, class identity, and social change. The course aims to examine Don Quixote's enduring relevance by answering how literature creates a dialogue where multiple perspectives and different world views can coexist.

ENGINEERING PRINCIPLES

Are you ready to embark on an exciting journey of learning and discovery? The Engineering Principles class will explore the fascinating world of physical challenges based on NASA's Jet Propulsion Lab's Invention challenges. In this class, you will learn how to work collaboratively with team members to develop innovative solutions to real-world problems. You will utilize the Design Thinking process to design, prototype, fabricate, and test your designs, just like JPL engineers do. Through this hands-on experience, you will gain valuable skills in problem-solving, critical thinking, and teamwork. This class is open to students of all skill levels.

EVOLUTION: HOW LIFE RESPONDS

Life continuously adapts to various environmental forces and opportunities. Beginning from the careful, 19th century field observations of Charles Darwin and Alfred Russel Wallace, evolution theory now also includes modern 20th century genetics and our understanding of DNA. In this course, we will examine how environmental factors can transform life with examples drawn from viruses to humans and everything in between. We will also investigate how the increasingly rapid environmental changes caused by global warming are impacting present evolutionary development.

EXPLORATIONS IN ECONOMICS: MONEY

Where does money come from? Why does money exist? What determines if something is money? How is its value determined? These are just some of the first questions we will explore. Economics is the study of scarcity. In this brief introduction to economic ideas, we will learn the fundamental role of money and see that it is just part of a much more complex system of supply and demand. Money will be the starting point to help us understand the concepts of exchange, equilibrium, and externalities. Prerequisite: Foundations 3; Algebra 2

EXPLORATIONS IN ECONOMICS: POWER

How does one get power? Once one has power, how does one retain it? How can you control (or at least attempt to control) a market once you have power? How easy is it to lose that power? This course will briefly explore four economic themes (market power, game theory, economic discrimination, and behavioral economics) to help determine how true or not it is that "money is power." Note: This is designed as a stand-alone course from its sibling course Explorations in Economics: Money (and thus can be taken regardless of whether you have taken the Money course or not). Prerequisite: Foundations 3: Algebra 2

FIELD ECOLOGY

This course will take place outdoors most days and will introduce students to a variety of field research methods in biology. We will learn about the challenges and benefits of field research and develop routines and skills for effective data collection. You should be ready to walk up to a mile during the class and spend time getting down in the dirt as well.

FILM ANALYSIS

Audrey Hepburn once stated, "everything I learned, I learned from the movies." In this spirit, we will learn by analyzing films from the 20th and 21st centuries created by Black, Indigenous, Latinx, and Queer filmmakers. For these filmmakers, films are not just a form of expression, but also a way to address the socio-political conditions created by marginalization, white supremacy, and settler colonialism. Through movies including *Get Out*, *Moonlight*, *Wildhood*, *Mosquita y Mari*, and *Blood Quantum*, among others, we will analyze the themes of these films and connect them to the struggles, triumphs, and hopes and dreams of the communities that influence them.

GAMES: THEORY AND PRACTICE

Role-playing games, escape rooms, capture the flag -- what do these all have in common? Philosopher C. Thi Nguyen argues that games tell us what to care about and what tools or abilities we have at our disposal. Games can be played using pen and paper, in a stadium, or entirely in our minds. What makes a game a game is that it invites us to do things we might not otherwise do. In this course, we will read some theory about games as an art form, reflect on our own gaming experiences, and play a few games together, all with the aim of better understanding why we play games and what effects they have on us.

GENETICS & CLIMATE CHANGE

Climate change is driving altered weather patterns and global temperatures and is causing a lowering of the pH in our oceans. These profound changes have the potential to influence the genetics of populations of organisms around the globe. Our understanding of genetics and biotechnology tools could also be useful for addressing some of these daunting challenges. In this course, we will explore case studies of how climate change is impacting genetic diversity in populations and how scientists are using our knowledge of genetics to combat biodiversity loss.

GRAPHIC HISTORIES

In recent years, graphic novels have come to include many genres in comic form, including fiction, non-fiction, journalism, and anthologized work. In this class, we will read many different genres of graphic novels, all of which revise our concepts of history. These are books in comic form that tell true histories, histories based on real people. The first week we will read a graphic prehistory: *The Encyclopedia of Early Earth*. The second and third weeks will be dedicated to modern histories of race relations in the US.

Possible readings include the history of John Lewis titled *March*, *Superman Smashes the Klan*, *Citizen*, and *The Legend of Auntie Po*. The last two weeks series we read will be focused on gender and sexuality. Possible readings include *The Secret to Superhuman Strength* and *The Magic Fish*. *The homework will consist primarily of reading a graphic novel a week. The final project, which will be done as a group, will be to narrate and design your own graphic history.*

GRYPHON MEDIA COMPANY

This is a Z block course intended for members of Gryphon Media Company (GMC). The media outlet publishes the [Barefoot Times](#) and produces KAWW Gryphon Radio, among other projects. Over the course of two modules, students will be contributing to *The Barefoot Times*. As a class, we will be pitching ideas for articles, essays, and other content for the paper. Individually, students will conduct research, interview sources, and write articles for *The Barefoot Times*. There may also be opportunities to get involved with other organizations that GMC operates, including our journal of student work on gender, *Gender Matters*, our literary magazine *Seco*, and our radio station, KAWW.

HOW NASA GOT TO THE MOON

It has been 50 years since the last lunar landing and returning to the Moon has become, once again, the highest priority on NASA's schedule. So how, exactly, did we get to the Moon the first time? In this Z-Block course, we will examine the application of science concepts in the early years of human spaceflight, from Alan Shepard's 1961 sub-orbital flight to Ed White's 1965 spacewalk to Dave Scott and James Irwin tearing up the lunar surface in a type of dune buggy in 1971. We will also discuss why NASA decided upon certain mission paths over others and why real spaceflight doesn't quite look like Star Wars' Millennium Falcon maneuvers. The course is open to anyone who has an interest in space travel and completed Conceptual Physics.

HUMAN ECOLOGY: TOWARDS A SUSTAINABLE FUTURE

This is a 2-mod Z block course for students participating in the [SIP Human Ecology Fellowship](#). This is a year-long experience that blends scientific learning with environmental action. Through academic study, conversations with experts, fieldwork, and innovative problem-solving, students will deeply investigate their personal values as they relate to sustainability, health, justice, and responsibility. The fellowship experience connects SIP, Z block courses, and Field Studies experiences to provide a focused and specialized understanding of human ecology.

IMAGE PROCESSING

This course will introduce students to some introductory concepts of Digital Image Processing. Students will be introduced to binary, greyscale, and color digital images as an extension of their knowledge of functions and matrices. After a brief introduction to the Python programming language and fundamental programming concepts, students will learn how to manipulate, change, and enhance digital images using algebraic and geometric image operations, point operations, histogram processing, filters and convolution, and templating. Students will have opportunities to apply the methods they are learning to their own images as well as to provided images. Periodic homework will be assigned.

LATINX CONTEMPORARY MUSIC: A TRANSNATIONAL PORTFOLIO

Latinx musicians from across the Americas like Residente, Las Cafeteras, Jorge Drexler, Ana Tijoux, Natalia

Lafourcade, Karla Morrison, Mon Laforte, Carlos Vives have produced a richness and diversity of music across the Spanish-speaking world. The class will introduce students to the role of music and different forms of musical practices in social movements, cultural changes and activism in the XX and XXI centuries in the U.S. Latinx communities and Latin America.

LATINA LITERATURE IN THE U.S.

A survey on literary works written in English by Latinx women in the United States. Students will have the opportunity to examine various literary genres like novels, short stories, poetry, viñetas, essays, podcasts, film, fiction and testimonies. This class will pay special attention to experiences of resistance, bilingualism and code-switching - as well as issues on cultural identity, social class, race, and gender. While focusing on the diversity of Latinx literary expression in the US, this class will also explore sociopolitical contexts and commonalities in the different experiences of Latin American diasporas in the US, including the author's personal Latinx migration experiences.

MAJOR BREAKTHROUGHS IN CHEMISTRY

Students will explore how modern concepts in chemistry arose, how these discoveries changed our understanding of the world and how they currently impact our lives. Students will study different landmark experiments, perform experiments, read papers and discuss how those discoveries created new innovations, processes and inspired others to expand boundaries of knowledge. Students will give presentations on their findings on a topic of their choice at the end and showcase how science connects to their own interests.

OUTDOOR EDUCATION TRIP DESIGN

Open to current 12th-graders only:

Ever wonder what it takes to develop and run a Field Studies trip? This course will take us through all the steps: setting primary objectives, course area selection, logistics, communications, risk management, and all the other nuts and bolts that go into a successful trip. The class will culminate in a final five-day basecamp trip that select 12th graders will then go on and facilitate as their Mod 7 trip option.

PERSONAL FINANCE

This course will introduce students to personal finance which is a combination of economics, psychology and some math. It has been estimated that two-thirds of adults cannot pass a financial literacy test. This class will ensure all students can pass this test and broaden their understanding of money including budgeting, saving, taxes, debt, insurance and investing. The course will ensure that students understand these concepts and how to apply them to real-life decision making. There are no prerequisites for this course.

POETRY

In this course, we will read, recite, discuss, and write poems. Like musicians, we will train our ears to the tune of phrases struck across lines. Like chemists, we will study the individual weights of the elements we use in our craft. Like lawyers, we will argue and derive meaning from arcane texts. The first mod of this course is dedicated to learning how to read and interpret poetry. In the second mod, we practice giving and receiving feedback on poems we have written. Join us if you want to be challenged and grow as a reader and writer of poetry.

PUBLIC NARRATIVE

How do leaders translate their personal passions and values into emotionally resonant calls to action? Based on renowned political organizer Marshall Ganz's narrative framework, this one-mod course will develop students' capacity to lead by guiding them in constructing and delivering their own public narrative—their story of self, us, and now. Students will explore the relationship between narrative, emotion, and action while crafting a compelling personal story that will move their audience to support their cause.

PYTHON PROGRAMMING

This course will introduce students to the Python programming language. Students will learn to work with an object-oriented language, manipulate tables and lists, and visualize trends in data. They will explore the applications of the Python language in game development, algorithmic thinking, and academic research. Students will use Python to complete a project of their own design (which supports their work in the SIP program) at the end of the course. There are no prerequisites for this course, but periodic homework will be assigned.

RADICAL WOMEN: LATIN AMERICAN ART, 1960-1985

This course is based on the exhibition and digital archive that featured the work of 100 women artists and collectives active in Latin America and the United States at the Hammer Museum in 2017. It covers a key period in Latin American history and the development of contemporary art. The artists represent fifteen countries and includes emblematic figures such as Lygia Clark, Ana Mendieta, and Marta Minujín as well as lesser-known contemporaries such as the Cuban-born abstract artist Zilia Sánchez, the Colombian sculptor Feliza Bursztyn, and the Brazilian video artist Leticia Parente. This exhibition was the first survey of radical and feminist art practices in Latin America and among Latina artists in the United States. It included nearly 300 works in the fields of painting, sculpture, photography, video, performance art, and other experimental media. Arranged by country, it addressed the cultural and political contexts in which these radical artists worked, dealing with key issues such as feminism, art history, and the political body.

ROBOTICS (Mods 2 & 3)

Sequoyah School participates in the [California First Tech Challenge](#). We will explore the fundamentals of robotics through hands-on projects in engineering, programming, electronics, and teamwork. In preparation for 4-5 tournaments, we will fabricate a remote control robot as well as designing logos, seek grants, and other team-building items. This course is recommended for both beginners and experienced students and includes an after school commitment 2 days per week after school for 3:30-5:00 p.m.

ROBOTICS (Mod 4)

Continuing on the work of Robotics from Mods 2-3, students continue to compete in tournaments through the end of the season. After school practice 2 days a week is required.

SHAKESPEARE FAST AND SLOW

In this one-mod course, students will collectively decide on a play by Shakespeare to explore from as many angles as possible. As a class, we might compare cinematic versions of our play, act out a few of our favorite scenes, rewrite or modernize others, and find lots of ways to enjoy the beauty and playfulness of the writing. Students can expect to play a role in shaping the class and identifying meaningful ways to connect with the Bard's play of our choosing.

SOCIAL CHOICE

This Z block elective will give an introduction to the theory of voting and consider some of the problems and paradoxes that can arise in the context of group decision making. The bulk of the class will be focused on voting theory as we look at the pros and cons of different voting methods and learn about some of the important concepts in the field of social choice. If time allows, we will also spend some time studying game theory, investigating how competing persons or parties interact in strategic ways to maximize their own interests. The goal is to give students an introduction to some of the theory behind how people make decisions in social contexts, both collectively and individually.

STEM INSTITUTE

This course is intended to give students an opportunity to learn how to conduct scientific research in the laboratory. Students will spend time learning how to become knowledgeable about a scientific topic, how to raise meaningful scientific questions, how to gather and collect data, conduct literature reviews, contact experts, make posters and design original research projects. Students enrolled in this course will be expected to participate in the STEM institute and engage in after school research activities.

TALKING LEAVES WORKSHOP

This course is designed to support students through the creation and presentation of their Talking Leaf. Intended for students who have struggled with Talking Leaves in the past, this course will break down the Talking Leaves process from start to finish, coaching students along the way and setting them up for success. We will begin by considering "successful" Talking Leaves presentations from the past, discussing what makes them so effective in achieving their goals. Next, students will receive help in identifying a topic, approaching their exploration of the topic, organizing an interesting paper or talk, and delivering a compelling presentation. While this course is specifically designed for students who experience difficulty writing or presenting, the course is available to all interested in improving their composition and presentation skills.

URBAN SKETCHING

What are you waiting for? Grab your pens and paintbrushes, pick up your sketch pad and get ready to absorb your surroundings. In this 1 Mod studio-based Z block course, we will spend our classes experimenting with several introductory drawing and painting techniques to record scenes and subjects in our outside world. Urban sketching is one of the most effective ways of exploring the world around you, the different elements, textures and things that the everyday eye fails to notice amongst all the hustle and bustle.

YOGA: PHILOSOPHY, HISTORY, ASANA, PRANAYAMA, AND CHANTING

This course is an introduction to yoga in its many forms, and we will focus on five different, but complementary, practices. The first two of these practices primarily involve reading and research. Our first practice will be to read traditional yoga philosophy such as The Yoga Sutras of Pantanji in order to understand the ethics and epistemologies of yoga. The second practice will entail researching yoga's historical and cultural forms. We will examine how yoga has changed from its ancient origins to the modern forms that yoga has taken in colonial India and the subsequent spread of yoga across the world. The third practice will be one of learning asanas, or postures. Here we will learn the different families of poses such as standing poses, backbends, twists, and inversions, and the effects of each. We will talk about sequencing and how to build a home practice. The fourth practice we will learn is pranayama, or

breathwork. Here we will learn how to safely practice basic breathing techniques that help yoga practitioners to balance, focus, and channel their energy. The fifth and final practice of chanting will combine our literary and embodied practices. Here we will practice invocations and discuss the cosmology that lies behind these chants. We will read excerpts from such classic texts as *Light on Yoga* by B.K.S Iyengar, *The Yoga Sutras of Pantanji*, and *Yoga: A Gem for Women* by Geeta Iyengar. You do not need to have any previous experience with yoga postures, philosophy, breathwork, history, or chanting.

STUDENT-LED Z BLOCKS

The Z block Program provides a unique opportunity for students to take on a more active leadership role in the curation and facilitation of learning. The following are *tentative* approved Z block proposals by students that will be offered if there enough registrations. Each student-led Z block is supervised by a faculty member who will oversee the course and will act as the instructor of record. All Student-led Z block courses will be assessed as CREDIT/ NO CREDIT.

ALDOUS HUXLEY'S *BRAVE NEW WORLD*

In this course, students will gain a new perspective on their everyday lives via reading Aldous Huxley's classic dystopian novel *Brave New World*. *Brave New World* tells the story of individuals living in a supposedly utopian "World State." In This Utopia individuals are driven by government induced dopamine addiction. Students will explore the parallels of this system to the social and media culture around drugs, cellphones, movies and sex. Students will use *Brave New World*, historical artifacts, information about the author's life, literary criticism of Huxley's novel, and current events to contextualize our world and their place in it. In addition to *Brave New World*, course texts may include: *Justice* by Michael Sandel, *Designing a Brave New World: Eugenics, Politics, and Fiction* by Joanne Woiak, *The Shakespearean Strategy of Brave New World* by Gorman Beauchamp, Sections of William Shakespeare's *Romeo and Juliet*, *Othello*, and *the Tempest*, *The Continuing Adventures of Franz Fleece* by Johnny Sincere, and Rush's *2112*.

A WEST COAST HISTORY OF AMERICA

Like it or not, all of us are Californians; our lives are shaped by forces dating back centuries. Yet how did we get to this point? How did California go from a land of indigenous tribes to the largest state by population in the Union and one of the largest economies on earth? This begs an even more fundamental question: what would America look like with California? This class will examine the history of California and America, examining how the two have shaped each other over time. It will examine the push-and pull factors that led to the present with a deep and intensive study of the state through economic, political, environmental, racial, international relations, religious, and technological lenses. Due to time constraints, the class will focus on the most significant half-century in California history, the years between statehood in 1850 and the discovery of oil at the turn of the 20th century. In other words, this class will be a deep dive into the history and sociology of the forces that turned California into California. This class is perfect for students who love history, politics, our beautiful state, and hard work.

GLOBAL ONLINE ACADEMY

Sequoyah is a member school of Global Online Academy and GOA fall and spring semester courses are included as a part of Sequoyah's tuition.* Students in 10th-12th grade, in good academic standing and with Administrative approval will be allowed to register for GOA courses. [Please visit GOA's website for their course catalog.](#) Students interested in taking a GOA course should contact the High School Director.

GOA courses appear on the student's transcript at Sequoyah and the student will receive a letter grade. Courses do not replace required Sequoyah courses. We recommend that students only take one GOA course per semester. **Please note that most GOA courses are a semester or .5 credits (v. 1 credit for ABC blocks).**

**GOA summer courses are available to students for an additional fee.*



Explore the Course Catalog

CS I: Computational Thinking

SUMMER 1 2021-2022, SUMMER 2 2021-2022, SEMESTER 1 2022-2023, SEMESTER 2 2022-2023

This Online Computational Thinking Course focuses on thinking like a computer scientist & understanding how computer scientists define & solve problems.

[Full Course Details](#)

CS II: Analyzing Data with Python

SEMESTER 2 2022-2023

In this course, students will utilize the Python programming language to read, manipulate, and visualize data.

[Full Course Details](#)

CS II: Game Design & Development

SEMESTER 2 2022-2023

Comprised of a series of "game jams," the course asks students to solve problems and create content, developing the design and technical skills necessary to build their own games.

[Full Course Details](#)

CS II: Java

SUMMER 1 2021-2022, SUMMER 2 2021-2022, SEMESTER 1 2022-2023

This Java class teaches students how to write programs in the Java programming language. Our Java basics

[Full Course Details](#)

Cybersecurity

SUMMER 1 2021-2022, SUMMER 2 2021-2022, SEMESTER 1 2022-2023, SEMESTER 2 2022-2023

This course explores the fundamentals of and vulnerabilities in the design of computers, networks, and

[Full Course Details](#)

Data Visualization

SEMESTER 1 2022-2023

This course trains students to collect, organize, interpret, and communicate massive amounts of information.

[Full Course Details](#)

AFTER SCHOOL PROGRAMS



ATHLETICS

Sequoyah School is a member of the International League and the California Interscholastic Federation (CIF), the governing body for high school sports in California. We offer a growing number of programs and seek to create joyful, inclusive and high performing teams.

FALL	WINTER	SPRING
Varsity Girls Volleyball Varsity Cross Country Varsity Soccer (Co-ed) Flag Football (Co-ed)	Varsity Girls Basketball Varsity Boys Basketball Modern Dance	Varsity Track & Field Mountain Biking Boys Volleyball Tennis (co-ed)

Students can earn their P.E. requirement through participation in our Athletics Program, or by engaging in an approved Independent P.E. activity.



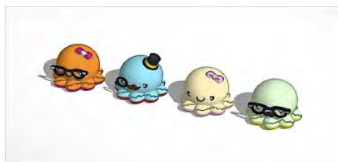
DEBATE

Sequoyah's High School Debate Program prepares students to compete in both the [High School Public Debate Program](#) run by Claremont McKenna College, as well as events within the National Speech & Debate Association. Students are expected to commit for a whole tournament cycle, which begins 5-6 weeks prior to the tournament. During the 5-6 week period before the tournament, students are expected to attend 1-3 practices a week. Interested students should contact the HS Director.



DESIGN & FABRICATION HUB

The Sequoyah School Design & Fabrication Hub is an inclusive space for radical imagination, collaboration, and innovation. The dFab Hub encourages bold visions and engages students in a culture of interdisciplinary education and design development, prioritizing justice, accessibility and impact. The dFab Hub provides equipment and learning opportunities for students to engage with art, design, and technology like 3D printers, laser cutting, sewing, printmaking, and more. The Design and Fabrication Hub is open every day after school until 5pm as a creative workspace with project support. Workshops are held bi-weekly according to the calendar available on Blackbaud and on our [Eventbrite](#) page. Interested students should contact the Design & Fabrication Hub Coordinator.



Intro to 3D Modeling with Tinkercad



3D Printer Training



Laser Cutter Fundamentals



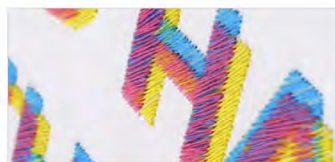
Sticker Creation



Laser Cutter Fundamentals
Thu, Sep 8, 3:30 PM



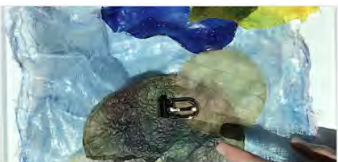
Game Environment Design in Unity
Fri, May 20, 2:00 PM



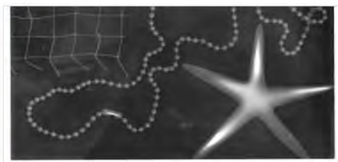
Laser Cutter Embroidery Experiments
Mon, May 16, 2:00 PM



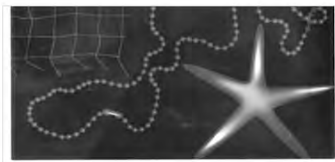
Laser Cutting: 3D Product Design & Sculpture



Sustainable Design: Making Bioplastics with Ozzy Alvarez



Photograms: Camera-less Photography
Thu, Apr 7, 3:30 PM



Photograms: Camera-less Photography
Thu, Mar 31, 3:30 PM



Design & Fabricate Jewelry with Tinkercad



Blind Relief Printmaking Workshop
Wed, Mar 2, 3:30 PM



3D Printer Demo (Resin & PLA)
Thu, Feb 17, 3:30 PM



Sewing Circuits: Make a Light-Up Plush Toy



Soft Circuitry I: Make a Light-Up Plush Keychain

GRYPHON MEDIA CO.

Sequoyah's students run a number of publications and media production projects, including a school newspaper called [The Barefoot Times](#), Sequoyah's radio station, KAWW, the literary journals Gender Matters & Seco, and our High School's yearbook. Students generally work on publications and collaborate during Stewardship or the Z block Gryphon Media Co. course (see Other Electives above). Students will also utilize after school time to generate the content for their projects. Students interested in contributing to school publications should contact Humanities Department Chair, Calina Ciobanu at cciobanu@sequoyahschool.org.



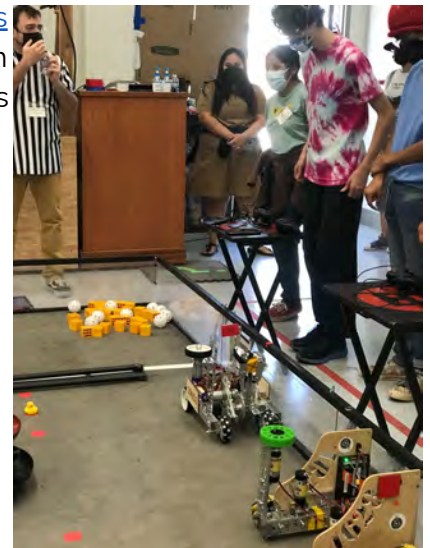
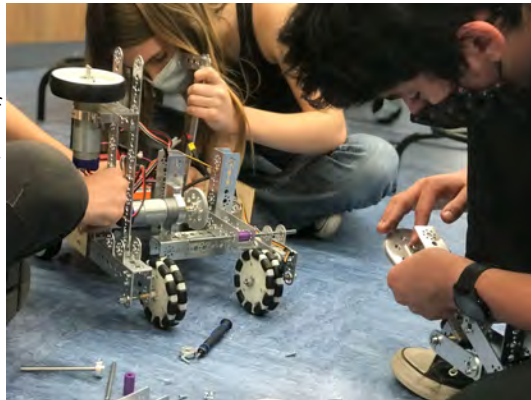
MODERN DANCE

In partnership with Lineage Performing Arts Center in Pasadena, Sequoyah dancers choreograph and perform a number of modern dance pieces, culminating in a final performance at the Lineage PAC stage. While many of the dancers have prior experience, new dancers are encouraged to participate.



ROBOTICS

Sequoyah's Robotics Team competes in the [California First Robotics program](#). Currently practices take place two days a week after school from October through February. In a highly collaborative environment, students learn the engineering process, from design to programming and construction. Interested students should contact Director of Technology, Zed Kelley at zkelley@sequoyahschool.org.



STEM INSTITUTE

[The Sequoyah STEM Institute](#) is a research focused program that seeks to empower student agency and inquiry within the STEM fields. Students work with Dr. James Roberts and other faculty to design and implement projects in a range of fields, including biology, chemistry and physics. The STEM Institute



also works to organize community STEM events, hosting public lectures and organizing our annual Science Celebration. Current projects include research in rocketry, superconductor research and plant genetics. Dr. James Roberts via email at jroberts@sequoyahschool.org.

THEATER

Sequoyah's High School runs two shows a year, one in the fall and one in the Spring. Productions are performed at the Lineage Performing Arts Center. See the Theater section above for more information. Rehearsals for the Fall and Spring Shows are after school until 4:30 on specified days.

