

New and Revised Course Descriptions SP-12

3/26/2012

AD478 Introduction to Glass Blowing: Sculptural Expression

Perrin, Linda

This hands-on course will introduce the student to glass as an artistic material. The weekly schedule includes a one-hour lecture on campus and a four-hour lab off campus at a professional art glass studio. Work in the studio will focus on learning the basic skills necessary to complete simple blown glass forms. Students will learn basic glass blowing techniques including gathering glass from the furnace, using hand tools, and creating different shapes on the blowpipe. An ongoing emphasis on shop safety will be maintained during demonstrations of the proper use of equipment and tools. In addition to glass blowing, students will be instructed to complete projects using slumping and casting kilns, diamond lapidary saws, a sand blasting cabinet, and water fed grinders. The weekly lecture will focus on the historical evolution of glass working methods. From the first hollow core vessels of 1500 BCE made in Egypt to contemporary art glass by Dale Chihuly or Beth Lipman, we will reflect upon what it means to express oneself in glass. Students will be evaluated based on attendance, regular reviews of the student's sketchbook, the ability to make five basic vessel shapes, a kiln casting project, a cold working project, a final sculptural project, and participation in an on-campus exhibition of the work.

Level: Introductory. Prerequisites: none. Class limit: 10. Lab Fee: \$425 (covers energy, glass, and exhaustive materials employed in the studio, such as wooden blocks, kevlar gloves etc.)

AD479 Dance Composition

Axtmann, Ann

This course looks at dance composition from the inception of an idea to the execution of a completed choreography. Incorporating basic human movement mechanics and training techniques such as ballet and different styles of modern dance, we begin the class with a warmup; drumming and selected music serve as both accompaniment and stimulus for directed improvisation. By examining some of the many ingredients that go into dance production - e.g., steps, porte de bras, body action sequences; movement phrasing; design in space; form; and how dance relates to words, narrative and storytelling, music, props, set, performance space, and lighting - participants develop skills with which to create a "work in progress" that culminates in a class presentation and possibly a public performance. A consideration of the performer/audience relationship is key to this process. Some of the questions that guide the course are: What do we dance about? How do we choose a topic to choreograph? What tools do we need to compose? Who is our audience and why does it matter? An essential goal is an increased awareness of the particular way in which the language of dance communicates. Using Doris Humphrey's classic "The Art of Making Dances" as our primary text, we also read the writings of major contemporary choreographers and reflect on why and how they work. In addition, films are screened. Though the class builds on "Creating Dance: Tracing the Sources", it is open to students who are new to dance as well as people who are working on dance/performance related senior projects. The most important criteria used to evaluate students is their level of participation in all course activities. Active engagement is essential for the entire group. For this reason, attendance is critical. During the term, students will also be evaluated on movement assignments, journal responses to studio exercises, readings, and film screenings as well as a final essay and choreographic project. Projects are presented during the last week of classes.

Level: Introductory/Intermediate. Prerequisites: none. Class limit: 15. Lab fee: \$15.

AD480 Methods and Practices of Collaborative Theatre

Leaverton, Lisa

Interdisciplinary and political by nature, theatre offers opportunities to structure fresh dialogue on a variety of subjects. The focus of the course is devised theatre process, through which a script emerges out of collaborative process involving improvisation, group research, documentation of process, and discussion by a group of individuals who are also the performers. Rather than relying upon a set of rules, or one single method, devised theatre is understood as a grouping of practices determined by its makers. Student collaborators will share the experience of generating textured materials that directly emanate from physically embodying contradictory ideas, and discover original performance vocabularies, also sharing in the process of researching, assembling, editing, and re-shaping the materials into an original performance. Looking at some fascinating artists, past and present, taking up some theatre tools, determining an intention, considering the community, and entering the pressure cooker of time, student collaborators will progress through the practice of ensemble building, collaborating, listening, and reflecting, alternating roles as writer, director and performer. At the heart of the course is a workshop that will provide an opportunity to learn from an artist engaged in devised theatre process. Students will complete the editing and cohesion process, and rehearse and present a final performance for the COA community.

Students will develop skills in research, improvisation, directing, acting and writing. Through research, performance and collaboration, participants explore individual/group talents and creative passions through ensemble-created performance project. Students will be evaluated on their ability to create and follow through on formal experiments and their effort and engagement in the process of generating a collaborative work, as well as their willingness and ability to integrate specific skills gained throughout the term in a group project, including teamwork, ingenuity, adaptability, flexibility, imagination, writing, problem analysis, problem solving, project completion, and responsibility. Students will also be evaluated on the quality of participation during the guest workshop, and their efforts to engage the wider COA community in the process.

Level: Introductory/Intermediate. Prerequisites: None. Class limit: 15. Course Fee: \$25 *ADS*

AD481 Discussions in Theatre History: Ancients to Moderns

Leaverton, Lisa

Dramatic literature reveals vital aspects about the shape of society and our place within it- perspectives which might easily have remained unavailable without the presence of works written centuries before; yet, how has the canonization of these works limited our view? In this course, we will look through the lens of dramatic literature past and present, in order to gain perspective on our own time and views. In this course, we will read, discuss, and stage selected scenes, looking at the slippage of meaning that occurs through performing the past, and the creative reinvention of works that carries them into the present. Through studies of a range of ancient and early modern works from Greek Tragedy, to Noh Drama, Sanskrit Drama, Medieval cycle plays, works from the Renaissance, Neoclassical Theatre and Restoration Theatre and beyond, we will build discussions about the unique capacities of drama that enable humans to reflect upon our conditions and advance our visions in each respective society, and to reveal or re-imagine the stories of our age.

The larger aim in this course will be to learn how to read the past through its art forms, by learning some key terms, names, dates, and facts, and means of questioning and relating the works to one another. We will aim through a combination of lectures and discussions, readings of theoretical essays, and viewing of works, along with a variety of collaborative activities—to construct questions for opening complexities of form and content and contextualizing multi-faceted works, and to critique our sources, while gaining insight into societal concepts of progress, justice or the divine. By staging scenes, we will gain hands-on experience working with spatial metaphors of theatre, encountering its myriad uses as a human tool, for reflection, embodiment and assimilation of ideas and negotiation of human events.

Students will be evaluated on their progress in their practices and engagement of skills in communication, oral and written, and their willingness to contribute meaningfully to the class creative collaborative projects, as well as their willingness to use tools to examine historical context, form and content, and thematic meanings. Students will keep a journal of responses and questions, to be handed in for each unit, write short responses based on questions arising in discussions, presenting on a topic of their choosing, and stage a scene from a work of their choosing. In a past course, a student chose to lead a discussion about Samuel Beckett's Endgame, presenting little-known fact about the influence of chess on this work written following the birth of the atom bomb, and demonstrated various moves on a chessboard.

Level: Introductory/Intermediate. Prerequisites: none. Class limit: 15. Course Fee: \$10 *AD*

ED118 Educational Innovation

Fuller, Linda

Given the rapid pace of change in communications, career opportunities, learning options, and the global economy, U.S. schools are struggling to adapt. As technology, culture, politics, and media facilitate new and more diverse means of learning, how are educators adjusting to "new" learners from toddlers through senior adults? Driving questions include: Who is leading innovation and where? What are some of the ways educators are experimenting with teaching? How are innovators changing the purposes of schools? Who is currently starting schools and why? How is brain research impacting innovation within and outside of public schools? How are digital natives, eco-warriors, and the call for global literacy accommodated in mainstream schools? If public schools, as some charge, have outlived their usefulness: what next for education?

With the objective of exploring and understanding innovative ideas for classrooms, school design, and district structures, as well as alternative places and means of learning, we will work toward a more comprehensive understanding of what is new, and potentially revolutionary, in schools and in education beyond schooling. Evaluation will be based on class participation (including leading a discussion around a particular area of individual interest), a series of four reaction papers, and both live and virtual "field" explorations of innovative practices and organizations. The final project will be based on the design and proposal of an innovative educational option.

Level: Introductory. Prerequisites: none. Class Limit: 15. Lab Fee: \$10

ES563 Costa Rican Natural History and Conservation**Anderson, John**

This team-taught, intensive, field-based course examines the ecology and biotic diversity found at several sites within Costa Rica and the implications of this diversity on concepts of conservation biology. Whereas primary emphasis will be placed on Central American herpetofauna and avifauna, we will also discuss and examine issues of botanical, mammalian, etc. diversity and abundance, and the significance of the full array of species in more general studies of land-use and protective strategies. Students will meet during the winter term to discuss a range of articles and book-chapters dealing with aspects of conservation biology and Costa Rican natural history and culture during the winter term but the major emphasis of the course will be a two-week immersion in key habitats within Costa Rica itself during the March break. Non-travel days will consist of early to late-morning fieldwork, afternoon lectures/presentations followed by early evening to late night fieldwork. The course is based out of three field sites: lowland Caribbean slope rainforest at Tirimbina ecological reserve in north central Costa Rica, montane forest of the Arenal and Tenorio volcanic region, and Pacific slope dry forest of the Nicoya Peninsula. Evaluation will be based on detailed field journals, course participation, and a series of examinations testing student's knowledge of species and concepts.

Level: Intermediate/Advanced. Prerequisites: Permission of instructor. Course fee \$1000.00 (covers food, transport and lodging in Costa Rica, students provide airfare to Costa Rica). Class limit: 15. *ES*

ES564 Bryophyte Biology: Mosses and their Allies**Olday, Fred**

This companion course to Lichen Biology covers the biology of the group of land plants known collectively as bryophytes, which includes the "true" mosses, as well as the liverworts and hornworts. The course will cover the classification, morphology, life history, physiology, and ecological requirements of the various groups, as well as their rich diversity as directly experienced by students in the field and laboratory where emphasis will be given to the collection, identification, and curation of representative taxa. The ecology of Sphagnum and peat formation will receive particular attention since poor fens and bogs are such a striking feature of the regional vegetation. Two all-day field trips are planned. Students will be evaluated on: (a) class participation, including field trips (20%), (b) demonstrated capacity for doing independent work (20%), and (c) a student final project consisting of a properly identified and curated collection of 30 species of bryophytes excluding taxa identified in class as part of group keying exercises (60%).

Level: Intermediate. Prerequisite: college level introductory biology or botany course, or consent of the instructor. Class limit: 8. Lab fee: \$25. *ES*

ES565 Tutorial: Green Chemistry: Design for Benign**Bouldin, Ryan**

Green Chemistry by definition strives to prevent pollution from the very beginning of a chemical process; however, this course will strive to teach much more. We will emphasize that "chemists should have a moral or Hippocratic oath to the practice of their trade; one that states "first, do no harm". As a result, students will examine ways to critically evaluate the design of chemicals for safe manufacture and use by industry and individual households. We will look to the past to learn from previous mistakes (ex. DDT, Thalidomide, Bisphenol-A) and try to understand and mitigate the unintended consequences of the chemicals we synthesize. The course will be an intensive collaborative laboratory experience where students not only learn, but practice the 12 principles of Green Chemistry and Engineering. In the laboratory, students will work on all aspects of a synthesis project with the goal of preparing a publication at the conclusion of the term. Students will also work to develop safe, clean, and environmentally friendly laboratory experiments for integration into an advanced high school or undergraduate general chemistry curriculum. Students will be required to read and utilize a significant amount of scientific literature in the course. Evaluations are based on participation in classes and labs, homework assignments, two projects, and a single exam.

Level: Advanced. Prerequisites: Chemistry I & II, Organic Chemistry I, permission of instructor. Class limit: 10. Lab Fee: \$125. *ES*

ES567 Introduction to Computer Science**McNally, Jay**

This course is an intensive introduction to computer science for students with little or no programming experience. The primary goal for this course is to provide students with a solid foundation in Python, a modern, high-level, object-oriented programming language. A secondary goal is for students to gain an initial introduction to algorithmic approaches to interdisciplinary problem-solving. Constructing effective software involves considerable creativity and judgment, and there are general theoretical principles and practical considerations that inform and guide this construction. Students will gain an introduction to these general principles and will also gain experience applying these principles to practical problems. Students who successfully complete this class will: gain a solid, practical understanding of the core python language, including control statements, functions, simple data structures, and input/output; learn how to extend their knowledge of python or other languages; develop good programming techniques; and be able apply algorithmic thinking and programming skills to areas of their interest.

This course is designed for students interested in using programming in a wide range of areas, including as a tool for research in biology, economics, statistics, and other mathematical sciences. Additionally, this class will help prepare students to write web applications or applications for mobile devices. This course is also well suited for students who do not have a particular area of programming application in mind, but who simply wish to experience the challenge and excitement of designing and implementing algorithms. Evaluation will be based on weekly programming exercises and a final programming project.

Level: Introductory. Prerequisites: none. Lab Fee: none. Class size: 12. *QR*

ES568 Introduction to Mathematical Thought and Practice

Bouldin, Ryan

Mathematics can be a beautiful intellectual endeavor, while being immensely challenging and frustrating. In this introductory course, students will strive to discover the relationships between mathematics, the beauty of nature, and other areas of human ecology. The course is intended primarily for students with limited prior math experience. In the first part of the course, we will explore several practical applications of mathematics that include estimations, trigonometry, logic puzzles, recursive relationships, and pattern recognition in nature. During this first part of the course, we will take field trips into Acadia National Park to observe some of the relationships and patterns ourselves, while also exploring how to estimate distance, height, and weight of some of the natural and geologic features that will surround us. In the later portion of the course, we will transition to exploring more abstract topics of math. This includes studying the mysterious and historically controversial topics of zero, infinity, and the conceptual tug of war with all numbers that lie in between. The majority of classes will involve working in small groups to allow students to be active, engaged learners. In addition, students will read several articles, a popular book, and watch a movie about mathematics. Evaluation will be based on class participation and group work, weekly assignments, and a final paper or project.

Level: Introductory. Prerequisites: None. Class limit: 15. Lab Fee: \$10. *QR*

ES569 Organic Production on a Farming Scale

Morse, Suzanne

Through on-farm and classroom work, this course will examine the ecological principles upon which current organic agricultural practices are based. The goal of this course is to understand how the principals and practices of organic agriculture are implemented within the constraints of production scale and goals, which may include economic and labor efficiencies, certification requirements, environmental ethics, marketing, and the changing complexity of the farming system. The application of these ideas will culminate in two projects, one group project implemented on-farm and a farm plan for a specific location of choice. Evaluations will be based on quizzes, project implementation, personal farm/garden design, and lab effort and competence.

Level: Intermediate Prerequisites: prior farm work experience, introductory biology, and permission of instructor. Class limit: 8. Lab fee: \$50

HS833 Ethnographic Fieldwork

Cabot, Heath

Ethnographic research, which uses methods involving conversation with and participation among other people, has very particular dilemmas. How can we, as both researchers and fellow human travelers, navigate the ethical and emotional complexities of doing research with and about people? How can we navigate the problems of power and trust that arise? And what kinds of usable knowledge can we acquire through the fluidity of our own experiences and encounters "in the field"? This course will provide students with a theoretical and practical toolbox for designing, conducting, and writing up ethnographic research projects. Students will design research questions centered on a particular local site, which they will examine outside of class through a variety of ethnographic techniques. We will give particular attention to questions of ethical practice, note taking and documentation, and finally, data analysis. Readings will supplement theoretical and ethical discussions and will illustrate the possibilities and limits of various methods. Evaluation will be based on class participation, a range of assignments throughout the term, and a final paper and presentation reflecting cumulatively on the project and students' own experiences as ethnographers. Class-time will consist of instruction, discussion, and "labs," in which we will workshop individual projects.

Level: Introductory. Prerequisites: none. Class limit: 12. Lab fee: none. *HS*

HS866 Call of the Land: Agrarian Arts & Words

Anderson, Molly

In a recent video produced for Maine Farmland Trust, a young farmer comments: "Deep down, everybody wants to be a farmer." Many COA students would agree... but why is it that farming is so appealing to us? What does it mean to have a connection with land? What has US society lost, as people have lost their agricultural roots and connections with how and where food is produced? Call of the Land: Agrarian Arts & Words is about the influences that agrarian thinking and arts have had on US society and our current views

of farming and land. We will trace the rise of agrarianism from the Tao and Virgil's Georgics through modern agrarians, such as Wendell Berry, Norman Wirzba, Barbara Kingsolver and Vandana Shiva. We will be looking closely at the intersection between the agrarian ideal and sustainability, and how agrarian ideals have fed political protest movements such as the Grange Movement and Farmers Alliances since the late 1800s. Although the main focus of the course will be on agrarian essays and other prose, we will incorporate ways that visual arts, fiction and music have both reflected and shaped the ways that perceptions of land and agriculture have developed. Guest lectures by several COA faculty members and people outside COA will complement class discussion and activities. The class may take a weekend field trip to visit art museums in New England with good collections of farm landscape paintings (such as the Farnsworth in Rockland, Maine; the Museum of Fine Arts in Boston; and the Wadsworth Atheneum in Hartford). Students will be evaluated based on participation in class discussion and activities, required essays spaced through the term, and regular journal entries. Each student will select a medium and theme to explore in more depth for a final presentation to the rest of class.

Level: Introductory/Intermediate. Prerequisites: None. Class limit: 16. Lab Fee: \$35. *HS*

HS867 The Arms Trade, Human Rights, and Africa

Cistone, Alyne

This is an intermediate class designed for students with interests in International Law, Policy, Human Rights, and Economic/Social Justice. This course will afford students an opportunity to learn about the trade in small arms, its impact on human rights specifically in Africa, and the proposed Arms Trade Treaty (ATT) designed to curtail the problem. Human Rights organizations have long established how such arms transfers have directly fueled serious abuses of human rights across the globe. However, the devastating impact of irresponsible arms transfers is most directly felt in developing countries, where the unrestrained flow and misuse of weapons significantly impedes poverty reduction efforts and sustainable development. The final round of ATT negotiations, held this summer in New York City, offer the first real chance to craft an international legal regime designed to limit the deadly impact of this trade. The timing of these negotiations offer an unique opportunity for our class to explore the dynamics of international law as it is being made. Attendance at the July negotiations is not a requirement for the course, but students are welcome to discuss and plan for the possibility of attending and participating. The course will begin with a broad discussion of the global arms trade, its history, its impact on ongoing conflicts, particularly in Africa, and the legal complexities of trying to confront the problem. We will then discuss the proposed Arms Trade Treaty (ATT) and its possible impact on Human Rights in Africa. Throughout the course we will place an emphasis on case studies from a variety of African countries. There will be a focus on discussion, individual written work, and oral negotiations. Students will be evaluated based on in class participation, a community engagement project, simulated mock negotiations, and a final research project.

Level: Intermediate. Prerequisites: none. Class limit: 15. Lab Fee: \$10

HS868 Out of Words: Crossing Genres Through the Senses

Stover, Candice

"Love calls us to the things of this world," writes Richard Wilbur in one of his most celebrated poems. More than half a speeding century later, what now calls us most clearly, most deeply, to what things of our fragile, teeming world? What sights, sounds, smells, tastes, and tactileities awaken or hold our attention each new (or, as Wilbur puts it, "every blessed") day? What is the vocabulary of such attention, and how do we, as readers and writers, practice and communicate it? This multi-genre, interdisciplinary course invites us to consider these questions and may especially appeal to students who want to risk and investigate a range of voices, styles, and impact as receivers, witnesses, and translators of the sensory world in a spirit of linguistic experimentation and discovery.

In crossing genres, we'll look out a window made of poetry with Wendell Berry, take a music critic's road trip with Duke Ellington, essay a slice of apple tart at a solo luncheon in Burgundy with a gastronome who also savors words, enter the daybooks of some photographers and sculptors, and open a father's letter to his newborn son on the aroma and value of tradition preserved in a handmade Italian cask of balsamic vinegar. Along the way, we, too, will be crossing genres, experimenting with field notes and lexicons, poetry and correspondence, imaginative criticism and cookbooks, and springboards into or from memoir, essay, travelogue, and fiction. Our work will be concentrated, kinetic, and contemplative, taking us outside and in as we track, name, and refine language to hold what another poet, Louise Gluck, describes as "deep privacy of the sensual life." From genre to genre, how does a writer return us to our senses, choosing words for their nuance and precision, their grace, music, and play?

The development of notebooks — personal and collaborative — is central to the course; a wide range of exercises throughout the term will offer springboards for focused pieces (3-5 pages each) on every one of the five senses. The synthesis into final projects and portfolios (with a midterm conference required) for evaluation will reflect precisely how and where each student has been called "to the things of this world" and draw on a selection of genres to present "the quality of something made" (Wilbur again) from them. What can — and can't — be made out of words?

Level: Intermediate. Prerequisites: Permission of instructor. Class limit: 12. Lab fee: \$20.

HS869 French Literature and Philosophy

Cox, Gray

This will be taught as part of a fully integrated trimester program at CAVILAM in Vichy, France. The aims of the course are to: 1. develop students' abilities to read, contextualize, analyze and critique key cultural texts in French; 2. develop their abilities to wrestle critically and fruitfully with the varying challenges and opportunities offered by working with texts in their original language as well as in translation; and 3. develop their abilities to learn how to learn and research in a cross-cultural context, pursuing independent projects in human studies in human ecology.

The course will examine classic and contemporary texts in French Literature, Philosophy and Anthropology and their relationships to current life and culture in France. Contemporary institutions, cultural practices and conflicts will be looked at in the context of classic texts and framing ideas in French intellectual and cultural history. For example, in current debates about feminism, post-modernism, immigration, "laïcité", ecology, and the Crisis, how are French takes on these issues informed by classic works by Descartes, Rousseau, Sartre, de Beauvoir, Lacan, Derrida, and Cixous? The national elections in May of 2012 will provide a setting for seeing these issues debated and applied in a practical and immediate context. An important element of the course will be the examination of challenges and opportunities presented in working with texts in two languages. The history of theories of translation and the difficulties peculiar to literature as distinct from philosophy will be of special interest. This course is open to students at all levels of French.

Level: Intermediate/Advanced. Prerequisites: Permission of instructor. Class limit: 12. Lab fee: TBD *HS*

HS871 The Draft Horse: Its Use On Our Farms & In Our Society

Read, Sandi

This is an introductory course for students interested in learning more about draft horses and how to handle them, their history and their place in a post-petroleum economy. This course would especially appeal to students interested in veterinary medicine or sustainable agriculture.

The course consists of a weekly 3 hour class held at Wild Iris Farm. The first 45 minutes of each class will consist of a lecture and/or guest speaker and class discussion. The remainder of the class will be devoted to "hands on" lab application. Lecture topics will include: History of the draft horse and, specifically, the Shire horse; horse physiology & health; equiculture; safety; harnessing; driving the horse; and the mare in foal – the care of the pregnant mare and birth of a healthy foal. The class may visit another working farm that uses draft horses.

After completing this course, students will have an appreciation of draft horses and their quiet power, and the importance of drafts as pertains to organic farming and sustainable agriculture. Students will gain confidence in handling and harnessing shire draft horses, as well as ground driving the horse. They will have been introduced to driving a single horse and horse team in carriage. Working with these horses will create a better understanding and appreciation of the human/animal bond. Student evaluation will be based on weekly practical exams of the students' knowledge and skills, a mid-term exam and a comprehensive paper due by the end of the term.

Level: Introductory. Prerequisites: none. Class limit: 8. Lab fee: \$15.

HS872 Voyages

Carpenter, Bill

From prehistoric times the journey into the unknown has been both a reality and a metaphor of human experience. This course will follow the archetype of the voyage through major literary narratives and road movies. Its written and class assignments will draw from students' own experience as travelers. Using Joseph Campbell's *Hero with a Thousand Faces* as a theoretical framework, we'll move on to Homer's *Odyssey* (selections), Melville's *Moby Dick*, Conrad's *Heart of Darkness*, Woolf's *To the Lighthouse*, Peter Mattheissen's *Far Tortuga* and the new "scroll" version of Jack Kerouac's *On the Road*. We'll watch *Apocalypse Now*, *Priscilla Queen of the Desert*, *Stranger than Paradise*, *Powwow Highway*, *Wild at Heart*, *The African Queen*. Assignments will include in-class reports on students' own journeys and a nonfiction creative writing section on travel narrative.

Level: Intermediate. Prerequisites: none. Class limit: 16. Lab fee: none. *HS*

HS873 American Public Address

McKown, Jamie

This course will provide an overview of the field of public address and rhetorical criticism through an experiential approach. Through an in-depth examination of prominent American political speeches, students will read, examine, and critically evaluate public speeches from a "close analysis" perspective. The primary goal of the class is to introduce students to some of the most well known American orators as well as to stimulate a deeper understanding of the relationship between text, society, and the "public." At the same time,

students will come to know these speakers "in their own words" through close textual approach to historical speeches. The course is centered around two "modules" of speech texts, both pertaining to the struggle for "citizenship rights" and beyond. The first grouping of texts are from what has traditionally been called the mid-20th century American Civil Rights Movement and will focus primarily on the advocacy for racial equality and empowerment by Martin Luther King, Malcolm X, Stokely Carmichael, and other activists from the period. The second grouping will cover the first wave of the women's suffrage movement in the United States during the latter half of the 19th century, in this part of the class we will examine speeches by Susan B. Anthony, Elizabeth Cady Stanton, Sojourner Truth, Adelle Hazlett, and others. The class will emphasize analytical writing about the speeches we examine and will require students to demonstrate a critical ability to analyze and write about public speeches. Students will be evaluated on their participation in class discussion, short written response papers, several longer essays, and individual presentations.

Level: Intermediate. Prerequisites: none. Class limit: 12. Lab fee: none. *HS* *HY*