

New, Revised and Visiting Course Descriptions WI-24

10/6/2023

AD1039 Ceramics I

McCune, Kreg

This beginning course in ceramics will explore the making of objects with clay by using the potter's wheel, slab roller, coils and press molds. We will explore surface design using slips, under glazes and glazes and patterns. Through these methods we will incorporate wax resist, tape resist, plastic resist, sgraffito, slip and glaze trailing. Six hand-built and twenty wheel-thrown works are required, with reviews taking place during week five and week ten.

Level: Introductory. Prerequisites: Permission of instructor. Class limit: 12. Lab fee: \$95. Meets the following degree requirements: ADS

AD1063 The History of Making Prints

Earley, Annika

In this seminar, we will cover the history of printmaking. Rather than take a chronological approach to print history, the seminar examines four broad themes surrounding historical and contemporary printmaking: prints and politics, printmaking as a process, the appropriated image, and collaboration/participation. These themes encompass a breadth of artists, works and time periods. The ideas presented and discussed in this seminar provide a context and a ground for the student to more clearly define their own creative practice and relationship to the history of printed art forms. Readings, writing assignments, and at-home projects challenge students to critically position themselves, as well as the practice of print in general, within the broader scope of visual culture. It also assists in developing a habit of research, and understand that it can be an essential part of the creative process. Assessment will be based on evidence that the student has completed assignments and readings; and, active and meaningful participation in seminar discussions.

Level: Introductory. Prerequisites: None. Class limit: 15. Lab fee: None. Meets the following degree requirements: None.

AD1070 Introduction to Songwriting

Cotter, Caroline

Have you always wanted to write an original song, but don't know where to start? Or perhaps you have been writing songs for years and would like a different perspective. Wherever you are in your musical journey, you are welcome in this course! Join singer songwriter Caroline Cotter for an adventure in songwriting that explores the power of songs and provides different approaches to crafting a song that truly speaks to your ideas and emotions. Caroline shares her own process on finding inspiration and crafting songs that have the power to move you and others. There will be opportunities for free writing, listening and dissecting songs from all genres, song sharing, group feedback, co-writing, and lots of experimenting in a supportive and safe environment. For a final project, students will present their final work in their choice of an audio recording, video recording, or live performance. Evaluation will be based on class participation, completion of written assignments, and the final project.

Level: Introductory. Prerequisites: None. Class limit: 12. Lab fee: None. Meets the following degree requirements: None.

AD1072 Audio Production as Compositional Tool

Soares, Zachary

In 1979, the music producer Brian Eno argued that the recording studio is a "compositional tool," upending the idea that the recording studio exists to document pre-existing musical compositions. His assertion came on the back of pivotal albums such as The Beatles' "Revolver" and The Beach Boys' "Pet Sounds" (1966), which demonstrated the creative possibilities of composing in the studio. We might call this type of approach to music composition "playing the studio." In this course, students learn how music production makes use of editing, mixing, and effect processing to maximize its impact. Through readings, film screenings, and audio listening sessions, students learn about past and present studio techniques and use these techniques during audio projects and exercises. Students learn to use virtual instruments, effect processors, microphones, and COA's recording studio to strengthen their technical audio recording, editing, and mixing skills. Students will be evaluated based on their participation in class discussions, their fluency in the use of recording equipment and software, the process they use to approach each assignment, and the completion of assigned projects. No prerequisites or sound/music experience is required.

Level: Introductory. Prerequisites: None. Class limit: 10. Lab fee: None. Meets the following degree requirements: ADS.

AD1074 Shape and Color

Sebastian, Neeraj

In this studio course, students will explore various aspects of composition in two-dimensional media primarily through the

language of collage. The exercises in this class include “transcribing” other artists’ work to try to understand why certain images have an impact on us or function the way they do, and then use these insights in the creation of new work; making work iteratively (how does varying a single element change a piece?); and exploring different ways of translating abstract ideas into two-dimensional work. Students will be introduced to different theories of color and through exercises explore how an observed or mixed spot of color can be thought of as having hue (where it sits on the color wheel), value (how light or dark it is) and chroma (how saturated it is); how colors interact with each other; and consider the limitations of such systems. Students will be working with line, color and shape, from imagination as well as from observation—of still life setups (including assemblages that they make themselves) and models. Evaluation will be based on the completion of assignments and exercises in a way that demonstrates an understanding of the ideas introduced in the class, engagement with the course materials, the ability to provide feedback and the ability to respond to feedback in one’s work.

Level: Introductory. Prerequisites: none. Class limit: 12. Lab fee: \$90. Meets the following degree requirements: ADS.

AD2043 Contemplative Media Practice

Shaw, Matthew

This studio course invites students to explore the influence of contemplative practices on their existing or emerging art practice. We will engage contemplation in our art practice as both specific rituals like meditation that generate an art work or, creating a work that seeks to create a state of reflection on our interconnected place in the world. Methods of contemplation will come primarily from Zen and Creativity by John Daido Looi, The Illuminated Space: A Personal Theory & Contemplative Practice of Media Art by Marilyn Freeman, and The Artist's Way by Julia Cameron. These and other readings will be supported by in-class exercises and examples of contemporary art engaging similar themes. Time will be spent each class in meditation to connect body and mind before engaging with artwork. Students working across various mediums are welcome, while the artists' work shown in class will focus on moving image and sound, with some work from installation, performance, and photography based on student interest. Students will receive prompts each week to create their own work which will then be shared in-class; culminating in the exhibition of a final project. Evaluation will be based on completion of assignments and active in-class engagement with course material.

Level: Introductory/Intermediate. Prerequisites: Previous studio art course. Previous classes in filmmaking or photography are encouraged but not required. Class limit: 12. Lab fee: \$30. Meets the following degree requirements: ADS.

AD2044 Sourcing the Body: Disability as Human Ecology

Robbins, Dani

In this course we will use creative process as a tool for developing perspectives on disability as a context-embedded expression of humanness. This class is recommended for artists and makers looking to complexify their use of corporeality, as well as students looking to engage critically with representations of and responses to disability both in and outside our educational culture at COA. We will first explore an abbreviated history of disability in the United States. Then, with Human Ecology as our lens, we will engage in a critical examination of social, medical, and disjuncture models of disability. Each class session will involve a discussion of assigned readings and viewings, collaborative activities, and gentle somatic exercises to ground our learning in our bodies. Students will be asked to reflect on their learning through the development of a small creative project each week, and in collaboration with the instructor, students will develop their own standards for assessment through a grading contract system.

Level: Introductory/Intermediate. Prerequisites: none. Class limit: 15. Lab fee: \$30. Meets the following degree requirements: none.

AD3017 Dramatic Writing for Stage and Screen

Lepcio, Andrea

This is an intermediate creative writing course for students interested in writing for theater, film and television. We will read published and unpublished plays, screenplays and tv shows from up and coming writers currently off and on Broadway and in film/television as well as selected plays and screenplays/shows from the cannon based on student interest. Playwrights (and screenwriters), like cartwrights and shipwrights, are all skilled builders of vehicles meant to move people from one place to another. We will explore dramatic structure from the perspective of the audience. Whether writing linear narratives, collage or non-linear plays and films, there is a rhythm to dramatic writing that can be studied. We will make a conscious study of form to free us to write what we are driven to write. Through reading, analysis and writing, we will investigate the dramatic elements of character, conflict, language and theme. The course will include practical writing exercises to motivate and progress the writing from first draft through revision to rehearsal draft. Students will be encouraged to develop productive writer habits and self-discipline. Class time will be divided between hearing students’ work and discussing work we’ve read. We will develop our listening skills when hearing our own and colleagues’ work. We will explore the role of critique in new script development and refine a process that works for us. Students will be expected to bring new pages in to each class building to a complete first draft of a full-length play or screenplay (of any length) by the end of the course. Evaluation will be based on the student’s dedication to developing a writing practice as well as the submitted script. We will conclude with a reading series to give each student the opportunity to hear his or her work in front of an invited audience. Evaluation is based on the quality of student’s written work

and participation in class discussion.

Level: Intermediate. Prerequisites: Permission of instructor. Class Size: 10. Lab fee: none. Meets the following degree requirements: None.

**Baker, Jodi
Colbert, Dru**

AD4043 A Production Monster Course

This winter, students will collaboratively research and build a hybrid performance installation performed for the public at the end of the term. The project will be drawn from work previously created and staged, by faculty member and artist Dru Colbert. That work was a trilogy of original performance installation events conceived of by Dru, focused on the landscape, history and folklore of Mt. Desert Island, Maine, and sited specifically in various locations on the island at different times of the year. The work explores human activity and memory associated with the surrounding landscape, and is intended to conjure "hidden" histories of human occupation and experience on the island that are not covered in the guidebooks or National Park brochures. The project of the monster course this winter will be to reconsider one of these works within the current historical and cultural context with new collaborators and new elements. The project will be researched, built and performed by participants in the course in collaboration with select local organizations and community members. Areas of research and documentation include: natural and historical events (through community interviews and historical record/found footage/home movies), scientific processes, things that crossover time(s), spirits emerging from the past, predictions and imaginings of the future, and entities from adjacent worlds.

Students selected for the course will engage collaboratively and individually in a wide range of art making activities including dramaturgical research and planning of large and small scale visual, spatial and performance elements, scriptwriting, object making, choreography, light, sound and music, ensemble/crew management, promotion, and documentation. Evaluation will be based on demonstrated engagement with all course elements and materials as well as successful navigation of and contribution to the shared production process.

Students with visual art, craft, sewing, carpentry, construction, tech, performance art, sound and puppetry experience are especially encouraged to apply. Previous coursework in these areas is not required but will be most useful.

To be considered for the course, students must complete the questionnaire provided via email by week 3, Fall term. Instructors may also request interviews. This large scale intensive process will result in a run of 4 site specific performances at the end of the Winter term. The course counts for 3 full credits and requires a considerable time commitment. The default grading option for this course is credit/no credit.

Level: Intermediate/Advanced. Prerequisites: None but visual art, craft, sewing, carpentry, construction, tech, performance art, sound and puppetry experience are especially encouraged. Class limit: 15. Lab fee: \$150. Meets the following degree requirements: ADS.

**Hsu, Richard
Spurling, Christina**

AD4044 Chamber Music

What do Haydn, Mozart, Beethoven, and Brahms have in common? They are all considered great masters of classical music, having written several works for large symphony orchestras. But they also wrote music for smaller ensembles called chamber music. What is chamber music and how has it developed through the centuries? How is it relevant today?

The bulk of this course is a lab/ensemble opportunity to perform in small chamber groups, based on experience and following a musical score. To deepen our understanding of the music we play, it's helpful to understand the political, social and cultural trends that influenced and shaped chamber music across the Baroque, Classical, Romantic and Modern eras. There will be mini lessons about the composers and their places in history, along with listening guides, but the majority of class time will be spent in rehearsals coached by the instructors. Music will be chosen by the instructors based on demonstrated abilities, with input from participating students.

Other aspects of the class include a trip to a live performance, some research, listening assignments, and a written essay.

Evaluations are based on musical collaboration/participation, practice/preparation outside of class time and assignments.

Level: Introductory. Prerequisites: Experience playing an instrument or singing in an ensemble (example: high school band or choir) and/or an ability to read music at a proficient level. Class limit: 12. Lab fee: None. Meets the following degree requirements: None.

AD4045 Design Research Studio: Water Reuse as Community Development

Muller, Brook

This topical studio explores the application of ecological design principles in urban settings to counteract ongoing environmental injustices. Participants will investigate low cost, high impact approaches to water reuse for a neighborhood in medieval Islamic

Cairo (Egypt) suffering from poverty, food insecurity, and increasingly severe climate change impacts. As with many other neighborhoods in Cairo and cities throughout Egypt, the residents of al-Khalifa confront the irony of abundance amidst scarcity: living in a hot, arid desert environment where rainfall is virtually nonexistent at the same time dealing with a failing water supply infrastructure (leaky pipes) raising the groundwater table, saturating and undermining building foundations, and exacerbating respiratory illnesses. This studio will investigate possibilities for intercepting and treating this water to help drive community-scale rooftop gardening (in a city where food prices have risen dramatically in recent years), introducing street level evaporative (passive) cooling features to improve comfort by ameliorating the urban heat island effect, and in other ways enlisting recycled water to beneficial ends and premised on the notion that “there is no such thing as waste.”

A “research” studio is a highly collaborative one. Studio participants will have opportunities throughout the term to interact with a Cairo-based team of urban designers, digital animators, storytellers, engineers, heritage conservationists, ethnographers, and others. Students with experience and/or interest in design, food systems, chemistry, the arts, environmental sciences, environmental economics, women’s and gender studies, heritage and cultural history, and anthropology are encouraged to enroll (previous coursework in these areas is not required but will be helpful). This research studio resists “solutionist,” “techno-optimist” approaches (“we have the solution to all your problems”), operating instead from the standpoint of humility in the search for path-of-least-resistance correspondences between available resources and culturally appropriate end uses. To that end, reflection on and articulation of one’s positionality in our global world provides a subtext for all that we do.

Evaluations will be based on participation and sustained engagement with the core studio themes, honing of collaborative capabilities, and commitment to an iterative process involving succinct compositions of written narratives and diagrams and other visual representations of the systems we will be examining. Above all, the studio requires initiative and engagement as we transition from a highly facilitated framework at the beginning of the term (topics, resources and methods that the instructor choreographs) to more independent and applied research given the “life” that project-based work acquires as the term progresses.

Level: Intermediate/Advanced. Prerequisites: None. Class limit: 10. Lab fee: \$30. Meets the following degree requirements: ADS

AD4046 Drawing Intensive / Developing a Studio Practice

Sebastian, Neeraj

In the first part of this course, drawing will be used to experiment, interrogate and expand different aspects of one’s artistic practice. Using a broad range of materials, students are encouraged to work intuitively and take multiple approaches to presenting ideas—especially ideas that may not have been explored previously in their work—and develop them in different ways. Students will create large quantities of drawings based on prompts that will then be discussed with the class. What stands out? What makes a piece surprising or interesting? What revisions can be made to strengthen these moments or motifs? These are kinds of questions that will inform our discussions.

Taken together, these drawings will offer a broad range of possibilities that will then be explored for the rest of the term, during which students will develop a body of work. Students will meet weekly as a group to discuss work made or advanced in the previous week and meet individually with the instructor every other week to discuss materials and other aspects of their art practices. The work made over the course of the term should include material investigation (why are you using the materials you’re using and how does it support your thematic interests?) and embody a range of conceptual concerns. Throughout the term, students will be introduced to several artists’ working methods. Students are expected to work independently and have some degree of familiarity with the materials they choose to work with.

“Drawing” is used broadly here: students working in any medium are encouraged to take this course (for example, a student interested in three-dimensional work might respond to the prompts with forms made from cardboard or other found materials). This course is designed to kickstart a nascent practice or one that might have become dormant or plateaued as well as give students room to experiment and then build on these experiments. Students enrolling in this class should have some form of previous studio experience. Evaluation will be based on students’ work, participation in class discussions, the ability to offer critical and constructive feedback to one’s peers, and the ability to push oneself beyond one’s comfort zone or perceived limitations—especially when it comes to allowing the work to evolve and change in response to feedback and critique.

Level: Intermediate/Advanced. Prerequisites: None. Class limit: 8. Lab fee: \$80. Meets the following degree requirements: ADS.

ED1023 Teaching as an Act of Hope

Fuller, Linda

In a world marked by complexity, uncertainty, and diverse challenges, the role of teachers extends far beyond the transmission of knowledge. Students in this course will explore the question of what helps certain teachers to bring a continual sense of hope to their professional practice despite often relatively low pay, long hours, negative attention during political clashes, and increasing

stressors on youth and society that inevitably appear in the classroom. Why do people choose to teach? And what keeps them in the classroom? How do teachers experience the impact of various education-focused policies on their efforts, and what are some ways teachers navigate and influence policy to maintain their visions for successful schools? Through critical readings, podcasts, guest speakers, small group interviews, and classroom observations students will reflect on how teachers bring and maintain hope in their learning communities. Students can expect to speak with area teachers as well as education experts from a variety of realms, and texts will include choices from authors such as Patrick Harris II, bell hooks, John Dewey, Regie Routman, Parker Palmer, and Nel Noddings. Final projects will allow students to creatively share their learning with one another and with teachers whose ideas have been most influential in their growing understanding of this realm of world-changing efforts. This course is suitable for future teachers or those considering teaching as well as education enthusiasts and anyone interested in the profound impact of education on society.

Level: Introductory. Prerequisites: none. Class limit: 15. Lab fee: none. Meets the following degree requirements: ED, HS.

ED2013 Teaching and Learning Music in Human Ecology

McLean, Adam

Music has been a powerful component of human ecology since time immemorial. It can carry our stories, express our values, communicate aspects of our individual and communal identities, and help us understand those of others. Consequently, the ways that music has been transmitted across generations have had profound impacts on the course of humanity. Understanding how and why music is taught and learned is, therefore, crucial to understanding human ecology. Using transdisciplinary resources from social studies, musicology, education studies, neuroscience, and more, this course will explore how people learn music, what people learn through music, and how musical teaching practices can reflect and shape the cultural identities of individual learners and their communities. In addition to taking part in seminars centered around multimedia course materials, students in this course will observe and engage in music teaching and learning experiences—both formal and informal. Assessment of student work will include participation in class discussions and musical experiences, a report on music education practices in a chosen cultural context, reflective journals on a multi-week music teaching or learning practice, and a demonstration lesson that uses music in some way. All musical interests and levels of musicianship (including novices) are welcome in this course.

Level: Introductory/Intermediate. Prerequisites: None. Class limit: 15. Lab fee: \$35. Meets the following degree requirements: None.

ED3012 Supporting Students with Disabilities in the Reg. Classroom

Sanborn, Kelley

This is an introductory course in special education. We will explore the needs of children with disabilities and techniques for meeting these needs in the regular classroom. The course will emphasize both the social and instructional aspects of the concepts of inclusion, differentiation and serving students in the "least restrictive environment". Participants will be introduced to concepts central to understanding the role of regular classroom teachers in meeting the academic, social, and emotional needs of students with disabilities. Objectives: By the end of the course students will be able to: identify and describe current issues and trends in education related to individuals with disabilities and their families; describe the Special education laws and procedures impacting individuals with disabilities; develop a working definition for each area of exceptionality in relation to achievement of educational goals, and develop strategies and resources for modifying, adapting and/or differentiating curriculum and instruction.

Level: Intermediate. Prerequisite: Introductory course in Education. Class limit: 15. Lab fee: none. Meets the following degree requirements: ED

ES1041 Fire: Science, Policy and Practice

Carroll, Matthew

This course is designed to engage students in a student-centered, active learning environment focused on learning about wildland fire management. Classes will be a mix of lecture, discussion and hands-on practice with the tools and techniques of wildland fire management. Field trips to view prescribed fire operations and prescribed fire unit preparation will take place if/when opportunities and conditions permit. Assigned readings will be a basis for class discussion. Students are expected to keep up with assigned readings and come to class prepared to discuss them. Assessment will be in the form of basic comprehension tests, a midterm problem set and a more extensive final project. Opportunities for students to build upon this class are plentiful given wildland fire's ecological, social and political importance.

Level: Introductory. Prerequisites: None. Class limit: 14. Lab fee: None. Meets the following degree requirements: none.

ES1066 Chemistry I

Altair Ferreira, Thiago

This is the first half of a two-term sequence designed to help students describe and understand properties of materials. The course first explores how atomic and molecular structure relates to the physical properties of materials and their reactivity. The course explores the reasons, rates, and outcomes of chemical reactions. Course material is applied to better understand living systems,

the natural environment, and industrial products. The course meets for three hours of lecture/discussion and for three hours of lab each week. Students are strongly urged to take both terms of this course. Evaluations are based on class participation, lab reports, and quizzes.

Level: Introductory. Prerequisites: none. Class limit: 14. Lab fee: none. Meets the following degree requirements: ES, QR.

ES1075 Geology of National Parks

Braddock, Scott

In this introductory geoscience course students will learn foundational principles and concepts such as plate tectonics, geologic time, climate and weather, rocks and minerals, and surface processes through an exploration of some of the National Parks of the United States. Through virtual field trips of various parks, students will visualize how regional climate and surface processes such as rivers, glaciers, and wind interact with the bedrock and surficial materials to produce some of the most iconic landscapes. While Acadia National Park offers a view of an ancient and eroded supervolcano, Yellowstone offers a glimpse of a dynamic landscape built on a modern supervolcano. While a few glaciers still cling to the high peaks of Glacier National Park, Yosemite hosts steep glacially carved valleys and polished domes reminiscent of a glaciated past. Class time will be used for lectures, discussions of readings, and laboratory exercises. During labs, students will get to know approximately 6 different parks in detail through interaction with geologic maps, rock samples, aerial imagery, and scientific reports. The students will be evaluated based on laboratory exercises and a final project through which students will explore one park of their choosing.

Level: Introductory. Prerequisites: none. Class limit: 16. Lab fee: none. Meets the following degree requirements: ES

ES3076 Restoration Ecology

Letcher, Susan

The Society for Ecological Restoration defines ecological restoration as “the process of assisting the recovery of an ecosystem that has been degraded, damaged, or destroyed.” In this era of widespread environmental degradation, restoration ecology provides an important set of methods for mitigating anthropogenic damage. However, the science of restoration is still in its early phases, and important theoretical and practical questions remain to be resolved. This class will critically examine the assumptions that underlie restoration planning, both in the ethical dimension and in the realm of scientific theory. We will consider the validity of conceptual models of ecological communities and ecosystems and the way that these models shape decision-making. We will survey the factors that must be taken into account during restoration and study best-practices approaches, with a focus on adaptive management. In the final project, groups of students will develop and present restoration plans for a local site. Students will be evaluated based on two essays, class participation, and the final project.

Level: Intermediate. Prerequisites: Any of a number of courses including Biology: Form and Function, Trees and Shrubs, Ecology, Weed Ecology, or Landscape Architecture Design Studio. Class limit: 20. Lab fee: none. Meets the following degree requirements: ES

ES3102 Earth Systems

Braddock, Scott

This course examines the physical and chemical interactions among the primary systems operating at the Earth’s surface (atmosphere, hydrosphere, cryosphere, biosphere, and geosphere) on various timescales throughout geologic history. In addition, with the rise of modern human civilization and its immense impact on Earth’s systems, we will discuss the Anthroposphere. We will consider internal and external forces that have shaped environmental evolution, including the role of humans in recent geochemical and climatic changes. In this course, we explore the questions: How does modern climate change compare with Earth’s climate variability in deep time? How are the behaviors of Earth’s spheres intertwined? During lecture and laboratory sessions, the goal is to use critical thinking skills to develop a scientific understanding of the complicated array of feedback systems operating at the Earth’s surface and the impacts these have on climate and people. Students will culminate the term with a project that addresses a scientific question or concern that involves at least three of Earth’s spheres with the goal of synthesizing the course material and developing science communication skills. The course will include field trips during class hours and potentially one weekend field trip.

Evaluation will be centered on class participation with an emphasis on small break-out group work, weekly reading and writing exercises, and a final project and report to be presented to the class.

Level: Intermediate. Prerequisites: A previous earth science course is recommended. Class limit: 16. Lab fee: none. Meets the following degree requirements: ES.

HS1064 College Seminar: Practical Skills in Community Development

Beard, Ronald

In rural areas throughout the world, citizens, nonprofit leaders, agency staff, and elected officials are coming together to frame complex issues and bring about change in local policy and practice. This course outlines the theory and practice of community

development, drawing on the instructor's experience with the Dùthchas Project for sustainable community development in the Highlands and Islands of Scotland, Mount Desert Island Tomorrow, and other examples in the literature. In short, community development allows community members to frame issues, envision a preferred future, and carry out projects that move the community toward that preferred future. By using writing as process—prewriting, writing, and rewriting—to frame and communicate complex public issues, students gain practical skills in listening, designing effective meetings, facilitation, project planning and developing local policy. Readings, discussions, and guests introduce students to community development theory and practice. Class projects are connected to community issues on Mount Desert Island. By writing and revising short papers, students can reflect on class content, community meetings, newspaper stories, and reading assignments. Evaluation will be based on preparation for and participation in class discussion, several short papers, participation in field work, and contribution to a successful group project. This class meets the first-year writing course requirement.

Level: Introductory. Prerequisites: None. Class limit: 12. Lab fee: None. Meets the following degree requirements: W HS

HS1110 Food and identity in writing: Multimodality in composition

Khor, Su Yin

It feels like pizza has always been considered American, but we know that it was originally brought to the US by Italian immigrants. Both the US and Italy claim pizza as a national dish, and this type of debate about where food comes from—and who it belongs to—is highly connected to our national and local identities. As humans continue to migrate across borders and blur the boundaries in digital spaces, our identities continue to develop as we interact with each other and different types of food. We will consider how this movement shapes our ideas of 'foreign' and 'local' and how one becomes the other, as well as the line between honoring a culture and appropriating it.

We will examine the intersections of the genre conventions, rhetorical situation, and the writers' identities to understand how these elements work together when producing texts. We will learn key composition concepts (genre, rhetorical situation, and multimodality) and support the development of your genre research skills. We will use these concepts and conduct genre research to examine various food writing genres, such as narratives, recipes, and social media posts to understand how writing is an activity that goes beyond putting words together on a piece of paper. These activities will support your overall genre research skills and deepen your understanding of writing, which can be transferred to other writing activities beyond this course. Classes will be based on genre analysis activities and group discussions. We will read works that address food writing genres and identity, and we will watch documentaries that explore the intersections of food, identity, and migration. Course assignments include your reproduction of a food writing genre, weekly reading responses, reflections and narratives to document your learning trajectory, which will also be used for assessment purposes.

Level: Introductory. Prerequisites: None. Class limit: 12. Lab fee: None. Meets the following degree requirements: HS, W.

HS2095 Philosophy of Science: Reason, Truth, and Reality

Jacoby, Franklin R

What makes science special? In answering this question, this course will look at several more specific inquiries: Is science rational? Does science have an aim and does this aim have anything to do with truth or with reality? Is there a scientific method? Can science tell us how to live our lives? How should we understand the relationship between science and other systems of thought? This course will address these questions by examining texts from a number of 20th century philosophers. We begin with the earlier part of the century and the logical positivists. With this groundwork, we will then analyze the movement in philosophy of science towards an emphasis on history and on scientific practice, especially work by Kuhn, Feyerabend, and Toulmin. The final part of the course will discuss responses to these philosophers. By taking this course, students will become familiar with central issues in the philosophy of science, how to read dense texts, and how to develop a philosophical argument through writing. Students will be evaluated based on class participation, two take-home exams, and a final term paper.

Level: Intermediate. Prerequisites: None. Class limit: 12. Lab Fee: none. Meets the following degree requirements: None.

HS2120 Marx and Marxisms

van Vliet, Netta

This course is an introduction to the work of Karl Marx and to some of the ways his work has been taken up across a range of disciplines, interdisciplinary fields, and political projects. We will pay particular attention to his thinking about the relation between theory and praxis, and to his notions of capital, value, money, commodity, labour, ideology, alienation, internationalism and class struggle. In addition to reading Marx's own writings, we will also read work in postcolonial studies, feminist theory, cultural anthropology, racial capitalism, Black Studies and philosophy that engages with Marx's thinking. In addition to Karl Marx and Friedrich Engels, authors will likely include Louis Althusser, Charisse Burden-Stelly, Frantz Fanon, Silvia Federici, Antonio Gramsci, David Harvey, C.L.R. James, Ranjana Khanna, Rosa Luxemburg, Catherine MacKinnon, Adam Smith, and Gayatri Spivak. We will examine the implications of Marxist analyses for questions of political and structural change, critiques of capitalism and analyses of its relation to racialised and gendered dynamics of power. In addition to academic texts, course

materials will draw on films, news publications, and contemporary examples of political-economic challenges. Students will be evaluated based on class participation, weekly reading responses, collaborative small group and individual projects.

Level: Introductory/Intermediate. Prerequisites: None. Class limit: 15. Lab fee: None. Meets the following degree requirements: HS.

HS5065 Worldmaking After Empire

Stabinsky, Doreen

2024 is the fiftieth anniversary of the Declaration on the Establishment of a New International Economic Order (NIEO) by members of the General Assembly of the United Nations (UNGA). This course examines both the roots of efforts through the 1960s and 1970s by newly decolonized states to change the economic architecture of the global system, and current initiatives for reform to the global economy, including through calls for a NIEO II. The text for the first half of the course is Adom Getachew's *Worldmaking after Empire: the rise and fall of self-determination*. This part of the course explores the efforts by leaders of anti-colonial struggles in the Caribbean and Africa to shape a new post-imperial world, both politically and economically, building to the effort in the UNGA for the NIEO declaration. The second half of the course will focus on the international trade and financial institutions (World Trade Organization, World Bank, International Monetary Fund, multilateral development banks), their role in ongoing sovereign debt crises, and current efforts underway to reform the international financial architecture shaped by these institutions. The course will be conducted as an advanced seminar, with significant student responsibility for leading our conversations. Evaluation will be based on contributions to the collective learning throughout the term, regular short essays on course material, and one or more presentations made to the class on historical figures or topics of interest to them. As this is an advanced seminar, students taking the class should have had one or more previous courses in areas related to politics or economics.

Level: Advanced. Prerequisites: One or more courses in politics and/or economics. Class limit: 12. Lab fee: None. Meets the following degree requirements: HS.

MD3018 The Earth's Moon: science, literature and mythology

**Anderson, John
Morse, Suzanne**

In this course we will explore the ways life on land and in the sea are entangled with the changing forces and light of the moon's monthly orbit. The fundamental questions of this course are "In what ways does the moon matter?" and "What are the kinds of evidence we choose to use to answer this question?". We will move between scientific evidence and mythological accounts for large and small scale phenomena ranging from ocean and earth tides, spawning, menstruation, plant growth and development to the lives of the moon and sun gods, moon shots, and the past and present moon-based praxis informing subsistence and capitalist cultures. We will examine how these two ways of knowing are and are not commensurate through the challenge of designing a scientific study to test the effects of the moon on radish germination and growth over one lunar cycle. The aim of the study will be to simultaneously conduct the measurements by COA alumni around the world. Evaluations will be based on a lunar journal beginning with winter solstice, a compilation of stories and myths accompanied by reflections on the role of the moon within their spatial and cultural context, participation in class discussion and exercises, and a final project with an oral and written component.

Level: Intermediate. Prerequisites: none. Class limit: 15. Lab fee: \$25. Meets the following degree requirements: none.