AD1052    Cinematic Visions from Marginalized Peoples     Capers, Colin
Production modes, market concerns, and privilege of access, in addition to the greater concerns of racism, sexism, classism and other social biases have all historically contributed to the predominance of a narrow range of cinematic voices being experienced by most audiences. But from the dawn of cinema there have been those working on the edges to realize visions that speak to many modes of otherness and to different manners of being, of belonging. In this class we will investigate a range of diverse moving image works and engage with texts that help contextualize and elucidate the works and the creative impulses/individuals behind them. The roster of movies viewed this term will be chosen collaboratively from a curated list by the group at the beginning of the term so as to most effectively engage with the particular interests of this configuration of students; choices include (but are not limited to) films and videos made by and about members of the following communities: LGBTQ+, neurodiversity, seniors, economically disadvantaged, homeless, people with disabilities, people of faith, Inuit, Roma, Sami, Maya, Palawan, Amhara, African diaspora, Indigenous peoples of the US and Australia. Focus will be primarily on narrative forms, but some works with experimental aspects may be featured. Potential filmmakers include: Samira Makhmalbaf, David Gulpilil, Cheryl Dunye, Tony Gatlif, Euzhan Palcy, Haile Gerima, Matt Diop, Derek Jarman. Students will be evaluated on their participation in class discussions and on two papers written over the course of the term. In these papers students will be asked to demonstrate a balance between research into a group of works of their choosing and exploration of their own aesthetic and emotional responses to these works.

Level: Introductory. Prerequisites: none. Class limit: 16. Lab fee: $30. Meets the following degree requirements: AD

AD1058    Dissecting Popular Music     Henderson, Jonathan
Can you trace the anatomy of a catchy song? How does the form and structure of music compare across culture and style? How does sound recording dramatize a song on the sonic stage of headphones, night club sound systems, and car stereos? This practice-based course focuses on strengthening critical listening and musicianship skills, as students learn to dissect recorded performances of popular music across divergent music genres. We will split our time between the classroom and the rehearsal studio, engaging in critical listening, discussion and hands-on musical performance. This course is open to practiced musicians as well as beginners with an interest in singing, instrumental performance, or sound recording. In our weekly classroom sessions, students will develop critical listening skills, including hearing component parts of a sound mix (identifying instruments, voices and their placement in the stereo field), identifying frequencies, recognizing the use of processing effects, describing song form and arrangement techniques, etc. Students will work to articulate what they value about recorded performances through written reflections and presentations in class. In the rehearsal studio, we will dissect the instrumental and vocal parts of several pieces of music to understand how the components conspire to create an overall effect. The class will also experiment with group composition, working to write a few pieces of music together towards the end of the term. For a final project, students will create a short podcast-essay that dissects a recorded performance of their choosing. Evaluation will be based on class participation, completion of written reflections, the final project, and class presentations.

Level: Introductory. Prerequisites: None. Class limit: 12. Lab fee: 30. Meets the following degree requirements: ADS

AD1059    Fundamentals of Sculpting: Sculpting the Head     Hilbert, France
This course will incorporate modeling with clay, figure drawing, and understanding of human anatomy. Students will be introduced to the visual language: line, form, texture, value, color, and the understanding of a solid mass in space. They will study individual features in clay, learn the basics of the human figure, proportions, anatomical structure, and how it constitutes a whole. Students will be challenged to make decisions as they work to express their perspective and personal interpretation, culminating in a life size portrait in clay. This class will also involve sketching from a live model, drawing the full forms, learning about movement, volume, and composition. Evaluation will be based on completion of projects, participation in class, individual and group critiques.

Level: Introductory. Prerequisites: None. Class limit: 12. Lab fee: $100. Meets the following degree requirements: ADS

AD1060A    Movement Training Basics     Baker, Jodi
This course is an introduction to a wide variety of physical skills useful for anyone interested in investigating their own potential
for physical research and self-expression. Techniques are derived from movement training methodologies developed for actors as well as other practices including (but not limited to) classical ballet, martial arts, circus skills, sports training, acrobatics, and improvisation. Students gain a greater sense of physical awareness and imaginative possibility, building strength, mental and physical agility, stamina and flexibility while grappling with questions regarding personal and collective responsibility, personal and collective consent and the power/politics of a specific body in a given space or circumstance. The class works to challenge preconceptions about body image and body language while working creatively and collaboratively to clarify abstract concepts through physical action. Evaluation is based on class participation (including labs/screenings and small group rehearsals), engagement with the course blog (including all introduced topics and concepts), and successful completion and presentation of a short sequence of assigned projects. Students with any or no movement experience are welcome.

Level: Introductory. Prerequisites: None. Class limit: 10. Lab fee: $40. Default grading option: Credit/No Credit. Meets the following degree requirements: ADS.

**AD1061  Sourcing the Body: Experiential Anatomy**  
Robbins, Dani

In this course, we will work towards an embodied understanding of our own anatomy, as well as a deepened sense of listening, presence, and understanding of the body as a complex system. Students will explore anatomical models and be led through simple, gentle movement sequences. These exercises will be drawn from various somatic modalities such as Mind-Body Centering, Feldenkrais Technique, and Alexander Technique. Students will be asked to reflect on these explorations in a journal format, and will curate a small portion of this work to share with the class on a weekly basis. Readings, additional viewings, and drawing assignments will complement our weekly lessons. This course is recommended for performers looking to deepen their relationship to their instrument, as well as students with a strong science background who are interested in additional perspectives on anatomical study. Through consistent discussion of this work and our experiences in it, we will work to place the experiential in dialogue with the empirical.

Level: Introductory. Prerequisites: None. Class limit: 15. Lab fee: None.

**AD1062  Architecture in the Expanded Field**  
Lock, Timothy

Architecture, as an artistic pursuit within the context of art history and theory, has occupied a unique niche between the cultural, societal, and ecological context driving our practical and physical reality. As they grapple with these factors, the dominant modes of theory within the discipline have shifted over time, constantly changing architectural canon, style, form, and tectonics in response. The past decade has seen significant advances in technology and practices of sustainability directly affecting architectural practice. We are now faced with ecological and socioeconomic crises that incremental improvements to the built environments and ecologies cannot address. This course seeks to reestablish a basis of architectural design approach that synthesizes these challenges. Through hands-on studio design problems, case-study presentations of precedent material, readings in art and architectural literature and theory, and site visits to realized architectural projects, this course will provide a general introduction to the practice of architectural design viewed through the lens of historic artistic response to societal, ecological, and cultural needs. Students will develop a base understanding of the discipline, while being introduced to architectural representation techniques and the tools used for architectural design and to assess building performance. In doing so, we will center our work around four key design factors actively changing the built environment and practice: Context, Function, Performance, and Identity. Students will be evaluated based on class participation, timely submission of accomplished projects, and their artist presentation.

Level: Introductory. Prerequisites: None. Class limit: 12. Lab fee: $100.

**AD3032  Intermediate Ceramics**  
Mann, Rocky

This is a ceramics course for students with intermediate levels of skill. This course will focus on hand-building, clay slab construction and advanced throwing techniques. A basic level of skill on the potters wheel is required. Glazing and decorating processes, alternative firing techniques and ceramic technology will be introduced, as well as artistic concepts and design principles relevant to artistic expression in the ceramic medium. Historical and contemporary ceramic works and artists will be studied. Students will be evaluated on class attendance, participation, completion of assignments and sketch book entries.

Level: Intermediate. Prerequisites: Ceramics I, a similar course in another college or high school, or permission of instructor. Class limit: 12. Lab fee: $95. Meets the following degree requirements: ADS

**AD3077  Black Atlantic Music**  
Henderson, Jonathan

In Black Atlantic Music students will work to understand how histories of slavery, colonialism, diasporic imagination, and networks of cultural exchange form the basis for popular music in the African diaspora. Tracing musical and political histories
through a series of case studies routed throughout the diaspora, this course aims to develop a theory of “the Black Atlantic” as a sonic geography. After establishing a foundation in the key historical forces leading to the creation of the African diaspora, students will explore case studies related to the development of local and transnational musical styles from salsa to hip-hop, funk, reggae and more. We will explore the intersecting work of artists (such as Janelle Monae, Angélique Kidjo, Fela Kuti, Lee “Scratch” Perry, and Bob Marley) and scholars (such as Paul Gilroy, Angela Davis, Amiri Baraka, and Michael Veal). Equal weight in the course will be given to reading, listening, and writing as valuable modes of interacting with music. Throughout the course of the term, students will learn to listen more closely to sound and to develop a critical capacity for relating these sounds to the political and social worlds from which they emerge. Turning our attention back and forth between the local and the transnational, Black Atlantic Music is a window into how music takes shape in the context of culture, politics, geography and history. Evaluations will be based on regular written responses, a final project, and participation in class discussions and activities.

Level: Intermediate. Prerequisites: None, but previous coursework in anthropology, literature, or history will be helpful. Class limit: 15. Lab fee: None. Meets the following degree requirements: AD

ED1022 Learning In The Arts Through Exploration

Shutt, Carol

In this course, students will explore teaching and learning in the arts as a process of exploration, personal expression, and nurturance. This process, one of discovery, begins without preconceived expectations of outcomes and allows for response and reflection through the art-making. This approach will be explored as a means of teaching art to others, while also adding to one’s own creativity and artistic growth. Students will work with the elements and principles of design, using a variety of techniques and materials (drawing, painting, collage) to understand and teach the art process. We will create some shared work in class, such as narrative memory maps and contour-drawn portraits, in order to experience the art process in collaboration. Students will also explore the ecology and economy of altering found materials for art-making, as well as investigate creative ways to use text and writing in art (Exquisite Corpse, Allen Ginsberg’s American Sentences, Black-Out Poetry.) Relevant artists’ writings and work will be read and discussed in class. Evaluation will be based on attendance, participation, class activities, and completed assignments. Assignments will include: co-leading discussions of class readings, ongoing work in personal sketchbooks, responses and creative writing exercises in journals, and altering an old book (we’ll use discarded library books) to create a source book of techniques for teaching and making art.

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

ES3088 Introduction to Neurobiology

Haynes, Nicholas

This course introduces students to the structure and function of the mammalian nervous system with emphasis on the human brain and its connection to behavior, health and disease. Topics covered by the course include structure and function of nerve cells, synaptic transmission, gross organization of the brain, sensory and motor systems, emotion, memory systems and diseases of the brain. This course has two lecture/discussion sessions per week and students are evaluated on class participation, two take-home exams, and a class presentation.

Level: Intermediate. Prerequisites: Biology: Cellular Processes or equivalent, and permission of instructor. Class limit: 15. Lab fee: none.

ES4061 Topics in Scientific Research: Geoscience and Geochemistry

Hall, Sarah

This is a course in conducting scientific research and practicing scientific communication through writing and oral presentation. Each student will spend the term working on one research project that is part of broader ongoing research by COA faculty or
community-based work in the MDI region. Topics for student projects will be tied to existing projects and in collaboration with researchers, educators, and community members. The projects may follow a wide range of formats and should connect to student interests. Some examples of possible projects include: investigating seasonal variation in surface water and groundwater quality and quantity, identifying the resource needs of high school educators teaching data literacy based on geoscience datasets, interpreting the paleoecology of a location based on a sediment core, exploration of geochemical reactions, analyzing levels of contamination in the environment, or the review and synthesis of the state of EPA standards for the acceptable limits for chemicals found in drinking water. After choosing a project, students will ask questions of existing data, review existing literature, design the next phase of a project, collect observations, and make interpretations based on those observations. Each week, students will practice writing and peer review of project components: proposal preparation, literature review, methodology description, presentation of results or products, data visualization, interpretation and synthesis connected to prior work, and potential future work. Class time will be used for lectures, meetings with visiting collaborators or field trips, student presentations, and writing instruction and revision. Students will be evaluated based on their weekly written work, their ability to meet milestones throughout the project work, and their final dissemination (report and oral presentation) of their project.

Level: Intermediate/Advanced. Prerequisites: At least one prior ES course, and permission of instructor. Class limit: 16. Lab fee: None. Meets the following degree requirements: ES, W

**ES4062  Applied Data Science II**

Shank, Kyle S

Applied Data Science II is a continuation of the themes and topics covered in Applied Data Science I. Whereas Applied Data Science I focused on data-cleaning, organization, and visualization, Applied Data Science II will be focused on building quantitative models from data and using those models for predictive purposes. This would be a great class for those interested in a deeper, more focused exploration of modeling within data science and how those skills can be applied across a wide variety of fields. We’ll focus on three major areas of application: (1) practical, field-invariant skills for building complex models from data; (2) understanding, designing, and building predictive models (as opposed to other types such as inferential); and (3) understanding, designing, and building models that rely on various types of statistical learning (also known as “machine learning”) to produce results. Leaving this class, students will be able to immediately apply these modeling skills to a broad array of interests and topic areas. For example: students should have the skills necessary to build predictive models for population sizes in ecological settings based upon field data, or students should be able to build a machine-learning based classification model for whether or not a given student will attend ACM in a given week. We will also take special note to cover areas of ethical concern that arise when using predictive and machine learning models. Classes will be taught as a mix of live coding exercises, lectures, and group discussions. Prior familiarity with the R programming language and statistics - such as building linear models and hypothesis testing - are required. Students will need to use either their personal laptop or a COA loaner laptop for class and programming exercises. Evaluation will be through class participation and discussion, several data modeling exercises, and a final project. The data modeling exercises will take the form of written analyses of several well-known data sets as well as investigations of synthetic ones created specifically for the course. The final project will take the form of an oral presentation of an analysis. This can be either done in a group or as an individual and may be of any topic of sufficient interest to the student(s) involved.

Level: Intermediate/Advanced. Prerequisites: Previous coursework in statistics and R. Class limit: 16. Lab fee: None. Meets the following degree requirements: ES, W

**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
This course will engage with postcolonialism as a field of academic inquiry and culture critique in a globalized world, especially as a tool to analyze postcolonial literature. We seek to understand how multiple histories and different aspects of colonialism inform the content and form of the fiction we read and our lives today. Postcolonialism, with its interdisciplinary approach, offers a lens to look at imperial literature and the new literature produced in the former colonies of Africa, South Asia, the Caribbean, and the like. The course will begin with a brief history and exploration of the word “post-colonial” before moving on to look at some of the significant issues and intersections in the field, such as the questions of language, nation, gender, and otherness, among others. The texts by Chinua Achebe, Salman Rushdie, Jean Rhys, accompanied by theorists like Frederic Jameson, Aijaz Ahmad, and Gayatri Spivak, will create a balance where we will use the theoretical pieces as a lens to read and parse out the major and, in some senses, representative postcolonial texts. You will be evaluated on class participation and written assignments like discussion posts, a book review, an annotated bibliography, and a short paper.

This seminar will examine the three branches of the U.S. national government, with its primary focus on the Supreme Court. We will assess the relations among the branches at the beginning of the twenty-first century, asking whether separation of powers and 'checks and balances' exist today. Added focus on executive authority (including the increased use of executive orders by the President) and legislative powers (often under conditions of stalemate). Is the Supreme Court supreme in its power? What does it do? Does the Supreme Court "interpret the law"? Does it, in fact, make public policy, by mediating conflicts over values and power at the national level? Was Hamilton "wrong" in his projection of its role in American national government? The Supreme Court in recent years has been at the "storm center" of protracted disputes on segregation, abortion, affirmative action, marriage and partnering, free exercise of religion, and the death penalty. Can the Court resolve these national disputes more easily than other governmental institutions? And, if so, why? Is the Supreme Court resolution of disputes circumventing our "democratic" institutions?

This seminar seeks to improve our understanding of how the Supreme Court functions and to develop our analytic skills about rival claims of liberal or conservative ideologies at work. Main topics include: judicial politics and appointments, jurisdiction, standing, collegial decision-making, adhering to or undermining key precedents, judicial activism and restraint, and the impact of judicial holdings. Evaluation will be based upon class participation, two short papers, and a research-based term paper.

How many times have you mused about the idea of borders? What do the lines that divide us mean, and how are we to make sense of them? Literature has always been a place where questions like these have been thought aloud. Whether the borders are geographical or metaphorical, whether they keep people out or fence people in, borders are liminal spaces that raise questions about politics, oppression, belongingness, and identity, which makes them an important subject for our interrogation. Since these literatures are born of political events, our first concern will be to understand the history of the events themselves. We will achieve that by reading excerpts from the works of Gyanendra Pandey, Stanley Waterman, Joe Cleary, and others in juxtaposition with literature. In addition, the literary works by Saadat Hasan Manto, Seamus Deane, Gloria Anzaldúa, and the like will help put the bigger picture in perspective bringing in various thematic concerns like religion, violence, language, and gender together. This class will thus explore two types of borders: one that course texts evoke, helping you critically engage with the theme. The other kind exists between various genres you will encounter like short stories, novels, literary theory, official reports, and movies. The latter, coupled with your writing assignments that we will workshop throughout the term—personal narrative, online article, movie review, multimodal project, and others—will facilitate and deepen your understanding not only of literature from the borders but also writing as a process—prewriting, writing, and rewriting. This course meets the writing requirement.

This seminar traces the historical development of human ecology. We begin by reviewing the seminal works in human ecology, the contributions from biology, and the development of human ecology as a multidisciplinary concept. Along these lines we
compare the various brands of human ecology that have developed through sociology (the Chicago school), anthropology and cultural ecology, ecological psychology, and economics, as well as human ecological themes in the humanities, architecture, design, and planning. This background is then used to compare the COA brand of Human Ecology with other programs in this country and elsewhere around the world. Our final purpose is to look at new ideas coming from philosophy, the humanities, biological ecology, and other areas for future possibilities for human ecology. Evaluations are based on presentations and papers. Offered every other year

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

HS3100 Within Living Memory: Audio Production and Podcasting

This course will explore the process of narrative storytelling with sound. We will study a broad range of audio formats, from podcasts to audio installations to interactive soundwalks. Students learn each step of creating an audio story, from recording techniques and initial collection in the field or in archival collections through the writing to the final production of a podcast or audio piece. Students will learn the technical skills of digitizing audio and conducting interviews, scripting and writing stories based on that audio, editing audio and creating sound-rich audio productions in digital editing software.

This class will focus primarily on digital material already collected in the field or found in local collections. These stories are from downeast communities in Hancock and Washington Counties and will build on ongoing collaborative work. Students will work in small groups and individually on each stage of production based on their interests as well as on ongoing projects. Opportunities exist to explore various forms of audio storytelling in a final project. This course is for students with interests in documentary work, storytelling, oral history, and community-based research broadly construed. Students will be evaluated on individual audio assignments (transcription, scripting, digitizing, and production work) as well as their contribution to group projects.

Level: Intermediate: Prerequisites: Permission of instructor; preference will be given to students who have academic background in community-based work or documentary work or who are in their 3rd or 4th year. Class limit: 12. Lab fee: None.

HS3103 Terrestrial Politics

This course explores politics of the terrestrial, of the earth and its defenders, through lenses of both theory and practice. Through their writings and, where possible, in direct conversation, we interact with activists and movements involved in struggles to protect earth, land, livelihoods, and community, and those actively working to build alternatives to ways of being in the world that they are struggling against. We also read theoretical reflections on these struggles, drawing from scholars in the fields of political ecology, political ontology, and political economy, among others. Locally rooted activities take place within global economic and political contexts – markets, international treaties, and other spaces and places where local and global come into contact, where ontologies collide, and where different forms of power are produced and interact across distances. Course materials and discussion will explore these global contexts, concrete ways and means by which economic and political power is contested in these spaces, and ongoing experiments with and strivings toward a different world, one where many worlds may fit. Topics explored include resistance against mining and other extractive industries, pipeline fights, land grabbing for agro-industrial expansion, carbon and biodiversity offset markets, and geoengineering. Evaluation in the class will be based on preparation for and participation in class discussions, regular reflective essays on readings, and a final extended essay, presentation, or podcast on some aspect of terrestrial politics.

Level: Intermediate. Prerequisites: None. Class limit: 18. Lab fee: None. Meets the following degree requirements: HS

HS4079 Skills for Conflict Resolution and Advocacy on Human Rights

The course provides students with skills and strategies for conflict resolution and advocacy on human rights and social justice issues. Students will practice leading focus groups, facilitating conflict resolution dialogues, conducting workshops and developing workshop agendas and curricula. Students will also explore strategies for effective advocacy by examining case studies from the instructor’s work on human rights and social justice issues in Europe and the USA and from the work of other advocates. Advocates from Europe or the USA will present either in person or by Skype. Students may be able to observe active conflict resolution or advocacy projects in Maine during the term. Students will be evaluated on their work during practice sessions on conflict resolution and on other skills relating to advocacy on human rights issues, their written analysis of case studies, their final project and their participation in class discussion.

Level: Intermediate/Advanced. Prerequisites: Coursework addressing conflict resolution or social justice advocacy, or significant experience in working on social justice and human rights issues recommended. Class limit: 16. Lab fee: $25.
The Human Ecology of AI: Problems and Projects  
Cox, Gray

This course examines the challenges, threats and opportunities emerging with technologies associated with Artificial Intelligence. It will consider the nature of intelligence in its many forms in humans and nature and examine how these and other forms of intelligence may be coded into emerging AI technologies or developed through various forms of machine learning, evolutionary programming, et cetera. Sample topics include roles of AI in education, health, agriculture, transportation, policing, military, scientific research, the arts, spiritual traditions, religions, government, language translation, and bridging relations between different cultures.

Goals are to develop: understandings of the basic programming principles, research and development strategies and underlying philosophical assumptions guiding development in such technologies; abilities to use interdisciplinary, problem centered approaches to understand complicated vs. “wicked” problems associated with rapid technological change and key approaches to dealing with them; collaborative skills for problem-centered studies and programming projects in AI in areas of student interest; and meta-cognitive abilities to learn these kinds of material in groups as well as on your own.

Students pursue term projects individually or collaboratively which may include; futures studies use of methods of historical and/or social science research to investigate some emerging, AI-related social or environmental concern; a computer programming project that solves a practical problem, is conducive to artistic expression, performs scientific analysis of quantitative data, or demonstrates an established or experimental feature of an Machine Learning or otherwise AI system; or a philosophical and/or theoretical critical analysis of underlying concepts, values or assumptions that are at stake in the emerging AI technologies.

Readings will include classic texts in AI theory, philosophy, and futures studies as well as selections from standard texts on AI programming like that of Stuart Russell and Peter Norvig. We will also use podcasts, films, and other media to pursue key topics and trends. There will be a series of short programming activities to study basic principles and try modelling aspects of more complicated and/or complex systems. These will be done, at least initially, in block coding accessible to students without previous programming experience. We will examine the ways in which they can be coded in Python and students familiar with that or other languages will be able to pursue homework and final project work in whatever language they may prefer.

Class sessions and lab will vary in format from extended discussion of texts and problems to supplementary lecture, visiting speakers, collaborative coding activities and extended project work. The class as a group will develop at least one major hackathon style project as a way of exploring key issues and developing key skills.

Evaluation will be based on the extent to which students demonstrate in homework, class participation and term projects that they have advanced in each of the four main goals for the course.

Level: Intermediate/Advanced. Prerequisites: A readiness to engage with theoretical models, methodological techniques, basic programming, and philosophical questions in disciplined and critical ways. There is no specific course requirement for this class. However, it will assume students are familiar with at least some of the key issues raised in the course. Permission of the instructor. Class limit: 15. Lab fee: $35. Meets the following degree requirements: HS.

Contemporary Black Writers  
Waldron, Karen

This literature course allows students to explore the rich world of modern and contemporary black writers. The texts will include those from the US and beyond, in an attempt to sample the wide range of fabulous prose authors (primarily novelists and essayists) that speak from and about the experiences of a significant segment of the world’s population. Similarities and differences between prose styles and narrative focus will allow us to probe aesthetic and linguistic as well as cultural and historical phenomena and contexts. While the emphasis will be on works written since 2000, we will begin the term by reading a few 20th century authors who paved the way for the artistry which was to follow — choosing among writers such as Ann Petry, Gwendolyn Brooks, Octavia Butler and James Baldwin from the US and Chinua Achebe, Bessie Head, and Ama Ata Aidoo from the African continent. Earlier selections will set us up with questions about the fiction and prose literary articulation coming from both post-slavery and post-colonial contexts. The remainder of the term we will read 21st century works by authors such as Chimamanda Ngozi Adichie, Colson Whitehead, Ta-nehisi Coates, Yaa Gyasi, Zadie Smith, Jessmyn Ward, and Nnedi Okorafor. Students will be evaluated on class participation, shared discussion leading responsibilities, and written work. Each student will choose one of three options for written work: four 2-3 page critical analyses; two 5-7 page studies of a particular work or theme; or a 12-15 page extended analysis of one or two works or authors.

Level: Intermediate/Advanced. Prerequisites: A previous literature, history, or post-colonial course and permission of instructor. Class limit: 15. Lab fee: None. Meets the following degree requirements: HS
MD1025 Science Visualization: Theory and Practice Rock, Jennifer

This course provides an introduction to how science has been, and can be, visualized. It is a multidisciplinary course in being informed by the history and philosophy of science, neuroscience, and different theories associated with cognition, pedagogy, communication, design and art, as well as ideas about the democratization of science and science communication through both actor-network theory/controversy mapping and co-creation/participatory practice. Throughout, we will combine theory with critical and creative practice. Students will engage with the primary literature as well as online multi-media. Students will have hands-on exercises with specific approaches like infographics and data visualization, as well as tackle transmedia approaches for constructing distributed science narratives. The final project work will investigate ways to graphically represent the complexity of interactions within an issue of science in society.

Evaluations will be based on three components: a series of practical visualization exercises (collectively worth 40% of final grade); reflective engagement with assigned readings and multimedia material (35%); and an individual transmedia project that maps the components and interactions of a contemporary science in society issue (25%). This course will be of interest to a diversity of students, including those interested in communicating science to the public, those interested in issues of science in society, and those interested in visual design and sci-art.

Level: Introductory. Prerequisites: Permission of Instructor. Class Limit: 8. Lab fee: None.

MD3015 Green Building Through the Lens of LEED Gibson, David

Every day, we live, work, study, eat, play, relax and sleep in buildings. Americans spend ~87% of our time inside buildings. What makes a building sustainable? This course will be an exploration of green building concepts, materials, and best practices. We will use the US Green Building Council’s Leadership in Energy and Environmental Design (LEED) certification process as a framework for understanding buildings, including their materials, energy use, water consumption, site location, occupant health, and interconnection with the surrounding community. LEED is the most widely used green building certification in the world, with more than 110,000 certified projects representing 24 billion square feet of building space.

This course will include field trips to local building projects and/or building material producers, presentation(s) from architects or design professionals, reading core LEED materials, independent research, and group projects. Students will apply their knowledge to building projects on or off campus. Students will be evaluated based on participation in class, completion of homework assignments and group projects/presentations. Students who complete this course will be prepared for the LEED Green Associate exam and certification ($100 cost to complete certification). This course is designed for students interested in construction, design, sustainability, community planning, climate resiliency, and touches on an array of other subject areas.