


## Course List WI-24

This list will be updated as courses are added or changed; current offering and course descriptions can be found on the Portal.

<u>Faculty</u>	<u>Course#</u>	<u>Level</u>	<u>Degree Req?</u>	<u>Instructor Permission?</u>	<u>Coursename</u>
Anderson, John	ES 4018	MA	ES		Human Anatomy and Physiology I
Anderson, John	MD 3018	M			The Earth's Moon: science, literature and mythology
Andrews, Nancy	AD 3013	M	ADS		Animation
Andrews, Nancy	AD 4015	MA	ADS		Film Sound and Image
Baker, Laurie	ES 1085	I	QR		Data Science I: Visualization
Baker, Laurie	ES 3098	M	QR		Data Science II: Programming for Data Analysis
Baker, Jodi	AD 4043	MA	ADS	Yes	A Production Monster Course
Capers, Colin	HS 2067	IM	AD	Yes	Journeys in French Film and Culture
Capers, Colin	HS 6015			Yes	Immersion Program in French Language and Culture
Cass, Blake	HS 1109	I	W		Genre Explorations
Cline, Ken	HS 1012	I	HS		Introduction to the Legal Process
Cline, Ken	HS 3031	M	HS HY		Our Public Lands: Past, Present, and Future
Clinger, Catherine	AD 4019	MA	ADS	Yes	Studio Printmaking
Colbert, Dru	AD 4043	MA	ADS	Yes	A Production Monster Course
Collum, Kourtney	HS 3076	M	HS		U.S. Farm and Food Policy
Cox, Gray	HS 6012		HS	Yes	Learning a Language on Your Own
Donovan, Martha	HS 2076	IM			Life Stories: Memory, Family, and Place
Friedlander, Jay	HS 3035	M	HS		Sustainable Strategies
Friedlander, Jay	HS 4058	MA	HS		Personal Finance and Impact Investing
Fuller, Linda	ED 1023	I	HS ED		Teaching as an Act of Hope
Gibson, David	ES 3090	M			Practicum in Sustainable Energy
Henderson, Jonathan	AD 4015	MA	ADS		Film Sound and Image
Henderson, Jonathan	AD 6030	IMA	ADS		Samba Percussion Ensemble
Hess, Helen	ES 1052A	I	ES		Biology: Cellular Processes of Life
Hudson, Reuben	ES 4049	MA			Biochemistry
Hudson, Reuben	ES 5014	A	ES		Organic Chemistry II
Kheireddine, Sarah	ES 5014	A	ES		Organic Chemistry II
Khor, Su Yin	HS 1110		W HS		Food and identity in writing: Multimodality in composition
Lakey, Heather	HS 1065	I	HS		Philosophies of Good and Evil
Lakey, Heather	HS 1075	I	HS		Animals and Ethics
Letcher, Susan	ES 1052B	I	ES		Biology: Cellular Processes of Life
Letcher, Susan	ES 3076	M	ES		Restoration Ecology
Little-Siebold, Todd	HS 1011	I	HS HY		Environmental History
Little-Siebold, Todd	HS 2061	IM	HS HY		Indigenous America
Longworth, Gordon	HS 2020	IM			Geographic Information Systems I: Foundations & Applications
Mahoney, Daniel	AD 2035	IM			Our Band Could Be Your Life: Music, Art, Zines 1975-2015
McKown, Jamie	HS 1102	I	HS HY		Equal Rights, Equal Voices: Articulating Suffrage
Morse, Suzanne	ES 2020	IM	ES	Yes	Art and Science of Fermented Foods
Morse, Suzanne	MD 3018	M			The Earth's Moon: science, literature and mythology
Muller, Brook	AD 1073	I	AD		Sustainable Architecture
Muller, Brook	AD 4045	MA	ADS	Yes	Design Research Studio: Water Reuse as Community Development
Pena, Karla	HS 2021	IM		Yes	YUCATAN: Immersion Practica in Spanish and Yucatecan Culture
Pena, Karla	HS 3055	M		Yes	YUCATAN: The Mayas of Yesterday and Today
Pena, Karla	HS 6010			Yes	YUCATAN: Spanish Pre-Registration
Sebastian, Neeraj	AD 1074	I	ADS		Shape and Color
Sebastian, Neeraj	AD 4046	MA	ADS		Drawing Intensive / Developing a Studio Practice

<u>Faculty</u>	<u>Course#</u>	<u>Level</u>	<u>Degree Req?</u>	<u>Instructor Permission?</u>	<u>Coursename</u>
Soares, Zachary	AD 1072	I	ADS		Audio Production as Compositional Tool
Stabinsky, Doreen	HS 5065	A	HS		Worldmaking After Empire
Tai, Bonnie	ED 3010	M	HS ED		Understanding and Managing Group Dynamics
Taneja , Palak	HS 1095	I	HS		Introduction to Postcolonialism
Taneja , Palak	HS 2115	IM	W HS		College Seminar: The World of Ms. Marvel
Todd, Sean	ES 2012	IM	QR		Introduction to Statistics and Research Design
Turok, Katharine	HS 1039	I	W		Writing Seminar I: Exposition
van Vliet, Netta	HS 2120	IM	HS		Marx and Marxisms
Waldron, Karen	HS 2011	IM	HS		Nineteenth Century American Women
Waldron, Karen	HS 5014	A	HS		Austen, Bronte, Eliot
<b>VISITING FACULTY</b>					
Altair Ferreira, Thiago	ES 1066	I	ES QR		Chemistry I
Beard, Ronald	HS 1064	I	W HS		College Seminar: Practical Skills in Community Development
Braddock, Scott	ES 1075	I	ES		Geology of National Parks
Braddock, Scott	ES 3102	M	ES		Earth Systems
Brodeur, Emma	HS 1111				Psychology, Religion, Ethics, Love
Carroll, Matthew	ES 1041	I			Fire: Science, Policy and Practice
Cotter , Caroline	AD 1070	I			Introduction to Songwriting
Earley, Annika	AD 1063	I			The History of Making Prints
Hsu, Richard	AD 4044	MA		Yes	Chamber Music
Jacoby, Franklin R	HS 2095	IM			Philosophy of Science: Reason, Truth, and Reality
Lepcio, Andrea	AD 3017	M			Dramatic Writing for Stage and Screen
McCune, Kreg	AD 1039	I	ADS	Yes	Ceramics I
McLean, Adam	ED 2013	IM			Teaching and Learning Music in Human Ecology
Robbins, Dani	AD 2044	IM			Sourcing the Body: Disability as Human Ecology
Sanborn, Kelley	ED 3012	M	ED		Supporting Students with Disabilities in the Reg. Classroom
Shaw, Matthew	AD 2043	IM	ADS		Contemplative Media Practice
Spurling , Christina	AD 4044	MA		Yes	Chamber Music

 College of the Atlantic  
**Course Descriptions**  
**WI-24**

10/30/2023

**AD1039 Ceramics I**

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**

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**

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**

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.

### **AD1073 Sustainable Architecture**

This seminar serves as a design primer for human and environmentally friendly approaches to the design of the built environment captured by the term “sustainable architecture.” We will consider the different and sometimes competing understandings of what sustainable architecture means (for it is not one homogenous thing), discussing and evaluating these various “logics” from the standpoint of performance (energy efficiency and reduction in global greenhouse gas emissions for example) as well as from the perspective of aesthetics and architectural meaning. We will deconstruct and investigate building systems in the first half of the class: landscape and site systems; water; heating, cooling and ventilating (with a strong focus on passive or natural systems); and building materials, envelope, and construction. We will then discuss integrated building systems, that is to say, design strategies for achieving synergies between systems so the sum is greater than the parts (arguably the overarching goal of sustainable design). Exposure to and analysis of case study projects and guest talks by cutting edge contemporary practitioners will enrich our understanding of the current state of sustainable architecture and promising directions now under research and development.

This course does not require previous coursework in architecture and design, only interest in design and sustainability, curiosity as to their intersections, and overall commitment to the acquisition of basic architectural literacy skills that will be of value in multiple arenas and capacities (as future designer, client, advocate, critic, concerned citizen, other). Evaluations will be based on participation and sustained engagement with course material and content, maintenance of a sketchbook that combines notes and simple illustrations (diagrams), short quizzes to assess understanding of core sustainable design principles and strategies, and analysis of case study projects through a framework we will introduce in the first part of the class.

Level: Introductory. Prerequisites: None. Class limit: 15. Lab fee: \$30. Meets the following degree requirements: AD.

### **AD1074 Shape and Color**

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.

### **AD2035 Our Band Could Be Your Life: Music, Art, Zines 1975-2015**

This course is an investigation of how we consume and are consumed by music. Topics include youth and subcultures of music, power and identity, the politics of location, and fan cultures. We will listen to punk rock, hip hop, riot grrrl, shoegaze, noise, psych, death metal, doom drone, post rock, grindcore and pop (among others); we will analyze visual artists who come to represent musical movements (such as Raymond Pettibon & Winston Smith, Fab 5 Freddy & Cey Adams) and we will read socio-cultural criticism of the times and places from which these artists sprang (Joan Didion, Steve Waksman, Theodor Adorno, Tobi Vale, Kathleen Hanna and Kevin Young). The class will explore analogue artifacts from the 70s, 80s & 90s (posters, zines, fine art, videos) and compare them to digital artifacts found today on the internet. Students are required to attend all weekly film screenings and sound sessions. Evaluations will be based on regular critical responses, a final project and participation in discussion and class activities.

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

### **AD2043 Contemplative Media Practice**

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**

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.

### **AD3013 Animation**

This course explores animation as a form of creative expression, experimentation and personal vision. Various techniques, such as drawing, cut-out, painting on film, and under-the-camera collage, will be introduced. Students will create flip-books, video pencil tests and animated films. Students will be given exercises and assignments that guide them through processes for making art. Various artists' animated films will be screened and discussed. History and concepts related to animation and film will be introduced through screenings, readings and discussions.

Level: Intermediate. Prerequisite: previous introductory art course. Lab fee: \$30. Class Limit: 12. Meets the following degree requirements: ADS

### **AD3017 Dramatic Writing for Stage and Screen**

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.

### **AD4015 Film Sound and Image**

This hands-on course will explore sound composition, editing, and mixing to create soundtracks for video and/or film. Students who take this course must have a background in music composition and/or sound and video production in order to collaborate on

creative video/sound projects. Sound recordings will include music and voice as well as everyday sounds and special sound effects. The class will incorporate a number of group projects as well as individual exercises to illustrate sound recording and mixing strategies. We will also study sound in relation to video/film through readings and screenings. In addition to class assignments, students will start developing sound tracks for their independent projects. Students will be evaluated on their success in creating compositions, recordings, and mixes for video/film projects; and their ability to bring together moving pictures with a soundtrack to create a whole that is more than the sum of its parts. Students will also be evaluated on their participation in class discussions and exercises.

Level: Intermediate/advanced. Prerequisites: Background in music composition and/or sound and video production. Class limit: 12. Lab fee: \$40. Meets the following degree requirements: ADS

### **AD4019 Studio Printmaking**

Printmaking is the process of transferring an image from one surface to another. A print mirrors the surface whence it came and also performs as a reflection of the physical and/or immaterial realms of objects and ideas. Representing concepts clearly in any medium requires an artist to engage in thoughtful collaboration with materials in order to realize the potential of form as a means of expression. This studio course will explore ways to address this aesthetic challenge through printmaking. Students will acquire basic skills as printmakers with an emphasis on relief (woodcut and linocut) and intaglio (line etching, engraving and aquatint) techniques. They will also develop a broad understanding of the history of prints; how they have functioned to communicate, document, and transmit information through images on paper. Students will be evaluated on their projects, participation in critiques, level of engagement with materials, ability to work in a collaborative studio, and final project.

Level: Intermediate/Advanced. Prerequisite: Permission of the instructor, Introduction to Arts and Design, and a drawing class. Class limit: 6. Lab fee: \$200. Meets the following degree requirements: ADS

### **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.

### **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 Developme**

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**

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

### **AD6030 Samba Percussion Ensemble**

Samba is one of music's great spectacles – loud, coordinated, precise, and kinetic. The music is equally at home on the stage and in the street. All are welcome to participate in COA's samba percussion ensemble. The individual percussion parts range in complexity so the music suits a wide range of skills and levels of experience. The musical repertoire for the ensemble will be developed in coordination with Caique Vidal, a Brazilian percussionist who will visit the class (virtually) on a few occasions to offer perspective and insights drawn from his experience with the music. Alongside rehearsal and performance, students will study the history of samba music in Brazil. We will read Barbara Browning's *Samba: Resistance in Motion* and also discuss what the music's recontextualization to a college campus in Maine might mean for its performers and listeners. Student assessment will be based on rehearsal attendance, class discussion participation, reading response journals, and a final group presentation.

Level: Variable, Introductory through Advanced. Prerequisites: None. Class limit: 18. Lab Fee: \$60. Meets the following degree requirements: ADS

### **ED1023 Teaching as an Act of Hope**

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**

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.

### **ED3010 Understanding and Managing Group Dynamics**

This course will examine essential questions about how groups function, whether the group is a committee involved in institutional governance, a class of adolescents, or a cohort of business colleagues. Readings, activities, and assignments will weigh traditional and alternative conceptions of leadership, power, authority, community, diversity, membership, and exclusion. Students will engage in case discussions, writing (including autobiography and creative writing), and research activities. A major component of the course will be the observation and analysis of a group (e.g., in a community organization, business, or school). The final paper will be the creation and analysis of a case. Evaluation will be based on class participation, responses to readings, facilitation of a case discussion, an autobiographical essay, a short story, reports of observations, and the final paper. This course is graded with credit/no credit only. Students will be expected to elect credit/no credit grading, with special arrangement to be made for those needing to take it for a grade.

Level: Intermediate. Class limit: 15. Lab fee: \$50. Meets the following degree requirements: HS ED

### **ED3012 Supporting Students with Disabilities in the Reg. Classroom**

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**

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.

### **ES1052A Biology: Cellular Processes of Life**

This course introduces students to the molecular and cellular processes that are essential for life. We will initially cover some basic chemistry to develop a common language for discussing the complex molecular events that are the basis of the structure and function of cells. This class will explore cellular processes involved in metabolism, communication, growth, and reproduction. There is a strong emphasis on the understanding the genetic basis of these processes as well as how these processes are controlled, and we will delve into the structure and function of the DNA molecule in some detail. We will examine how our understanding of genetic processes and genome sequencing has led to applications in research, medicine, agriculture, and industry, with time also devoted to discussion of the social and ethical consequences attached to these technological innovations. Students will be evaluated on participation, performance on problem sets and quizzes throughout the term, and a final oral presentation.

Level: Introductory. Prerequisites: none. Class limit: 16. Lab fee: \$25. Meets the following degree requirements: ES

### **ES1066 Chemistry I**

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**

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

### **ES1085 Data Science I: Visualization**

How can one summarize information and data and convey its meaning to others? What is an effective data visualization? What is an ineffective or dishonest one? And, for that matter, what is data? This course will explore these questions by introducing student to the broad field of information visualization. Students will learn about different types of visualizations that may be used to explore variation and covariation, the evolution of processes through time and space, and representing parts of a whole. Much of the work of this course will be carried out using computers and the R programming language, but we will also explore non-computational approaches to visualization. Students will develop skills in data collection, data cleaning, and creating different types of data visualizations (e.g. bar charts, scatter plots, density plots, heat maps, violin plots, time series, and interactive graphics) and effective data communication while working on problems and case studies inspired by and based on real-world questions. We will also critique and reflect upon data visualizations in our daily lives. Students will also gain familiarity with descriptive statistics and ways to organize and summarize categorical and numerical data to pick out key information.

This course is designed to serve as an introduction to programming in R. Students will learn to gain insight from data, to use literate programming and version control so that these insights are reproducible by others, and to develop code collaboratively. Students who successfully complete this course will be able to work with large data sets, transform those data, and implement effective visualizations. Throughout the course we will be using GitHub, ggplot2, Rmarkdown, ganimate, RShiny and the tidyverse packages for data manipulation. This course is intended to appeal to a wide range of students. The skills and habits of mind taught in this course are applicable not only in the sciences and social sciences, but in almost all fields. Evaluation will be based on several short homework and lab assignments, participation in in-class activities, and a final project.

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

### **ES2012 Introduction to Statistics and Research Design**

This course introduces the basics of statistical analysis that can be used in either a scientific or a social science frame of reference. While this course teaches you to perform both nonparametric and simple parametric analysis both by hand and computer, an emphasis will be placed on understanding the principles and assumptions of each test, rather than mathematical ability per se. We will also learn how to report statistical results in journal format, and there will be plenty of lab time to sharpen skills. Evaluation is based on lab participation, three quizzes, and a team project.

Level: Introductory/Intermediate. Prerequisites: A college mathematics course, or signature of the instructor. Class limit: 15. Lab fee: \$40. Meets the following degree requirements: QR

### **ES2020 Art and Science of Fermented Foods**

This course will take an in depth look at the art and science of fermented and cultured foods. The first half of the class will focus on the microbiology of fermentation with a specific focus on products derived from milk and soybeans. Each week there will be a laboratory portion in which students will explore how the basic fermentation processes and products change with different milk and soy qualities. These small-scale experiences and experiments will be complemented with field trips to commercial enterprises

in Maine and Massachusetts. In the second half of the term students will explore the differences in flat, yeast, and sourdough breads. Final projects will focus on a foodway of choice and will culminate in presentations that explore the historical and cultural context in which these different cultured foods were developed and how these microbial-mediated processes enhance preservation, nutritional and economic value, and taste. Evaluations will be based on class participation, short quizzes, a lab report, journal, and a final project.

Level: Introductory/Intermediate. Prerequisites: Permission of instructor. Class limit: 12. Lab Fee: \$75 (to cover use of the community kitchen, one two-day field trip to Massachusetts, to visit commercial soy product companies and supplies.) Meets the following degree requirements: ES

### **ES3076 Restoration Ecology**

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

### **ES3090 Practicum in Sustainable Energy**

This is a hands-on, project-based class in which students will collaboratively plan for and participate in all aspects of renewable energy projects on College of the Atlantic's campus. Examples of projects include installation of a solar photovoltaic array, airsealing and insulating one of the college's buildings, or planning and installing a greenhouse heating system. Students will learn how to take a project from design through fruition while navigating the various phases of the project lifecycle including operation and maintenance. The course will begin with an overview of existing technology and an analysis of the current energy generation and consumption data for the project site(s). The class will then plan the project and present this plan to the community. As part of this planning process, students will learn about the economics of renewable energy systems, including return on investment (ROI), internal rate of return (IRR), and related quantities. Students who successfully complete this class will gain the skills necessary to conceptualize, plan for, finance, and implement renewable energy projects. Evaluation will be based on several short presentations, problem sets, and active and effective participation in all aspects of the project. Default grade is Credit/No Credit.

Level: Intermediate. Pre-requisites: Physics and Mathematics of Sustainable Energy is strongly recommended. Class limit: 10. Lab Fee: \$50 Meets the following degree requirements: none.

### **ES3098 Data Science II: Programming for Data Analysis**

Continuing on the themes explored in Data Science 1, students will go beyond data visualization to gain insight from data using statistical and machine learning techniques. Students who successfully complete this course will be able to work with large data sets, transform those data, and apply statistical and machine learning techniques to analyze data. Students will build on their knowledge of GitHub, ggplot2, Rmarkdown, and the tidyverse packages for data manipulation, visualization and analysis, to include an analytical toolkit for answering different types of questions and working with different types of data. Students will be exposed to a variety of topics including: webscraping, generalized linear models, machine learning, and text analysis. We will also explore rotating advanced special topics in data science (e.g. image processing, spatial analysis).

This course is intended to appeal to a wide range of students. The skills and habits of mind taught in this course are applicable not only in the sciences and social sciences, but in almost all fields. Evaluation will be based on several short homework and lab assignments, participation in in-class activities, and a final project.

Level: Intermediate. Prerequisites: Data Science I: Visualization. Class limit: 16. Lab fee: None. Meets the following degree requirements: QR.

### **ES3102 Earth Systems**

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 past course in Earth Science or Environmental Science will be useful for this course but not required. Please reach out to the instructor if you have any questions about the relevant background for this class. . Class limit: 16. Lab fee: none. Meets the following degree requirements: ES.

### **ES4018 Human Anatomy and Physiology I**

This is the first course in a two-term sequence designed for students interested in pursuing medicine or biomedical research examines aspects of human anatomy and physiology, with particular emphasis on the digestive system, reproductive physiology, the circulatory system, immune response, and elements of nutrition and neurophysiology. This course will emphasize the relationships between anatomy and physiology and will focus on basic principles of biochemistry, the musculoskeletal system, digestion, nutrition, osmoregulation, and circulation. Readings include a standard pre-medical text and some primary literature. Evaluation is based on a number of in-class quizzes a term paper, participation in discussion and a final exam.

Level: Intermediate/Advanced. Prerequisite: Biology course work, some background in chemistry. Students are strongly encouraged to take both terms. Class size: none. Lab fee: \$50. Meets the following degree requirements: ES

### **ES4049 Biochemistry**

This course explores the fundamentals of biochemistry. Emphasis will be placed on the flow and regulation of genetic information from DNA to RNA to protein, protein composition, structure and function, enzyme kinetics, metabolic pathways, and sensory systems. The integration of these key concepts will be explored through the lens of drugs: mechanism of action, metabolism in the body, and manipulation of protein and pathway function. This course should be especially useful to students with an interest in medicine, nutrition, physiology, toxicology, genetics, and pharmacology. This class meets for three hours of lecture per week; some sessions will include laboratory demonstrations and/or experiments. Evaluations are based on class preparation and participation, mid-term exam, and final paper.

Level: Intermediate/Advanced. Prerequisites: At least one term of organic chemistry and genetics is preferred. Class limit: 15. Lab fee: None. Meets the following degree requirements: none.

### **ES5014 Organic Chemistry II**

This class will continue to discuss the occurrence and behavior of additional functional groups not covered in Organic Chemistry I. Meeting twice a week, we will work our way through the remainder of the fall text and then apply the material by reading articles from the current literature of environmental organic chemistry. Assessment will be based on keeping up with the reading, class participation, and three take-home problem sets.

Level: Advanced. Prerequisite: Organic Chemistry I. Class limit: 15. Lab fee: None. Meets the following degree requirements: ES

### **GS6022 Northern Expeditions**

The purpose of this group study is to deepen our understanding of winter camping through investigating local ecology and natural history in our expedition environment. This study will allow us to push our experiences and knowledge of winter camping and traditional skills, including nitty gritty logistics of planning such a large expedition, one that requires a high level of organization.

In addition to planning, we will be required to have a deep understanding of the physical challenges there are to winter camping including understanding how the body reacts to extreme conditions. All of the participants in this study are pursuing an interest in outdoor education from different perspectives and this group study will act as a space to collaborate and grow together, sharing our strengths and interests while working toward our shared goals.

### **HS1011 Environmental History**

How has human history shaped and been shaped by "the environment"? Environmental history is one of the most exciting new fields in history. In this course we examine world history from Mesopotamia to the present to see the role such things as resource scarcity, mythology, philosophy, imperialism, land policy, theology, plagues, scientific revolutions, the discovery of the new world, the industrial revolution, etc. on the natural, social, and built environments.

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

### **HS1012 Introduction to the Legal Process**

The "law" affects every aspect of human activity. As human ecologists we must garner some basic understanding of how law is used (or misused) to shape society and human behavior. This course examines two aspects of the American legal system: 1) the judicial process or how we resolve disputes; and 2) the legislative process or how we enact policy. Course readings cover everything from classic jurisprudence essays to the daily newspaper. We use current environmental and social issues to illustrate specific applications of the legal process. Legal brief preparation, mock courtroom presentations, lobbying visits to the Maine legislature, and guest lectures are used to give a practical dimension to course subjects. Students analyze Federal Election Commission documents to understand the impact of campaign financing on public policy and look closely at other current issues facing the legislative and judicial systems. Evaluation is based upon two papers and several other exercises.

Level: Introductory. Offered every other year. Class limit: 20. Lab fee \$25. Meets the following degree requirements: HS

### **HS1039 Writing Seminar I: Exposition**

Designed to serve the overall academic program, this course focuses on formal writing based on rhetorical principles of exposition and concentrates on the writing process: prewriting, writing, and rewriting. Assigned readings both illustrate how to use these principles and develop students' analytical skills. Through a research paper or case study, this course introduces students to library research and documentation of an academic paper. Each section emphasizes peer review, revision, regular conferences, and some class presentations.

Level: Introductory. Class limit: 12. Meets the following degree requirements: W

### **HS1064 College Seminar: Practical Skills in Community Development**

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

### **HS1065 Philosophies of Good and Evil**

Good and evil are timeless topics and they have motivated centuries of philosophical thinking. Although the terms "good" and "evil" are commonly used across a range of discourses, they are ambiguous, equivocal, and contested concepts. In an effort to clarify our ideas about good and evil, this course provides a broad overview of the issues, arguments, and debates that shape philosophical ethics. Guiding questions include the following: What are the origins of good and evil? What makes an action right or wrong? Why do we act morally? What should we do with someone who commits a horrific act? Who decides what counts as a horrific act? Is evil an outdated or relevant concept? Do the concepts of good and evil help or hinder moral thinking?

To critically explore the concepts of rightness, wrongness, goodness, and badness, we will move between fiction and philosophical treatises. We will read works by key thinkers including St Augustine, Niccolo Machiavelli, Immanuel Kant, Friedrich Nietzsche, Hannah Arendt, Jean-Paul Sartre, Simone de Beauvoir, Flannery O'Connor, James Baldwin, William Golding, Sherman Alexie, Rosalind Hursthouse, and Cornel West. Along the way, we will study deontology, utilitarianism, natural law ethics, virtue ethics, ethical relativism, feminist ethics, existentialism, and nihilism. In addition, we will unpack the ethical arguments that orbit concrete topics such as execution, murder, abortion, moral character, racial injustice, pornography, prostitution, duties to animals, and our duties to one another.

This course will familiarize students with the influential frameworks of moral philosophy, and it will encourage students to apply these frameworks to specific moral problems. Students will be evaluated on class participation, weekly writing assignments, a midterm exam, a final paper, and a presentation.

Level: Introductory. Prerequisites: None, but students should be prepared to engage difficult, philosophical texts and to discuss these texts in class. Class limit: 12. Lab fee: None.. Meets the following degree requirements: HS

### **HS1075 Animals and Ethics**

This discussion-based course will explore philosophical and ethical questions pertaining to the relationships between humans and non-human animals. We will read a wide range of fiction, philosophical essays, and ethical arguments in order to articulate and unpack our beliefs, assumptions, and understandings of animals, human-animal relations, and the implications and consequences of the human-animal binary. This course will focus on a wide range of theoretical approaches, including the tradition of animals rights and animal liberation as articulated by thinkers such as Peter Singer, the growing field of animal studies as represented by thinkers like Donna Haraway and Kari Weil, as well as texts rooted in the tradition of Continental philosophy which includes thinkers like Derrida, Agamben, and Irigaray.

This course is premised on the following questions: What are our moral obligations to other animals? Should non-human animals have legal rights and moral standing? If so, on what basis? How does the moral treatment of animals change across the contexts of food, research, captivity, and the home? Do we have different ethical obligations to wild and domestic animals? Historically, western philosophers construct the “animal” in opposition to the human. Why? What is an “animal” and why is the “human” contrasted with it? How do we use the concept of the “animal” to delimit our concept of the “human”? How does language shape and produce our relationships with animals?

Upon complete of the course, students will have refined their understanding of the concept of the “animal” and they will be familiar with the key legal and ethical debates regarding human-animal relationships. Course requirements include class discussion, weekly writing exercises, a midterm exam, and a research project focusing on a human-animal relationship somewhere in Maine. Students should come to this class prepared to engage challenging philosophical essays and to share their ideas with others.

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

### **HS1095 Introduction to Postcolonialism**

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.

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

### **HS1102 Equal Rights, Equal Voices: Articulating Suffrage**

This seminar will provide an in-depth exploration of public speech texts by a wide array of 19th century woman suffrage activists in the United States. This includes works by those individuals most often associated with the first wave of the movement including: Susan B. Anthony, Elizabeth Cady Stanton, Sojourner Truth, Frances Ellen Watkins Harper, Ernestine Rose, Anna Dickinson, Lucretia Mott, Victoria Woodhull, as well as other activists who are generally less well known today. While this is a

course rooted in the history of what we might consider early American feminism, it should come as no surprise that, along the way we will confront issues that continue to have salience today. Many of the topics surrounding gender, sex, identity, equality, empowerment, and political allyship that these activists wrestled with are still just as relevant for us to consider in our contemporary context. This is especially true when it comes to the topic of race and the intersectional nature of the discourse around gender equality, both then and now. We will spend time examining how the idea of race was rhetorically constituted, in both exclusionary and inclusionary ways, within these texts. We will also look specifically at the works of early Black feminists in the United States, and the myriad of ways they navigated the challenges of the moment, especially as they confronted a deeply embedded legacy of white supremacy within the early woman suffrage movement. Rather than rely primarily on secondary historical accounts, there will be a heavy emphasis on the close reading of primary source materials, mostly speeches, as we encounter these speakers “in their own words.” In addition, students will also take part in “hands on” recovery projects designed to locate, transcribe, document, and make broadly accessible works from the period that have been previously undocumented or left unaccounted for. In doing so, students will learn basic techniques for exploring and making effective use of various types of digitized historical collections that have emerged in recent years. Class sessions will be organized as a discussed based seminar. Assignments will emphasize critical, reflective, and analytical writing. Evaluation will be based on participation in class discussion, short written response papers, two longer form take-home essays, individual presentations, and a final “recovery” project. Students interested in topics related to gender, politics, historical research, and activism are especially encouraged to enroll. This is an introductory class and open to all students regardless of whether they have a previous background in feminism, social theory, US history, or politics.

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

### **HS1109 Genre Explorations**

As someone who writes every day, you have probably noticed that it’s more common to text LOL to a friend, as opposed to writing “LOL things were busy” when emailing to ask a professor for an extension on a paper. Similarly, you probably expect this course description to include certain information about the course rather than tips for becoming a viral sensation on TikTok. Why do these differences exist? What is the point of knowing the differences? And how is this relevant to writing?

In this course, you will explore different kinds of writing (genres) to understand how the context shapes the way we write. The explorations of various everyday, academic, and professional genres will help refine the rhetorical skills that you already have and develop your awareness of how writing is used in different contexts. The goal is to build your knowledge of writing and make your repertoire of languages and literacies visible so you can transfer these skills and write in other courses and non-academic settings.

The class activities will provide you with many hands-on opportunities to explore and analyze writing in a collaborative setting with your peers in small and large group activities. You will complete inquiry-based projects to examine different genres and reflect on your evolving understanding of writing. Your learning will be evaluated based on these assignments and activities. By the end of the course, you will have developed the language to talk about writing and built the skills, agency, and confidence to engage in different kinds of writing activities in academia and beyond.

Level: Introductory. Class Limit: 16. Lab Fee: None. Prerequisites: None. Meets the following degree requirements: W.

### **HS1110 Food and identity in writing: Multimodality in composition**

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.

### **HS1111 Psychology, Religion, Ethics, Love**

This course invites you to look at and analyze your own dreams, loves, self-doubts, interpersonal conflicts, moral beliefs, and religious practices, and those of people around you, from the perspective of unconscious passions. Drawing on the findings of classical and contemporary psychoanalysts, including Freud, Jung, Neumann, Fromm, and Kline among others, the course investigates how these thinkers/clinicians explore the unconscious mind and how it influences our beliefs, emotions, and behaviors. We will consider the ways in which these depth psychological theories and modes of self-exploration offer guidance on how to live, what to believe, and how to relate to others. Special attention is paid to the psychological mechanisms and interpretation of dreams, love, illusions, guilt, healing, identity, and reparation. Students will be evaluated on short reading responses and discussion questions, participation, a midterm interpretation of a dream and a final essay.

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

### **HS2011 Nineteenth Century American Women**

This course studies the American novel as written by women of the nineteenth century. It focuses on how women's issues and styles change over the course of the century, with its revolutionary economic, technological, social and political shifts, as well as on enduring questions. As we read from among the wide selection of nineteenth-century American women novelists (who outnumbered and outsold male authors) -- such as Rowson, Foster, Child, Cooke, Fern, Stowe, Phelps, Jewett, Chopin, and Gilman -- we consider how they have shaped the tradition of the novel and social values Americans encounter today.

Level: Introductory/Intermediate. Prerequisites: Writing Seminar I or signature of the instructor. Offered every other year. Class limit 15. Meets the following degree requirements: HS

### **HS2020 Geographic Information Systems I: Foundations & Applications**

Ever-rising numbers of people and their impact on the Earth's finite resources could lead to disaster, not only for wildlife and ecosystems but also for human populations. As researchers gather and publish more data, GIS becomes vital to graphically revealing the inter-relationships between human actions and environmental degradation. Much of what threatens the earth and its inhabitants is placed-based. Solutions require tools to help visualize these places and prescribe solutions. This is what GIS is about. Built on digital mapping, geography, databases, spatial analysis, and cartography, GIS works as a system to enable people to better work together using the best information possible. For these reasons, some level of competency is often expected for entry into many graduate programs and jobs, particularly in natural resources, planning and policy, and human studies. The flow of this course has two tracts, technical and applied. The course begins with training in the basics of the technology. Then, skills are applied to projects that address real-world issues. Project work composes the majority of course work and each student has the opportunity to develop their own project. Because GIS provides tools to help address many kinds of issues, GIS lends itself well to the theory of thinking globally and acting locally. Projects often utilize the extensive data library for the Acadia region developed by students since the lab was founded in 1988. The GIS Lab acts as a service provider to outside organizations and students can tap into the resources of a broad network of groups and individuals working towards a more sustainable future. Course evaluations are partially based on the on-time completion of exercises and problem sets. Most of the evaluation is based on critique of student independent final project work and related documentation.

Level: Introductory/Intermediate, Pre-requisites: Basic computer literacy. Class Limit: 10. Lab Fee: \$75. Meets the following degree requirements: None.

### **HS2021 YUCATAN: Immersion Practica in Spanish and Yucatecan Culture**

This course is intended to provide students with an immersion experience in the language and culture of Spanish speakers in the Yucatan Peninsula. The objectives are to increase their abilities to navigate the linguistic and cultural terrain of another society in sensitive, ethical, and effective ways. Class sessions, visiting lecturers, field trips, and readings will provide background on the history and anthropology of Yucatecan culture. Immersion experiences and living with a family will provide one important source of experiential learning. A second will be provided by an independent project or activity developed for each student based on the student's interests. This independent project will include a practicum experience in some institutional setting that might be a class room (e. g. an art class at the local university), a bakery, an internet café, a church group, or some other place for social service or other work relevant to a student's interests. This practicum experience will involve weekly activities during the term and more intensive work during the last three weeks. Evaluation will be based on participation in weekly class discussions and on weekly



reflective papers written in Spanish.

Level: Introductory/Intermediate. Class limit: 12. Lab fee: \$1,700. Meets the following degree requirements: None.

### **HS2061 Indigenous America**

This course will provide an introduction to the history of indigenous peoples in the Americas. Using a seminar style the class will combine some overview lectures, student-led discussion of books, and project-based learning to provide an initial introduction to the diverse histories of native peoples from Canada to the Andes. The course will focus on both pre-contact societies as well as the processes of interaction between Europeans and indigenous peoples in the Americas. Using a selection of case studies the course will highlight building an understanding of indigenous worldviews as well as socio-political organization and the ways both were transformed by colonialism. A range of books will introduce students to the ethnohistorical literature on native communities from Mesoamerica, North America, and the Andes. A simultaneous component of the course will be student's research projects on a topic of their choosing that explores a dimension of native people's histories. Students will be evaluated on attendance, course participation, short analytical essays, and their final project.

Level: Introductory/Intermediate. Prerequisites: none, however, students without any background in history should expect to invest extra time with the readings and writing assignments. Class limit: 15. Lab fee: none. Meets the following degree requirements: HS, HY

### **HS2067 Journeys in French Film and Culture**

This course will use the theme of the journey to select French language films for study that span the history of filmmaking. We will use these films and accompanying readings to study the ideas of crossing cultures and geographies (real or imagined). Particular focus will be given to films which look at events and themes which are historically and culturally important for the regions in which we will be studying. This portion of the class is designed to help students understand the new contexts in which they find themselves. In addition to film, other artforms and cultural experiences will be studied through museum visits and field trips.

Students will also explore the form and nature of the illustrated travel journal, or carnet de voyage, and create a personal record of their travel abroad. We will survey the illustrated travel journal as an art, and as a record of cultural interaction through historic and contemporary examples shown in class, and through first-hand observation in museums and other cultural institutions in France. Readings will include criticism pertaining to representations of culture. This portion of the class is designed to enable students to reflect on changes in themselves as they adapt to new locations and circumstances.

Additionally, each student will choose a term-long research topic; they will process and share their research through several short papers and a final in-class presentation. Research can be related to a particular filmmaker or artist, an historical event or series of events of cultural importance, or a cultural concept such as collaboration, laïcité, or terroir. Vichy's extensive Médiathèque Valéry Larbaud, Clermont-Ferrand's La Jetée (research library/archive of cinema materials, particularly related to the short film), and Paris' Cinémathèque française are examples of some of the places in which this research will occur.

Class participants will be given technical guidance as needed on their projects and will share their work during in-progress and final critiques. Students will be required to create a copy of their work in final form for submission and evaluation. Evaluation will be based on participation in class discussions and activities, and in the thoroughness, level of thought, creativity, and artistry in their multiple projects.

Level: Introductory/Intermediate. Prerequisites: Instructor permission; students who take this course must also be enrolled in the Immersion Program in French Language and Culture. Class Limit: 12. Meets the following degree requirements: AD

### **HS2076 Life Stories: Memory, Family, and Place**

One of the deepest human instincts is to tell our life stories, to figure out who we are. This course will use a workshop approach with a particular focus on memoir writing rooted in an exploration of family and place. We will study the writing process and matters of craft by reading and responding to memoirs by contemporary writers (e.g., Terry Tempest Williams' *When Women Were Birds: Fifty-Four Variations on Voice*), practical guides to memoir writing (e.g., Bill Roorbach's *Writing Life Stories*), and essays on memoir and memory (e.g., Patricia Hampl's *I Could Tell You Stories: Sojourns in the Land of Memory*). Class time will include discussion of readings, writing exercises designed to help students with matters of language and technique in their own writing, and group critiques of work-in-progress. Student work will be publicly shared through a reading and exhibit on campus. Students will be evaluated on the effort and quality of their writing, their commitment to the writing process, their participation in peer review and workshops, a final portfolio of all their writing, and a public presentation of their finished work.

Level: Introductory/Intermediate. Prerequisites: None. Class limit: 12. Lab fee: \$20. Meets the following degree requirements: None.

### **HS2095 Philosophy of Science: Reason, Truth, and Reality**

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.

### **HS2115 College Seminar: The World of Ms. Marvel**

As a Pakistani-American teenager from New Jersey, Kamala Khan must contend with being a non-white female offspring of an immigrant family, a reality further complicated by her newfound superhero abilities. In this college seminar course, we will dive into the world of Kamala Khan as she follows in the footsteps of her role model and the first Ms. Marvel, Carol Danvers, one of the few female superheroes in the universe. She'll change your idea of a superhero and what it means to be one as she balances her personal and superhero identity and navigates questions of race, religion, culture, power, and teenage angst.

We will explore all the abovementioned ideas and more as we read three to four volumes of Ms. Marvel comics (2014 onwards), paying attention to storytelling through the genre of sequential art. We will also watch the recent TV adaptation (2022) and finally pair the two with theories of race, Islamophobia, gender, and current world politics. Since this class also meets the writing requirement, part of your focus will be on understanding the writing process by composing varied works. For example, you'll write short blog posts responding to questions like, "Are comics literature?", opinion pieces that could appear in *The New York Times*, and fan fiction. All these are different genres and targeted at a specific audience, me, online readers, fans, and your peers. You will be evaluated on class participation, written work, oral presentation, and a final project.

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

### **HS2120 Marx and Marxisms**

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.

### **HS3031 Our Public Lands: Past, Present, and Future**

By definition "public lands" belong to all of us, yet public lands in this country have a history of use (and abuse) by special interests and a shocking absence of any coherent management strategy for long-term sustainability. This course is taught in seminar format in which students read and discuss several environmental policy and history texts that concern the history and future of our federal lands. We also use primary historic documents and texts to understand the origins of public ownership and management. We examine the legal, philosophical, ecological, and political problems that have faced our National Parks, wildlife refuges, national forests, and other public lands. An effort is made to sort out the tangle of laws and conflicting policies that

govern these public resources. Special attention is given to the historic roots of current policy debates. Evaluation is based upon response papers, a class presentation, participation in class discussions, and a group project looking closely at the historical context and policy implications of a management issue facing a nearby public land unit.

Level: Intermediate. Prerequisite: Introductory history or policy class recommended. Class limit: 25. Lab fee \$25. Meets the following degree requirements: HS HY

### **HS3035 Sustainable Strategies**

Business has tremendous societal ramifications. Inventions and industries from the automobile to the internet impact everything from air quality to economic and political freedom. Entrepreneurs, who are often at the forefront of business and thus societal innovation, are changing the way business is conducted by creating businesses that are beneficial to the bottom line, society and the environment. Through cases, projects and present day examples, the course will challenge students to understand the impact of business on society and the challenges and pitfalls of creating a socially responsible venture. In addition, it will offer new frameworks for creating entrepreneurial ventures that capitalize on social responsibility to gain competitive advantage, increase valuation while benefiting society and the environment. The final deliverable for the course is an in-class presentation in which student teams will either: (1) recommend ways to improve the social and environmental impacts of a company, while increasing competitive advantage and bottom line; or (2) benchmark two industry competitors, a socially responsible company versus a traditional company.

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

### **HS3055 YUCATAN: The Mayas of Yesterday and Today**

This is a course in the history and culture of the Yucatec Maya offered as part of the College's Yucatan Program in Mexico. It will cover key features of the Pre-Hispanic, Colonial and Modern eras. Readings will include classic texts by and about them as well as contemporary studies in archaeology and anthropology. Themes will include social structure, religion, politics, agricultural practices, language and family life. Homework will include various short writing assignments and oral project reports. Field trips in and around Merida will be included both to visit archaeological sites of special interest and also to visit contemporary communities of Maya. Each student will do a major final project which will include research in texts and fieldwork which culminate in an extended study on site in a Maya village. This course will be taught entirely in Spanish.

Level: Intermediate. Prerequisite: signature of Yucatan program director and co-enrollment in HS6010 Spanish Language and HS2021 Immersion Practica. Lab fee: none. Class limit: 12. Meets the following degree requirements: None.

### **HS3076 U.S. Farm and Food Policy**

This course offers a broad introduction to food and farm policy in the United States. Food and farm policy encompasses laws, regulations, norms, decisions, and actions by governments and other institutions that influence food production, distribution, access, consumption, and recovery. This course focuses on the policy process and two major policy tools: the U.S. Farm Bill and U.S. Dietary Guidelines for Americans.

The course begins with an overview of the evolution of food and farming technology in the United States. Students are then introduced to the concepts, institutions, and stakeholders that influence farm and food policy, and examine examples of some of the most salient contemporary issues. Topics covered include: food production and the environment; farm-based biodiversity conservation; international food and agricultural trade; food processing, manufacturing, and retail industries; food safety; dietary and nutrition guidelines; food labeling and advertising; food and biotechnology; food waste and recovery; food advocacy and activism; and food insecurity and the Supplemental Nutrition Assistance Program (SNAP). Through case studies and exercises students examine the policymaking process at the local, state, and federal level and learn to evaluate various policy options. Finally, the course compares and contrasts international perspectives on farm and food policies and programs. Students are evaluated based on participation in class discussions, a series of op-ed essays, in-class briefs and debates, and a policy recommendation report on the upcoming U.S. Farm Bill.

Level: Intermediate. Prerequisites: Must have taken at least one course in food systems, economics, or global politics. Class limit: 24. Lab fee: none. Meets the following degree requirements: HS

### **HS4058 Personal Finance and Impact Investing**

Financial decisions are often a reflection of personal beliefs encompassing lifestyle, ethics, personal worth, security and numerous other factors. Personal Finance and Impact Investing merges an exploration of personal financial choices with a broader exploration and introduction to impact investing. To ground the discussion, students will forecast and analyze their present and

future financial needs, investigating various scenarios. Then the class will examine investing fundamentals and explore the emerging field of impact investing.

Impact investors use a multitude of investing strategies and mechanisms to simultaneously seek social, environmental and financial returns. They create avenues for private investment to work alongside non-governmental organizations, large corporations, small businesses and others to help solve global and local problems. Impact investments have funded solutions in diverse arenas including food systems, climate change, poverty, affordable housing, clean technology and public health.

Through readings, discussions and class projects students will explore the benefits and pitfalls of different strategies and the potential of investments to create social and environmental change. During the course students will learn how to create financial projections and evaluate the financial returns of enterprises. For their final project, students will have to recommend an investment platform that generates returns financially, socially and/or environmentally. Students will be evaluated based on class participation, written assignments and verbal presentations.

Level: Intermediate/Advanced. Prerequisites: None, but it is recommended that students have taken a prior Sustainable Business course such as: Financials, Business Nonprofit Basics, Sustainable Strategies or Launching a New Venture. Class limit: 15. Lab fee: \$10. Meets the following degree requirements: HS

### **HS5014 Austen, Bronte, Eliot**

This is an advanced course which explores in depth the works of three major writers of the Victorian period: Jane Austen, Charlotte Bronte, and George Eliot. The set-up of the syllabus, group meetings, and individual projects require that participants talk about connective factors between texts and the development of women writers' voices and narrative structures during this period. Emphasis will also be placed on the construction of the heroine, the use and manipulation of the marriage plot, developments in linguistic and narrative practice, and developments in each author's work- from the juvenilia to the later fiction. Historical perspectives, gender roles, and theoretical approaches will all be taken into consideration as we analyze novels such as: *Lady Susan*, *Northanger Abbey*, *Persuasion* (Austen); *The Professor*, *Villette*, and *Shirley* (Bronte); and *The Mill on the Floss* and *Middlemarch* (Eliot). Rather than prepare papers and exams, participants will prepare and ask questions of each other, develop response papers and passage analyses, and carry out a sustained independent project to be presented to the group. The outside project will involve additional research into one of the major authors, to include both the reading of another novel, biographical information, and critical analyses. Projects will give participants the opportunity to explore a particular author, question, or form in depth. The reading load for this tutorial is very heavy. Evaluation will focus on preparation, participation, insight, critical thinking, and the outside project, which will be presented orally and developed in an analytic fashion to be determined by the class.

Level: Advanced. Prerequisites: none. Class limit: 12. Lab fee: none. Meets the following degree requirements: HS

### **HS5065 Worldmaking After Empire**

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.

### **HS6010 YUCATAN: Spanish Pre-Registration**

A place-holder for Spanish language courses.

### **HS6012 Learning a Language on Your Own**

The goal of this course to help each student design and implement an effective learning program for the study of a language of her choice at whatever level of learning she is currently at. A very wide variety of general strategies, resources and practical advice for independent language learning are reviewed in weekly class sessions along with progress and reflection reports from each student that can help guide and motivate independent work. The core common text for this work will be Betty Lou Leaver, Madeline Ehrman and Boris Shekhtman's "Achieving Success in Second Language Acquisition". The primary focus of the class is on the development and implementation of each student's individually designed plan for learning a language of their choice. Materials for this will be identified by each student as part of their work on their chosen language. Progress in these plans are discussed in one on one weekly meetings with the teacher. Plans may include the use of software, peer tutors, Skype, videos, standard texts, flash cards, specialized technical material, music, visual art, field trips, and a wide variety of other materials as appropriate. Evaluation will be based on the clarity, coherence and effectiveness of the student's developed plan and the discipline with which they actually pursue it and revise it appropriately as the term progresses. Students will be asked to meet with the instructor prior to the start of the term to discuss their motivation, aims, possible resources and possible plans for language learning after the course is over.

Level: Variable. Prerequisites: Permission of the instructor. Class limit: 10. Lab fee: \$35. Meets the following degree requirements: HS.

### **HS6015 Immersion Program in French Language and Culture**

This course is offered through collaboration with CAVILAM as part of the COA program in Vichy, France. Students will take language classes and workshops taught by immersion methods and advanced audio-visual techniques. Students live with host families in homestays and take part in a variety of cultural activities. They are carefully tested and placed at levels appropriate to their ability and are expected to advance in all four language skills - reading, writing, speaking and listening - as gauged by the European Erasmus scale of competency.

Level: Beginning to advanced (depending on prior language level). Prerequisites: permission of instructor. Class limit: 9. Program fee: \$1500. Meets the following degree requirement: none.

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

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.