

## New, Revised and Visiting Course Descriptions SP-21

3/5/2021

### **AD1016A World Percussion**

**Bennett, Michael**

This is a "hands on" class for learning and performing conga, snare drum, drum set, hand percussion techniques, focusing on the role of percussion in European, Latin American, African, and American music. In addition to enjoying themselves and having a better understanding of the world of percussion, students master rhythmic notation, counting and subdivision, time signature, and reading percussion music. Requirements include: test on notation, composition of a percussion ensemble solo that will be performed by the group, and a paper on a percussion topic of student's choice with approval of the instructor.

Level: Introductory. Class limit: 12. \*ADS\*

### **AD1048 Figure Drawing: The Artist Interior, A Visual Memoir**

**Hilbert, France**

This course introduces students to the techniques, methods, and history of the depiction of the human figure through direct observational drawing. We will be investigating movement, volume, and anatomy of the human form through a variety of traditional and contemporary approaches. We will learn perspective to draw the figure in space. The space will be wherever the students are living and all that it contains, transforming a period of confinement and difficult circumstances into ART. The figures might be themselves, people with whom they live, family members, or pets. Students will be given assignments and documents such as illustrations of anatomy, references to art history and artists' works. An online blog will allow students to post pictures of their work for review, critique and guidance. Evaluation will be based on active participation in class discussions or critiques, an increased proficiency to accurately represent the human form, individually designed projects, and experimentation with drawing media. These visual memoirs will be showcased at COA at a later date.

Level: Introductory. Prerequisites: None. Class limit: 12. Lab fee: none.

### **AD1050 Scavenging Color & Light: Introduction to Painting**

**Schrade, Daniel Kojo**

This course will introduce students to the fundamentals of painting, such as composition, light, and color. Students will learn about material and the technical matters of painting. Students will work with oil based paint, experiment with water based alternatives to acrylic mediums and learn to prepare their own canvases. Besides creating individual paintings, students will collectively work on large-scale canvases. This course will develop from individual representational set-ups towards collective, abstract work. Regular class critiques will assist in examining formal composition principles. While we will discuss historic work examples from a post-colonial perspective, the course will focus on the work of contemporary non-western artists. Readings and artist presentations will be assigned. Assignments require students to work independently outside of class. Evaluation will be based on painting projects, participation in class discussions, critiques and artist presentation.

Level: Introductory. Prerequisites: None. Class limit: 12. Lab fee: \$80. Meets the following degree requirements: ADS

### **AD1052 Cinematic Visions from Marginalized Peoples**

**Capers, Colin**

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

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

### **AD1053 Making Dance From Place**

**Robbins, Dani**

What connects us to the places we inhabit? What sensations, images, and sounds are most striking to us in these spaces? This outdoor, site-specific movement class will ask us to investigate what draws us to place, how we might be inspired by it, and how our bodies interact with the contexts and histories we move through. After convening at a central, outdoor location on the COA campus, we'll begin each class with a gentle warm up, attuning our senses to different surroundings and deepening our bodily presence. Through scores and games, we'll hone our skills as improvisers, tracking spaces, following cues, and making choices. Readings, writing and drawing assignments, and short choreography assignments will punctuate the term, culminating in a final class project of our collective design. All in person meetings and choreography assignments will take place outside on campus. Students will be evaluated based on attendance, participation in class discussions, group exercises, and the completion of assigned work. This space is designed for bodies of all abilities and backgrounds. Prior dance experience is welcomed, but not necessary.

Level: Introductory. Prerequisites: None. Class Limit: 15. Lab Fee: None.

### **AD3012 Documentary Video Studio**

**Shaw, Matthew**

A documentary video or film purports to present factual information about the world. A documentary may take a stand, state an opinion, or advocate a solution to a problem. A documentary may function in the realm of art. Documentaries may compile images from archival sources, interview testimonies about social movements or events, record an ongoing event "as it happens", or synthesize these and other techniques. We will look at various documentaries both historic and contemporary, and a number of strategies and styles, including; video diaries/autobiographical works, cinema verite, propaganda, documentary activism, nature documentaries, and experimental genres. Students will learn the basics of video production, including, using a video camera, video editing, production planning, lighting, microphone use, and interview techniques. Students will make several documentary projects, both collaboratively and individually. Students will be evaluated on their participation in group discussions and critiques, and on the documentary projects they produce.

Level: Intermediate. Prerequisite: any introductory-level arts and design studio course or film history course (previous video production experience is not required). Lab fee: \$30. Class limit: 12. Meets the following degree requirements: ADS

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

**Lepcio, Andrea**

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

Level: Intermediate. Prerequisites: Permission of instructor. Class Size: 12. Lab fee: none.

### **AD3023 Sustainable Design in the Built Environment**

**Gordon, John**

In the world of design and construction, green building is a relatively recent development. Its fundamental goal is to reduce the environmental impact of the built environment. This course will introduce the field of sustainable design, explore the fundamental concepts of green design and construction, and focus on tools and strategies necessary to design and construct high-performance buildings and communities. Students will discover how the practice of quality can fulfill the goals of sustainable design and construction. Evaluation will be based upon class participation, research presentation(s) and solution for a

building design problem.

Level: Intermediate. Prerequisites: Architectural Design Studio, Landscape Design Studio, construction or carpentry experience, any alternative energy course, or permission of either Isabel Mancinelli or the instructor. Class limit: 12. Lab fee: \$30.

### **AD4033 Multimedia Crossings: Painting-Performance-Installation Art**

**Schrade, Daniel Kojo**

Multimedia Crossings: Intersections in Painting, Performance and Installation Art: Kader Attia, William Pope L., Yinka Shonibare, Ghada Amer, Friedensreich Hundertwasser, Wangechi Mutu, Anish Kapoor, Helen Mirra, El Anatsui, Eva Hesse. Since the 1960s, the variety of an increasing choice of media has created more diverse working fields for artists. While this may make it easier for more artists to find areas of expression, it may also be more difficult for students to map their own artistic language. This course is designed for students who are starting to develop their own personality as artists. Experimenting with materials, techniques, and styles, on the basis of collective readings and written personal statements, will be central to this class. Multimedia Crossings is a maker's course with a theory component. Readings, assigned slide-presentations and class discussions will be informed by the work of non-western contemporary artists. Students will be expected to complete assigned studio-art projects as well as independent art projects outside of class time and to write and present one seminar paper. Student evaluation will be based on timely submission of coursework, attendance, and active participation in class discussions and critiques.

Level: Intermediate/Advanced. Class Limit: 12. Prerequisites: Two previous courses within AD resource area and permission of instructor. This should not be your first college level, studio art course. Lab Fee: \$40. Meets the following degree requirements: ADS

### **ED5011 Integrated Methods II: Science, Math, and Social Studies**

**Alex, Joanne**

How can an integrated curriculum for elementary school students help to deepen the relationships children and young adolescents construct with the natural and social worlds in a way that promotes their capacity to know themselves and the communities in which they act? For those preparing to be elementary school educators (grades K-8), this three-credit course provides an intensive guided apprenticeship that prepares the student-teacher with the necessary knowledge, skills, and experience to design an integrated math, science, and social studies curriculum, create and maintain a constructive learning environment, teach diverse learners using appropriate teaching methods and learning technologies, and assess student learning. Learning objectives include all eleven of Maine's teaching standards as well as a working knowledge of the Parameters for Essential Instruction (PEI) for Math, Science, and Social Studies. Students will participate in a ten-week field work practicum observing and participating in elementary classrooms as well as planning and teaching weekly in a lab environment. Readings, discussions, and experiential learning in class will complement the field work component. Evaluation will be based on reflection on fieldwork, participation in discussions of readings and field work, curriculum and assessment design and implementation, and professional performance in lab school and at the practicum site.

Level: Advanced. Prerequisites: Supporting Students with Disabilities in the Regular Classroom, Integrated Elementary Methods I: Reading and Writing, and permission of instructor. Class limit: 12. Lab fee: \$25. Meets the following degree requirements: ED HS

### **ES1016B Ornithology**

**MacDonald, Richard**

The study of ornithology is as old as human society itself. Birds are particularly conspicuous elements of our world, and figure prominently in our art, religious symbolism, mythology, scientific endeavors and even sport. Birds appear in European paleolithic cave paintings from 14,000 years ago, domesticated fowl are known from India circa 3000 BC, and ancient scholars such as Aristotle and Pliny the Elder devoted considerable time to ornithological observations. In this century great strides have been made in the study of population biology and ecology, navigation and migration, and human induced ecological change (sometimes called human ecology), all through the study of birds. This class introduces the student to the ornithological world by using both scientific literature and direct field observation. Systematics and physiology will be reviewed, but much of our effort will concentrate on reproductive ecology, behavior and the environment, and population dynamics. There will be a strong emphasis on field observation - learning how to look at birds and their behavior in order to perhaps make larger observations about their environment.

Level: Introductory. Requirements: None. Lab fee: \$75. Class limit: 12. Meets the following degree requirements: ES

### **ES1081 Plants and People: Economic Botany**

**Letcher, Susan**

This class offers an introduction to plant biology centered around plants that are useful to human societies. We will explore plant anatomy, physiology, evolution, and ecology through case studies involving plants that are useful to humans. Through lectures, readings, and discussions, students will gain a rich understanding of how plants function and how human societies depend on

them in myriad ways. We will cover universal and familiar uses of plants such as food, building materials, and textiles, as well as less widely practiced uses including arrow poisons, lacquers, and living fences. We will discuss the origins of agriculture and methods of plant breeding, as well as the biogeographical history of important cultivated plant lineages. The focus will be on plants and our uses for them, but we will also discuss ethical concerns surrounding practices like bioprospecting and ex situ conservation. Students will be evaluated on participation and the successful completion of two presentations and a research paper.

Level: Introductory. Prerequisites: None. Lab fee: none. Class limit: 20. Meets the following degree requirements: ES

### **ES1082 Climate/Seasons: Maple Production**

**Hudson, Reuben**

Through the lens of maple production, we will explore a variety of chemistry, biology, and climate science topics, including: climate, seasonality, plant physiology, density, (reverse) osmosis, and the chemistry of sugars. The hands-on aspects of these topics will be covered during an intensive 2-week period over spring break, which historically overlaps with the maple sap run in this area. Students will learn how to identify maple, birch, butternut and other tree species which produce viable sap for syrup production. Students will tap these trees, collect the sap, and concentrate it by reverse osmosis and by boiling. Students will also learn how to prune fruit trees, and why we do this in the same season. Students will be evaluated based on their participation in the 2-week spring-break session, as well as through assignments, papers, and a final project completed during the spring term.

Level: Introductory: Prerequisites: Permission of Instructor. Class Limit: 6. Lab Fee: None.

### **ES4058 Applied Amphibian Biology**

**Ressel, Stephen**

Most amphibians are small vertebrates that require moist microhabitats and/or unrestricted access to fresh water to sustain their populations. Despite their diminutive size, need for moisture, and cryptic habits, the 6000+ species of extant amphibians are found on all continents except Antarctica and are extremely diverse in their morphology, ecology, and behavior. Amphibian diversity peaks in tropical regions but salamanders are thought to be the numerically dominant vertebrate species in mature forest habitats of the eastern US. Because their combined numbers represent a significant amount of living biomass, amphibians have been used as crucial bio-indicators to assess the ecological health of natural communities. Worldwide declines in anuran populations are well documented, with a multitude of causes for these declines being implicated depending on species and locale.

Applied Amphibian Biology is a field- and discussion-based course that engages students in a series of on-going projects which address the intersection of amphibian biology and conservation biology on Mount Desert Island. Students will collect original data in the field, analyze and interpret trends in the data, and write up their findings for future dissemination at local and/or regional conferences. Readings will be drawn from book chapters, the primary literature, and web sources that archive PDF documents germane to this course. The sequence and tempo of work in this course are heavily weather dependent, requiring students to conduct research at night, often with little notice beforehand. Students will be evaluated on their level of meaningful engagement in all aspects of original research and their participation in class discussions.

Level: Intermediate/Advanced. Prerequisites: Permission of Instructor. Class limit: 6. Lab fee: \$50. Meets the following degree requirements: \*ES\*.

### **HS1082 Public Speaking Workshop**

**Rand, Kendra**

This class will be conducted as a workshop with an emphasis on students producing increasingly advanced speeches for public performance and/or consumption. It will also include a brief survey of communication studies, which will allow for a discussion of collectively balancing needs for social distancing and social connection in trying times. We will cover a wide variety of areas including those related to constructing the speech in advance (invention and arrangement), as well as those related to the actual performance of the text (style, memory, and execution). While the primary goal of the class is to create an environment in which students can improve these vital public communication skills, another important goal is to cultivate critical and respectful listening skills (which are themselves vital public communication skills). A wide variety of speaking genres will be covered during the term, though there will be a strong emphasis on public advocacy and persuasion.

This class is designed for students with varying levels of public speaking backgrounds. A diverse array of experiences, skills, and strengths helps foster a collaborative and supportive speaking environment. Throughout the term students will work on individual projects, in pairs, and in larger collaborative groups. There will be a minimal focus on theoretical questions in favor of a "hands on" approach to constructing speeches. Students will be evaluated on a number of "process" oriented assignments. Final evaluation will be relative to individual participation in the process and not to an objective scale of public speaking talent. As such, students who feel that they are less proficient in the area of public communication should not be worried that this would somehow disadvantage them in terms of grading.

Level: Introductory. Prerequisites: None. Class limit: 12. Lab fee: none.

### **HS1085 Introduction to Sexual Health**

**Magnuson, Maddy**

This multi-disciplinary course will explore a breadth of human sexuality topics drawing from public health theories, prevention education practices, feminist scholarship, and queer activism. Prevention education promotes the knowledge, attitudes, and skills necessary for a sexually healthy population and seeks to prevent the spread of disease and violence. In addition to educating individuals in how to engage in health promoting behaviors, effective prevention education takes into consideration cultures that inhibit or facilitate health. Prevention education supports policies, practices, and norms that create an environment where all populations can thrive.

The World Health Organization defines sexual health as, “a state of physical, emotional, mental and social well-being in relation to sexuality; it is not merely the absence of disease, dysfunction or infirmity. Sexual health requires a positive and respectful approach to sexuality and sexual relationships, as well as the possibility of having pleasurable and safe sexual experiences free from coercion, discrimination and violence...” With this definition in mind we will discuss topics including sexual health and reproduction, sexual identity, intimacy, sensuality, and sexualization. Sources of discussion may include the social-ecological model of health, theories from twentieth century sex researchers such as William Masters and Virginia Johnson, tactics of sexual health activists such as ACT UP, feminist writers such as Audre Lorde, and web-based sex education platforms such as Afrosexology and Amaze. From discussions students can expect to examine their personal attitudes, gain up-to-date knowledge and resources, and grow their skills for promoting sexual health in their lives and communities. This course may be most helpful for students interested in working in the fields of sexual and interpersonal violence prevention, HIV prevention, or reproductive health. Students will be evaluated based on class participation, two papers, and a final project. This is an online course and will be taught using platforms for synchronous and asynchronous discussions.

Level: Introductory. Prerequisites: None. Class Limit: 12. Lab Fee: None.

### **HS1086 The Poet's Profession: An Introduction to Poetry**

**Lewis, Rhiannon**

What kind of work is writing poetry? How do poets construct verse through diction, imagery, and technical elements? This introductory course traces the development of the poetic vocation and poetic form through Western literature. We will focus on how poets writing in English from the 14th century onward have worked to establish their profession, drawing on classical tradition to define a new social and economic role. We will also investigate how social, political, economic, and linguistic developments, such as the Industrial Revolution, Great Depression, movements of the 1960s, and rise of internet culture, have informed what it means to be a poet in our society. Reading selections of poetry from medieval and early modern periods through the present will enable us to study how socioeconomics, race, gender, and assumptions about the nature of work shape who has historically been eligible for and excluded from the profession. Evaluation is based on two short papers, weekly response papers, and class participation. Students are encouraged to consider poetry broadly, including spoken word, song, and concrete poetry, and to explore other national poetic traditions in assignments and class discussions.

Level: Introductory. Prerequisites: None. Class limit: 12. Lab Fee: None.

### **HS1087 American Detective Literature**

**Cass, Blake**

Although there are many intriguing subgenres of detective fiction, this course will focus on the evolution of the figure of the American private investigator. We will explore how the PI subgenre presents (and possibly critiques and challenges) individualism, concepts of masculinity and femininity, and, of course, the persistence of the femme fatale. By reading texts from a diverse range of authors starting from the 1840s to the present, we will take a close look at how/whether attitudes toward race, sex, gender, and class have shifted over time. Works may include Poe's "The Purloined Letter," Hammett's Red Harvest, Chandler's The Big Sleep, MacDonald's The Way Some People Die, Paretsky's Indemnity Only, Mosley's Devil in a Blue Dress, Wesley's When Death Comes Stealing, Garcia-Aguilera's Bloody Waters, and Gran's Claire DeWitt and the City of the Dead. Students can expect to read theory to enhance their understanding of the detective genre and attend/view weekly screenings of films such as The Thin Man and Night Moves and episodes of TV shows such as The Rockford Files, Magnum P.I., Moonlighting, and Veronica Mars.

The first seven weeks of the course will be dedicated to literary analysis. Students will produce two major papers and write weekly reading responses. There will be a strong emphasis on pre-writing, and each major paper will go through peer revision. The last three weeks will be devoted to the craft of fiction writing, and students will compose their own short pieces of detective fiction.

Evaluation will be based on a labor-based grading system indebted to the work of Asao B. Inoue. As Inoue writes, "How much labor you do is more important to your learning and growth as a reader and writer than the quality of your writing."

Level: Introductory. Prerequisites: None. Class Limit: 12. Lab Fee: None.

### **HS1089 Worlds Beyond the Human: Multispecies Justice**

**Fairbank, Chelsea**

This course will explore the emergent discourses concerned with multispecies justice and the recognition of more-than-human communities. Students will engage with different approaches to these modes of environmental thinking, research, and writing in order to consider worlds beyond the human. This approach examines how the distinctions between nature/culture and human/nonhuman came into being and considers what kind of life is constituted, held accountable, and conserved. Amidst the rapid, yet often obscured, ecological changes happening around the globe, how are cultural, legal, and environmental justice narratives emerging which de-center the human and acknowledge the 'rights of nature'? Importantly, what are the potential limits to a multispecies or rights framework in a world where entire mountaintops are removed to continue legacies of extractive capitalism? Students will engage with literature and thinkers across a spectrum of approaches to more-than-human ethics including: new materialism, posthumanism, the growing global movement towards granting legal personhood for non-humans, and the cultures advocating for reciprocal rights and responsibilities to more-than-human communities. Course content will extend analysis beyond a multispecies and/or rights framework towards considering the agencies, sovereignties, and analytics of other-than-humans such as water, geologic formations, and even fungi. Overarchingly, the course will prompt students to articulate and write on the potentials of more-than-human ethics to assist equity outcomes for ecological and social communities during the Anthropocene. Assignments will include regular participation in class discussion, responses to colleagues' written posts, a series of short reflective essays, and a final project based on each student's own research interests, as it pertains to course content. Particular emphasis throughout the course will encourage students to demonstrate critical reading, speaking, and writing through synthesis of course content and class discussions.

Level: Introductory. Prerequisites: None. Class Limit: 15. Lab Fee: None.

### **HS1090 History of Midwifery and Women's Health Care in the U.S.**

**Robinson, Linda**

Women's health care and those who provide it have changed dramatically over the history of this country. Formal education for women, world politics, global and domestic economics, and many other factors have influenced how women have been treated in our health care system. This course will explore the history of women's health care and societal changes that shaped and influenced its delivery. The role of midwives, the education requirements, expectations, credentialing, and licensing in the United States will be discussed. After completing this course, students will have a broader view of factors that influence how women's health care is delivered. They will know the options and requirements for midwifery education, and understand the varied roles that midwives perform in our health care system. Evaluation will be based on preparation for and participation in class discussion, research paper, and design of a project for meeting an unmet need in women's health.

Level: Introductory. Prerequisites: None. Class Limit: 15. Lab Fee: None.

### **HS1091 Introduction to Feminist Therapy: Practices and Principles**

**Gagnon da Silva, Pamela**

Feminist Therapy is focused on empowerment through self-awareness and self-assertion as shaped by an understanding of the larger social and political constructs that influence our thoughts and behaviors. In practice the application of feminist therapy synthesizes tenets of gender-based psychology, psychosocial theories of lifespan development, multicultural analysis, and applied social change activism with the objective of self evolution in relation to personal, social, political, and cultural exchanges. This course offers an overview of the origins and applications of feminist therapy as a conceptual framework developed in response to androcentric therapies. We will begin by acknowledging the forerunners of feminist therapy such as Karen Horney and Leta Stetter Hollingworth. We will continue studying the contributions of contemporary feminist therapists such as Ellyn Kaschak, Lenore E. Walker, Jean Baker Miller, and Laura Brown, including prominent contributions by women of color in clinical psychology such as the work of Ruth Winifred Howard and Ellen Kitch Childs, and those who are currently pioneering the development of women's psychology in other countries such as Vindhya Undurti. We will explore the core principles of feminist therapy, and the influences and implications of power and gender biases at play in clinical practice throughout assessment, diagnosis, and treatment. Students will have the opportunity to learn about feminist therapeutic techniques. The objective of the course is to aid students in developing a functional knowledge of feminist therapy and its various clinical applications. Students who have a desire to pursue psychotherapy and social work are encouraged to consider this course as a means of understanding the benefit of feminist therapy in the development of egalitarian therapeutic relationships. The class format includes lectures, roleplays, media presentations, interviews with guest speakers, group work, and discussions. Opportunities will be provided for students to reflect upon experiences, to practice skills, and apply learning through a community project. Students will be evaluated on their critical thinking, analysis, and synthesis of the course goals and objectives as demonstrated by participation in class activities, responsiveness to required and suggested readings as evidenced by successful completion of course assignments and active participation in lecture generated discussion.

Level: Introductory. Prerequisite: Introductory Psychology and/or courses in Feminist Theory. Class Limit: 15. Lab Fee: None.

### **HS2109 Rethinking the Canon: Self, Others, and Philosophy**

**Lakey, Heather**

How do "philosophies born of struggle" (Leonard Harris) change, disrupt, and advance the discipline of philosophy? Academic philosophers have historically studied a select group of thinkers, most of whom are white men from Europe. European philosophers offer wonderfully rich arguments, but like all perspectives, theirs are partial and limited. To explore foundational philosophical questions, this course will read canonical European philosophers alongside scholars who engage with this canon from a diverse set of cultural, political, and historical contexts, such as indigenous studies, Africana philosophy, Latin American philosophy, postcolonial studies, and feminist theory. Along the way, we will read essays that analyze the concept of "the canon," and we will consider how different theoretical interventions advance the discipline of philosophy.

To rethink the canon, this course will center on four philosophical questions: 1) What is the self or subjectivity? 2) What is the relationship between self and other? 3) What makes someone a good or virtuous person? 4) How do different linguistic forms (propositional, poetic, narrative) shape our thinking about reality and relationships? For each set of questions, we will pair texts from different historical and cultural contexts. Possible philosophers include Gloria Anzaldúa, Charles Mills, W.E.B Du Bois, Henry Odera Oruka, Kwasi Wiredu, Ofelia Schutte, René Descartes, Kris Sealey, Alain LeRoy Locke, David Hume, Immanuel Kant, Frantz Fanon, Maria Lugones, Plato, John Locke, Brian Yazzie Burkhart, Friedrich Nietzsche, Simone de Beauvoir, Winona LaDuke, Judith Butler, Kwame Gyekye, Jean Paul Sartre, Oyèrónké Oyèwùmí, and Kathryn Sophia Belle. Course requirements include four 3-page papers, a presentation, and a final paper.

Level: Introductory/Intermediate. Prerequisite: Prior work in philosophy will be helpful, but not required. Class limit: 15. Lab Fee: \$30. Meets the following degree requirements: HS

### **HS3101 Alienation, Freedom, Difference**

**van Vliet, Netta**

This course is organized around the writings of Frantz Fanon. Fanon, an anticolonial thinker, psychiatrist, and playwright, born in French-ruled Martinique in 1925, is best known for his anticolonial writings, including *Black Skin, White Masks*, and *The Wretched of the Earth*. Fanon's influence on postcolonial studies and anticolonial struggle is also informed by his work in psychoanalysis. *Alienation and Freedom* (2018), which gathers together previously unpublished writings by Fanon, including plays, accounts from his work in the Blida psychiatric clinic in Algeria, and his explicitly political writings, will serve as a central text for the course. There and elsewhere, Fanon staged philosophical, anthropological, economic and literary encounters between France and its colonies, most specifically Algeria and Martinique, and more broadly between Europe and its others, and posed questions about the effects of the structures through which colonialism functioned - questions that continue to be relevant for postcolonial conditions today. Through a consideration of Fanon's writings and those who have engaged with them, we will examine concepts of alienation, freedom, violence and difference in terms of postcolonial conditions and contemporary questions about racism and structural inequities. Over the term, we will read excerpts from *Alienation and Freedom*, along with other texts by Fanon and by those who informed his thinking and by those who have been informed by it, likely including Aimé Césaire, Octave Mannoni, Steve Biko, Karl Marx, Sigmund Freud, Albert Memmi, Tsitsi Dangarembga, Stefania Pandolfo, Omnia El Shakry, Michael Taussig, Homi Bhabha, Gayatri Spivak and Ranjana Khanna. Students will be expected to complete between 35 to 55 pages of reading per class, and will be evaluated based on participation in seminar discussion, informal written responses to the readings, a mid-term paper and a final paper that engage with the class readings.

Level: Intermediate. Prerequisites: Prior coursework in the field and with seminar discussion-based classes. Class Limit: 12. Lab Fee: None. Meets the following degree requirements: HS

### **HS4079 Skills for Conflict Resolution and Advocacy on Human Rights**

**Wessler, Stephen L**

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

Level: Intermediate/Advanced. Prerequisites: Coursework addressing conflict resolution or social justice advocacy, or significant experience in working on social justice and human rights issues recommended. Class limit: 16. Lab fee: \$25.

### **HS4089 Creative Nonfiction: Thinking & Writing about Popular Culture**

**Greenberg, Arielle**

The concept of taking Beyoncé and Stranger Things as seriously as one takes Mozart and Shakespeare has long been upheld by the discipline of cultural studies, but it remains controversial, even within some segments of the academy. And writing about such things through the relatively new genre of creative nonfiction is even more ground-breaking. In this creative nonfiction seminar, we'll explore how to think in scholarly but also deeply personal ways about popular culture, and how to channel that into literary nonfiction writing. Texts may include "Go Ahead in the Rain: Notes to A Tribe Called Quest" by Hanif Abdurraqib, Khadijah Queen's "I'm So Fine", the University of Texas' Music Matters series, and work by Roland Barthes, Wayne Koestenbaum and others. Students will work on individual creative writing projects and writing will be workshopped and revised throughout the term. Although there are no specific prerequisites, the course will require independent research and will be conducted at an intermediate or advanced level best-suited for students with experience in academic research, literary analysis and creative writing. Students will be evaluated based on quality of completed assignments, both creative and academic, and participation in class discussion.

Level: Intermediate/Advanced. Prerequisites: Experience and skills in academic research, literary analysis and creative writing. Class limit: 12. Lab fee: none.

### **HS4095 Sacred Sounds: The Significance of Music in Mesoamerica**

**Manzanilla Haas, Raúl E.**

Throughout history, music has played an important role in various cultures and in the case of Mesoamerica it was no different, since it is known that since pre-Columbian times, various peoples of what is now Mexico had a great variety of musical instruments that accompanied their religious life, festivities and dances. With the passage of time and from the conquest, music began to take on different nuances and began to diversify thanks to the incursion of a variety of new musical instruments that arrived with the Spanish as well as the new rhythms contributed by the African population that arrived during the colonization and that today form an important part of the culture of our Afro-Mexican communities, thus enriching our ethnic diversity and sound. Today Mesoamerican cultures continue to express their worldview through their sacred music, accompanying songs and dances with melodies that carry an inevitable syncretism and musical reinterpretation, thus achieving an extension of their sound culture through time. For this reason, this course aims for the student to have an approach to the main musical manifestations of Mexico, highlighting its cultural importance for current communities, as well as knowing the contemporary rhythms that in some way influence the construction of their cultural identity and ethnic recognition through music. The course is designed as an immersive experience in Spanish language and Latin American culture to help further the proficiency of those students who already have an intermediate, advanced or native level fluency in the language. All aspects of the course, including submitted assignments, will be conducted in Spanish. For each session, the student will have to carry out short investigations and readings related to the topics explored in student led discussions. Said readings will be accompanied by audio and / or audiovisual material that they should listen to and / or watch before each session. As a final product, the students must carry out an essay related to some theme of the course or, if they prefer, with some rhythm or musical style related to their own culture.

Level: Intermediate/Advanced. Prerequisites: Intermediate level of Spanish language competence. Class Limit: 15. Lab Fee: None.

### **HS5057 Active Optimism: Practices in Transforming Food Systems**

**Collum, Kourtney**

In "Beginning to End Hunger," M. Jahi Chappell quotes the Brazilian sociologist Herbert Jose "Betinho" de Souza, who said "I'm not some stupid optimist. I'm an active optimist." Chappell goes on to argue that active optimism—the notion that problems can be solved if we act on them with critical knowledge—is precisely what is needed to end hunger. This course will embrace the practice of active optimism by engaging students in place-based efforts to address food systems issues at COA. In this advanced course, students will form project teams and work collaboratively to build on on-going campus food systems initiatives. During week one of the course, students will select project teams and work with the instructor to develop a reading list and schedule tailored to the groups' needs. Thereafter, class time will be dedicated to discussing readings, developing and peer-reviewing research plans and materials, presenting progress-reports, collecting and analyzing data, and facilitating community input and outreach activities. Depending on their project, students may focus more or less on data collection and analysis, policy development, or program implementation. Students will be evaluated based on their participation (including self-directedness and professionalism), the quality of the processes and outputs of their projects, and their ability to work collaboratively with classmates and the campus-community (in particular, community-partners including COA's dining managers, farm managers, Food Systems Working Group, and the Cabinet).

Level: Advanced. Prerequisites: Two previous courses in food systems, and permission of instructor. Class limit: 12. Lab fee: none. Meets the following degree requirements: HS

### **HS5059 Tutorial: Writing About Science II**

**Kozak, Anne**

This tutorial not only expands on the concepts studied in Advanced Composition and/or Communicating Science but also gives students the opportunity to write several short papers on topics of interest in the sciences or to use the 10 weeks to develop, write, and rewrite an extended scientific essay or report. Through reading journal articles, scientific reports, and extended scientific essays, students will gain a better understanding of writing concisely, cohesively, and gracefully in the sciences. They will also become more cognizant of how to convey complex scientific information to the lay public—communication that aids the public in understanding the importance of scientific research, its applicability to current issues and problems, and the need for public funding of science research as opposed to funding from private entities. Students will use *Style: Lessons in Clarity and Grace* and *U. of Chicago Guide to Communicating Science* as reference texts as well as read other material gleaned from various texts, journals, and essay collections.

Evaluation will be based on the student's ability to substantively revise and to offer constructive criticism in peer reviews.

Level: Advanced. Prerequisites: Permission of instructor. Class limit: 4. Lab fee: none. Meets the following degree requirements: W.

### **MD1026 Museum Education: Understanding and Planning for Learning**

**Goldowsky, Alexander**

This course will examine the theory and practice of museum education. The concepts will be relevant to all types of museums and informal learning environments, as well as to students interested in applying the ideas in school environments. As we investigate learning in museums, we will consider some of the major debates in the field, and develop our personal educational philosophies. We will base our classwork on the widely read *Learning from Museums* (Falk & Dierking), and we will consider links to educational philosophers including Dewey, Piaget, and Vygotsky, as well as museum research and evaluation studies. We will also examine a number of current issues in the field including family learning, the role of interactivity, issues of authority, voice and representation, and the potential of emerging technologies including remote learning, asynchronous interpretation, and Augmented Reality. Simultaneously, we will apply this theory to a practical project: helping to inform the early stage planning of a future museum project. For this project, we will conduct background educational research and a front-end evaluation study. Based on the results we will start to envision possible interpretive approaches consistent with our developing educational philosophy and our understanding of the potential visitors. The course will stress the use of the design process: integrating iterative prototyping and evaluation to ensure we are developing approaches that will be engaging and meaningful.

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

### **MD2013 The Acts and Arts of Collecting**

**Colbert, Dru**

Collecting is a reflection of human ecology; it involves the interconnectedness of the physical and biological, people and their environment, and it addresses issues present in those interconnections. This seminar course will explore a variety of ethical, philosophical, and practical issues related to collections held by museums, libraries, and archives. Students will hear from and interact with collections professionals from diverse institutions throughout the US. Lectures, readings, and discussions will explore topics such as why and what we collect, the past and future of collecting activity, practical challenges of organizing and maintaining collections, telling stories through collections, and ethical questions surrounding collecting and displaying culture and ideas. Special attention will be given to current events in libraries, archives, and museums. Certain class sessions will also be open to local libraries, archives, and museum professionals.

Level: Introductory/Intermediate. Prerequisites: Can be satisfied through museum, library or education work-study; or a relevant History, Philosophy, Ethics, Anthropology or Education course. Class limit: 12. Lab fee: \$20.

### **MD4013 Demons from the Depths**

**Hall, Sarah**

Across a range of epochs, cultures, and territories, human beings have proffered myths, stories, and scientific theories in order to explain catastrophic natural events. From *kata=down*, *strephein=turn*, the Greek *katastrephein* meant "under-turning" in the ancient world. This course explores postulations regarding large- and small-scale calamitous events that seem to originate from below the surface of Earth. Our enquiry engages with legendary tales, historical records, material culture and scientific discourses that document attempts to explain the meaning and/or mechanism of such memorable episodes. What causes a mountain to eject ash and toxic gases? What infernal force creates lava flow? Why does the earth shake? Why do some natural waters cause harm? How do we understand that which we cannot see? Through case-studies informed by the literature of science, the arts and humanities, we will plumb the depths and limits of the human imagination. This class uses both a lecture-based and seminar-style discussion approach as well as time spent visiting local lab and field sites. Students will be evaluated based on their weekly activities and writing assignments, and a final project with both oral and written presentation components.

Level: Intermediate/Advanced. Prerequisites: At least one previous class in either art history or literature is required; an additional class in, or knowledge of, geoscience is strongly suggested. Permission of instructor. Class limit: 12. Lab fee: none. Meets the following degree requirements: HY