


**Course List SP-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 4040	MA	ES	Yes	Animal Behavior
Anderson, John	ES 4060	MA	ES	Yes	Mammalogy
Andrews, Nancy	AD 2032	IM	ADS		Creating Motion Pictures as an Art Form
Andrews, Nancy	AD 5017	A	ADS		Animation II
Baker, Jodi	AD 3020	M	AD HY		American Dreaming: Theatre and Activism in the US
Baker, Laurie	ES 3103	M	QR		Community-Engaged Data Science
Capers, Colin	AD 1052	I	AD		Cinematic Visions from Marginalized Peoples
Cass, Blake	HS 4085	MA		Yes	Writing Your Novella
Clinger, Catherine	AD 2017	IM	ADS	Yes	Drawing Mineral and Botanical Matter in the Forest of Maine
Clinger, Catherine	AD 4019	MA	ADS	Yes	Studio Printmaking
Colbert, Dru	AD 2013	IM	ADS		Constructing Visual Narrative
Colbert, Dru	AD 2014	IM	ADS		Curiosity and Wonder: Design & Interpretation in the Museum
Collum, Kourtney	HS 3073	M	HS		Bees and Society
Cox, Gray	HS 2093	IM	HS		Strategies for Social Change
Donovan, Martha	HS 2121	IM	W		Writing as Art, Craft, and Social Action
Feldman, David	ES 2046	IM	ES QR		Physics II: Modern Physics
Feldman, David	ES 2048	IM	QR		Linear Algebra
Friedlander, Jay	HS 5022	A		Yes	Hatchery
Fuller, Linda	ED 5019	A	ED	Yes	Secondary Methods: Life Science, Social Studies and English
Gibson, David	MD 4014	MA			Building Science and Energy Auditing
Graham, Carrie	MD 1030	I			Zoological Field Sketching
Henderson, Jonathan	AD 3077	M	AD		Black Atlantic Music
Henderson, Jonathan	AD 3079	M	ADS	Yes	Jazz Manouche
Hess, Helen	ES 4010	MA	ES QR		Biomechanics
Hess, Helen	MD 3016	M			Origins: History, Genetics, and Memory
Hill, Kenneth	MD 1034	I			Wood, Stone, and Steel: Building to Learn
Kheireddine, Sarah	ES 1089	IM	ES		Introduction to Catalysis
Khor, Su Yin	HS 3123	M	W HS		Research for change: Writing, language, social (in) justice
Lakey, Heather	HS 1097	I	HS		Buddhist Philosophies
Letcher, Susan	ES 1081	I	ES		Plants and People: Economic Botany
Letcher, Susan	MD 3013	M		Yes	Sheep to Shawl
Little-Siebold, Todd	MD 3016	M			Origins: History, Genetics, and Memory
Longworth, Gordon	HS 2020	IM			Geographic Information Systems I: Foundations & Applications
Mahoney, Daniel	HS 1049	I	HS		Introduction to Latin American Literature: 20th C Fiction
McKown, Jamie	HS 3032	M	HS HY		The Cold War: Early Years
Morse, Suzanne	ES 1014	I	ES	Yes	Gardens and Greenhouses: Theory/Practice of Organic Gardening
Morse, Suzanne	ES 1054	I	ES		Biology: Form and Function
Muller, Brook	AD 2045		AD		Water, Design, and Environmental Futures
Muller, Brook	AD 4047	MA	ADS		Design Research Studio: Campus Paths
Petersen, Christopher	ES 3065	M		Yes	Molecular Genetics Workshop
Sebastian, Neeraj	AD 1071	I	ADS		Fundamentals of Painting
Sebastian, Neeraj	AD 3086	M	ADS		Intermediate Drawing
Swann, Scott	ES 1016A	I	ES		Ornithology
Tai, Bonnie	ED 5010	A	HS ED		Curriculum Design and Assessment

<u>Faculty</u>	<u>Course#</u>	<u>Level</u>	<u>Degree Req?</u>	<u>Instructor Permission?</u>	<u>Coursename</u>
Tai, Bonnie	ED 5018	A		Yes	Tutorial: Qualitative Program Evaluation Methods
Taneja, Palak	HS 1114	I	W HS		College Seminar: Murder, Mystery, Mayhem: Women in Crime
Todd, Sean	ES 1054	I	ES		Biology: Form and Function
Todd, Sean	MD 2014	IM		Yes	Marvelous Terrible Place: Human Ecology of Newfoundland
Turok, Katharine	HS 4088	MA	HS		Literature of Exile
van Vliet, Netta	HS 1014	I	HS		Feminist Theory in a Transnational Frame I
van Vliet, Netta	HS 2122	IM	HS		Structuralism: Resistance, Change, Politics
Winer, Joshua	AD 2046	IM	ADS		The Contemporary Landscape in Photography
<b>VISITING FACULTY</b>					
Bennett, Michael	AD 1016	I	ADS		World Percussion
Braddock, Scott	ES 1088	I	ES		Glaciers and the Landscape
Braddock, Scott	ES 3102	M	ES		Earth Systems
Breslow, Peter	HS 3120	M			Audio Journalism: Reporting, Producing, Storytelling
Gagnon da Silva, Pamela	HS 1091	I			Introduction to Feminist Therapy: Practices and Principles
Jacoby, Franklin R	HS 2123	IM			Our Life with Words: Philosophies of Language
Kiley, Dennis	HS 1112	I			EcoPsychology for Healing, Health, and Resilience
Lyon, Heather	AD 1076	I			The Stitched Mark: Contemporary Embroidery
MacDonald, Richard	ES 1016B	I	ES		Ornithology
MacGregor, Megan	HS 1113	I			Queer Archives: People & Processing
Piekut, Jill	HS 1113	I			Queer Archives: People & Processing
Pike, Ross	AD 1075	I			Graphic Design Studio 1/ Visual Communication
Rand, Kendra	HS 1094	I			Public Speaking Workshop
Robbins, Dani	AD 3087	M			Dance Improvisation Ensemble
Rock, Jennifer	HS 3118	M	W	Yes	Communicating Science
Shaw, Matthew	AD 4023	MA			Advanced Documentary Studio
Springuel, Natalie A.	MD 2014	IM		Yes	Marvelous Terrible Place: Human Ecology of Newfoundland
Thomas , Steve	MD 1034	I			Wood, Stone, and Steel: Building to Learn
Wessler, Stephen L	HS 3069	M	HS		Genocide, Resistance, Response and Reconciliation

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

2/2/2024

**AD1016 World Percussion**

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

**AD1052 Cinematic Visions from Marginalized Peoples**

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

**AD1071 Fundamentals of Painting**

In this course, students will be introduced to the basic aspects involved in the process of translating what they are observing in space onto two-dimensional surfaces in oil paint. Students will be introduced to the basics of color theory, mixing and matching colors, and also explore how color can change depending on context. Through the assignments we will investigate how form, volume, space and light can be captured in paint. Students will learn how to build their own frames and stretch and prepare canvases for painting and develop a studio practice, which includes cleaning and maintenance of brushes, the palette and other tools. A broad range of ideas and concerns in painting throughout history, from various parts of the world will be introduced in the class. In the last part of the term, different aspects of composition will be discussed: the way colors and shapes can work together to create an integrated image. Assignments will include quick paintings as well as paintings that are made over the course of multiple class sessions. The assignments over the course of the term will build students' confidence in translating what's in front of them, which makes the task of taking on the images in their heads, the images they are interested in, less daunting. Students will learn how to look at and analyze their peers' work and provide them with constructive feedback during critiques. Previous drawing experience at high school or college level is strongly recommended. Evaluation will be based on how the specific criteria set for each assignment are met, participation and engagement during critiques, and receptivity to feedback.

Level: Introductory. Prerequisite: None, but previous drawing experience at high school or college level is strongly recommended. Class limit: 12. Lab fee: \$100. Meets the following degree requirements: ADS.

**AD1075 Graphic Design Studio 1/ Visual Communication**

Visual communication is one of the most pervasive means of communication between humans. Graphic design, in the realm of visual communication, is a process used to effectively convey ideas and information visually through print, electronic media, products in the marketplace, and structural elements in the built environment. Its application may be promotional, editorial,

informational, expository or investigational. It may cater to, or critique, - commercialism, colonialism, capitalism, and advertising – or alternately be used to organize information and visualize complex data, or concepts. Is it possible to construct a visual message that will be received through the din and noise of our overstuffed media environment? Past other competing messages? What are some of the contemporary issues surrounding design and the roles and responsibilities of graphic designers in the workplace and in their communities?

In this introductory level studio course, you will become familiar with visual rhetoric and the basic elements, principles, and processes of graphic design that will help you to construct effective visual messages. You will work on a variety of conceptual visual communication projects in the realms of information design, editorial design, and promotional design. Lectures, demonstrations, assignments, critiques, historical teachings, and visiting professionals will offer a balanced framework for developing skills in creative perception, critical thinking and visual communication. An emphasis is placed on these elements and evaluation will be weighted more heavily in these areas than technical expertise on the computer. However, you will be required to learn the basics of several computer graphic applications (Adobe Photoshop, Adobe Illustrator, and Figma) in order to complete coursework. You will receive basic instruction in these programs in class, but will be expected to attend scheduled lab times, and refer to online resources and guide books for specific tools and techniques that may be required to visualize your ideas. Tutorial times outside of class will be provided periodically throughout the term for additional technical instruction.

Level: Introductory. Prerequisites: None. Class limit: 14. Lab fee: \$85. Meets the following degree requirements: None.

### **AD1076 The Stitched Mark: Contemporary Embroidery**

In this course we will explore embroidery, the stitched mark, as a drawing tool. Focus will be on individual expressive mark making and content building. Basic embroidery stitches will be taught and no experience is necessary. Embroidery can be loose and fast or a slow precise process. We will use cotton embroidery floss and yarn to stitch onto up-cycled or surplus and salvaged fabric creating meaning through image, surface, texture, form, and narrative. Fabric as an embroidery surface is pliable and easily transformed into dimensional forms allowing our work to move into the realms of sculpture and installation. Students will be encouraged to develop their own stitched visual language culminating in a final project. We will look at the work of contemporary artists using embroidery as part of their practice as well makers in an art/craft historical context. Stitch making as creative meaning making spans all cultures and times. Students will be evaluated based on class participation, in class assignments, out of class assignments, and a final project.

Level: Introductory. Prerequisites: None. Class limit: 12. Lab fee: \$25. Meets the following degree requirements: None.

### **AD2013 Constructing Visual Narrative**

Narrative: n. & adj. N. a spoken or written account of connected events in order of happening. The practice or art of narration. Adj. in the form of, or concerned with, narration (narrative verse).

How is meaning shaped by the images we create? In all cultures, throughout time, artists have sought ways to tell stories about far ranging topics -- the unknown, the success of a hunt, gods and goddesses, historical events, wars, court tales, biblical themes, social instruction, morals, politics, product promotion, and personal imaginings. Historically, artists have adapted visual story telling techniques to exploit evolving technology and changing social concerns, from ancient wall markings, tomb inscriptions, scrolls, illuminated manuscripts, pottery decoration, carved totems, pictorial painting, to sequential engraved prints, comic books, graphic novels, graffiti and the web. In this studio course, students will investigate "visual language", symbolism, and some of the pictorial devices, materials, and techniques employed by artists to tell stories visually -particularly through sequential composition in the graphic arts.

Through focused assignments, discussion of artists' works (historic and across cultures), and guided demonstrations in a variety of materials and techniques, students will respond to select historic forms of visual narrative to create unique contemporary forms in which to tell their own relevant stories. "Case Study" studio projects will be selected to focus on key points in world history that mark technological transition in material, technique and pictorial devices employed by artists to render visual narratives. Projects will range from the hands-on exploration of ancient wall painting and low relief carving technique, through non-press printing techniques such as linocut, image transfer, and potato prints, to collage of found images, xerography, Polaroid print manipulation, digital prints and "synthetic" imaging on the computer. Students will be encouraged to explore and invent new forms of sequential composition and utilize new or previously unexplored materials or techniques. Concurrent investigations in visual studies will focus on the meaning created through the use of pictorial devices, signs and symbols, and the creation of narrative structure through repeated image/duplication, sequential composition, and visual allegory. Students will be evaluated on writing assignments, level of completion and analysis of assigned readings, research and presentation, quality and completion of projects, and participation in class activities and discussion. There are no prerequisites, however, the following courses are recommended:

Intro to Arts and Design, or 2D courses in drawing, painting, printmaking, or graphic design, photography, or writing and/or literature courses.

Level: Introductory/intermediate. Prerequisites: none. Class Limit: 15. Lab Fee: \$85. Meets the following degree requirements: ADS

### **AD2014 Curiosity and Wonder: Design & Interpretation in the Museum**

From "cabinet of curiosity" to "exploratorium", this studio course surveys contemporary museum activities and methods of communication through visual display, space, and interaction. Students will engage in a project-development process to refine "big ideas", determine educational goals, and learn techniques to design and build their projects. Class participants will gain an understanding of factors that influence learning, media and modes that may be utilized to communicate complex content, and how meaning is constructed by the selection, organization and layering of intellectual material through the use of object, text, image, and experiential devices.

Projects and hands-on workshops will provide an opportunity to gain skills and techniques in visualizing ideas by developing concepts in the form of plans, sketches, models, and narrative description. Students will have an opportunity to evaluate and create interpretive material for the George B. Dorr Natural History Museum at the College of the Atlantic. Students will be evaluated through participation in class discussion and critiques, attendance, and for completion and quality of assigned projects. This course is appropriate for all students interested in informal education in the museum environment, design, and visual communication.

Level: Introductory/intermediate. Prerequisite: One or more courses in Arts and Design OR Educational Studies. Class limit: 15. Lab Fee: \$85 Meets the following degree requirements: ADS

### **AD2017 Drawing Mineral and Botanical Matter in the Forest of Maine**

Viewed as a regular practice, the descriptive power of drawing can intensify the experience of observational fieldwork, provide the draughtsperson with a richer understanding of the cycles within a landscape, and deepen our relationship with the natural world. The primary setting for this studio course is Mount Desert Island. The subject matter of our visual attention includes trees, rock features, and other indigenous plant life of the island. Students will learn a variety of drawing methods in order to document the natural history of a specific place. Coursework includes: maintaining a field sketchbook, graphically recording the development of a singular botanical life-form over the course of the term, and producing visual notations in the sketchbook during a bi-weekly slide lecture on the history of artistic representations of the natural world. Evaluation is based on class participation, evidence of completion of weekly assignments, and final project.

Level: Introductory/Intermediate. Prerequisites: permission of instructor. Lab fee: \$120. Class limit: 12. Meets the following degree requirements: ADS

### **AD2032 Creating Motion Pictures as an Art Form**

Art video and film have long traditions as vehicles for self-expression, abstraction, self-portraiture, and experimentation. Artists have utilized motion pictures as a studio-based practice and as an extension of performance, painting, writing, drawing, and the body. Whether the results are abstract, experimental, essay, found footage or diary, these works can be highly independent, creative works of art. In this course, students will follow prompts and assignments to make short works exploring some of these possibilities. Students will read critical essays and artists' statements addressing film as art, and study related films and videos. Students will be asked to research and present on a film/video artist. Students will be evaluated based on the completion of assignments and participation in discussions and peer critiques.

Level: Introductory/Intermediate. Prerequisites: Previous coursework in photography, drawing, painting or design. Class limit: 12 Lab fee: \$30. Meets the following degree requirements: ADS

### **AD2045 Water, Design, and Environmental Futures**

This course investigates an ecological design approach that centers on water and water systems as a means of achieving community development goals in an equitable and environmentally responsive manner. Participants will investigate contemporary water challenges facing communities (the combination of which varies from location to location): scarcity, poor water quality, downstream ecological impacts associated with processes of urbanization, climate change and sea level rise, and others. We will examine and reframe these challenges through the lens of the "hydro-social," a term geographers use to describe how cultural perspectives shape our relationships to water (in other words, water is more than simply H<sub>2</sub>O). Through use of case study project examples, we will explore how combinations of age-old (premodern and vernacular) water systems design strategies and cutting-

edge approaches can lead to projects of greater resilience, ecological responsiveness, beauty, and civic identity than more conventional, engineered, “end-of-pipe” solutions. We will lastly explore how these strategies might apply to a case study watershed that we will investigate in the last portion of the class. The course does not require previous experience in design; rather it is intended to engender greater awareness of how systems-based design thinking can allow us to address contemporary hydro-social challenges holistically. Evaluations will be based on participation and sustained engagement with course content; responses to this material in the form of short, illustrated essays that combine written narratives with simple diagrams, photographs, and sketches; analysis of case study projects through a framework we will introduce in the first part of the class; and a “final synthesis” assignment that involves speculating about the application of strategies and approaches discussed throughout the class to the case study watershed.

Level: Introductory/Intermediate. Prerequisites: None. Class limit: 16. Lab fee: None. Meets the following degree requirements: AD.

### **AD2046 The Contemporary Landscape in Photography**

This course examines the techniques and expressive possibilities of photographing “natural” landscapes, the built environment, and the intersection of the two subjects. Using historic makers for inspiration some slide lectures will be included, but each student will be expected to do some research on their own to find inspiration from other artists. Being inclusive of various aesthetics, we’ll explore differing expressions of beauty and students will be expected to engage ways of working outside their own comfort zone. Readings by Rebecca Solnit, Lucy Lippard, Frank Gohlke, Deborah Bright, Robert Adams, Richard Misrach, John Stilgoe, Bill McKibben, and Geoffrey Batchen, among others, will inform our discussions. Weekly shooting assignments, and readings will be expected prior to mid term. After mid term, you will work toward one final project that explores your own personal expressive choices based on your interests and affinities. These final projects will be displayed publicly, if possible, during week ten. Some prior experience with Adobe Lightroom Classic or Photoshop is highly recommended. Students will be evaluated on the completion of weekly and final projects, and participation in discussions and critiques; pass/fail grade encouraged.

Level: Introductory/Intermediate. Prerequisites: AD1026 Introduction to Photography. Class limit: 12. Lab fee: \$100. Meets the following degree requirements: ADS

### **AD3020 American Dreaming: Theatre and Activism in the US**

The course focuses on dramatic literature connected to historically relevant political and social issues in the U.S. Students will read plays and study a variety of artists that have used theatre as a viable force for change over the last century. Together we’ll explore the mechanics and dynamics of particular performances as well as the cultural context in which these works were conceived. We will investigate significant periods in American history such as the New Deal, the House Un-American Activities Committee, the Civil Rights Movement, the emergence of the AIDS epidemic, the attack on the World Trade Center and the economic crash of 2007-08 - and we will explore the impact of these events on this particular form. Research will include Circuit Chautauqua, Pat Chappelle, Hallie Flanagan and The Federal Theatre Project, Susan Glaspell, Clifford Odets, Arthur Miller, Lorraine Hansberry, The Living Theatre, The Open Theatre, Adrienne Kennedy, Marie Irene Fornes, The Wooster Group, Anna Deavere-Smith, Luis Valdez, Tony Kushner, Suzan-Lori Parks, Young Jean Lee, Brandon Jacob Jenkins, The TEAM, Radiohole and more. Evaluation is based on full participation in class discussion, successful completion of all short projects and assignments and a major final project/paper.

Level: Intermediate. Pre-requisite: Successful completion of the writing requirement and at least one literature course. Course limit: 11. Lab fee: \$100. Meets the following degree requirements: AD HY

### **AD3077 Black Atlantic Music**

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

Level: Intermediate. Prerequisites: None, but previous coursework in anthropology, literature, or history will be helpful. Class limit: 15. Lab fee: \$35. Meets the following degree requirements: AD

### **AD3079 Jazz Manouche**

During the 1930s, the French-Romani guitarist Django Reinhardt launched a new musical style. Combining the traditional music of his Romani heritage with French bal-musettes and the Swing music storming Europe from the other side of the Atlantic, Reinhardt pioneered a sound that came to be known as “Gypsy Jazz,” “Jazz Manouche” or “Hot Club Jazz.” This class will focus on the rich musical repertoire flowing from this history as we work to practice, perform, and learn about its sounds and histories. A practice-based course organized around learning and performing the music, it will treat a series of compositions as entry points for lessons in jazz improvisation, understanding harmonic motion, chord voicing, and rhythmic awareness (swing, waltz, bossa, bolero, etc.). In addition to practice-based work, students will also learn about the histories of Romani (Sinti) migration across Europe and the genealogies of musicians as they relate to the development of Jazz Manouche. Students will read texts concerning Django Reinhardt and other key figures and will write a final paper that reflects research into the people, places, and sounds associated with this music. Assessment will be based on class participation, weekly practice logs, and the final paper/project. The course is designed for students with a working knowledge of an acoustic instrument (guitar, strings, bass, percussion, accordion, mandolin, woodwinds, brass, percussion, etc.). The class will be held largely outdoors, so we cannot accommodate piano or electric instruments. Permission of instructor is required to ensure a workable balance of instruments.

Level: Intermediate. Prerequisites: Permission of instructor and working knowledge of an instrument. Class limit: 12. Lab fee: \$35. Meets the following degree requirements: ADS

### **AD3086 Intermediate Drawing**

This is a studio course which builds on foundational drawing skills. Students will work with dry and wet media; there will be an emphasis on composition; and students will be asked to synthesize different kinds of spaces in single pieces. The assignments in the beginning of the term are designed to reiterate foundational drawing skills such as sighting and measuring and articulating a broad range of values in charcoal. Students will then work with ink and consider different ways of representing three-dimensional forms and spaces on paper and work at a large scale. The last part of the term will focus on color: students will work with pastels. We will work with a model and draw the figure in charcoal and in color. The translation of light and shadow and the integration of the figure into the environment will be emphasized. Evaluation will be based on the completion of exercises and assignments in a way that demonstrates an understanding of the concepts and ideas introduced in the class, engagement with course materials, participation in discussions and critiques, and the ability to respond to feedback in one’s work.

Level: Intermediate. Prerequisites: Previous drawing experience. Class limit: 12. Lab fee: \$115. Meets the following degree requirements: ADS.

### **AD3087 Dance Improvisation Ensemble**

In this intermediate-level dance course, we will work as an ensemble of movers to build improvisational scores, deepen our sense of listening, and think critically about improvisation as a practice of choice-making, communication, and resilience. Each class session will take the form of an ensemble rehearsal, beginning with a gentle warm-up that drops dancers into their sensory awareness. Once we are prepared to move safely, we will experiment with scores and prompts that generate movement and debrief our experiences through writing, drawing, and discussion. Opportunities will be provided to explore more specific microcosms of dance improvisation including musical collaborations, Contact Improvisation, and Emergent Improvisation. Short readings and video screenings will complement our embodied learning. We will develop an evening-length performance as our final project, to be performed on campus and at local schools. Students will be assessed based on attendance, participation in discussions, presence in rehearsals, and participation in our final performance.

Level: Intermediate. Prerequisites: Prior theater and/or dance coursework is strongly encourage but not required. Class limit: 10. Lab fee: \$30. Meets the following degree requirements: None.

### **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

### **AD4023 Advanced Documentary Studio**

In this advanced workshop students create an original documentary project in video (or photography, sound, or web-based formats with permission of instructor). Creative originality will be stressed with exercises focused on bringing students through the process of creating an independent documentary from grant writing to distribution. Weekly screenings of work by contemporary and vanguard filmmakers will stress artistic experimentation as well as encourage various ways of seeing and listening. Students will refine skills in research, fieldwork, collaboration, interviewing, recording, editing, and production management. Evaluation will be based on the creation of one documentary piece completed over the term, with supporting production assignments. The class culminates with a public screening of students' work.

Level: Intermediate/Advanced. Prerequisites: Previous coursework with the instructor or other filmmaking, photography, and audio courses at the college level. Class limit: 10. Lab fee: \$50. Meets the following degree requirements: None.

### **AD4047 Design Research Studio: Campus Paths**

Participants in this studio course will examine the CoA campus path system from the standpoint of mobility, access, and landscape narrative. We will examine the path system as it exists as a physical artifact and the access and safety challenges associated with it (abrupt grade changes, inadequate lighting, etc.). We will also conduct research to uncover stories about the landscape history and landscape spaces on campus that might be curated to tell a rich story about this unique place, how it transformed over time, the ecology and biotic communities that are present, and some of the forces that might affect its future (climate change for example). Student teams will be led through a process to develop visions for the future of the campus path system, building on what already exists, and that synthesize technical parameters (associated with improved access through regrading for example) and qualitative and experiential dimensions of the path network experience. The goal will be to utilize these design visions to inform a campus-wide conversation as to what a better functioning, more equitable and more indelibly memorable campus path system could look like and be achieved. Given the focus on design and emphasis on an iterative process that will entail making drawings of paths and landscape features, the class is best suited for students with artistic/graphic backgrounds including drawing experience. Evaluations will be based on participation and sustained engagement with course content, responses to this material in the form of short, illustrated essays that combines notes and simple diagrams, photographs, and sketches, and commitment to an iterative process centering on use of drawings to convey information about existing spatial conditions and to project what these path spaces might look like in the future.

Level: Intermediate/Advanced. Prerequisites: None. Class limit: 12. Lab fee: \$100. Meets the following degree requirements: ADS.

### **AD5017 Animation II**

The class further develops ideas, skills, and animation projects through a mix of: in-class projects/demos/skill based activities, readings, discussions, screenings, presentations, and individual meetings with the instructor. Students will write a production plan that will serve as an outline of each student's project(s) for the term. The instructor will provide useful activities, information, resources, critiques and guidance. A schedule of presentations of student works-in-progress will be created. Readings will address ideas and theories related to animation studies and processes. Advanced animation techniques may include camera work and sound design. Work completed over the term may be a single longer animation or a series of animated shorts depending on the student's preference and animation goals. However, all students will be expected to produce advanced level work and encouraged to experiment and push their work to the highest level. Students will be evaluated on their projects, participation in critiques and discussions and overall level of engagement with the course material and class.

Level: Advanced. Pre-requisite: Animation, signature of instructor. Class size: 12. Lab fee: \$80. Meets the following degree requirements: ADS

### **ED5010 Curriculum Design and Assessment**

Human ecologists who educate, embrace not only the interdisciplinarity of knowledge, but also the complexity of individual student development in political school environments. This course focuses on two essential nuts and bolts of teaching: curriculum design and assessment. How can a teacher learn what students know, how they think, and what they have learned? How can a teacher use this knowledge of students and subject matter to plan learning experiences that will engage diverse interests, adapt to a



wide range of learning styles and preferences, accommodate exceptional needs, and meet state-mandated curriculum standards? This course is a required course for prospective secondary school teachers that provides an introduction to the backward design process and diverse assessment strategies. Students will engage in examining theory and practice designing and implementing curricula and assessments. A service-learning component will provide students with the opportunity to observe and participate in a variety of assessment methods in the subject they aim to teach. The final project will be a collaboratively designed, integrated curriculum unit, including lesson plans and assessments. Evaluation will be based on participation, reflective writing, individually designed lesson plans and assessments, and the final project.

Level: Advanced. Prerequisite: Supporting Students with Disabilities in the Regular Classroom. Class Limit: 12. Lab Fee: None. Meets the following degree requirements: HS ED

### **ED5018 Tutorial: Qualitative Program Evaluation Methods**

Educational programs strive to improve access, conditions, and quality of education for a variety of individuals, groups, and communities. Not-for-profit organizations and educational institutions target a variety of objectives, not limited to the following: Broaden access to early childhood education; strengthen health and nutrition education; prevent school violence; foster youth empowerment and resilience; support and advocate for LGBTQI students; promote adult literacy; raise awareness of domestic violence; facilitate integration of immigrants and language minorities; provide resources and assistance for migrant workers and their families; innovate museum-based art education; integrate garden- or farm-based education; individualize teacher education; collaborate with schools for leadership development. This course pivots around the central questions: How do we know that a program is achieving its intended outcomes? What processes facilitate or impede the program's objectives? Students will learn the principles and practices of qualitative research methods to determine whether and how well an educational program accomplishes its mission through collaborating on the evaluation of a regional education project. The major objective of the course is to develop skills in document analysis, participant-observation, questionnaire design, interviewing, and qualitative data analysis. Students will work closely and extensively (over the course of two months) with an existing program and undertake all phases of a program evaluation: planning, data collection, data analysis, and reporting. Evaluation will be based on class participation, four analytic memos, an oral presentation on a program evaluation design for an individual project, and a co-authored draft report of a program evaluation.

Level: Advanced. Prerequisites: Prior coursework in education, ethnography, or statistics is recommended. Class limit: 5. Lab fee \$30. Meets the following degree requirements: None.

### **ED5019 Secondary Methods: Life Science, Social Studies and English**

This course is designed to prepare those who are intending to meet the learning needs of diverse populations of students in grades 7-12 or late adolescent young adults in other learning environments. It is an objective of the course to communicate that teaching is intellectual work, that it requires a dedication to and a love of subject matter, a respect and caring for students, a concern for equity, and a moral imperative for excellence in teaching. Students spend 70 hours with their target population and curriculum, as well as consulting with content faculty. (Some of these hours may be reserved for fall term.) These learning-teaching experiences are integrated into class discussion where students analyze the elements needed for successful teaching, learning, and assessing in their own content area and across disciplines. The purposes, problems, opportunities, issues, strategies, and materials involved in teaching diverse adolescent and young adult learners will be examined critically, and students will be evaluated through class discussions, individual and group work, reflections on field experiences, and peer and virtual teaching and assessing.

Level: Advanced. Prerequisites: Permission of instructor. Class limit: 12. Lab Fee: None. Meets the following degree requirements: ED

### **ES1014 Gardens and Greenhouses: Theory/Practice of Organic Gardening**

This class offers a good foundation of knowledge for a gardener to begin the process of organic gardening, as well as an understanding of what defines organic gardening. The information presented focuses on soil fertility and stewardship, the ecology of garden plants, soil and insects, and practical management of the above. The garden is presented as a system of dynamic interactions. Emphasis is given to vegetable crops and soil fertility. Laboratories include soil analysis, tree pruning, seedling establishment, weed and insect identification, garden design, covercropping, composting, and reclamation of comfrey infested area. Evaluations are based on participation in class and lab, written class work, exam, and final individual garden design.

Level: Introductory. Pre-requisite: Permission of the Instructor. Class limit: 15. Lab fee: \$25. Meets the following degree requirements: ES

### **ES1016 Ornithology**

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

### **ES1054 Biology: Form and Function**

This is one half of a 20-week, two-term introductory course in biology, providing an overview of the discipline and prerequisite for many intermediate and advanced biology courses. The course will emphasize biological structures at the level of whole organisms and organs and their role in the survival and reproduction of individuals and the evolution of populations. We will explore principles of evolution, classification, anatomy and physiology, epidemiology, behavior, and basic ecology. The primary focus of the course is on vertebrate animals and vascular plants, but we will make forays into other phylogenetic lineages at intervals. Weekly field and laboratory studies introduce students to the local range of habitats and a broad array of protists, plants, and animals. Attendance at two lectures and one lab each week is required; course evaluation is based on class participation, exams, preparation of a lab/field notebook, and a presentation. It should be stressed that this course emphasizes the unity of the organism within its environment. Ideally students will subsequently enroll in Biology: Cells and Molecules in order to further their exploration of issues in a more reductionist form, but neither course is a pre-requisite for the other.

Level: Introductory. Prerequisites: None. Binoculars and a good pair of walking boots strongly advised. Class Limit: None. Lab Fee: \$40. Meets the following degree requirements: ES.

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

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. Class Limit: 20. Lab fee: none. Meets the following degree requirements: ES

### **ES1088 Glaciers and the Landscape**

Glaciers are rapidly retreating around the planet and predicted to continue this trend in the coming centuries. The decline of the world's ice sheets and mountain glaciers will impact sea level, infrastructure, and fresh-water resources for communities around the world. To put current changes into a long-term geologic context, students will learn the processes, landforms, and impact of glaciers on the Earth's surface as the planet has cycled through ice ages. This course is designed to provide students with a solid understanding of the dynamic interactions between ice, climate, landscapes, and humans over varying spatial and temporal scales. In addition, we will cover the basics of glaciology and the physics that influence the structure, size, and movement of ice. Through class discussions and assigned problem sets, students will reinforce the content covered in lectures. In addition, this course will give students hands-on experience with tools and methods commonly used to study glaciers and ice sheets (such as: ground-penetrating radar, LiDAR, rock sampling for cosmogenic analysis). This course will have various field trips during class time on Mount Desert Island to explore how an ice sheet shaped the region's landscape during the Last Glacial Maximum. Students will be evaluated on weekly problem sets and readings and a final project and presentation related to this history of glaciation in Maine.

Level: Introductory. Prerequisites: None. Class limit: 14. Lab fee: \$50. Meets the following degree requirements: ES.

### **ES1089 Introduction to Catalysis**

In this course, student will learn the fundamentals of catalysis: how chemical reactions (in the body, in industrial settings, or geological systems) can be accelerated and steered by other actors (enzymes in a biological context, precious metals in an industrial setting, or minerals in a geological context). Catalysts are everywhere around us. Enzymes in your body are catalysts that drive metabolic processes, the catalytic converter in your car or woodstove transforms harmful combustion side products into more benign products. Catalysts in industrial contexts enable the production of elaborate pharmaceuticals, drugs or materials. Minerals in hydrothermal vents can facilitate reactions useful for the emergence of life (CO<sub>2</sub> can be transformed into larger carbon-containing biomolecules). In the classroom and the laboratory setting, students will explore how catalysts decrease the energy demand for various chemical transformations, and in some cases open up new pathways for otherwise inaccessible processes. This course is relevant for students interested in molecular biology, green/sustainable chemistry, and conversion of biomass to value-added chemicals. This course will be laboratory intensive, accessible for introductory students, yet still relevant for advanced students. Importantly this course can serve as an additional credit of organic chemistry for graduate or professional school for those who need it. In the lab, students will set up chemical reactions and analyze the products by gas chromatography mass spectrometry, by nuclear magnetic resonance spectroscopy and by UV/visible spectroscopy.

Students will be assessed based on their participation in laboratory experiments, through laboratory reports, and participation in discussions of assigned readings.

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

### **ES2046 Physics II: Modern Physics**

What are relativity and quantum mechanics, and why were they viewed as revolutionary when they were formulated in the early 1900s? How and why does relativity and quantum mechanics compel us to discard commonsense ideas about the nature of the physical world that are part of classical mechanics? Why is there not agreement on how to interpret quantum mechanics, and why does quantum mechanics even need interpretation? This version of Physics II covers Einstein's theory of special relativity and selected topics in quantum mechanics, and is designed to introduce students to some of the formalism and central results of relativity and quantum mechanics, so that they can formulate scientifically grounded answers to the above questions. Throughout the course we will start with first principles and carefully build toward key results, allowing students to see how relativity and quantum mechanics—two of the pillars of modern physics—were constructed and how they cohere as mathematically consistent and experimentally verified theories. The first half of the course will cover relativity topics including the principle of relativity, spacetime intervals and proper time, coordinate transformations, time dilation and Lorentz contraction, and relativistic energy and momentum. The second half of the course will turn toward the foundations of quantum mechanics, including: spin-1/2 particles, wave-particle duality, and Bell's inequalities and the Einstein-Podolsky-Rosen paradox. If time permits, we may cover additional topics such as blackbody radiation, the photoelectric effect, Bohr's model of the hydrogen atom, and quantum cryptography. To gain a sense of the scientific, social, and material context in which the theories of relativity and quantum mechanics were developed, we will read a number of papers and book chapters by historians and philosophers of science. This course is designed to appeal to a wide range of students—both those whose interests lie outside of science as well as those who are drawn toward the sciences or mathematics. Students who take this course should be comfortable working with mathematical abstraction. Evaluation is based on weekly problem sets, participation in weekly discussion sections, and several short reflection assignments.

Level: Introductory/Intermediate. Class limit: 30. Lab fee: None. Meets the following degree requirements: ES, QR

### **ES2048 Linear Algebra**

Linear algebra is a foundational area of mathematics, finding widespread application in statistics, machine learning, economics, physics, and across the sciences. The starting point for this course is to consider basic properties of matrices and techniques for solving systems of linear equations. Abstracting and formalizing the process of solving linear equations leads us to the notion of a vector space and related ideas, such as linear independence, dimension, and basis. The course then turns to further properties of matrices and vector spaces, including determinants, eigenvalues and eigenvectors, and linear transformations. As time permits, we will study various applications of linear algebra, such as image compression, dynamical systems (with a focus on ecological applications), Markov chains, and Google's PageRank algorithm. Students who successfully complete this course will gain a solid introduction to the calculational techniques and key constructions and ideas of linear algebra that will prepare them for further work in the sciences and mathematics. Additionally, students will gain experience working at a level of generality and abstraction above that encountered in a typical introductory calculus sequence. Evaluation will be based on weekly problem sets. Students who enroll in this course should have successfully completed a high-school-level algebra class and be motivated to explore a powerful and broadly-used branch of mathematics that for most has a very different feel than the functions-precalculus-calculus

sequence. Calculus is not a prerequisite for this class.

Level: Introductory/Intermediate. Prerequisites: Highschool level algebra class. Class limit: None. 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.

### **ES3103 Community-Engaged Data Science**

Real-world applications of data science can serve the public good and help students develop transferable skills. In this project-based course students will work collaboratively with community partners to collect, visualize, analyze, and communicate data for a term-long data science project. The projects identified by community partners may have long histories or be in their infancy and each will have different data needs and goals.

This course emphasizes putting knowledge into practice, including going beyond individual fields of study to solve real world problems and understand community partner needs. Students will build skills in project management, using agile methodologies and frequent meetings with community partners designed to foster co-development and iterative and incremental project delivery. Students will also develop and improve their communication of data analysis projects and build skills in reproducible analysis and collaboration using modern programming tools and techniques. In addition to developing their statistical and programming skills, students will build qualities valued by employers, such as teamwork, reproducible analysis, effective communication, independent thinking, and problem solving.

This course is intended to appeal to a wide range of students and create an opportunity for students to do collaborative and advanced project work. Through the course, students will be exposed to a range of scientific ways of knowing and doing, helping students to cultivate an interdisciplinary perspective on what data science can do. Evaluation will be based on contributions to the process and final product of their team's term-long community project, participation in skills workshops, and progress on their personal development plan.

Level: Intermediate Prerequisites: ES1085 Data Science I: Visualization. Class limit: 16. Lab fee: None. Meets the following degree requirements: QR.

### **ES4010 Biomechanics**

Why do we get shorter and wrinklier with age? Were dinosaurs warm-blooded? How do grasshoppers hop? These diverse questions are all within the realm of biomechanics. A knowledge of biomechanics, or the ways in which plants and animals cope with the laws of physics, can promote an understanding of organisms at all levels of organization, from molecules to ecosystems. In this course we explore several areas of physical science, including mechanical engineering, materials science, and fluid dynamics, as a means of gaining insight into the biological world. Students attend two lecture sessions per week and one three-hour lab session for discussions of current research in biomechanics, review of homework assignments, and laboratory observations or demonstrations. Evaluations are based on participation in discussions, weekly problem sets, two term papers, and a final exam.

Level: Intermediate/Advanced. Prerequisites: One college-level course in Biology and one college-level course in Math or Physics or signature of instructor.

Class limit: 16. Lab fee: \$15. Meets the following degree requirements: QR ES

### **ES4040 Animal Behavior**

This course reviews how simple and stereotyped actions may be built into complex behaviors and even into apparently sophisticated group interactions. Emphasis is placed on contemporary understanding of Darwinian selection, ethology, behavioral ecology and sociobiology. There are two classes a week. Extensive readings are chosen from a text and articles from scientific and popular periodicals. Evaluations are based on participation in discussions and several quizzes.

Level: Intermediate/Advanced. Prerequisites: Requires a previous intermediate-level course in species zoology. Offered every other year. Class limit: 10. Lab fee \$10. Meets the following degree requirements: ES

### **ES4060 Mammalogy**

This class will examine the anatomy, physiology, ecology, and evolutionary history of the class Mammalia. Beginning with the evolutionary origin of the first mammals in the Triassic we will follow the adaptive radiation within the group, and the development of increasingly specialized organisms in response to changing climatic and biological conditions. During the final portion of the course, we will examine current theories of hominid evolution and the effects of human dispersal patterns on mammalian biodiversity. Lab work will focus on the identification of North American mammals, but we will also take advantage of other specimens, as they become available. Evaluation based on a series of quizzes, a lab practical, and a term project focusing on one family of mammals. Three hours of lecture/discussion per week plus one three hour lab.

Level: Intermediate/Advanced. Prerequisites: Permission of Instructor. Biology I & II required, additional courses in ecology and evolution strongly encouraged. Class Limit: None. Lab Fee \$50. Meets the following degree requirements: ES

### **HS1014 Feminist Theory in a Transnational Frame I**

This course introduces students to some of the central texts and genealogies of feminist thought, with a focus on transnational feminist theory. We will address periods of feminist thought that have been significant in shaping the concerns of transnational feminisms, including 1970s U.S. feminism, French feminism, postcolonial theory, and Marxist thought. Over the course of the term, we will consider how differences across national borders have informed discussions about transnational feminist solidarity. We will examine how feminist theory can help us think about the following: kinship; reproduction; the law and justice; human rights discourse, political economy, racialized and other forms of difference; existence and the subject; the relation between individual and group; the relation between terms such as "gender" and "sex;" and the varied currencies the terms "queer" and "feminist" have carried in different national and transnational contexts.

The course will explicitly address debates in feminist theory about the following topics: the "sex/gender distinction;" histories and politics of the term "rape;" political representation, the juridical and the nation-state in the contexts of religious and cultural differences around practices such as veiling, circumcision/genital mutilation; and questions of labor, prostitution and sex work. The course draws on work in French Feminist Theory, Queer Theory, Postcolonial Studies, Psychoanalysis, Continental Philosophy, Cultural Anthropology, and Diaspora Studies. Readings will include texts by Gayle Rubin, Luce Irigaray, Elizabeth Grosz, Simone de Beauvoir, Ranjana Khanna, Monique Wittig, Judith Butler, Gayatri Spivak, Sigmund Freud, Friedrich Engels, Shulamith Firestone, Alexandra Kollontai, Emma Goldman, bell hooks, Karen Engle, Catherine McKinnon, Drucilla Cornell, Ratna Kapur, Sarah Franklin, Daniel Boyarin, Henry Louis Gates, Anne Fausto-Sterling, Shoshana Felman, Saba Mahmood, Diana Fuss, and Chandra Mohanty.

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

### **HS1049 Introduction to Latin American Literature: 20th C Fiction**

From the metaphysical landscapes of Jorge Luis Borges and Julio Cortázar to the alienated anti-cities of María Louisa Bombal and Gabriel García Márquez, Latin American fiction writers expanded the shores of narrative and, in doing so, illustrated the power of language to create and define reality. In the "Boom" years (roughly 1950s-1980s), Latin American novelists sought to create books that, while being worlds unto themselves, richly illustrated the complex history of the Americas. These are works of origins, colonization, exploitation, brutality, magic, love, loss, and struggles to survive. The "Post Boom" novelists looked to class struggle, the power structures of gender relationships, and urban poverty in order to weave new narratives and ways of seeing the postcolonial world. As an introductory course, we will familiarize ourselves with the varied landscapes of Latin American fiction. We will learn to analyze and understand literary works in historical and cultural context. We will look to the words of: Borges,

Cortázar, Bombal, Márquez, Bolaño, Allende, Donoso, Valenzuela, Rulfo, and Arriaga to aid us on our journey. Students will be evaluated on completion of a midterm essay, a final project, and class participation.

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

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

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. Prerequisites: Introductory Psychology and/or courses in Feminist Theory. Class Limit: 12. Lab Fee: None. Meets the following degree requirements: None.

### **HS1094 Public Speaking Workshop**

Consider all the ways that public speaking could be a part of your academic and professional paths: presenting your research, sitting on a webinar panel, speaking up at ACM, advocating for an urgent cause or policy, preparing your senior project presentation, delivering a formal address at a special occasion, or even deciding to perform spoken word at an open-mic. This course will prepare you to thoughtfully analyze your audience, research and organize relevant information, and deliver the critically important, well-prepared presentation that you're capable of. Along the way we will be guided by, and critically analyze three varied and sometimes contradictory premises: that it's imperative to master the art of formal, standard presentation/speech delivery, that it's equally important to respect and refine your own unique, authentic voice and speech communication style, and that important change happens when we both listen carefully and speak up loudly. This class will be conducted as a workshop with an emphasis on students producing increasingly advanced speeches for public performance and/or consumption. Students will complete three graded, "formal" presentations while also considering additional creative approaches and formats for public communication. Students will work with a variety of short texts and videos to generate new ideas and helpful public speaking habits. The real benefits of this course come from the positive, supportive, environment in which students can practice new public speaking skills and learn from each other. This class emphasizes a fun, dynamic, "hands-on" approach to constructing speeches. 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 their overall evaluation. All students, regardless of their levels of comfort, experience, or and English-proficiency are encouraged to consider this course. This workshop is designed to help you improve your public presentation skills regardless of whether you are a complete novice to public speaking, or already have many years of practice. Your final evaluation for the course will be based on your engagement with the process, not on some objective standard of who gave the best speeches.

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

### **HS1097 Buddhist Philosophies**

What is the nature of self? What is the nature of mind? Why do we suffer? What is enlightenment? This course introduces students to the foundations of Buddhist philosophy and practice. Buddhism encompasses a variety of different traditions, teachings,

practices, and goals. In this class, we will adopt a philosophical perspective to explore a range of Buddhist thinking on topics such as reality, consciousness, nothingness, selfhood, and ethical conduct.

We will begin by reading Asvaghosa's *Buddhacarita*, which tells the story of Siddhartha Gautama, the historical Buddha. Next, we will study the Theravada, Buddhism's foundational structure, and then proceed to explore the later Mahayana teachings. This course will study primary literature, including excerpts from the Pali Canon and several Mahayana sutras, alongside selections from contemporary thinkers such as Thich Nhat Hanh, Angel Kyodo Williams, and Pema Chodron. Along the way, we will discuss suffering (*dukkha*), emptiness (*sunyata*), impermanence (*anitya*, non-self (*anatman*), interdependence (*pratityasamutpada*), craving and attachment (*trnsna*) the four noble truths, the eightfold path, liberation and enlightenment (*nirvana*), action and causation (*karma*), wisdom (*prajna*), compassion (*karuna* and *bodhicitta*), and our responsibilities to other beings.

Over the course of the term, students will consider the relationship between Buddhist philosophy and Buddhist practice. To do so, students will be introduced to different meditation practices through a series of guest speakers and, depending on COVID restrictions, a visit to a local Buddhist center. This course will be conducted in seminar style with an emphasis on class participation. No prior background in Buddhism or philosophy is required. Course requirements include an in-class presentation, weekly writing assignments, a midterm essay, and a final project.

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

### **HS1112 EcoPsychology for Healing, Health, and Resilience**

We live in times of pervasive suffering; this includes our climate crisis, social divides, and growing mental health crises. People are looking for understanding and solutions. Such instructive guidance can be found in the field of ecopsychology. Integrating timeless lessons from our planet with the contemporary knowledge of psychology provides pathways we need for healing, resilience and healthy solutions. The benefits apply individually, collectively and ecologically.

This class will provide students with an introduction to three interdependent fields: climate psychology, ecotherapy and psychological biomimicry. Within these frameworks, participants will explore empirically proven ecopsychological principles, perspectives and practices with broad applicability. This exploration will provide foundations for understanding the psychological roots of many human struggles, as well as strategies for meaningful, systemic change. As part of this interdisciplinary course, students will explore related fields of systems theory, mental health, nature therapy, forest bathing, communications and leadership.

The curriculum each week will include experiential activities, readings, personal reflections and discussion. Students will be encouraged to explore multiple ways of learning and knowing, including diverse applications of course material. Furthermore, each participant will have a turn to develop and facilitate group learning inquiries based on readings and course subject matter. Evaluations will be based on attendance, class participation, reading responses, comprehension of the material and a final project of their choosing.

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

### **HS1113 Queer Archives: People & Processing**

Where do we get our history from, and who gets to tell it? In this course, we will be examining this question through LGBTQIA+ history and the practices that ensure its preservation.

Students will use primary and secondary sources about local and national Queer history to explore the interdisciplinary fields of archives, public history, and memory work and develop new knowledge of Queer history through community-based projects.

Students will reflect upon readings, engage with primary source materials, and practice hands-on technical skills such as archival appraisal, arrangement, description, and documentation. Students will have the opportunity to engage with members of the surrounding community and visit the LGBTQ+ Collection at the Jean Byers Sampson Center for Diversity in Maine at University of Southern Maine. The course culminates with a self-designed public facing project, geared towards, and available to the general public, that synthesizes technical skills, historical knowledge, and research methods into new knowledge.

Evaluation will be based on class participation, responses to assigned readings, and projects.

Level: Introductory. Prerequisites: None. Class limit: 15. Lab fee: \$20. Meets the following degree requirements: None.

### **HS1114 College Seminar: Murder, Mysetery, Mayhem: Women in Crime**

The Monster is real, and it's calling.

-Michelle Mcnamara

Grew up reading Nancy Drew and Miss Marple? Can't let a day go by without listening to a murder mystery podcast like Serial or My Favorite Murder? Love binge-watching shows like Killing Eve and Big Little Lies? Consider watching true crime documentaries your hobby? Then this is the class for you.

This college seminar will allow you to delve into the world of murder, mysteries, and the mayhem caused by these through a woman's eyes. Be it a woman sleuth, a femme fatale, or a damsel in distress, women have been inextricably related to the world of crime. It is no wonder that they make up almost 75% of the listeners of true-crime podcasts and 80% of CrimeCon attendees (Times.com). We will study this phenomenon by paying close attention to not only literary genres like novels, short stories, and non-fiction writing but also non-literary (and multimodal) genres that include pop-culture favorites like TV shows, documentaries, and podcasts, some of which are mentioned above. Other works that we might consider are Sharp Objects (fiction), Dial A for Aunties (fiction), I'll be Gone in the Dark (non-fiction), Mommy Dead and Dearest (documentary), and The Keepers (documentary).

Since this class also meets the writing requirement, part of your focus will be understanding writing as a dynamic literate activity by composing varied works. For example, you'll write short reflection posts responding to questions like "Why women kill?", opinion or review pieces that could appear in The New York Times, conduct interviews, and work on a term-long genre evolution project. All these are different genres and might target a specific audience: me, online readers, fans, or your peers. You will be evaluated on class participation, written work, and a final project.

Students will be evaluated on class participation, written work, and a final project. Lots of attention to be paid to peer review and revision as well.

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

### **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.

### **HS2093 Strategies for Social Change**

People organize to bring social change for many reasons – e. g. to end oppression, bring peace, prevent ecological collapse, promote cultural survival or advance sectarian interests. The character and success of strategies depend on social and historical contexts. People typically alternate between – or combine – varied approaches including: social movements, electoral politics, lobbying, nonviolent (or sometimes violent) struggle, technological innovation, social entrepreneurship and community organizing. This course uses theories of social movements as a starting point to look at strategies for social change and criteria for evaluating them. The course assumes it is important to understand views and strategies we disagree with respectfully and with careful analysis. The class combines readings in history and theories of social change, and diverse case studies from both the left and the right. It looks both at classic cases (e. g. Gandhi, King) and a variety of efforts from recent years and the present (e.g. Indivisible, the Tea Party, #MeToo, Zapatistas, 350.org, Black Lives Matter, Cambridge Analytica, and alternative food system entrepreneurship). This is a course for students who want to develop skills for doing critical analysis of society, for developing



effective plans to create social change, and for applying strategies to implement those plans. Evaluation will be based on progress in developing those skills as demonstrated in homework and class participation, short papers, and a term project developing a sample strategy document for a viewpoint of the student's choice.

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

### **HS2121 Writing as Art, Craft, and Social Action**

We write to discover what awes us, what questions we most need to ask, what conversations we hope to join, what causes we are drawn to support, what convictions we want to voice, and what ways we can write the world anew. Writing is both an art and a social action that can change us and our audiences. That is the province of this course.

We will read and analyze various forms of writing (genres) on a broad range of social and policy issues, such as the value of wonder, the importance of antiracist work, the need for accessibility policies on college campuses, and other issues. We will consider the craft, context, audience, purpose, and possibilities of these texts as guides for our own writing. We will focus on the possibilities of the written and spoken word; the power of our distinct and unique voices; the importance of taking risks in our thinking and writing; the messiness, urgency, and necessity of the writing process; and the value of intellectual inquiry and the seamless integration and documentation of researched material.

Students will address current issues of pressing concern and personal relevance in their own writing in three different selected genres (e.g., reflective essay, commentary, letter to editor, Commencement speech, testimony, proposal, open letter, personal statement, etc.). Students will examine and develop strategies for writing with curiosity, clarity, complexity, creativity, courage, and compassion as they invite their audience to consider their ideas and invitations/calls to action. Students will write about issues that matter to them, ones of interest to a local (Mount Desert Island or home town), state (Maine or home state), and/or national audience.

Classwork will include various analytical, generative, and collaborative exercises designed to help with matters of language, craft, technique, and rhetorical awareness. Students will write for a public audience and participate in active engagement with each other's work.

Authors (representing a range of genres and topics) will likely include Annie Dillard, Rachel Carson, Barry Lopez, David Whyte, Margaret Renkl, Toni Morrison, Martin Luther King Jr., Terry Tempest Williams, and others. Students will also select a longer text to read from a list of authors that may include Jonathan Safran Foer, Susan Cain, Felicia Rose Chavez, Claudia Rankine, and others.

Students will be evaluated on class participation, written assignments, writing process, and presentations.

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

### **HS2122 Structuralism: Resistance, Change, Politics**

How do your actions impact the structures and conditions within which you exist? How do these structures impact you? How are they made? Where do you locate yourself within the structures of which you are part? With whom are you in relation? How can we think about the idea of "agency" in conditions made by economic, political, material and social forces beyond our control? What is structural change? This course examines questions about change, resistance to change, choice, power, responsibility, politics and difference through an introduction to structural and post-structural thought. Structuralism and post-structuralism are modes of thinking that posit that the parts of a structure (e.g. of a society, of a text, of an institution) are made through their relations in that structure. This course will draw on structural and post-structural work in anthropology, literature, science and technology studies (STS), in postcolonial, gender and feminist studies, as well as in deconstruction and psychoanalysis, to investigate the significance of structures of kinship, economy, and language, as well as of institutions such as the school, the military, the state and the corporation. Students will be asked to consider the relation between individual and group, material, economic, racialized and gendered conditions of existence, and notions of agency, responsibility, the individual and the human. In addition to seminar discussions of texts and short writing assignments, students will select a structure within which they are located through which to investigate the central questions of the course. Authors we read will likely include Louis Althusser, Emily Apter, Tarek El-Ariss, Charisse Burden-Stelly, Judith Butler, Jacques Derrida, Emile Durkheim, Frantz Fanon, Michel Foucault, Sigmund Freud, Stuart Hall, Donna Haraway, Ranjana Khanna, Claude Levi-Strauss, Karl Marx, Edward Said, Ferdinand de Saussure, Gayatri Chakravorty Spivak, and Anna Tsing. Films and television series we watch may include The

Matrix, Blade Runner, Madam Secretary (selection) and Poor Things. Students will be evaluated based on class participation, reading responses and individual and small group assignments.

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

### **HS2123 Our Life with Words: Philosophies of Language**

What is language? What is the relationship between language and thought? Between language and experience? What is meaning? These are some of the central questions of the philosophy of language. They are fundamental not only to large portions to modern philosophy, but also linguistics, computer science and other fields. This course will explore some of the key theories and criticism that philosophers have developed in answer to these questions about our life with words.

In this course, we will take a historical approach and work our way to the present, exploring classic theories of meaning and language from the early modern period and early analytic philosophers, such as Mill, Frege, Russell, Wittgenstein, and others. Then we will examine criticisms that philosophers have raised over the years, both from texts in the analytic tradition as well as other positions from, for example, ordinary language philosophy, continental approaches. Students will acquire an understanding of those central problems in the philosophy of language; they will also develop philosophical skills in analysing texts, articulating arguments, and presenting complex philosophical material through writing and oral presentations. Introductory/Intermediate.

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

### **HS3032 The Cold War: Early Years**

This course provides a broad historical overview of the early years of the “Cold War” period that shaped global politics generally and American foreign policy specifically. Beginning in the 1940’s and leading up to Richard Nixon's election in 1968 we will examine the diplomatic relationship between the United States and the Soviet Union and how this relationship has impacted state actors, economic policies, cultural production, and conceptions of identity. While there will be a heavy focus on traditional state-level diplomatic history, students will also explore a broad array of methodological approaches. Class sessions will include a mix of traditional lecture formats, class discussion, and outside presentations. An evening lab is scheduled in order to screen a variety of cultural artifacts from the various periods we will cover. The primary goal is to give students an intensive 10-week crash course into key events, concepts, figures, etc.. that defined the early decades of Cold War diplomacy. At the same time there is also time allocated for students to explore their own independent research interests. Given the far-reaching force of Cold War politics into everyday life, individuals with widely varying academic interests will find the course informative and productive. Evaluation will be based on a mix of class participation, individual research assignments, and exams. All students, regardless of their backgrounds, previous coursework, or interests are welcome.

Level: Intermediate. Class limit: 30. Lab fee: none. Meets the following degree requirements: HY HS

### **HS3069 Genocide, Resistance, Response and Reconciliation**

Students will explore the differences and similarities between genocides and ethnic cleansings; why people join resistance groups; why other countries intervene or fail to intervene to stop genocide; and whether post genocide reconciliation is effective. The course will focus on several genocides or ethnic cleansings from different parts of the globe: for example, toward American Indians in the US, Chinese in Nanking, Jews, Roma and others during the Holocaust, Muslims in Bosnia & Herzegovina and Tutsi people (and a smaller number of Hutus) in Rwanda. Students will be evaluated based on short written responses to readings, in class discussion, two papers and a final project. The final project will explore the topics in the course through fiction, poetry, art, film, advocacy, interviews or other forms of expression. The course readings will be a mix of scholarly writing about genocide, first person accounts and perhaps some fiction and poetry. We will also watch and discuss videos. Class sessions will involve discussions with all of us together and also in small group discussions between students. The focus on both resistance and reconciliation are important in their own right but also will provide the students and me with the opportunity to temper the highly disturbing material on genocide by focusing on the remarkable courage of individuals both during and after genocide has run its course.

Level: Intermediate. Prerequisites: None. Class limit: 15. Lab fee: \$20. Meets the following degree requirement: HS.

### **HS3073 Bees and Society**

In the last decade the plight of wild and domesticated bees has pervaded the media and public discourse, yet bees remain largely misunderstood in our society. This course examines the interconnected relationship between humans and bees and asks what bees

can teach us about ourselves and our food systems. Through readings, fieldtrips, and guest lectures, students will examine the social, economic, and political dimensions of human-bee interactions, investigating topics such as: historical and contemporary beekeeping practices; the political economy of honey; the role of pollination in agriculture and agroecosystems; domestication and human-animal relationships; biodiversity loss in agricultural systems; pollinator conservation and policy; and cooperation and decision-making in human and bee societies. A truly human-ecological course, *Bees & Society* integrates the humanities, natural sciences, and social sciences to examine the applied problem of protecting pollinators in a time of abrupt environmental change. Students will be evaluated based on: (1) participation in class discussions, fieldwork, and field trips; (2) a series of short reflection papers; and (3) a final class project. For their final project, students will develop two native bee conservation workshops—one for elementary school students and one for farmers and gardeners—and host the workshops at COA's farms.

Level: Intermediate. Prerequisites: None. Class limit: 14. Lab fee: \$60. Meets the following degree requirements: HS

### **HS3118 Communicating Science**

This course is designed for science students developing their professional communication skills. It will improve the students' writing ability by introducing them to writing for the scientific community and for the lay public. The course involves understanding the protocols for writing a scientific paper based on lab or field data, including learning to write an abstract and literature review. Students will also learn and apply visual and oral communication skills to construct and present a scientific poster. In addition to working with the instructor and in-class peer reviews, students will work on the content of their writing and grammar with writing tutors. Permission of instructor required.

Level: Intermediate. Prerequisite: None. Class Limit: 12. Lab fee: None. Meets the following degree requirements: W.

### **HS3120 Audio Journalism: Reporting, Producing, Storytelling**

This will be a "soup to nuts" course in audio journalism geared towards the beginner. In this class we will detail: how to record and edit audio; interviewing techniques; writing for broadcast; how to voice a script—all leading to the creation of an NPR style piece. This is very much a journalism class. Through a series of ever more challenging assignments – both individual and with a partner; in class and out – students will not only acquire the expertise to produce a compelling radio piece, but come to understand the ethics of audio journalism. The format for the course will be a hands-on workshop with a heavy workload of reporting assignments that we will critique together in review sessions. A significant amount of a student's time outside of class will be dedicated to reporting stories, editing audio and writing scripts followed by individual edit sessions with the instructor. We will also be hearing from a number of noted journalists who will Zoom into the class on a broad range of topics. Students will be evaluated on their timely completion of assignments, overall improvement, their constructive engagement with group critique sessions and Zoom guest speakers, and their follow-up on edit suggestions from the instructor. This class is open to all students interested in journalism and audio production. There are no prerequisites, though prior experience in journalism, narrative writing or audio recording and production is helpful.

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

### **HS3123 Research for change: Writing, language, social (in)justice**

We face many day-to-day issues, such as climate change, discrimination, economic challenges, and an increase in disinformation. To solve these problems, we typically address flawed policies and practices. However, what is often overlooked is the role that writing and language play in maintaining—but also transforming—these structures. How do writing and language intersect with social (in)justice? And why does this matter to us as we try to solve social issues?

In this class, we will examine how social issues intersect with writing and you will develop an understanding of the role of language and discourse in social life. Topics include—but are not limited to— language and discrimination, language and gender, and diversity in language. To learn more about different social issues, we will conduct research, analyze discourse, and engage critically with information. While information is readily available, there has also been a significant growth in disinformation. How and where can we find trustworthy information about a social issue in an ocean of (dis)information? This course will help you refine your research practices and you will learn how to navigate and evaluate information.

For this course, a basic understanding of citation practices, how to navigate style guides, and an interest in analyzing discourse will be beneficial. Class activities are discussion-based and guided by readings on topics related to linguistics and discourse. You will participate in hands-on activities to sharpen your research skills and ability to locate and evaluate information. You will also be introduced to the basics of discourse analysis. Assignments are based on research on a social issue that matters to you. In-class activities and assignments are used to assess your learning, research practices, and understanding of the role that writing and language play in maintaining social (in)justice.

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

### **HS4085 Writing Your Novella**

Although the novella remains one of the most underappreciated and misunderstood literary genres, its structural brevity offers students the ideal form to study how to create long-form fiction. Class time will be primarily devoted to discussing the novellas we have read. Texts may include "Seize the Day" by Saul Bellow, "The Grownup" by Gillian Flynn, "Neighbors" by Lilia Mople, "Pedro Paramo" by Juan Rulfo, and "Indian Nocturne" by Antonio Tabucchi. During class, we will look at strategies of dialogue, point-of-view, plot, and setting. Students will learn how other writers develop characters with precision, fluidly integrate backstory and flashbacks into narratives, and make use of the three narrative modes: full scene, half scene, and summary narration.

To help establish a routine of writing, students will sign up for daily work periods in the writing center. Some work periods will start with a prompt to help students focus their imaginations on specific aspects of their stories, but most work periods will primarily be dedicated to individual writing. By maintaining a habit of writing and reflecting throughout the course on their progress, students will develop a process of writing that works for them. By the end of the course, each student will be expected to hand in a polished first draft ranging between 20,000 to 50,000 words. Shorter novellas will go through more extensive revision than longer novellas. Students will be evaluated on their participation in class and their ability to execute narrative strategies in their novellas.

Level: Intermediate/Advanced. Prerequisites: Permission of instructor; students will be asked to share a sample of their writing. Class limit: 12. Lab fee: None. Meets the following degree requirements: None.

### **HS4088 Literature of Exile**

Displacement, disappearance, deportation, exile, and return in New Writing: how do storytellers relate, relive, and re-create displacement from war, emigration, anti-immigration discourses, voluntary or coerced exile, or racial, ethnic, and religious conflicts? What emotional truths do new novels, poems, short stories, and essays reflect—from anger to “otherness” to nostalgia to numbness—when the self and its homeland are separated? Are one or more homelands foundational to identity formation? How do fiction and nonfiction convey refugee experiences and their aftermath? Finally, how are migratory journeys of geography and selfhood accompanied by related trauma, impactful on different generations and changes in the social and political spectrum - and do they evolve as "a disassembly of the heart and excavation of a new identity" in recent writing?

Readings include material by twenty-first-century writers from every continent, such as Chimamanda Ngozi Adichie, Claire G. Coleman, Daša Drndić, Isabella Hammad, Cristina Henríquez, Amitav Kumar, Kyun-sook Shin, Valeria Luiselli, Geovani Martins Imbolo Mbue, Viet Thanh Nguyen, Julie Otsuka, Salman Rushdie, Pajtim Statovci, and Shahla Ujayli.

Students will be assessed on engaged participation, two short papers, one presentation in any medium, and a final essay, story, poem, or play.

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

### **HS5022 Hatchery**

The Hatchery is applied Human Ecology in action; it offers students a bridge from coursework to actively creating their vision of the future. The Hatchery gives students from across the campus the opportunity to move from ideas to action. Hatchery students work either individually or in teams on a wide array of enterprises. Past projects have included: urban farming; international development; policy and planning; photography and film; alternative transportation; biofuel production; renewable energy; food systems; the arts; furniture production; technology development; social enterprise. Ventures have been for-profit and non-profit, encompassing the range from local businesses to scalable start-ups. Students selected for the Hatchery are required to devote an entire term to launching their venture. Each Hatchery enterprise, whether a team or an individual, must take the course for a minimum of three credits. Along with weekly instructional meetings, students receive office space, supplies, professional services, mentors and potential access to seed capital to develop their ventures. After the initial ten weeks of class, if students decide to continue their enterprises, they have access to the Hatchery space and resources for an additional nine months.

The Hatchery takes place in three phases:

--Application: Students apply for a position in the Hatchery over winter term.

--Rapid Prototype: The ten weeks of the Hatchery course. Students create a rapid prototype to test their ventures in the marketplace. These prototypes vary widely depending on the type of ventures.

--Creating an Enterprise Structure: During the ten weeks of the course, students will have weekly assignments that introduce key elements in an organizational structure and highlight operational considerations that are universal amongst enterprises.  
--Development: The following 9-months. Students have access to the Hatchery space and resources to continue developing their enterprises.

Level: Advanced. Prerequisites: Permission of instructor. Class limit: 6. Lab fee: none. Grading is credit/no credit only. Meets the following degree requirements: None.

### **MD1030 Zoological Field Sketching**

The ability to make careful observations and record them through sketches is an invaluable tool for artists, scientists, and other curious and creative people. Maintaining a sketchbook can be both a professionally useful and personally rewarding practice. This multidisciplinary course will encourage students to develop a regular sketchbook practice using animals as the focus of study. It is intended for any student who wishes to improve their sketching and observational skills, gain an understanding of animal anatomy, and learn about local animal life. Students will draw from museum specimens, taxidermy mounts, and live animals using a variety of media and techniques suitable for field sketching. Class will take place in the Dorr Museum and at field sites within Acadia National Park and Hancock County.

This course will meet for two three hour sessions per week. The first session will include a lesson about a particular animal taxon, followed by sketching exercises using museum specimens and mounts as references. In the second session, students will draw from live animals in the field. Students will also spend approximately nine hours per week outside of class on additional field sketching assignments, readings, and research.

Evaluations will emphasize participation and student growth rather than artistic ability. Our focus will be on practice and learning to effectively record observations, not on creating polished illustrations. Prior experience with drawing is not required.

Level: Introductory. Prerequisites: None. Class limit: 15. Lab fee: \$70. Meets the following degree requirements: None.

### **MD1034 Wood, Stone, and Steel: Building to Learn**

Experiential learning is the fundamental process of learning by doing. Educators and theorists have championed hands-on experiences to better understand techniques, to improve adaptive/creative learning, and to foster passion and a deeper understanding of material. This course will focus on the built environment and learning through a hands-on practicum with three of the most fundamental building materials used in the world: wood, stone and steel.

Borrowing from the “farm-to-fork” concept familiar in food systems studies – this class will be based on a “field, fabrication, and function” format. Students will harvest, process, and build with locally sourced materials. This class is structured so teams of students design and fabricate outdoor benches made from live edge slabs placed on local granite or cedar legs. Along the way they will explore concepts of experiential learning, biophilia, eco/structural design, community engagement, collaborative learning, sustainable building practices, tool use, and safe building techniques.

Students will learn through readings, research, and, of course, hands-on work. Students will be assessed on a combination of short research projects, group discussions, class participation, reflective journaling, and final product assessment. Default grading for this course is pass/fail.

Level: Introductory. Prerequisites: None. Class limit: 12. Lab fee: \$40. Meets the following degree requirements: None.

### **MD2014 Marvelous Terrible Place: Human Ecology of Newfoundland**

Where is the largest population of humpback whales in the world, the largest caribou herd in North America, the only confirmed Viking settlement in North America, and Paleozoic water bottled for consumption? The remote Canadian province of Newfoundland and Labrador presents a stunning landscape, an astoundingly rich ecological setting, and a tragic history of poverty amidst an incredible natural resource, the northern cod fishery, that was ultimately destroyed. The province has been alternately invaded or occupied by different groups of Native Americans along with Norseman, Basques, French, British, and the U.S. military, because of its strategic location and rich fishing and hunting grounds. One of the first and one of the last British colonies, this richest of fisheries produced a very class based society, composed of a wealthy few urban merchants and an highly exploited population of fishing families often living on the edge of survival. But within the past 50 years, Newfoundland society has been forced to evolve. The provincial government looks towards oil and mineral exploitation to turn around the economy, while ex-fishermen consider eco- and cultural tourism with growing ambivalence. This then is our setting, and background, for an intense examination of the human ecology of this province; the relationship between humans and their environment, sometimes successful, sometimes otherwise, the struggle between the tenuous grasp of civilization and this marvelous, terrible place. To do this we will discuss various readings, examine case studies and review the natural and human history of this unique province. Our learning

will culminate with a two-week trip to Newfoundland to examine its issues firsthand. Evaluation will be based on class and field trip participation, responses to reading questions, a field journal, and a final project.

Level: Introductory/Intermediate. Prerequisites: Signature of Instructor. Lab fee: \$850. Class limit: 15. Meets the following degree requirements: None.

### **MD3013 Sheep to Shawl**

Sheep play profoundly important roles in human societies. This course is a human ecological exploration of sheep and wool, combined with a hands-on component in which we will work with sheep and learn fiber arts. This class will meet for one studio session and two lecture/discussion sections per week, plus at least one Saturday field trip. In the studio sessions, we will study sheep husbandry through visits to Peggy Rockefeller Farm, and learn a variety of techniques for working with wool, from the preparation (shearing, washing, and carding) to spinning and working with yarn (including knitting, crochet, and weaving). The lecture/discussion sessions will cover topics such as the ecological impacts of sheep in different parts of the world, the physics of spinning and the chemistry of dyes, and the symbolism of sheep in the mythology of different cultures. The course will draw on a wide range of material and intellectual approaches, with sheep and wool as the unifying theme. Students will be evaluated based on participation, short written assignments, and a final oral presentation.

No prior knowledge of fiber craft is necessary, but students who come in knowing one of the basic techniques may be able to explore advanced techniques like lacework or design in three dimensions. Students should meet with the instructor before spring break to discuss goals and equipment needs for the studio sessions. Some basic supplies will be provided, but students should plan to purchase additional equipment such as knitting needles depending on the projects that they choose.

Level: Intermediate. Prerequisites: Permission of instructor. Class limit: 10. Lab fee: \$100. Meets the following degree requirements: None.

### **MD3016 Origins: History, Genetics, and Memory**

Families are a touchstone of many people's identity, and stories about where we come from and who came before us are often key ways of orienting ourselves and understanding who we are. Storytelling, documentary and photographic collections, and other methods of preserving memories serve as the very concrete ways that many of us come to learn about our immediate family and our ancestors. New techniques of genetic testing provide a method that can contribute to that understanding and in some cases fill in blanks left about ancestors and provide a new source of stories in addition to those passed along from generation to generation. Recreational DNA testing can also provoke discussion about how to make sense of the genetic stories revealed and how they mesh with or challenge people's sense of themselves. This class will explore the traditional methods of collecting family histories (oral history, genealogical research) and recreational genetic testing as a point of entry into complex issues around history, memory, ethics, race and the role of new technologies. Students will learn the basic skills of doing genealogical research as well as develop an understanding of the strengths and limitations of human genetic testing, which can reveal our shared history as well as our differences. Evaluation will be based on class participation, short assignments, and a final project. The expectations surrounding the final project explain why this course is designated as intermediate even though there are no specific pre-requisites. Students will be expected to conceptualize, plan and carry out their own projects, and they will be evaluated on their ability to self-direct, seek feedback and complete those projects. This class is appropriate for a wide range of students with diverse interests concerning identity and history.

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

### **MD4014 Building Science and Energy Auditing**

Buildings account for nearly 40% of global carbon emissions. Sixty percent of Maine homes are heated with heating oil, the highest percentage of any state, and Mainers spend more than a billion dollars on heating oil each year. Improving the efficiency of our homes and buildings is essential for transitioning away from fossil fuels and reducing carbon emissions.

In this course, students will learn how to safely transition buildings away from fossil fuels. This includes understanding the science of energy and moisture movement through a building, how to monitor carbon monoxide and other harmful combustion gases, and methods to reduce energy loss, while maintaining comfortable levels of humidity and fresh air. Students will gain proficiency measuring air leakage with a blower door, using an infrared camera to assess insulation levels, calculating heat loss, and identifying solutions and best practices to develop a plan of action for homeowners.

They will also learn about high efficiency mechanical systems like air source heat pumps, heat pump water heaters, and how to assess lighting and appliance electrical usage. Students will learn how to carry out cost calculations for energy savings and

research and share information on rebates and incentives available for homeowners. This will be a very hands-on course, with weekly labs to teach energy auditing field skills. This course will include presentations from local energy contractors, and students will participate in energy audits of residential buildings on or off campus. Through these experiences, students will meet and interact with home performance businesses and non-profit organizations in the local community. As time and weather conditions permit, students will gain experience implementing efficiency solutions such as insulation and air sealing.

Students who successfully complete this course will be able to conduct energy audits for homes, identify cost-effective improvements, and prioritize energy improvements to maximize energy savings. This course will provide students with the tools and experience to reduce building energy use and greenhouse gas emissions in a holistic, whole-building approach.

Evaluation will be based on completion of assignments, participation in class discussions, and mastery of field skills.

Level: Intermediate/Advanced. Prerequisites: Physics and Mathematics of Sustainable Energy. Class Limit: 8. Lab fee: \$50. Meets the following degree requirements: None.