

New, Revised and Visiting Course Descriptions FA-25

7/15/2025

AD1056 Beginning Contemporary Dance Technique

Robbins, Dani

In this introductory level course, we'll work to develop a movement practice that centers both self care and togetherness. This class will draw on a variety of contemporary practitioners and methods, relying on somatosensory feedback to access availability, spaciousness, presence and pleasure both individually and collectively. Students will investigate basic patterns of choreography, experimenting with principles of velocity and momentum and exploring personal and shared movement impulses. Assigned readings, screenings, and writing assignments will complement and support our physical practice. Students will be evaluated based on attendance, successful completion of assigned work, depth of engagement during class and with course materials, and the expansion of their individual movement capacities. All class meetings will take place in-person and on campus. Participants of diverse abilities, needs, and backgrounds are encouraged to enroll. Dance experience is welcomed, but not necessary.

Level: Introductory. Prerequisites: none. Class limit: 11. Lab fee: \$30. Meets the following degree requirements: ADS.

AD1077 Fundamentals of Drawing

Earley, Annika

This is an introductory drawing course. Students will work primarily from direct observation to translate what they are seeing onto paper using dry and wet media. In their drawings, students will learn how to articulate a broad range of values in charcoal and investigate how tone and line can communicate a sense of space and form. Students will learn sighting and measurement techniques to translate relative proportions across their compositions. A broad range of ideas about composition and organization of forms will be introduced by engaging with the work of artists from different parts of the world throughout history. Students will work with a variety of materials and techniques: from charcoal to ink to using collage to deconstruct and then rebuild spaces. 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: Introductory. Prerequisites: None. Class limit: 12. Lab fee: \$80. Meets the following degree requirements: ADS.

AD1078 Shellac to Spotify: 100 Years of Recorded Music

Henderson, Jonathan

Around one hundred and fifty years ago people's relationship to sound and listening began to fundamentally change. No longer just an ephemeral phenomenon, sound became a thing that could be captured, stored, and played back. The first sound recording technology, the Edison Tin Foil Phonograph, induced a minor social panic; people described being unsettled by the uncanny experience of listening to voices from the past. We now take this ability to listen and re-listen to events from the past for granted as we stream music into our earbuds, enjoy the heightened emotions brought on by a film or television score, or feel our bodies resonate with rumbling bass frequencies at a dance party. Shellac to Spotify: 100 Years of Recorded Music explores how music and technology have coevolved over the past hundred years to shape our relationships to sound, music, and listening. We will approach these questions with both hands-on assignment and from the perspectives of the academic fields of ethnomusicology and sound studies. Students will experiment with music technologies: creating an analog cassette mix tape, soldering together a theremin, composing with analog synthesizers, conducting low-power radio transmissions, experimenting with autotune and digital sequencers, exploring algorithmic music composition, and learning the basics of sound recording and editing in a digital audio workstation (DAW). In addition to weekly hands-on activities, students will read academic texts exploring how the intersection of music and technology reflect and condition social values, norms, and ways of knowing the world. For a final project, each student will create a short podcast that examines a musician, song, or music technology in historical and social context. Student assessment will be based on attendance, the completion and thoroughness of assignments and projects, participation in seminar discussions, and the end-of-term podcast project.

Level: Introductory. Prerequisites: None. Class limit: 12. Lab fee: \$70. Meets the following degree requirements: ADS.

AD1079 Introduction to Ceramic Sculpture

Ialeggio, Anna

Clay is a unique sculptural medium that can be highly technical and precise, a glorious gestural mess, and/or all points in between! This is an introductory studio course centered on hand-building in clay: pinch, coil, slab, extrusion, and molds. Through a series of technical and conceptual projects, we will engage the shifting intertidal zone between "form" and "function" as it may manifest through diverse cultural, material, and historical frameworks. Along the way, students will develop their own unique,

expressive approaches to the possibilities and limitations of working with clay. (Note: this class does not include instruction on the wheel.) Students will be thoroughly immersed into the processes and techniques of handbuilding in mid-fire clay and in maintaining the studio itself. Students will acquire a practical introductory understanding of the material and chemical transformations present in ceramic processes. Through presentations and readings, we'll explore a selection of global, historical and contemporary ideas and practices in ceramic craft and sculpture. We'll put all of this together in search of new ways to communicate and experience ideas through three-dimensional forms in space.

Evaluation is based on participation in class activities: exercises, readings and discussions, significant studio time outside of class, several short writing and/or drawing assignments, timely completion of all creative projects with corresponding group feedback sessions, and consistent studio maintenance.

Level: Introductory. Prerequisites: None. Class limit: 12. Lab fee: \$120. Meets the following degree requirements: ADS.

AD1080 Frame by Frame: Hand-Drawn Animation

Ferrari , Melissa

This production course introduces students to the art of hand-drawn animation: creating the illusion of motion through sequential drawings. Since its evolution in early cinema, animation has been embraced by artists, filmmakers, and scientists as a tool for conjuring magic, visualizing the unseen, crafting compelling character narratives, and evoking poetic abstraction. Exploring these histories, we will begin to uncover the conceptual and emotional potential that time and motion can bring to handmade drawings. Students will complete a series of foundational animation assignments to develop a theoretical and technical understanding of timing, motion, locomotion, composition, and other ingredients that make up an animated world. Our approach will be rooted in experimental and research-based animation, prioritizing concept and creative expression over narrative conventions, yet equipping students with classical animation principles to create the "illusion of life" and foster legibility. Students will be encouraged to develop their personal artistic style, understanding animation as a mode of fine art. The course will introduce a variety of drawing tools including traditional materials on paper and light boxes, cameraless direct animation techniques on 16mm film, and digital drawing tablets for virtual canvases. Technical instruction will cover the essential basics of moving image software such as Dragonframe, Adobe Photoshop, and Adobe Premiere Pro. Screenings of historical and contemporary animated films, along with readings on animation theory, will provide historical and philosophical contexts. We'll embrace animation as an art form primarily based on movement rather than conventional drawing skills, so while familiarity with basic drawing concepts will be helpful, the only prerequisite is curiosity and enthusiastic commitment to create many, many drawings. Evaluation is based on the successful completion of animation exercises and experiments, critical engagement with reading/screening materials, and thoughtful participation in critiques and class discussions.

Level: Introductory. Prerequisites: None. Class limit: 12. Lab fee: \$50. Meets the following degree requirements: ADS.

AD2048 Audiocraft: Writing and Producing Longform Narrative Audio

Koch, Galen

How do you use sound and story to build tension and hold attention? In this course, students will explore longform narrative storytelling using sound as their medium. Through reading and listening assignments, students will develop skills to identify narrative devices, critique story structure, and gain inspiration about the possibilities of sound as a narrative tool. Students can expect to complete short exercises and prompts at the beginning of term, aimed at developing story outlines and experimenting with story structure. We will discuss how to develop a longform story from an idea to a fully-realized production; whether working in fiction or non-fiction, students will hone research skills and draw from multiple sources of inspiration for their work. This course will focus heavily on writing and scripting, and integrating sound design with storytelling. Students will produce one longform audio story by the end of term, this story can be a work of fiction, non-fiction, or it can blur the lines between the two. This class is an opportunity for students to stretch audio and storytelling muscles and to experiment with form to create a polished 20-minute audio story. Students can expect a highly collaborative and supportive class atmosphere; we will use class time for workshopping, critique, and collaboration as well as class discussion.

Students will be evaluated based on their participation in class discussions, their preparedness with assigned materials, and their commitment and completion of exercises and a longform narrative audio story. This class will require independent work; students should be prepared to record, write, and edit audio outside of class time.

Level: Introductory/Intermediate. Prerequisites: While not required for the course, experience editing in a Digital Audio Workstation is helpful. Students with no audio editing experience will receive additional support from the instructor or teaching assistant and should expect to work a bit more outside of class at the beginning of the term. Class limit: 12. Lab fee: \$0. Meets the following degree requirements: ADS.

AD3085 Jazz Ensemble

Blotnick, Ryan

In this intermediate-level course we will form a medium-sized ensemble to rehearse and perform jazz music. Some prior

experience with improvisation is required, as well as an ability to read music or to learn quickly by ear. Rehearsals will focus on playing with good time, intonation, feel, blend, while respecting various stylistic and historical elements of jazz. Emphasis will be placed on improvisation, which will be taught from the ground up with a focus on ear-training and harmony. There will be a concert performance toward the end of the term and there is the potential for additional off-campus performances and jam sessions. Students will be evaluated based on attendance, commitment to learning the material, successful completion of assigned work, and the expansion of improvisational ability. Participants of diverse abilities, needs, and backgrounds are encouraged to apply, including those who play non-traditional jazz instruments. This course is scheduled from 11:10-2:25 with a break for lunch. The second studio block will at times be used for small group work and other assignments as needed.

Level: Intermediate. Prerequisites: Some improvisation experience; Ability to read music or learn music quickly by ear. Class limit: 8. Lab fee: \$30. Meets the following degree requirements: ADS.

AD4019 Studio Printmaking

Earley, Annika

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: 8. Lab fee: \$200. Meets the following degree requirements: ADS

AD4057 Music for Narrative Media

Henderson, Jonathan

How does music work to amplify the meaning and motivation of narrative artwork? Music for Narrative Media is a practice-based course focused on creating music for narrative forms such as theater, film, and podcasts. The class will open with critical listening-viewing of various narrative media to analyze how music supports storytelling. Each member of the class will carry out structured weekly assignments in music composition that will involve a variety of tools and approaches (beginning with an instrument, beginning on the page, working with digital tools, working with field recordings, etc.). These prompts will invite an iterative process of creating a series of brief musical sketches that are then selected from and further refined. Throughout the term, we will find opportunities to collaborate with students working on films, podcasts, theater or dance pieces, or other media. This process will mirror the kind of work that composers regularly undertake: developing a collaborative vision with other artists. Student assessment will be based on attendance, the completion and thoroughness of assigned projects, participation in critique/feedback sessions, and a mid-term project profiling a composer/sound artist. Working knowledge of an instrument (acoustic, electric, or electronic) is a prerequisite, but you need not have composed music before. You will need to take musical risks and trust in the dynamics of group collaboration and revision. Level: Intermediate/Advanced Permission of instructor is required to ensure preparedness.

Level: Intermediate/Advanced. Prerequisites: Working knowledge of an instrument (acoustic, electric, or electronic) is required. Class limit: 12. Lab fee: \$25. Meets the following degree requirements: ADS.

ES1093A Introduction to Computer Science: Data

Edwards, Torrie

As our access to data and compute power have increased, more and more disciplines rely on computer science techniques to analyze, visualize, and process information. As such, coding skills and computational thinking are increasingly important for work in a wide variety of fields and disciplines. This course is an introduction to computer science, designed to teach students general computational skills and habits of mind that will be immediately useful and practical, and which will also prepare them for further study in computer science and related areas. Students who successfully complete this course will be able to: read a simple program and correctly describe the outcome, take a problem statement and convert it into code, and gain an understanding of how basic computer memory works and why this matters. Topics covered will include conditionals and loops, data types, functions, as well as higher-level concepts such as abstraction, version control, and debugging. The context for this class is data; students will learn how to import and generate data, manipulate and transform it, and visualize it.

This course is intended for students who have little to no computer experience and who are interested in learning the foundations of computer science through projects that require working with data. We will use examples in class and you will implement projects throughout the course where we both generate and use data coming from across the physical, natural, and social sciences. It will be helpful if you are interested in data, but no prior experience with any particular type of data is necessary.

The course is taught in Python. Students will be evaluated on weekly quizzes and weekly projects. This course, or the equivalent, is required for many further courses in computer science, machine learning, data science, robotics, and related areas.

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

ES4066 Estuaries

Gadeken, Kara

The simplest definition of an estuary is a place along a coast where freshwater and saltwater meet; however, estuaries are far from simple. They are complex systems driven by a fascinating network of interactions and feedbacks. This course offers a comprehensive exploration of estuaries as complex systems, integrating their physical, chemical, biological, and ecological processes. We will cover advanced topics such as estuarine hydrodynamics, sediment transport, productivity, ecosystem function, and biogeochemical cycling. Every estuary is different and throughout the course we will examine case studies of different estuaries, developing a global perspective on their variety. After building a foundation of knowledge on estuarine processes, we will explore how these systems respond to perturbation, how they exercise resilience, and how pivotal features of estuarine networks can be drastically altered by human activities. Estuaries are at the intersection of myriad anthropogenic influences and are critical environments supporting human survival, health and happiness. Together we will explore the various ways that humans interact with and affect these systems.

We meet twice a week for in-class work, and once every other week for an extended afternoon lab session when we go on field trips to explore local estuaries. The course also involves one required weekend field trip to a far off-site estuarine system. Assessment in the course will be based on case study problem sets, reading responses, and a term project.

This course is intended as an advanced offering for students interested in environmental research, management, and/or restoration. A solid background in marine biology, environmental science, or related disciplines is essential to succeed in the course. Experience and comfort with mathematics (particularly the basics of calculus) will also be very beneficial. If you are unsure of whether you have the math skill set for this course, I encourage you to reach out to me.

Level: Intermediate/Advanced. Prerequisites: Introduction to Oceanography and Marine Biology or Intertidal Ecology. Class limit: 10. Lab fee: \$150. Meets the following degree requirements: ES.

ES4067 Special Topics in the Biology and Politics of Seeds

Morse, Suzanne

The aim of this practicum is to pursue a collaborative project with seed workers at the local, national, or international level. A basic background and interest in seeds will be critical to a student's success in this course. The course will examine key readings in the field of seed systems and investigate the practice of different seed workers. This course will involve fieldwork outside of class time. In the first few weeks of class, we will review the foundation of angiosperm seed biology and develop skills in plant trials, evaluation, harvesting and processing. The term-long project may include an expansion on the Maine Heirloom Seed Project, a seed library serving Hancock County, archival research of the rich history of the beans and their uses across Maine, or a project proposed by one of the participants in the course. Evaluations will be based on research, participation, and sustained engagement with peers and stakeholders in the larger community, and a final presentation to the stakeholders of the project.

Level: Intermediate/Advanced. Prerequisites: Seeds, Plants and People, Biology: Form and Function are helpful. Class limit: 12. Lab fee: \$50. Meets the following degree requirements: ES.

HS1053 Intimate Partner Violence: Dynamics and Community Response

Gagnon da Silva, Pamela

From a historical perspective domestic violence has been noted as primarily a "women's issue". We now recognize the misuse of power and control in relationships as a complex and prevalent social issue that profoundly impacts our society as a whole. To address the complexity of domestic violence we must strive toward changing the belief systems that allow this problem to exist. Together we will explore these belief systems by examining the aspects of culture that shape and support domestic violence on individual, community, institutional, and global levels. We will review the history of the domestic violence movement, including its roots in the women's movement and how that movement grew into a network of victim-centered services and community-based advocacy responses. As a student you will learn how best to respond to victims of intimate partner violence, and how to apply the core principles of individual, community, institutional, and social change advocacy. You will be challenged to consider and reflect upon your own beliefs and cultural lenses throughout the course. The class format includes lectures, role-plays, 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 new learning through community and cultural change projects. 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 and materials, guest and peer generated discussion), personal culture analysis (personal reflection, self-evaluation).

Level: Introductory. Prerequisites: None. Class limit: 12. Lab fee: \$10. Meets the following degree requirements: HS.

HS1124 Constitutional Law: Supreme Court and Civil Liberties

Herrington, Matthew

This introductory class in constitutional law will have one fundamental objective: understanding the current and historical role of the US Supreme Court in the recognition of civil and associated rights. The rights we will examine will include reproductive rights, freedom of speech in both the general and academic contexts, marriage equality, the rights of individuals in the transgender community, and racial equality. In order to understand these specific issues of Supreme Court doctrine, the class will begin with a review of how our courts function, how the doctrine of judicial review developed, and how to read and understand decisions of the Supreme Court. The question looming over the course will be whether the Supreme Court is a distinctive legal institution, an anti-democratic policy making body, or both – and whether this question can be resolved independent of our views on the underlying issues. The course will conclude with a “moot court” exercise in which students will play the role of either Supreme Court justices or lawyers appearing before the Supreme Court. The topic of the exercise will be drawn from a case or cases currently pending before the Supreme Court.

Assessment will be based on evidence that the student has completed assignments and readings, meaningful participation in seminar discussions, the preparation and presentation to the class of a summary of a judicial opinion under discussion, two short quizzes, and performance in the moot court exercise.

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

HS1125 The Price of Knowledge: Economics of Education

Nguyen, Duc Hien

Why should we study the economics of education? One answer is the significant amount of money that individuals and society spend on education across all levels. In 2024, the United States alone spent nearly \$1.5 trillion, or about 5.5% of GDP, on education. Likewise, governments throughout the world devoted considerable resources on the financing and operation of schools. These investments in education are motivated by the belief that the strength of the economy depends on the knowledge and skills of the workers. But does higher education expenditure cause better learning outcomes? Does better test score cause higher economic growth? How do policymakers design education policies that produce skills valued by society and rewarded in the labor market? How do the organization of schooling and incentive structure affect students, teachers, parents, and learning outcomes?

We will engage these questions both substantively and as a way to learn about how quantitative methods - e.g., cost-benefit analysis, and causal inference - are used to design, debate, and evaluate public policies. As such, this class is valuable for (i) students who are interested in education policy debates, (ii) who want to learn about the increasingly dominant role of causal inference models in public policy design, or (iii) who want to acquire quantitative reasoning skills through an applied, policy-oriented approach.

Topics may include return to schooling, education production function and inputs, financing of local K-12 schools, teacher labor market, incentive and students’ performance, and peer effect and learning environment effect. Throughout the course, you will have ample opportunities to develop quantitative reasoning skills, including causal analysis, natural experiment, and randomized control trials. Some knowledge of introductory microeconomics is beneficial but not required. Students will be evaluated through leading group discussion of assigned reading materials and developing a summative research proposal on a relevant topic.

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

HS1126 Pushing the Boundaries of the Essay

Tsygankova, Valeria

What comes to mind when you hear the word “essay”? Maybe you think of a formula for essay-writing that you learned long ago: five standardized paragraphs supporting a single thesis with little room for anything else. Maybe this formula has even given you the idea that essays are a mechanical, rulebound, and unexciting kind of writing. And yet, over its centuries-long history, essay-writing has been anything but formulaic—so much so that scholars find it impossible to agree on a set of stable essay conventions. As the editors of the *Edinburgh Companion to the Essay* (2022) argue, “the essay” isn’t a unitary genre at all. Instead, it’s a “contested space,” marked by many diverse and even competing approaches. This class is a gateway to that contested space. Assigned readings will introduce you to the outer limits of the essay universe. You will meet writers like James Baldwin, Leslie Jamison, Jacqueline Rhodes, and Cathy Park Hong, among many others, who have all made their own unique mark on the tradition. You will discover writers who make linear arguments—and others who embrace digression, fragmentation, and mosaic structures; those who incorporate research and those who write from memory; those who write in one language and those who draw on multiple languages at once; those who write alphabetically and others who produce multimodal and video essays. Studying this vast range of possibilities will help you expand your own toolkit for when you find yourself writing essays for various audiences and rhetorical situations (including, eventually, senior project proposals, independent study proposals, the Human Ecology Essay, fellowship applications and more). We will mine our readings for the diverse strategies that other writers

have used for pulling in their readers, communicating their claims, acknowledging others' thinking, and creating meaningful structures. You will be asked to reflect metacognitively about how you might transfer these strategies to your own writing in academic, professional, and public contexts. You will come away with an expanded sense of what counts as an "essay," as well as a sharper capacity to analyze specific essay genres—such as research articles, op-eds, and application essays—each of which comes with its own range of conventions and expectations. Moreover, you will write essays for the exciting and imaginative reasons that have motivated other writers before you: to delve into questions that don't have easy answers, to explore mysteries, to investigate the world—and yourself. Since essays incorporate so many diverse ways of making knowledge, you will also find a mix of modalities in this class: big-group discussions, collaborative analysis of readings, small-group annotation activities, individual focused free-writing, and more. You will be evaluated on 1) an essay that investigates the work of one essay writer who we will read during the term; 2) a final project (that can be a multimodal piece) in which you enact what you have learned about essayistic writing by composing an essay on an intellectual, aesthetic, or ethical question of your own choosing; 3) participation in a recursive writing process that includes reading, drafting, revision, and responding to classmates' drafts. This course meets the writing and HS requirements and has no prerequisites.

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

HS2098 Introduction to Philosophy of Mind

Jacoby, Franklin R

What is the mind and how does it relate to the body? This two-part question will guide the structure of this introductory course in the philosophy of mind. Other questions that will arise include how can the mind influence the body? Is this distinction between mind and body deep? Is there a single discipline that can tell us what the mind is and, if not, why not? Is science of help? What strategy or method is best suited to understanding the mind? Do other cultures or religions offer insight? Is the mind inherently mysterious and unknowable?

Attempts to understand the mind have vexed and stimulated philosophers, scientists, and others since at least as far back as Descartes. Starting with his work, we'll explore classic and contemporary texts in western thought, with particular focus on philosophy, but with some psychology, neuroscience and non-western thought. We will cover a number of theories and our own assumptions about this basic and fundamental feature of human life. Some of the main accounts students will gain familiarity with include dualism, materialism, panpsychism, emergence, and phenomenology.

Evaluation will be based on participation, two short response essays, a midterm essay, a final essay, and a final presentation.

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

HS2129 Environmental Justice

Sullivan , Leeann

Environmental harms and benefits fall in predictable patterns across our bodies and landscapes, tracing lines of inequality that are embedded deep within our colonial history and modern societal structures. Environmental justice as a field of study represents an attempt to uncover and understand those patterns by drawing connections between harm and broader practices, laws, and procedures by state and private actors. It is also a study of resistance to harm, often led by those in marginalized communities, but increasingly led by more reluctant activists who find themselves on the losing side of capitalism's growing list of externalities, from pollution, pipelines, and extraction to land degradation and climate collapse.

In this foundational course, we will navigate frustration and accomplishment, despair and hope, and the boundaries around what's broken, and what may still be fixed, in our movement toward a more desirable future for life on earth. The course will draw on philosophy (e.g., John Rawl's Theory of Justice), history and contemporary politics (e.g., Nina Lakahni's Who Killed Berta Cáceres), and sociological theory (e.g., Naomi Klien's Shock Doctrine) to ground specific case studies and bring context to their development so that students may begin to see what drives environmental injustice and response.

This course will be of value to students at all levels interested in bridging social theory with contemporary problems so that they may develop deeper analysis of and more sustainable solutions to ongoing environmental and social problems. Over the course of the term, we will pair readings and in-class discussion with the development of a "braided narrative" that brings together lived experiences and deep research. Students will be evaluated through a combination of self-assessment, written assignments, and in-person engagement.

Level: Introductory/Intermediate. Prerequisites: None. Class limit: 12. Lab fee: \$0. Meets the following degree requirements: HS.

HS3090 Homesteading: Theory and Practice

Taylor, Davis

This course examines homesteading as a food systems, cultural, and economic practice. Maine is a center of homesteading activity in the United States and an ideal place to study the theory and practice of homesteading. From a food systems perspective, homesteading represents a means of divesting from the global food system through the practice of subsistence agriculture and food preservation. Viewed from an anthropological perspective, homesteading raises interesting questions about why some individuals eschew conventional lifestyles and seek significant degrees of self-sufficiency, various forms of intentional living, and commitments to non-commodified production. A critical examination of homesteading raises questions about privilege and the benefits and limits of social movements founded on personal choice and private property. And viewed through political economy, homesteading can be seen as a choice to resist the intrusion of market-based relationships into social life and an attempt to restore social relationships and normative values other than efficiency to production and consumption.

Applying these lenses, this course will examine the conditions that influence contemporary homesteading practices. Three key questions frame the course: (1) What motivates self-identified homesteaders to resist normative lifestyles and seek self-sufficient, non-commodified ways of living? (2) How do variables such as class, education, race, geographic location, and property-ownership shape homesteading practices? (3) What are the benefits and limits of homesteading as a form of resistance to commodified production and consumption? Through classroom discussions, readings, and fieldwork students will attempt to answer these questions. Readings will include personal and ethnographic accounts of homesteading as well as critical studies of non-commodified living. We will be joined for several class meetings by guest discussion leaders with additional expertise in food systems, anthropology, and related areas. Field work will include visits to several homesteads. Students will be evaluated based on participation, interviewing exercises, a field journal, and a series of reflection papers.

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

HS3106 Blue Food Systems

Smith, Hillary

Just three aquatic species account for most seafood consumed in the US: shrimp, tuna, and salmon. But worldwide consumption is more diverse, including an array of finfish, invertebrates, aquatic plants, algae, and other animals. These ‘blue foods’ are fished, collected, gathered, or grown in the sea or freshwater and play essential roles in supporting human health, nutrition, livelihoods, and culture. Recent studies have shown that the top 7 categories of nutrient-rich animal-source foods are all aquatic in origin. So why do food policy and science still heavily focus on terrestrially produced foods, overlooking blue foods? This course will unpack this conundrum and examine blue food systems from ‘bait to plate’ by analyzing food production, provisioning, and consumption as interlinked activities. Blue food production includes small-scale and industrial harvesting and wild capture and aquaculture systems. Provisioning activities link production and consumption: the offloading of catch, storage and transportation of highly perishable foods, transformations from raw fish to the final product, and the marketing and distribution affected to reach consumers. Finally, consumption includes how we acquire our food, cook and eat it, and dispose of waste, as well as our nutritional and health outcomes. While conventional food policy and science have focused on food production in isolation, a food systems framework sheds light on dynamics that impact the flows and distribution of foods with equity implications: which foods are made by whom, where does food go, and who benefits? This course will introduce students to key changes in the goals and means of food policy, focusing on how the emergent dialogue on food systems in fisheries is reframing how we know and govern aquatic resources. A significant portion of the course will be dedicated to examining blue food case studies, which may include: seaweed farming in Tanzania, fishing cooperatives in Mexico, tuna longliners in the Mid-Atlantic, and Lobster fishing in Maine. Students will work in teams to analyze one of these case studies in-depth, applying a food systems lens to examine each case’s sustainability and equity challenges. Students will be evaluated through their participation in class discussions and in-class activities, weekly writing reflections, and co-leading a class with your case study team. The final project will be a group policy proposal outlining how stakeholders could better govern from a ‘food systems’ perspective in your blue food case study.

Level: Intermediate. Prerequisites: A prior course on food systems of fisheries is beneficial, but not required. Students will be (re)introduced to key concepts in the first few class sessions and apply them throughout the course. Class limit: 15. Lab fee: none. Meets the following degree requirements: HS.

HS3134 The Empire Writes Back

Taneja, Palak

“You must unlearn what you have learned.”
-Yoda, The Empire Strikes Back

Before there was Star Wars, there were Empires. What began with the “Age of Discovery” in the 15th and 16th centuries, helmed by Portugal and Spain, took shape with the British and French Empires in the 17th century. The British Empire, in particular, expanded to encompass almost a quarter of the globe at one point. Literature was one of the many tools in the British arsenal to

assert control and claim cultural supremacy. Therefore, as the colonized Resistance grew, they used the master's tools to dismantle the Empire. In response to Joseph Conrad, there was Chinua Achebe; for Charlotte Brontë, a Jean Rhys; and for Rudyard Kipling, a Salman Rushdie.

Our job in this course will be to engage with the writings of the colonized Resistance as they developed by looking inward, unlearning, adapting, and remaking the tool of English Literature. We will read the works of some authors mentioned above and more, along with critical theory, films/documentaries, podcasts, and even some Instagram feeds. You will be evaluated based on class participation, oral presentation, response posts, final paper, and a multimodal project. This class will be good for students hoping to expand their understanding and knowledge of literature and canon formation, develop critical thinking skills, and who wish to talk about how academia influences pop culture, like Star Wars. For those still wondering why to take this class, follow Yoda's wisdom, Padawan: "Much to learn, you still have."

Students will be evaluated based on class participation, oral presentation, response posts, final paper, and a multimodal project.

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

HS3135 Your Turn: Critical/Creative Inquiries in Board Game Media

Sigler Sibara, Josie

In this course, we will discover what tabletop gaming has offered humanity from the Ur-game (the Royal Game of Ur, played in Mesopotamia 4500 years ago) to the "new golden age of board games" happening now. Engaging critical scholarship in the emerging field of game studies, we will discuss how theme and mechanics create narrative and meaning, as well as how historical games challenge "inevitable" outcomes. We will examine the hobby's culture with an eye toward increasing belonging and explore the medium's potential to imagine a more just and equitable world (such as the decolonizing ecology represented by Spirit Island and the Queer joy of Molly House). Class will be a mix of lab and discussion. You will play several "heavy" (high complexity) games and provide a "session report" on each (usually a 1-2 page response paper that discusses the game in depth and includes applied analysis of the theory readings). For your final project, you will propose, design, and play test your own game, writing an introduction and a rule book. Students will be evaluated on thorough and enthusiastic preparation for and participation in class and lab, written or video assignments, and the final project. This course is especially suited to students interested in history, art, mathematics, and media studies.

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

HS4116 Political Economies of Carbon

Stabinsky, Doreen

Carbon is the building block of life. It is also central to one of the most critical challenges of this century: climate change. Combustion of fossilized carbon leads to the increase in atmospheric concentrations of carbon dioxide that threaten life across the planet. Trees and other living organisms that store carbon are celebrated as solutions to the growing crisis, yet rampant destruction of these carbon stores continues unabated. The global management of carbon and its impacts includes projects to decarbonize economies and recarbonize ecologies, as well as fantastical technofixes for carbon removal and blocking the sun. Who will decide how much fossil carbon ultimately gets burned? How much land will be claimed by global elites to soak up their continued fossil emissions, and where will it be located? What role do carbon markets and geoengineering play in addressing or perpetuating fossil economies? These are some of the questions we will explore. In the course we use several different theoretical lenses that look at intersections of institutions, nature, economy, and power (critical geography, political ecology, political economy) to understand more deeply the political, economic, and ecological relationships that emerge around forms of carbon (fossil fuels, trees and landscapes, monoculture plantations) in the context of global efforts to address climate change. Topics to be covered include the carbon cycle; carbon markets; climate models; geoengineering and carbon dioxide removal; international climate treaties and global politics of governing carbon; and carbon democracy and fossil capital. The aim of the inquiry, and what students should expect to take away from the course, is a broader and deeper understanding of global political economies and local political ecologies of climate change and carbon.

Readings will come from academic as well as non-academic literature from think tanks, non-governmental organizations, and social movements. Core course texts will include Carbon Democracy by Timothy Mitchell and Overshoot by Andreas Malm and Wim Carton. The course will be conducted in a lecture-seminar format, with emphasis on class discussion of readings and lecture material.

Students will be evaluated based on engagement in class discussions, regular writing assignments and problem sets, and a final project or synthetic essay.

Students will participate virtually and/or in-person in the Conference of the Parties to the UN Framework Convention on Climate Change. In-person attendance is optional.

Level: Intermediate/Advanced. Prerequisites: One or more courses in natural or physical sciences, social theory, economics

and/or politics. Class limit: 12. Lab fee: None. Meets the following degree requirements: HS.

HS4117 Intersectional Voicing: Modern US Women Novelists

Waldron, Karen

This is an intermediate / advanced course in which students will explore the connections between and among modern US women's novels focusing on intersectional identities. We will strive to better understand the nature and significance of differences between as well as common patterns or themes that shape women's and intersectional/mixed-race/mixed-identity fictional narration. Historical perspective, cultural, class, ethnic, religious, other differences, and prescribed gender roles will all be relevant. We will read women's fiction by authors such as Gloria Naylor, Janet Campbell Hale, Toni Morrison, Linda Hogan, Julie Shikeguni, Sandra Cisneros, Graciela Limón, Nora Okja Keller, Cristina Garcia, Jhumpa Lahiri, Sigrid Nunez, and Amanda Peters. Participants will read carefully, prepare and ask questions of each other, write response papers, and carry out an independent multimodal project to be presented to the class. The project will focus on one or more additional texts: fictional, theoretical, cultural, or historic. Presentations will be made in groups that put the outside texts into broad cultural and historical perspective and/or discuss them in terms of trends in women's literature, immigrant literature, women's literature of the United States, multicultural/intersectional narratives, or some other course theme. The selection of the outside text for the project will give participants the opportunity to fill in perceived gaps in their reading or to explore a particular narrative or cultural form — or identity position — in greater depth. The reading load for this course is relatively heavy. Evaluation will focus on preparation, participation, insight, critical thinking, response papers, and the outside project — both its oral presentation and development in an appropriate form (visual, narrative, analytic, curricular, etc.). The course has been designed for students with previous college-level literary experience and/or an interest in gender and identity studies.

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

MD1022 Working the Sea

**Anderson, John
Stephenson, Toby**

For much of the past 5000 years the sea has played a major role in a broad variety of human cultures, histories, arts, and economies. Sea-faring peoples have developed a rich lore and technology that allows them to both survive and even thrive in an often hostile element. This course will mix practical, hands-on learning of aspects of seamanship with a survey of fiction and non-fiction that address maritime themes. During the early part of the term we will concentrate on aspects of small-boat handling, using the College's inflatables, rowing boats, and the larger research vessels, Osprey and Laughing Gull. Students will learn how to launch and land small-craft from docks and beaches, basic rowing skills and use of an outboard motor. They will learn essential knots useful aboard ship and on the dock, how to lay out a course using a chart and compass, use of GPS and depth sounders, basic Rules of the Road, and elements of celestial navigation. During some lab periods we will go on short voyages in the general area of Frenchman Bay. As the term proceeds and weather worsens, we will turn to an increasingly greater literary component, reading accounts of famous voyages and local fishermen, discoveries, battles, legends and poetry. Possible texts include, but are not limited to: Working the Sea by Wendell Seavey, Master and Commander by Patrick O' Brian, Maiden Voyage by Tania Aebi, The Perfect Storm by Sebastian Junger, In the Heart of The Sea by Nathaniel Philbrick, Longitude by Dava Sobel, Slave Ship: A Human History by Marcus Rediker, Kon Tiki by Thor Heyerdahl, We Didn't Mean to Go To Sea by Arthur Ransome as well as excerpts from The Greenlanders' Saga, Moby Dick, The Old Man and the Sea, The Voyage of the Beagle, and Two Years Before the Mast. Students will be evaluated on the basis of class participation, a number of short "quizzes" — which will include practical elements — and a term paper focusing on one aspect of working the sea.

Level: Introductory. Prerequisites: Permission of Instructor. Class limit: 10. Lab Fee \$100. Meets the following degree requirements: None.

MD2017 Farming the Wild

**Anderson, John
Nugent, April**

Farming has always operated with a degree of tension in relation to wild things and wild places. Agricultural tradition has often embraced the idea of "taming" nature or driving back the wilderness in order to meet human needs. In the 20th Century, an increasingly competitive economy, coupled with rising human populations emphasized massive monocultures that had serious impacts on wildlife and native vegetation. There is no question that conflict can exist between the wild and the curated, however there are also real possibilities for a more harmonic interface between humanized and non-humanized landscapes that can benefit both. In this team-taught course an experienced livestock farmer and a seasoned field ecologist will lead students in exploring the complex and nuanced relationships between managing land for production agriculture and land conservation. By utilizing Peggy Rockefeller Farm (PRF) as its primary case study students will be able to explore the complex histories of land conservation and the current practices of farming on the edge of nature. Students will also explore how farms can enhance native wildlife by providing key habitats and food sources. Students will be expected to learn through course lectures, extensive readings on farming, and wilderness, and practical, hands-on experience on the farm in making domesticated plants and livestock "wild safe".

Evaluation will be based on class participation, two short “problem sets” and a comprehensive final exam. Intermediary. Interdisciplinary. Students will be evaluated based on class participation, weekly quizzes, assignments, and a final project and presentation.

Level: Introductory/Intermediate. Prerequisites: ES1054 Biology: Form and Function. Class limit: 11. Lab fee: \$50. Meets the following degree requirements: None.

MD2018 Navigation: skills, tools, and the drivers of seafaring

Stephenson, Toby

In this course we will explore the origins and evolution of navigation, tracing its development from early Pacific, Mediterranean, and Eastern Atlantic regions to modern global methods. Our focus will center on techniques from the 15th through 19th centuries—a period where innovators and mariners overcame barriers and greatly refined our understanding of the world spatially.

Students will engage in the hands-on construction and use of traditional navigation tools, grounding these practices in the broader context of human migration, exploration, and our understanding of Earth’s place in space. We will compare Polynesian, and Eurasian navigation techniques, examining how these cultures applied geometry and the temporal movements of the solar system to traverse the seas.

Topics will include the development of maps and charts, the origins of the universal coordinate system, the evolution of the compass, and the role of geographical knowledge in driving exploration. We will also investigate the challenge of determining longitude at sea and how modern navigation systems, while simplifying travel, pose new risks for mariners who rely solely on them.

This course is open to all students interested in navigation and is particularly suited for those considering maritime careers.

Students who successfully complete this course will be able to: understand the fundamental principles of navigation; plot courses of travel, fix a position, and perform dead reckoning calculations; appreciate the role of celestial movements and magnetic variations that influence navigation; and use hand tools to craft instruments used in early navigation

Evaluation will be based on problem sets, engagement with course materials, and participation in discussion and collaborative activities in class and lab.

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

MD2019 Paddlesport Instructor and Leadership Course

Hanson, Nathaniel

In this course students will expand their paddling abilities in sea kayaks, canoes, and whitewater kayaks, and use these craft as platforms for outdoor leadership and for helping others become safe, effective paddlers. During classroom sessions, students will be introduced to teaching approaches such as behaviorism and constructivism, and how they can be used to support learning in adventure sport. We will also look at styles of leadership and group management strategies, as well as models of risk management used to manage safety in outdoor sport. On the water, we will apply these ideas while learning to paddle, and while running leadership and instructional sessions for peers. About half of our class time will be spent on the water, in canoes and kayaks; additionally, this course will include a weekend trip later in the term. Certification as an American Canoe Association (ACA) Kayak Instructor, or Community Paddlesports Leader is possible through this course.

Assessment will be based on: students’ preparation for classroom and on-water sessions; students’ demonstration of various teaching modes to create learning sessions, both in the classroom, and on the water; students’ application of leadership models to effectively manage small groups of paddlers in various on-water environments. Final assessment based on classroom and on-water instructional sessions by each student, on a topic of their choosing.

Level: Introductory/Intermediate. Prerequisites: Students must have participated in at least two days of paddlesports instruction. (eg, an OOPS trip, COA pool session, COA whitewater kayak lesson, peer-led sea kayak trip, or similar instruction someplace other than COA). Students taking this class do not need to be skilled paddlers, though they need to have enough experience that they know they’ll enjoy spending at least forty hours in a canoe or kayak as part of this course. Class limit: 10. Lab fee: \$75. Meets the following degree requirements: None.