College of the Atlantic

Updated: 3/18/2026

Course List SP-26

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

Faculty	Course#	Level	Degree Req?	Instructor Permission?	Coursename
Anderson, John	ES 3014	M	ES		Ecology
Anderson, John	ES 4016	MA	ES HY	Yes	Island Life
Baker, Jodi	AD 3020	M	AD HY		American Dreaming: Theatre and Activism in the US
Capers, Colin	AD 1052B	I	AD		Cinematic Visions from Marginalized Peoples
Cline, Ken	HS 5015	A	HS		Hydro Politics in a Thirsty World
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
Donovan, Martha	HS 2121	IM	W HS		Writing as Art, Craft, and Social Action
Edwards, Torrie	ES 1098	I	QR		Introduction to Computer Science: Image and Sound
Edwards, Torrie	ES 2055	IM	QR		Object-Oriented Programming: Computer Game Design
Feldman, David	ES 1026	I	ES QR		Introduction to Chaos and Fractals
Ferrari , Melissa	AD 2051	IM	ADS		Visualizing Truth: Animated Documentary
Ferrari , Melissa	AD 4064	MA	ADS	Yes	Moving Image Studio: Short Films
Fuller, Linda	ED 5019	A	ED	Yes	Secondary Methods: Life Science, Social Studies and English
Gadeken, Kara	ES 1099	I	ES		Marine Biology
Gadeken, Kara	ES 4069	MA	ES		Experimental Marine Science Methods
Gibson, David	ES 3090	M			Practicum in Sustainable Energy
Graham, Carrie	MD 1030	I			Zoological Field Sketching
Hall, Sarah	ES 1042	I	ES		Geology and Humanity
Hall, Sarah	ES 3044	M	ES		Climate and Weather
Henderson, Jonathan	AD 5039	A	ADS		Experimental Sound Studio
Hill, Kenneth	HS 5043	A	HS		Introduction to the Counseling Process
Ialeggio, Anna	AD 1083	I	ADS		Growth & Decay: Ecological Sculpture
Ialeggio, Anna	AD 1084	I	ADS		Wheel-thrown Pottery
Ialeggio, Anna	AD 4063	MA		Yes	Tutorial: Advanced Ceramic Techniques
Khor, Su Yin	HS 5072	A	HS		The Craft, Theory, and Practice of Interviewing
Lakey, Heather	HS 1097	I	HS		Buddhist Philosophies
Letcher, Susan	ES 3076	M	ES		Restoration Ecology
Letcher, Susan	MD 3013	M		Yes	Sheep to Shawl
Little-Siebold, Todd	HS 4118	MA	HS		Coasts and Shores: A Seminar in the Human Ecology of Place
Longsworth, Gordon	HS 2020	IM	HS		Geographic Information Systems I: Foundations & Applications
McKown, Jamie	HS 3032	M	HS HY		The Cold War: Early Years
McKown, Jamie	HS 5064	A	HS		Voting and Elections: Case Studies
Morse, Suzanne	ES 1014	I	ES	Yes	Gardens and Greenhouses:Theory/Practice of Organic Gardening
Nguyen, Duc Hien	HS 1129	I	HS		Introduction to Political Economy
Sebastian, Neeraj	AD 1071	I	ADS		Fundamentals of Painting
Slabach, Brittany	ES 2054	IM	ES		Curatorial Practice: Study Skins
Slabach, Brittany	ES 3065	M		Yes	Molecular Genetics Workshop
Slabach, Brittany	ES 5017	A	ES		Ornithology
Soares, Zachary	AD 1072	I	ADS		Audio Production as Compositional Tool
Taneja, Palak	HS 1130	I	W HS		College Seminar: Women in True Crime
Taneja, Palak	HS 4118	MA	HS		Coasts and Shores: A Seminar in the Human Ecology of Place
Todd, Sean	ES 1054	I	ES		Biology: Form and Function
Todd, Sean	ES 2012	IM	QR		Introduction to Statistics and Research Design

Faculty	Course#	Level	Degree Req?	Instructor Permission?	Coursename
Tsygankova, Valeria	HS 1131	I	W HS		Animals and Arguments
Turok, Katharine	HS 4088	MA	HS		Literature of Exile
Winer, Joshua	AD 2046	IM	ADS		The Contemporary Landscape in Photography
VISITING FACULTY					
Bennett, Michael	AD 1016	I	ADS		World Percussion
Breslow, Peter	HS 3120	M	HS		Audio Journalism: Reporting, Producing, Storytelling
Brothers , Tionna	ES 3112	M	ES		Organic Chemistry II
Buchanan, Rebecca	ED 3107	M	HS ED		Culturally Sustaining and Revitalizing Education
Coiner, Tom	AD 2023	IM	ADS		Actor Training I
Gagnon da Silva, Pamela	HS 1091	I	HS		Introduction to Feminist Therapy: Practices and Principles
Hilliard , Richard	ES 1096	I	ES QR		Chemistry II
Jacoby, Franklin R	HS 2095	IM	HS		Philosophy of Science: Reason, Truth, and Reality
Kim, June	AD 4049	MA	ADS		Advanced Photography
McLean, Adam	ED 2013	IM			Teaching and Learning Music in Human Ecology
Neuhouser, Jeffry	MD 1035	I			Career Ecology Seminar
Rand, Kendra	HS 1094	I	HS		Public Speaking Workshop
Robbins, Dani	AD 2052	IM	ADS		Queer Dance Histories
Schultz, Eloise	ED 5010	A	HS ED		Curriculum Design and Assessment
Stephenson, Toby	MD 1038	I	QR		Introduction to Marine Navigation
Sullivan , Leeann	HS 4119	MA	HS		Mutual Aid, Past, and Future
Summers, Kristy	AD 1085	I	ADS		Metal Arts

College of the Atlantic

Course Descriptions
SP-26

3/18/2026

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.

AD1052B 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: $120. Meets the following degree requirements: ADS.

AD1072 Audio Production as Compositional Tool

In 1979, the music producer Brian Eno argued that the recording studio is a "compositional tool," upending the idea that the recording studio exists to document pre-existing musical compositions. His assertion came on the back of pivotal albums such as The Beatles' "Revolver" and The Beach Boys' "Pet Sounds" (1966), which demonstrated the creative possibilities of composing

in the studio. We might call this type of approach to music composition “playing the studio.” In this course, students learn how music production makes use of editing, mixing, and effect processing to maximize its impact. Through readings, film screenings, and audio listening sessions, students learn about past and present studio techniques and use these techniques during audio projects and exercises. Students learn to use virtual instruments, effect processors, microphones, and COA’s recording studio to strengthen their technical audio recording, editing, and mixing skills. Students will be evaluated based on their participation in class discussions, their fluency in the use of recording equipment and software, the process they use to approach each assignment, and the completion of assigned projects. No prerequisites or sound/music experience is required.

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

AD1083 Growth & Decay: Ecological Sculpture

How might a sculpture decay or grow, becoming an active part of its environment? How might biomimicry offer us tactics for surprising or outsmarting ourselves? What could it mean to make an artwork in an “erosive” or “sedimentary” way? What creative possibilities can follow an unforeseen or catastrophic change? This sculpture course takes its cues from the many processes occurring spontaneously in the natural world: growth, decay, metamorphosis, erosion, accretion, collapse, drift, and more. We will work in tandem with natural processes as both practical and conceptual methodologies. A series of individual and collaborative projects will prompt experiments in eco-sculptural production which engage our own lived experiences of the natural world with criticality and emotion. Expect to encounter familiar materials (wood, textiles, clay) as well as some that may be new (plant matter, paper pulp, recycled and discarded objects, etc). Ideally, this class will collectively make a sculptural contribution to the campus, addressing ecological themes and issues particular to our bioregion and community.

Evaluation is based on participation in class activities (exercises, presentations, readings, discussions, occasional writing and/or drawing prompts), significant studio time outside of class, timely completion of all projects with corresponding group critique sessions, and consistent involvement with studio maintenance. A sketchbook is required.

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

AD1084 Wheel-thrown Pottery

The potter’s wheel can be traced back to the ancient Sumerians, as early as 3,250 B.C.E. With that as our starting point, this introductory studio focuses on vessel-making techniques and traditions through intensive training on the wheel. It is designed for students to develop a unique spatial and material language in clay, grounded in the possibilities and limitations of radial symmetry. A series of technical assignments will build skill, prompt creative problem-solving, introduce basic physical and chemical ceramic processes, and explore form and function through various human ecological frameworks. As always, we make our own clay and keep the studio clean together.

Evaluation is based on participation in class activities (exercises, presentations, readings, discussions, occasional writing and/or drawing prompts), significant studio time outside of class, timely completion of all projects with corresponding group critique sessions, and consistent involvement with studio maintenance. A sketchbook is required.

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

AD1085 Metal Arts

This course will introduce students to metal working as an artistic process and material. Through this course there will be a basic introduction of welding, fabrication, and exploration of metal casting. Students in this course will learn the basics of cutting, bending, welding, and the basic manipulation of metal as a medium. This is a studio/classroom-based course that will introduce materials and methods, provide demonstrations, require research, discuss concepts of planning and construction, address safe material handling and tool usage when applicable, as well as provide the opportunity to experiment and play. Students will create projects based off of their own designs that push them both technically and conceptually. Student evaluations will be based on completion of projects and related research, class participation in demonstrations and class discussions, as well as project based critiques. Student evaluations will be based on completion of projects and related research, participation in demonstrations and class discussions, as well as project-based critiques.

Level: Introductory. Prerequisites: None. Class limit: 10. Lab fee: $225. 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

AD2023 Actor Training I

This course is geared toward students with or without performance experience. Together we will establish a common language to define the most important tools for an actor. Through a series of games and exercises, students develop new skills and practice making bolder, clearer choices within improvised, devised or established scenes. The goals are to create confidence in any sort of performance situation and to find ways of applying acting skills to other academic and outside experiences. Evaluation is based on participation in class activities and discussion, successful completion of all performance projects, including productive rehearsal time and an organized portfolio of written responses. There will be at least one field trip. Default grading option for this course is CR/NC.

Level: Introductory/intermediate. Prerequisite: none. Course limit: 12. Lab fee: $50. Meets the following degree requirements: ADS

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

AD2051 Visualizing Truth: Animated Documentary

For over a century, filmmakers have used animation to imagine realities that can’t be captured on live-action film. From the stop motion scientific visualization of stag beetles in Wladyslaw Starewicz’s "Lucanus Cervus" (1910) to Winsor McCay’s dramatic hand-drawn re-enactment of "The Sinking of the Lusitania" (1918), early animated documentary was both embraced for its ability to visualize the unseeable and wielded as a powerful tool for propaganda. In recent decades, animation has grown increasingly popular as a mode of nonfiction filmmaking, celebrated for its ability to poetically moderate complex truths with raw emotionality; process identity, trauma and memory; and explore collective histories.

In this course, students will make a series of short nonfiction animation projects. Techniques might include comics, journalism, rotoscoping, scientific visualization, observational palimpsest, and archival stop motion. Discussion topics will cover the ethics of representation and appropriation, research methodologies, photographic indexicality, embodying empathy through anonymity, and navigating the truth of constructed images in a post-truth media landscape. Readings and screenings of historical and contemporary animated documentaries will introduce students to the field, including films by Penny Lane, Jonas Poher Rasmussen, Mona Chalabi, Ng’endo Mukaii, Alisi Telengut, Kyungwon Song, Sheila Sofian, Danski Tang, and Adam & Zack Khalil. Students do not need animation experience to enroll in the class—supplementary technical workshops will provide students with instruction in the necessary software and tools, including Dragonframe and Adobe Premiere.

Students will be evaluated on their successful and timely completion of assignments, critical engagement with reading/screening materials, and thoughtful participation in class discussions.

Level: Introductory/Intermediate. Prerequisites: Students should have taken at least one art, film, or animation class, or have previous experience in art or filmmaking. Class limit: 12. Lab fee: $60. Meets the following degree requirements: ADS.

AD2052 Queer Dance Histories

This course focuses on historical and contemporary relationships between dance, politics, gender, and sexuality, with a particular emphasis on dance made by and for LGBTQIA2S+ artists and audiences in the US in the 20th century.

The study will investigate a wide variety of dance scholarship, including text and film resources, through discussion, embodied learning, and physical expression. Students will consider the work of artists and dance scholars that explicitly engage questions of queer liberation and solidarity. Students will also examine dance's unique role in expanding and subverting normalized expressions of gender and sexuality in American culture since the early 1900s, with specific attention paid to the work of dance artists within movements for civil rights and social justice.

We will touch on significant moments in American dance history including the incorporation of Afro-Caribbean diasporic dance and other forms, toward the evolution of what is now referred to as American modern dance. We will also explore a selection of histories from drag, cabaret, and the emergence of distinctively Queer dance forms throughout the 20th century including forms that came out of the Ballroom scene; Vogue, Tut, Waacking etc. There will be a strong emphasis on dance artist-activist contributions during the early years of the AIDS crisis.

Students will be expected to view footage both inside and outside of class, complete weekly readings, short informal writings, and shared dance projects. A consistent movement practice will place our learning in an embodied dialogue with the artists, forms, and texts studied.

Evaluation will be based on attendance, participation in class discussion, timely completion of all assignments, and completion of a final project/paper. Prior dance training is not required, but students that have experience with rigorously integrating physical practice with reading and writing will be well-prepared for this course.

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

AD3020 American Dreaming: Theatre and Activism in the US

Students read plays and study a variety of artists that have used theater as a viable force for change over the last century. Together we will explore the mechanics and dynamics of specific plays and performances as well as the social and political context in which they were conceived. We will investigate significant periods in U.S. history (twentieth century) including the New Deal, the House Un-American Activities Committee, the Civil Rights Movement, the emergence of the AIDS crisis, the rise of neoliberalism, 9/11 and beyond, exploring their impacts on this form. The study will include Josephine Baker, Hallie Flanagan and The Federal Theatre Project, Susan Glaspell, Clifford Odetts, Arthur Miller, Lorraine Hansberry, Lillian Hellman, The Open Theatre, Adrienne Kennedy, Anna Deavere-Smith, Tony Kushner, Young Jean Lee, Taylor Mac, Annie Baker, Jeremy O.Harris and others. Students are required to attend a weekly series of evening screenings/performances. There will be at least one field trip. Evaluation is based on full participation in class discussion, successful completion of all short projects and assignments, and a final project/paper.

Level: Intermediate. Pre-requisite: Successful completion of the writing requirement and at least one literature course. Course limit: 11. Lab fee: $50. Meets the following degree requirements: AD HY

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

AD4049 Advanced Photography

This course is designed to provide students opportunities to build on their technical and conceptual skills of photography created in accordance with the creative vision of the photographer. There will be a focus on photographic image-making within a fine art context in conjunction with development of heightened awareness and concepts in relation to personal perspective. Each class will include discussion of reading assignments, in-class shooting assignments, looking at contemporary artists and their photographic practices. Art concepts, ideas, and critiques of ongoing student work will occur weekly. In addition, there will be an individual meeting with the instructor at midterm aimed to solidify each student's work. Students will be evaluated based on the completion of a series of assignments, the development of a self-chosen body of work, participation in class discussions/critiques and class attendance.

Level: Intermediate/Advanced Prerequisites: Introduction to Photography or some photography experience/knowledge. Class limit: 12. Lab fee: $110. Meets the following degree requirements: ADS.

AD4063 Tutorial: Advanced Ceramic Techniques

This is a ceramics tutorial for intermediate or advanced practitioners and requires foundational skills in hand building and/or wheel-throwing. It is designed to support students' continued development of ceramic technique. Students enrolling in this tutorial must prepare an individualized work plan outlining their goals and objectives before the start of the term. Each work plan will blend studio work with research, including but not limited to global, historical and contemporary frameworks. There will be three required group check-ins over the course of the term, plus individual meetings at the discretion of each student. As always, we'll share the joy and responsibility of running a communal studio.

Students who successfully complete this course will gain experience following through on an arc of independent research and study; communicating and experiencing ideas through ceramic forms in real time and space; and giving and receiving both practical and creative feedback in real time, in response to the unique efforts and ambitions of peers. In addition, students will learn to act confidently on a thorough understanding of the material and chemical transformations present in mid-fire ceramic processes and confidently contribute to the management of a community clay studio.

Evaluation will be based on follow-through of independent studio and research plan, substantial studio time, timely completion of all projects with corresponding group feedback sessions, and consistent involvement with studio maintenance.

The default grading option for this tutorial is credit/no credit.

Level: Intermediate/Advanced. Prerequisites: At least one college-level course or significant previous experience. Class limit: 6. Lab fee: $120. Meets the following degree requirements: None.

AD4064 Moving Image Studio: Short Films

Moving Image Studio is a space for students to take on the entire process of making a short film. Students are welcome to work collaboratively or independently and will be expected to complete their film throughout the term. Projects might include documentary, animation, experimental or narrative shorts, and any techniques are welcome—for instance, puppet animation, 16mm cameraless filmmaking, or observational documentary.

Each student will start the course by pitching their idea to their peers and creating a production schedule for the term, following the path of pre-production, production of sound/image, post-production, and a final screening. The class will be scheduled to accommodate group critiques of works-in-progress, independent production time, and one-on-one technical and conceptual guidance. Students who are currently working on a film project or wish to continue a previous class assignment, and would like a supportive setting to bring their film to completion, are encouraged to enroll in this class as well.

Workshops, virtual artist talks, and screenings will cover topics such as pre-production strategies, professional practices, software techniques, and film festivals. Depending on their production workflow, students may use moving image software like Adobe Premiere, After Effects and Dragonframe.

Students will be evaluated on their successful completion of their film project, including adherence to production schedules, and thoughtful participation in critiques and class discussions.

Level: Intermediate/Advanced. Prerequisites: Students should have previous film, video or animation experience. Permission of Instructor. Class limit: 12. Lab fee: $80. Meets the following degree requirements: ADS.

AD5039 Experimental Sound Studio

In Experimental Sound Studio, students will develop advanced skills in sound design, sound synthesis, soldering, field recording, multichannel mixing, basic electronic circuit design, and the use of hardware and software synthesizers. This hands-on course emphasizes the creation of original sounds by building custom devices and signal flows from scratch.
The course emphasizes exploration and experimentation, encouraging students to tailor each project in a way that furthers their sound practice. Each project includes dedicated lab time for the development of nuanced, individualized work. Projects include soldering basic sound generators and effects, learning VCV Rack (an open-source modular synthesis software), working with semi-modular and modular hardware synthesizers, composing and mixing in quadraphonic (four-channel) sound, and the creative use of field and archival recordings.
We will study musicians and sound artists who have pushed the limits of sonic experimentation, considering how their work can inform our own creative practices. Selected readings will be drawn from texts by practitioners including Karen Collins' Studying Sound: A Theory and Practice of Sound Design, Thom Holmes' Electronic and Experimental Music: Technology, Music, and Culture, Pauline Minevich and Ellen Waterman's Art of Immersive Soundscapes, Micah Lexier and Dan Lander's Sound by Artists, and Tara Rodgers' Pink Noises.
Students will be evaluated based on participation in class discussions and labs and successful completion of hands-on projects.

This is an advanced-level course intended for students with prior experience in music production, sound design, songwriting, recording and editing, and/or electronics.

Level: Advanced. Prerequisites: At least one of the following: AD1072 Audio Production as Compositional Tool; AD1078: Shellac to Spotify: 100 Years of Recorded Music; AD4057: Music for Narrative Media; AD3014: Soundscape; AD4050: Sound Studies Practicum; HS3100: Within Living Memory: Audio Production and Podcasting; or by permission of the instructor. Class limit: 10. Lab fee: $50. Meets the following degree requirements: ADS.

ED2013 Teaching and Learning Music in Human Ecology

Music has been a powerful component of human ecology since time immemorial. It can carry our stories, express our values, communicate aspects of our individual and communal identities, and help us understand those of others. Consequently, the ways that music has been transmitted across generations have had profound impacts on the course of humanity. Understanding how and why music is taught and learned is, therefore, crucial to understanding human ecology. Using transdisciplinary resources from social studies, musicology, education studies, neuroscience, and more, this course will explore how people learn music, what people learn through music, and how musical teaching practices can reflect and shape the cultural identities of individual learners and their communities. In addition to taking part in seminars centered around multimedia course materials, students in this course will observe and engage in music teaching and learning experiences–both formal and informal. Assessment of student work will include participation in class discussions and musical experiences, a report on music education practices in a chosen cultural context, reflective journals on a multi-week music teaching or learning practice, and a demonstration lesson that uses music in some way. All musical interests and levels of musicianship (including novices) are welcome in this course.

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

ED3107 Culturally Sustaining and Revitalizing Education

This course is designed for students planning to teach in schools whether in Maine or outside of the United States. Culturally sustaining/revitalizing education (CSRE) builds on the aims, values, insights, and practices of anti-racist education, culturally relevant pedagogy, culturally responsive teaching, culturally sustaining/revitalizing pedagogy, decolonizing education, global education, intercultural education, and multicultural education. In particular, it aims to contextualize education in the history of colonization, land theft, slavery, the continued struggle for sovereignty and self-determination of native tribes and First Nations, and calls for wider community accountability. This educational approach challenges deficit mindsets and structures that undergird policies and practices that widen the opportunity gap and equitable access to basic human and civil rights and impede educational access for sustaining and revitalizing cultures that settler colonialism has attempted to eliminate, assimilate, or marginalize. Students will practice asset-based and growth mindsets to gain an understanding of the relationship between CSRE and respect for tribal sovereignty and support of contemporary struggles for tribal continuity and resistance to cultural genocide and epistemicide. The course also opens a dialogue on the applicability of CRSE for immigrant, refugee, and asylum-seeking students whose relationship to their new place of residence may be tenuous at best and whose heritage languages and cultures are also endangered as a result of first- to second-generation assimilation in their adopted communities. Students will gain an understanding of conceptual frameworks, knowledge of empirical studies documenting outcomes and impacts of these approaches, and skills in ethically and effectively teaching indigenous, immigrant, and other culturally and linguistically diverse learners. For students

seeking Maine teaching endorsements, this course will prepare them to implement LD291 requiring Maine educators to teach Wabanaki history and culture. Students will learn through field trips, guest speakers, films, discussions, critical exploration and reflection, independent research, observation/fieldwork/practicum, and peer teaching. Evaluation will include artifacts to be incorporated into a teaching portfolio: a lesson plan, teaching video, self-assessment, assessment of PK-12 student work, and communication with families and community members. Although there are no prerequisites, the following are recommended; Learning and/or proficiency in a language other than English; a psychology, sociology, or anthropology course; and/or a prior education course.

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

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

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

ES1026 Introduction to Chaos and Fractals

This course presents an elementary introduction to chaos and fractals. The main focus will be on using discrete dynamical systems to illustrate many of the key phenomena of chaotic dynamics: stable and unstable fixed and periodic points, deterministic chaos, bifurcations, and universality. A central result of this study will be the realization that very simple non-linear equations can exhibit extremely complex behavior. In particular, a simple deterministic system (i.e., physical system governed by simple, exact mathematical rules) can behave in a way that is unpredictable and random, (i.e., chaotic). This result suggests that there are

potentially far-reaching limits on the ability of science to predict certain phenomena. Students in this class will also learn about fractals---self-similar geometric objects---including the Mandelbrot set and Julia sets. We will also read about and discuss the development of the field of chaos. In so doing, we will examine the nature of scientific communities, with a particular eye toward how changes in scientific outlooks occur. Throughout the course, students will be encouraged to explore the relations between chaos, fractals, and other areas of study such as literature, art, and cultural studies. Students who successfully complete this class should gain a quantitative and qualitative understanding of the basic ideas of chaos and fractals, a greater understanding of the cultural practice of science, and improved mathematical skills. Evaluation will be based on class and lab participation, weekly problem sets several short writing assignments and a final project.

Level: Introductory. Prerequisite: A high school algebra course or signature of instructor. Lab fee: $10. Class limit: 24. Meets the following degree requirements: ES QR

ES1042 Geology and Humanity

In this course we will explore how geology has played a major role in human history and culture over multiple temporal and spatial scales. We will discuss underlying geological processes forming and influencing our environment and how this relates to human migration and settlement patterns, political boundaries, geohazards, resources, the modern landscape, and agriculture. This course will appeal to students interested in exploring connections between geology and other subject areas, or who are curious about humanity's place in geologic time. This course will implement readings from a range of sources: geologic textbooks, excerpts from short historical texts, and scientific journal articles. We will use class time in a variety of ways: lecture-based, seminar-style discussion, and laboratories spent visiting local field sites. Students will be evaluated based on their performance on weekly problem sets or writing assignments, a midterm quiz, as well as a term project with both oral and written presentation components.

Level: Introductory. Prerequisites: none. Class limit: 16. Lab fee: none. 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: 25. Lab Fee: $40. Meets the following degree requirements: ES.

ES1096 Chemistry II

This is the second half of a two-term sequence designed to help students describe and understand properties of materials. Topics include kinetics, equilibria, thermodynamics, electrochemistry, chemistry of the nucleus, and an introduction to organic chemistry, with a focus on applications in each case.

The course meets for three hours of lecture/discussion and for three hours of lab each week. Students are strongly urged to take both terms of this course. Evaluations are based on problem sets, lab reports, and quizzes.

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

ES1098 Introduction to Computer Science: Image and Sound

Did you know, computers can be used to build and modify images and sound bytes? In this course, students with little to no prior computer experience will learn the foundations of computer science through projects focused on visual media and sound. This work will culminate in a final project consisting of an interactive display or exhibit. It will be helpful if you are interested in art and sound, but no prior experience is necessary. Students who successfully complete this course will have learned:
1)How to read a simple program and correctly describe the outcome,
2)How to take a problem statement and convert it into code, and

3)How basic computer memory works.
In addition, students will gain new ways for conceptualizing and working with image and sound that they will be able to draw on in their creative and scholarly practice. While this is an introductory course, it is important to note that learning to program is like learning a new language. There is a time commitment to learning new syntax and understanding the language of computing. This course is taught in Python, and students will be evaluated on weekly check-ins and projects. This course, or the equivalent, is required for many further courses in computer science and related areas.

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

ES1099 Marine Biology

This is a survey course that broadly covers the biology of organisms in various marine habitats (rocky shores, mud and sand, estuaries, open ocean, the poles, coral reefs, deep sea), and some policy and marine management and conservation issues. A large part of this course is focused on learning the natural history of the local marine flora and fauna of Mount Desert Island's coastal habitats.
Each week the course meets twice in class and once for laboratory work or field trips.
Evaluations are based on the quality of participation in class, one in-class practical, several sets of essay questions, and a field notebook emphasizing natural history notes of local organisms. This class is intended as a broad introduction to the biology of life in the ocean for students in any year.

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

ES2012 Introduction to Statistics and Research Design

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

Level: Introductory/Intermediate. Prerequisites: A college mathematics course, or signature of the instructor. Class limit: 12. Lab fee: $40. Meets the following degree requirements: QR.

ES2054 Curatorial Practice: Study Skins

This course provides a deep dive into the practice and art of preparing museum study skins. Study skins are a traditional form of specimen preparation that preserves the skin and feathers of organisms for research purposes. Preparation techniques vary by taxon and research objective. In this course we will read about the history of study skins, how preparation techniques have evolved over time, and the role of study skins in our understanding of our natural world. A foundational component of the course is to learn how to prepare study skins. Therefore, we will establish a practice of preparing study skins weekly. Through this practice students will learn different techniques of preparation, as well as gain a strong foundation in anatomy related to different organisms and learn how to use appropriate anatomical language. The course meeting time is structured to support this weekly practice. While we will discuss preparation techniques for different taxons, iterative practice of techniques will depend on availability of organismal specimens and will be biased towards vertebrates, particularly mammals and aves. Assessments will include a reflection journal documenting each student's preparatory journey; discussion and activity participation; and the completion of a series of study skins demonstrating improvement in technique over the course of the term.
This course builds on concepts discussed in Collecting Nature, and other organismal courses. The course is particularly suitable for students who would like to pursue careers in organismal ecology, taxonomy, or museum studies, and would like study skin preparation to be a part of their skillset. It would also serve students who are interested in gaining an in-depth knowledge of organismal anatomy, or those who are interested in different preparation techniques.

Level: Introductory/Intermediate. Prerequisites: ES1092: Collecting Nature: Exploration of Scientific Collection. Class limit: 8. Lab fee: $25. Meets the following degree requirements: ES.

ES2055 Object-Oriented Programming: Computer Game Design

Object-oriented programming is a design paradigm that encapsulates variables and functions into structures called objects. Understanding what objects are, how to use them, and how to write your own objects, is a foundational programming skill. An application area in which objects naturally occur is game design. The computer gaming industry is a multi billion dollar industry that combines art, sound, and computing into one package. In part, it is thanks to the computer game market that we have seen rapid advances in computer graphics and compute speed. Computer games are event-driven programs; meaning the sequence of

operations is not predetermined but is controlled by the user's mouse clicks or text responses to prompts. In this class students will develop a computer game as a means to learn object-oriented and event-driven programming. Students who successfully complete this course will gain:
1)a grounding in object-oriented design, 2) an introduction to finite state machines and event driven programming, and 3) experience transforming an idea into a working computer game prototype.

Students will gain Python coding experience and general skills that leave them better equipped to pursue a wide range of programming tasks. This course is intended for students who have some computer experience and are interested in independently learning new skills. While this course is designed to build on Introduction to Computer Science, adventurous beginners are encouraged to take this class. Students will be evaluated on weekly check-ins and assignments. The main project throughout the class will be to design, develop, and test a computer game prototype which culminates in a final demonstration. This course, or the equivalent, is required for many further courses in CS and related areas.

Level: Introductory/Intermediate. Prerequisites: ES1093 Introduction to Computing: Data or permission of instructor. Class limit: 15. Lab fee: none. Meets the following degree requirements: QR.

ES3014 Ecology

This course examines ecology in the classic sense: the study of the causes and consequences of the distribution and abundance of organisms. We examine the assumptions and predictions of general models of predator-prey interactions, inter- and intra-species competition, island biogeography, and resource use, and compare these models to the results of experimental tests in lab and field. In addition we discuss appropriate techniques used by ecologists in collecting data in the field, note-taking and the appropriate collation and storage of field data. Although this course is NOT a course in Conservation Biology, we examine how ecological principles are applied to conservation questions. Readings include selections from the primary literature. Students are evaluated on the basis of class participation and two in depth problem sets,drawing extensively on the primary literature.

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

ES3044 Climate and Weather

This class will explore general weather and climate patterns on global, regional, and local scales. We will discuss the major forcings driving global climate fluctuations - on both long (millions of years) and short (days) timescales, including natural and anthropogenic processes. We will also learn about basic meteorology and the processes producing some common spectacular optical weather phenomena (rainbows, coronas, cloud-types, etc). Students will complete a term project comprising a photo-documentary journal of the different weather phenomena they observe during the 10-week term. The field component of this course will be self-guided through the observation and documentation of weather phenomena. Who should take this course: No prior geology/science experience is needed - but expect to do a bit of basic math in this course! The course level is intermediate because it will not cover foundational principles of geology (or other sciences) but instead the course will be integrative and require students to practice both their quantitative and qualitative skills. Take this course if you are passionate or curious about climate change, but do not know much about the science of climate and weather!

Level: Intermediate. Prerequisites: none. Class limit: 16. Lab fee: $10 Meets the following degree requirements: ES

ES3065 Molecular Genetics Workshop

This workshop teaches students how to apply and use a variety of molecular genetic and cellular laboratory techniques at Mount Desert Island Biological Laboratory. Students learn how to do basic molecular genetic techniques, including some subset of DNA extraction, RNA extraction, PCR, RT-PCR, cloning, and bioinformatics. Students work on how to carry out a research design around a specific question, how to carry out the research and interpret results. The material will be taught around a research question that the group will work on for a one-week period over spring break. The course is taught by various MDIBL research staff. Successful completion of the workshop requires attendance for the entire week.

Level: Intermediate. Prerequisites: One class in cellular and molecular biology (Biology: Cellular Processes of Life counts) or genetics, and permission of instructors. Class limit: 12. Lab fee: none. Meets the following degree requirements: none.

ES3076 Restoration Ecology

The Society for Ecological Restoration defines ecological restoration as "the process of assisting the recovery of an ecosystem that has been degraded, damaged, or destroyed." In this era of widespread environmental degradation, restoration ecology provides an important set of methods for mitigating anthropogenic damage. However, the science of restoration is still in its early phases, and important theoretical and practical questions remain to be resolved. This class will critically examine the assumptions that underlie

restoration planning, both in the ethical dimension and in the realm of scientific theory. We will consider the validity of conceptual models of ecological communities and ecosystems and the way that these models shape decision-making. We will survey the factors that must be taken into account during restoration and study best-practices approaches, with a focus on adaptive management. In the final project, groups of students will develop and present restoration plans for a local site. Students will be evaluated based on two essays, class participation, and the final project.

Level: Intermediate. Prerequisites: Any of a number of courses including Biology: Form and Function, Trees and Shrubs, Ecology, Weed Ecology, or Landscape Architecture Design Studio. Class limit: 20. Lab fee: none. Meets the following degree requirements: ES

ES3090 Practicum in Sustainable Energy

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

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

ES3112 Organic Chemistry II

This course explores the physical, chemical, and environmental properties of carbon-containing materials such as plastics, solvents, dyes, and living things. The emphasis of this course is to apply foundational principles of Chemistry and Organic Chemistry I to gain perspective on how these processes fit into everyday life: materials and processing, research and medicine, connection to biochemistry, and food production. Evaluation will be based on: problem sets, quizzes, labs, a mid-term exam, and a final exam.

Level: Intermediate. Prerequisites: A previous chemistry course. Offered every other year. Class limit: 15. Lab fee: $60. Meets the following degree requirements: ES.

ES4016 Island Life

Islands have played a major role in the development of ecological and evolutionary theory. Most recently, islands have served as an important metaphor in the development of conservation biology. Maine is blessed with a plethora of islands -between 4500 and 6000 at the last count- and the history and pre-history of these islands is intimately entwined with that of the continent itself. This course examines historical and current interpretations of island biogeography and the interplay between natural and human history and human ecology. The class will be taught as a combination of term-time seminar and in the field, based on the College's field station on Great Duck Island and the College's research vessel. During the Spring term we will be meeting regularly to examine the theoretical basis of Island Biogeography and islands as the subject of scientific and literary discussion since Aristotle. Readings will include Darwin, Alfred Russell Wallace, and contemporary authors. In late August we will re-convene for the field component of the class. During the first half of this component, we will be focusing primarily on Great Duck Island and its immediate surroundings, learning and applying theoretical approaches to islands' landscapes, with extensive reading from the primary literature. During the second half of the class, we will move further afield, exploring a variety of islands in eastern Maine, and relating our observations to theoretical predictions. Ultimately we hope to travel to Grand Manan Island in the Bay of Fundy to observe a large island community, see the traditional weir fishery, and observe firsthand migrating right and humpback whales, and northern seabirds. Evaluation based on participation, quizzes and a term project.

Level: Intermediate/Advanced. Prerequisites: Permission of instructor; knowledge of boat-handling and/or significant experience on the water is recommended. Class limit: 8. Lab fee: $500, which helps cover food and travel for the field component of the course. Meets the following degree requirements: ES, HY.

ES4069 Experimental Marine Science Methods

Contemporary marine science research relies on a rapidly developing world of aquatic technologies, yet there has also been a

recent revolution in low-cost, DIY electronics and components. For experimentalists, there is immense value in having a broad knowledge of the assorted tools in your methodological "toolkit". Often, the instrument to collect the data you need doesn't exist or is unaffordable, in which case the best option may be to build it yourself. Learning how to operate, fix, or even construct instruments to answer a research question builds a strong and interconnected foundation of scientific skills, both concrete (programming, simple electronics, instrumentation, machining, and engineering) and cognitive (critical thinking, creative problem solving, cost-benefit analysis, forethought, resilience, and the "methods" part of the scientific method).

In this course you will (1) practice the practical and cognitive skills that experimental marine scientists use to do research, and (2) learn how to design and construct custom aquatic instrumentation to answer a scientific question. The course will start with you constructing a simple aquatic sensor to build basic skills, move on to creating a lab setup designed to manipulate some aspect of the aquatic environment, and end with self-directed research projects devising and building an instrument to explore your own scientific question. Much of our class time will be spent in a collaborative learning setting similar to a research group. Throughout the course, we will explore the ways that creative custom instrumentation can push the boundaries of science and make high-quality research more accessible.

This is a project-based course that is intended for STEM-motivated students. It would serve particularly well to bridge students into pursuing more advanced scientific research endeavors.

This class is very much a group effort, and assessment will be based on active participation in class experiences as well as written assignments in the style of a technical report, short weekly reflections, and a presentation at an end-of-term symposium. In addition to class meetings, expect to spend a substantive amount of time outside of class working on your projects.

Level: Intermediate/Advanced. Prerequisites: Introduction to Oceanography, Marine Biology or Intertidal Ecology. It is helpful but not required to have taken statistics, computing, data science, or experimental design courses. Class limit: 10. Lab fee: $80. Meets the following degree requirements: ES.

ES5017 Ornithology

Welcome to the wonderfully weird world of Aves! This advanced course is designed to provide students with in-depth knowledge and experience in all aspects of avian biology. We will dive deep into evolution and taxonomic relationships and discuss the historical and cultural impacts birds have had globally. We'll use museum specimens, dissections, and direct field observation to explore anatomy, physiology, behavior and ecology of birds up close and in-person! Emphasis will be on local and regional groups, but we will discuss global biodiversity. While the class is structured as two lectures and a laboratory component, the course is built around active learning where in-class discussions and activities should be expected. Assessment will be based on participation, weekly quizzes, activity reflections, and a written review paper on a topic of avian biology of your choosing.

As an advanced course, this course builds on concepts discussed in Vertebrate Zoology. The course provides students with a strong foundation in all aspects of avian biology, including field techniques to monitor birds. Thus, the course is particularly suitable for students who would like to pursue careers in avian ecology. It would also serve students who are interested in gaining an in-depth knowledge of a particular group of organisms; those who are interested in gaining experience in synthesizing primary literature in a written form; or those who are curious about what being a bird really means.

Level: Advanced. Prerequisites: ES3104 Vertebrate Zoology or permission of instructor. Class limit: 11. Lab fee: $50. Meets the following degree requirements: ES.

GS6026 Rhythm and Poetry: Culture, Writing, Music Production

This group study examines rap and beatmaking as a contemporary artistic practice, cultural movement, and mode of scholarly inquiry. Through structured group meetings, participants will engage in collaborative listening sessions, freestyle and writing exercises, peer critique, and shared technical workshops focused on music production. Considering sampling as a form of cultural preservation and storytelling, attention will be given to the historical development of hip-hop and its cultural, social, and political significance, alongside sustained hands-on engagement with music production technologies including digital audio workstations (DAWs), MIDI controllers, samplers, and recording techniques. Students will pursue individual and collaborative creative projects throughout the term, integrating historical research, critical listening, and technical skill development into original compositions. Evaluation will be based on consistent participation, engagement with course materials and discussions, documentation of creative process, and the completion of finished songs, presented either as standalone works or as part of a collectively assembled album.

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: HS.

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: HS.

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, and ethical conduct.

We will begin by reading Asvagho?a'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 Thích Nhat Hanh, angel Kyodo williams, and Pema Chödrön. Along the way, we will discuss

suffering (dukkha), emptiness (suñña), impermanence (anicca), non-self (anatta), interdependence or dependent uprising (pa? iccasamuppada), desire (tanha), the four noble truths, the eightfold path, liberation and enlightenment (nibbana), action and causation (kamma), wisdom (pañña), compassion (karuna and bodhicitta), and our responsibilities to other beings.

Although this course primarily focuses on Buddhist theory and Buddhist texts, students will be briefly introduced to different meditation and mindfulness practices through a series of guest speakers and a weekend visit to the Morgan Bay Zendo in Surry, Maine. 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 class participation, 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.

HS1129 Introduction to Political Economy

This course introduces students to the study of political economy from a Marxist perspective. Unlike economics which focuses on various parts of the economy, whether at the micro- or macro- level, political economy focuses on the intertwining of power and money, or how politics affects the economic system and how the economy in turn shapes politics. As most of the world now lives with variants of the capitalist economic system, we will devote our time to study the structure of capitalism, its logics, as well as its contradictions and malfunctions. We will do so by engaging with Karl Marx's original writings, which to this day still constitute one of the most fundamental and insightful critiques of the capitalist economic system. Marx's Capital, Volume One will be both our guiding posts and a useful entry point for thinking about a wide range of issues, including labor and value, commodity fetishism and consumerism, capital accumulation and exploitation, and the ongoing violence of accumulation through dispossession, colonization, and other means.

As Eric Wolf, the late anthropologist, has noted, "the social sciences constitute one long dialogue with the ghost of Marx" (Europe and the People without History, 1982). Rather than being Marx's disciples, we strive to be his interlocutor. As such, in addition to selections from Marx's key works, we also read current Marxian political economy scholarship that draws on, critiques, and pushes its boundaries

This course is valuable for any students who are interested in politics, economics, international development, future study, food systems, climate justice, social changes, and any area of studies that grapple with capitalism in its transnational, racialized, and gendered dimensions. Upon completion, students will have developed practices of thinking critically and imaginatively about capitalism's fundamental drives, uneven development, appetite for technological innovation, and tendency towards violent expansion.

No previous knowledge is required, but students should be prepared to read complex, abstract texts. Students will be evaluated through bi-weekly reading reviews (approximately 3-5 pages of critical reflection based on assigned readings) and a final project.

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

HS1130 College Seminar: Women in True Crime

Commercialized in the 16th century through ballads and pamphlets, true crime has been around for a bit. Yet it is in the recent decade or so, with the proliferation of streaming services, social media, and the popularity of podcasts as a genre, that we see a rising interest among women both in the production and consumption of true crime. Statistics vary depending on the source, but the general consensus is that somewhere between 65-80% of the audience for true crime is women. What then is the root of this fascination? What role does gender play in it? And how do we wrap our minds around this phenomenon and the elements—violence, sensationalism, exploitation of victims—that come along with it? These are but some of the questions that we will delve into in this class.

Using a genre-based approach, we will study and analyze women-centric true crime books, case files, articles, blogs, podcasts, and documentaries. Our focus will not only be on the content of these works, but also on the forces that shape the writing/composing process: that is, the purpose (awareness, entertainment, reporting, etc.), the intended audience (detectives, true crime enthusiasts, academics, etc.), and the like. For example, when we read I'll Be Gone in the Dark by Michelle McNamara and watch the show by the same name, we will devote time to understanding and writing about the stylistic choices that might be particular to a genre, here a non-fiction book and documentary, respectively. Some other examples of works that we would look at are Crime Junkie by Ashley Flowers and Brit Prawat, and Gone Girls: The Long Island Serial Killer by Liz Garbus.

The study of the form and peculiarities of these genres, along with the textbook, Understanding Rhetoric, will help us develop

both the vocabulary and the skills to understand and work on our own writing process. This process will be honed further through writing assignments in various genres—in-class freewrites, newspaper reports, crime blogs, reading responses, paper, portfolio reflection letter, and a multimodal project—and a sustained practice of the art of peer-reviewing and revision.

In short, you will critically read, think, and write about women in true crime with the end goal of developing skills that will serve you well outside the limits of our theme.

Assessment will be based on writing assignments in various genres– in-class freewrites, newspaper reports, crime blogs, reading responses, paper, portfolio reflection letter, and a multimodal project–and a sustained practice of the art of peer-reviewing and revision.

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

HS1131 Animals and Arguments

In 1903, American naturalist John Burroughs triggered a fierce public debate when he accused some of his peers of writing "sham natural history." These other naturalists, Burroughs claimed, had given in to the major temptation lying in wait for all nature writers: "the danger of making too much of what we see and describe—of putting in too much sentiment, too much literature—in short, of valuing these things more for the literary effects we can get out of them than for themselves." The ensuing debate over the responsible depiction of nonhuman nature went on for five years in the pages of popular magazines, drawing in dozens of writers and one U.S. president. More than a century later, we remember it as the "nature faker" controversy. But though this episode has taken its place in the history books, its unresolved tensions and questions live on, occupying nature writers and filmmakers to this day: How can writers tell stories that spark human interest in the natural world while doing justice to that world's alterity? What does it mean to value nonhuman animals "for themselves" and not for the reasons we might project onto them? Are emotion and imagination incompatible with good nature writing?

In this writing class, students will not only get to know this longstanding conversation; they will also be asked to weigh in. Students will study the strategies that help experienced writers make their own marks on existing debates: strategies for posing rich problems, analyzing texts, representing and responding to other voices, giving and using feedback, and otherwise developing a sustainable writing practice. Students will become better navigators of writing for various contexts and audiences by studying and practicing the ways in which public and scholarly writers convey their ideas to readers. Students will be evaluated on a rhetorical analysis of a single text; an analytical essay that incorporates multiple sources and makes an original argument; a reflection that analyzes their own approach to writing; participation in in-class work; and the completion of short, low-stakes assignments preparing them for class. This course will be helpful for new college students looking to establish a base of knowledge about analytical writing, as well as for students at any point in their college careers who want to dedicate some time to working on their writing.

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

HS2020 Geographic Information Systems I: Foundations & Applications

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

Level: Introductory/Intermediate. Pre-requisites: Basic computer literacy. Class Limit: 10. Lab Fee: $75. Meets the following degree requirements: HS.

HS2095 Philosophy of Science: Reason, Truth, and Reality

What makes science special? In answering this question, this course will look at several more specific inquiries: Is science rational? Does science have an aim and does this aim have anything to do with truth or with reality? Is there a scientific method? Can science tell us how to live our lives? How should we understand the relationship between science and other systems of thought? This course will address these questions by examining texts from a number of 20th century philosophers. We begin with the earlier part of the century and the logical positivists. With this groundwork, we will then analyze the movement in philosophy of science towards an emphasis on history and on scientific practice, especially work by Kuhn, Feyerabend, and Toulmin. The final part of the course will discuss responses to these philosophers. By taking this course, students will become familiar with central issues in the philosophy of science, how to read dense texts, and how to develop a philosophical argument through writing. Students will be evaluated based on class participation, two take-home exams, and a final term paper.

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

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. Prerequisites: None. Class limit: 20. Lab fee: none. Meets the following degree requirements: HY HS

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: HS.

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 Drndic, 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

HS4118 Coasts and Shores: A Seminar in the Human Ecology of Place

In recent scholarship on humans’ relationship with the sea, a rich and varied set of approaches has emerged, showing how this land-sea interface has been central to human stories, lives, and world-making. Using John Gillis’s innovative work in The Human Shore as a foundation, this course will explore the work of a wide range of scholars across many disciplines, such as history, geology, literature, indigenous studies, art, and marine science, etc., to examine the differences between a coast and a human shore. We will cover topics as diverse as the indigenous lives along the coasts over time, the geologic formation of coastlines, and the portrayal of coasts in Shakespeare.

Thus, the course will interrogate the human experience of these spaces from a range of disciplinary and transdisciplinary perspectives. Visitors from the blue humanities and other areas will enrich the class with their work and perspectives, helping students think through both their work and how they do it. This course is appropriate for students interested in applying their interdisciplinary learning in a thematically framed, place-based way. They will hone their skills at examining how specific threads of scholarship contribute to a comprehensive understanding of how people live on and think about coasts and shores. Students will be evaluated on daily discussion skills, short assignments, a reading journal, and a final project.

Level: Intermediate/Advanced. Prerequisites: None. Class limit: 15. Lab fee: $40. Meets the following degree requirements: HS.

HS4119 Mutual Aid, Past, and Future

Contemporary political theory often explores how our established institutions drive seemingly intractable forms of ecological degradation and social harms. These critiques can offer potent models for pathologizing the injustices around us, but—by their magnitude—are also exhausting, making it difficult to imagine alternative ways of living together. As climate change disrupts our food systems, as pathogenic diseases spread and mutate, as social conflict grows, how can we possibly dream of more just and sustainable futures when we are regularly consumed with what it takes just to survive?

In this highly interactive course, we will explore one possible answer to this question by considering whether mutual aid—both as an idea and as a really-existing practice—offers any useful speculative and technical tools for responding to our emerging "polycrisis". We will first theorize mutual aid through a biological lens as a tactic of survival among species, and situate this theory in historical and social context. We will then explore mutual aid as an emergent practice that is always already occurring around us, and conclude by discussing the potentialities it opens (and those that it doesn't) for imaging alternative futures within, without, and around our existing institutions. Students in this course will be expected to read and reflect on high-level theoretical texts, participate actively in classroom discussion, and engage in community and campus-level projects that mirror our classroom discussions. Students will also conduct and self-publish original research on how mutual aid networks emerge in domains such as food, medical care, and community support work. Evaluation will be collaborative, based on engagement and intellectual growth and application of themes both in and outside of the classroom.

Level: Intermediate/Advanced. Prerequisites: While we will briefly review critical theory as a thematic lens, students should enter the class with some existing knowledge of the subject and its applications to food systems, environmental justice, and/or contemporary social problems. Class limit: 12. Lab fee: None. Meets the following degree requirements: HS.

HS5015 Hydro Politics in a Thirsty World

This course will look at the complex issues surrounding the development, distribution, use and control of fresh water around the world. Focusing primarily on developing countries, we will examine three aspects of water use and control. First we will look at the scope and impact of water development projects; second we will examine the conflicts and solutions related to transboundary river basins; and third we will consider the implication of privatization of water resources. By way of background, we will review the variety of demands placed on fresh water and the political institutions related to water development. Students will gain a solid background in international environmental law as it relates to multilateral and bilateral treaties, customary law, multilateral institutions, and the guidance of international "soft law". They will also understand the allocation and equity issues surrounding the privatization of water and the political dimensions of this shift. Ultimately, these issues will give a concrete understanding of some aspects of the concept of sustainable development. Evaluation will be based on class participation, short analytical papers, and a substantial term-long assignment.

Level: Advanced. Prerequisites: Solid background in international politics, economics, human rights, or development policy through coursework or personal experience. Class limit: 20. Lab fee: $15. Meets the following degree requirements: HS

HS5043 Introduction to the Counseling Process

This is intended as a survey course that will overview the contemporary theories, issues, and techniques of professional counseling. In brief, topics to be considered in this course include; a) legal and ethical responsibilities associated with professional counseling); b) assessments of differing therapeutic approaches (theories and techniques) to the counseling process; and c) reflection on the changing perspectives and practices in counseling including pluralism and diversity models. Students will begin to develop their own perspective of counseling through lectures and discussion, demonstrations, guest speakers, case studies, mock counseling sessions, reading, and writing papers. Experiential learning, through mock counseling sessions, with feedback from classmates and the instructor, will be stressed. Evaluation will be based on written assignments, class participation, and independent research.

Level: Advanced. Prerequisites: A least one psychology course. Class limit: 12. Lab fee: None. Meets the following resource area requirements: HS.

HS5064 Voting and Elections: Case Studies

This course will be an in depth exploration of contemporary flashpoint issues involving the design, administration, and regulation of elections for public office in the United States. We will take up a series of case studies by examining their history, the stakeholders involved, and the pros and cons of the relevant alternative reform measures that have been proposed. Topics covered in a given term will vary based on changing external factors such as the timing of elections as well as student interests. Students enrolling in the class should expect to be contacted by the instructor prior to the start of the term to discuss areas of interest. Likely

areas that may be covered include: campaign finance reform, gerrymandering, instant runoff voting, election technologies, voter suppression, alternative governmental models, the electoral college, party primaries, campaign communication regulation, government funding of elections, nationalization of election standards, etc.. This advanced seminar will emphasize collaborative work, discussion, and debate. We will ground our work as a group in tangible solutions that address existing problems in how elections are conducted in the United States. While the emphasis of the class will be on the US context, we will often draw on international case studies as comparative reference points to assist in evaluating possible policy alternatives. While familiarity with the US political system is not a requirement for this class, students should have completed some previous coursework in areas related to law, policy, government, or politics (domestic or international). Students will be evaluated based on their participation and engagement with class discussion, various short in-class presentations, short form individual response papers, and a longer form longer form project due at the end of the term.

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

HS5072 The Craft, Theory, and Practice of Interviewing

This course is about the craft, theory, and practice of interviewing primarily for research projects, but it's also relevant to other interview-based projects like documentaries, journalism, and podcasts. Craft: Asking questions is a fundamental component of human interactions, but interviewing requires more than basic interactional ability. It takes thought, intention, empathy, and presence to build a relationship with interviewees and to create a space where they feel safe, seen, and heard. How do interviewers orient to the speakers and navigate power dynamics while humanizing the interview process? Theory: You will be introduced to the ways that interviews and the interviewer-interviewee relationship have been theorized and conceptualized by researchers. Recent efforts to humanize research methods have raised questions about the use of interviews, as well as the positioning and treatment of interviewees. What ethical considerations do we have to make when people trust us with their stories? Practice: A great deal of preparation is completed prior to interviewing and more labor awaits post-interview. You will learn about practical aspects, such as question design, recording methods, transcription practices, and analytical methods (discourse analysis). Basic aspects of developing a research/project will be introduced and ethical considerations will be discussed. As risks can't be eliminated, how do we navigate, assess, and manage them? Skills like project development and an understanding of ethics, informed consent, and risk assessment are transferable to projects such as documentaries, journalism, podcasts, and many more. The course provides an overview of Ethical Research Review Board (ERRB) processes and human subjects research. Submitting an ERRB proposal isn't required, but the proposal development skills are important to other genres, such as senior project proposals, fellowship applications, grant proposals, and graduate school applications. This course draws primarily on scholarship in the social sciences, specifically applied linguistics, discourse studies, and linguistic anthropology. You will develop an interview-focused project to explore a topic of your choice and present your findings in an appropriate genre, such as a research paper, journalistic piece, podcast or other genre. Evaluation is based on discussions, written assignments, labs, individual and group work, peer-reviews, data sessions, and interview and transcription practice. The readings are interview-focused and address many areas, including but not limited to food, identity, language, discourse, gender, race, and class. You must have completed your writing requirement and completed at least three terms at COA (or one academic year elsewhere) to enroll in this course.

Level: Advanced. Prerequisite: Must have taken a writing course and completed at least 3 terms at COA or one academic year at a different institution. Methods classes are not easy and require students to juggle a lot of work, readings, and deadlines. This course is probably more suitable for students in their third or fourth year. Class limit: 12. Lab fee: None. Meets the following degree requirements: HS.

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: 16. Lab fee: $70. Meets the following degree requirements: None.

MD1035 Career Ecology Seminar

In this course, students will develop a deep understanding of how their personal and professional identities intersect, how to apply and communicate their skills and interests through career experiences, and how to navigate a fulfilling and purposeful life. Students will first and foremost learn to look at their career development through the lens of career ecology, which is applying human ecology as a lens to examine one's career experiences and professional identity within natural, social, and economic systems. The goal of seeing career development through a career ecology lens is to construct strong identity foundations and continue on a path to professional authenticity, finding one's sense of purpose, and career fulfillment.

This course is designed to meet all students where they are in their COA journey: from first-year exploration through seniors preparing for graduation. This class is useful before you complete your internship requirement, but can also help you prepare for post-graduation success. Students will learn how their career ecosystems and professional identities are deeply influenced by one's familial, cultural, regional, religious, historical, and spiritual experiences, as well as by personal beliefs, views, strengths, and abilities. We will further investigate ways in which one participates in ecosystems through paid work, volunteering, government service, research, writing, community service, leadership, and how to find mentorship and support.

Students will learn through written reflections, participating in course discussions on readings and with course visitors, completing career assessments like the Clifton Strengths to understand personal strengths and values, completing professional writing assignments like resumes and cover letters, participating in hands-on networking and interviewing practice, and reading and incorporating design thinking strategies from the text Designing Your Life (Burnett & Evans, 2016).

Evaluation and assessment will be based on active participation in course discussions (discussions on readings and with course visitors), completing professional writing assignments (e.g., resumes and cover letters), reflection essays, and oral presentations.

Level: Introductory. Prerequisites: None. Class limit: 20. Lab fee: $25. Meets the following degree requirements: None.

MD1038 Introduction to Marine Navigation

This is an introductory course that teaches students the principles and primary skills of navigation in coastal waters, utilizing compasses, charts, electronic plotters, radar, and, to some extent, quadrants. This will happen through a combination of theoretical, celestial, loxodromic, and radio navigation,and the practical: charting courses on paper, steering courses on the water, and the construction of traditional navigation instruments that help to cement the value of using angles for reading positions relative to celestial objects. The first half of the course will be devoted to early history and the theoretical, and practical, art of navigation; the second half of the course will focus on constructing instruments, such as cross-staffs and backstaffs, and participating in fieldwork aboard the college's MV Osprey, putting skills to practice. We will explore, to a limited degree, modern methods of navigation by using radar and GPS, and we will visit the Maine Maritime Academy simulator for a virtual experience piloting a large ship in congested waters. The main focus will be to cement primary navigation skills and knowledge so that students are comfortable conducting small vessel navigation on local waters by the end of the course.

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 journal entries, attendance and participation in class and field trips, problem sets and quizzes, and a final assessment.

Level: Introductory. Prerequisites: None. Class limit: 10. Lab fee: $150. Meet the following degree requirements: QR.

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.