

## Course List FA-26

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

| <u>Faculty</u>       | <u>Course#</u> | <u>Level</u> | <u>Degree<br/>Req?</u> | <u>Instructor<br/>Permission?</u> | <u>Coursename</u>                                            |
|----------------------|----------------|--------------|------------------------|-----------------------------------|--------------------------------------------------------------|
| Baker, Jodi          | AD 1060A       | I            | ADS                    |                                   | Movement Training Basics                                     |
| Buchanan, Rebecca    | ED 1013        | I            | HS ED                  |                                   | Changing Schools, Changing Society                           |
| Clinger, Catherine   | AD 1022        | I            | AD HY                  |                                   | Art Since 1900: Harmony and Conflict                         |
| Donovan, Martha      | HS 2121        | IM           | W HS                   |                                   | Writing as Art, Craft, and Social Action                     |
| Feldman, David       | ES 1056        | I            | ES QR                  |                                   | Physics and Mathematics of Sustainable Energy                |
| Ferrari, Melissa     | AD 2053        | IM           | ADS                    |                                   | Nonfiction Filmmaking                                        |
| Ferrari, Melissa     | AD 2054        | IM           | ADS                    |                                   | Illuminated Landscapes: Experimental Animation & Projection  |
| Friedlander, Jay     | HS 4108        | MA           | HS                     | Yes                               | The Camino                                                   |
| Gadeken, Kara        | ES 1090        | I            | ES                     |                                   | Intertidal Ecology                                           |
| Gadeken, Kara        | ES 3105        | M            | ES                     |                                   | Invertebrate Zoology                                         |
| Gibson, David        | ES 3090        | M            |                        |                                   | Practicum in Sustainable Energy                              |
| Graham, Carrie       | ES 2037        | IM           | ES                     |                                   | Introductory Entomology                                      |
| Hall, Sarah          | ES 1038        | I            | ES                     |                                   | Geology of Mt. Desert Island                                 |
| Hill, Kenneth        | HS 1133        | I            | HS                     |                                   | Forty Studies that Changed Psychology                        |
| Ialeggio, Anna       | AD 1079        | I            | ADS                    |                                   | Introduction to Ceramic Sculpture                            |
| Ialeggio, Anna       | AD 2055        | IM           | ADS                    |                                   | Place Through Pigments                                       |
| Ialeggio, Anna       | AD 4063        | MA           |                        | Yes                               | Tutorial: Advanced Ceramic Techniques                        |
| Khor, Su Yin         | HS 2135        | IM           | W HS                   |                                   | Unraveling Writing Myths: Genre Explorations Across Contexts |
| Khor, Su Yin         | HS 5072        | A            | HS                     |                                   | The Craft, Theory, and Practice of Interviewing              |
| Lakey, Heather       | HS 1115        | I            | HS                     |                                   | Utopia/Dystopia                                              |
| Lakey, Heather       | HS 2096        | IM           | HS                     |                                   | Nature, Humans, and Philosophy                               |
| Letcher, Susan       | ES 4050        | MA           | ES QR                  |                                   | Population and Community Ecology                             |
| Letcher, Susan       | ES 5047        | A            | ES                     | Yes                               | Plant Systematics                                            |
| Little-Siebold, Todd | HS 3139        | M            | HS HY                  |                                   | Apples: History, Horticulture, Culture, and Science          |
| Little-Siebold, Todd | HS 4121        | MA           | HS HY                  | Yes                               | The Human Ecology of Apples: Projects                        |
| Little-Siebold, Todd | HS 4122        | MA           | HS HY                  | Yes                               | The Human Ecology of Apples                                  |
| Longsworth, Gordon   | HS 2136        | IM           | HS                     |                                   | Geographic Information Systems I: Foundations & Applications |
| Mahoney, Daniel      | HS 2071        | IM           | HS                     |                                   | Little Magazines: Seminar in Contemp. Literary Publishing    |
| Mahoney, Daniel      | HS 2091        | IM           | HS                     |                                   | Forms of Poetry                                              |
| McKown, Jamie        | HS 1102        | I            | HS HY                  |                                   | Equal Rights, Equal Voices: Articulating Suffrage            |
| McKown, Jamie        | HS 3140        | M            | HS                     |                                   | Congressional Elections Workshop                             |
| Muller, Brook        | AD 2045        | IM           | AD                     |                                   | Water, Design, and Environmental Futures                     |
| Nguyen, Duc Hien     | HS 1119        | I            | HS QR                  |                                   | Introduction to Microeconomics                               |
| Nguyen, Duc Hien     | HS 2137        | IM           | HS                     |                                   | Hard(ly) Working: The Promises, Problems, & Politics of Work |
| Pena, Karla          | HS 1117        | I            | HS                     | Yes                               | Spanish: Immersive Beginning I                               |
| Pena, Karla          | HS 1118        | I            | HS                     | Yes                               | Spanish: Beginning II                                        |
| Pena, Karla          | HS 5067        | A            | HS                     | Yes                               | Spanish: Communication and Discussion                        |
| Sebastian, Neeraj    | AD 1071        | I            | ADS                    |                                   | Fundamentals of Painting                                     |
| Sebastian, Neeraj    | AD 4046        | MA           | ADS                    |                                   | Drawing Intensive / Developing a Studio Practice             |
| Slabach, Brittany    | ES 1100        | I            | ES                     |                                   | Introduction to Wildlife Ecology                             |
| Slabach, Brittany    | ES 2058        | IM           | ES                     |                                   | Ecology: Natural History                                     |
| Stabinsky, Doreen    | HS 4120        | MA           | HS                     |                                   | Comparative Global Politics of Biodiversity & Climate Change |
| Tsygankova, Valeria  | HS 1131        | I            | W HS                   |                                   | Animals and Arguments                                        |
| Turok, Katharine     | HS 2125        | IM           | W HS                   |                                   | Journeys: Writing for Voyagers, Trekkers, Wanderers          |
| van Vliet, Netta     | HS 2122        | IM           | HS                     |                                   | Structuralism: Resistance, Change, Politics                  |

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|------------------|----------------|--------------|------------------------------|-----------------------------------------|-------------------------------------------------|
| van Vliet, Netta | HS 4047        | MA           | HS                           |                                         | Waste                                           |
| Waldron, Karen   | HS 4092        | MA           | HS                           | Yes                                     | The Measure of Our Lives: Toni Morrison Seminar |
| Weber, Jill      | ES 2014        | IM           | ES                           |                                         | Trees and Shrubs of Mount Desert Island         |
| Winer, Joshua    | AD 1026        | I            | ADS                          |                                         | Introduction to Photography                     |

#### **VISITING FACULTY**

|                     |         |    |     |     |                                                                 |
|---------------------|---------|----|-----|-----|-----------------------------------------------------------------|
| Brothers , Tionna   | ES 2056 | IM | ES  |     | Neurobiology of Sensation and Perception                        |
| Carver, Jonathan    | ES 2057 | IM | ES  |     | Introduction to Mycology                                        |
| Greenlief , Phillip | AD 2057 | IM | ADS |     | Composer's Ensemble                                             |
| Hanson , Ursula     | HS 4108 | MA | HS  | Yes | The Camino                                                      |
| Jacoby, Franklin R  | HS 2098 | IM | HS  |     | Introduction to Philosophy of Mind                              |
| Kim, June           | AD 4065 | MA | ADS |     | Fine Art Photography                                            |
| Konesni, Bennett    | AD 1086 | I  | ADS |     | Worksongs: Music, Labor, and the Space Between<br>Work and Play |
| Martin, Heather     | ED 1014 | I  | ED  |     | Child Development                                               |
| McLean, Adam        | AD 2056 | IM | ADS |     | Music Fundamentals                                              |
| Neuhouser, Jeffry   | MD 1035 | I  |     |     | Career Ecology Seminar                                          |
| Null, Carol         | ED 1011 | I  | ED  |     | Children's Literature                                           |
| Rand, Kendra        | HS 1094 | I  | HS  |     | Public Speaking Workshop                                        |
| Robbins, Dani       | AD 1056 | I  | ADS |     | Beginning Contemporary Dance Technique                          |
| Saba, Alexis        | HS 2138 | IM | HS  |     | Museums and the Making of Public Knowledge                      |
| Soares, Zachary     | AD 1072 | I  | ADS |     | Audio Production as Compositional Tool                          |
| Stephenson, Toby    | MD 3020 | M  |     |     | Boat Operations and Their Systems                               |
| Sullivan , Leeann   | HS 1134 | I  | HS  |     | Food Sovereignty                                                |
| Taylor, Davis       | HS 3141 | M  | HS  |     | Peasants, Food, and Resistance                                  |

## Course Descriptions

### FA-26

9/3/2026

#### **AD1022 Art Since 1900: Harmony and Conflict**

The artworks of Pablo Picasso and Hannah Höch; both the well-known and lesser-known artist made paintings and sculptures that facilitate our understanding of how people experienced the twentieth century. Cubism, Surrealism, Expressionism, Minimalism, and more - these artist movements were initiated through group declarations of common aesthetic purpose. This art history survey looks at how their varied concerns with theories of the unconscious, radical political programs, social upheaval, and scientific discoveries were expressed through artistic production. Anxiety, joy, curiosity, and activist predilection combine to formulate a rich amalgam of fresh and challenging visions of the world.

Level: Introductory. Prerequisites: none. Lab fee: \$25. Class Limit: 18. Meets the following degree requirements: AD, HY

#### **AD1026 Introduction to Photography**

Photography is a common language spoken across cultural, economic and geographical boundaries - used in news gathering, commerce and fine art. Being able to use the camera as an effective tool for self expression or in the pursuit of a documentary project is a skill which is applicable to a large number of COA students. A broad introduction to photography and digital printing, this course will introduce the principles and applied techniques of contemporary photographic practices. Designed to put the student in charge of their camera, we'll begin with basic camera controls such as aperture and shutter speed and progress on to more advanced topics such as the proper use of 'flash'. Also covered will be an introduction to Adobe Photoshop and/or Adobe Lightroom as well as good printing practices in a digital environment. Students will be evaluated on the quality of finished prints included in a final portfolio, their participation in class exercises and critiques and individual growth over the course of the term. Please note that camera equipment will not be provided. Students will need to use their own DSLR camera (with adjustable shutter speeds and f-stops) or borrow this equipment from the library which is typically lent in 4 hour blocks of time.

Level: Introductory. Prerequisites: none. Lab Fee: \$110. Class Limit: 13. Meets the following requirements: ADS

#### **AD1056 Beginning Contemporary Dance Technique**

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

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

#### **AD1060A Movement Training Basics**

This course is an introduction to a wide variety of physical skills useful for anyone interested in investigating their own potential for physical research and self-expression. Techniques are derived from movement training methodologies developed for actors as well as other practices including (but not limited to) classical ballet, martial arts, circus skills, sports training, acrobatics, and improvisation. Students gain a greater sense of physical awareness and imaginative possibility, building strength, mental and physical agility, stamina and flexibility while grappling with questions regarding personal and collective responsibility, personal and collective consent and the power/politics of a specific body in a given space or circumstance. The class works to challenge preconceptions about body image and body language while working creatively and collaboratively to clarify abstract concepts through physical action. Evaluation is based on class participation (including labs/screenings and small group rehearsals), engagement with the course blog (including all introduced topics and concepts), and successful completion and presentation of a short sequence of assigned projects. Students with any or no movement experience are welcome.

Level: Introductory. Prerequisites: None. Class limit: 11. Lab fee: \$50. Default grading option: Credit/No Credit. Meets the following degree requirements: ADS.

### **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: \$125. 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.

### **AD1079 Introduction to Ceramic Sculpture**

Clay is a unique sculptural medium that can be highly technical and precise, a glorious gestural mess, and/or all points in between! This is an introductory studio course centered on hand-building in clay: pinch, coil, slab, extrusion, and molds. Through a series of technical and conceptual projects, we will engage the shifting intertidal zone between "form" and "function" as it may manifest through diverse cultural, material, and historical frameworks. Along the way, students will develop their own unique, expressive approaches to the possibilities and limitations of working with clay. (Note: this class does not include instruction on the wheel.) Students will be thoroughly immersed into the processes and techniques of handbuilding in mid-fire clay and in maintaining the studio itself. Students will acquire a practical introductory understanding of the material and chemical transformations present in ceramic processes. Through presentations and readings, we'll explore a selection of global, historical and contemporary ideas and practices in ceramic craft and sculpture. We'll put all of this together in search of new ways to communicate and experience ideas through three-dimensional forms in space.

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

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

### **AD1086 Worksongs: Music, Labor, and the Space Between Work and Play**

For as long as people have worked, they have sung. Worksongs coordinate the heave of a sail, set the pace of a hoe, ease the monotony of a repetitive task, and bind a group of workers into something larger than the sum of their individual effort. This course explores musical labor as a global human practice, tracing the songs that have shaped work across Maine, other parts of North America, Ghana, Tanzania, Mongolia, Scandinavia, and beyond. We will ask what happens to a workspace when music enters it. Singing does not erase the labor, but it transforms the environment, opening a third space that sits between work and play.

and holds the elements of both at once.

Taking a human ecology lens, we will study worksongs as a meeting point of culture, economy, ecology, and the body. Why does a particular kind of work produce a particular kind of song? How does a fishing community, a farming village, or a ship's crew encode its relationship to land, sea, and labor into rhythm and melody? Students will move between the classroom and the field, learning songs by singing them and testing how they function in the physical work they were built to accompany. We will read and listen widely, drawing on ethnomusicology, labor history, and anthropology, while also putting our hands and voices to the practice itself. The course will include field work outings (rowing, planting gardens, harvesting, chopping firewood, and other musical projects), especially on Wednesdays. We will also spend some Wednesdays at Bagaduce Music in Blue Hill diving into the world's largest publicly accessible library of printed music, unearthing worksongs that have been archived and bringing them back to life. By the end of the term, students will understand worksongs not as relics but as a living technology for organizing effort, building community, and reshaping the experience of work. Assessment will be based on participation in class and field sessions, preparedness for group singing, written reflections, and a final project.

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

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

This course investigates an ecological design approach that centers on water and water systems as a means of achieving community development goals in an equitable and environmentally responsive manner. Participants will investigate contemporary water challenges facing communities (the combination of which varies from location to location): scarcity, poor water quality, downstream ecological impacts associated with processes of urbanization, climate change and sea level rise, and others. We will examine and reframe these challenges through the lens of the "hydro-social," a term geographers use to describe how cultural perspectives shape our relationships to water (in other words, water is more than simply H<sub>2</sub>O). Through use of case study project examples, we will explore how combinations of age-old (premodern and vernacular) water systems design strategies and cutting-edge approaches can lead to projects of greater resilience, ecological responsiveness, beauty, and civic identity than more conventional, engineered, "end-of-pipe" solutions. We will lastly explore how these strategies might apply to a case study watershed that we will investigate in the last portion of the class. The course does not require previous experience in design; rather it is intended to engender greater awareness of how systems-based design thinking can allow us to address contemporary hydro-social challenges holistically. Evaluations will be based on participation and sustained engagement with course content; responses to this material in the form of short, illustrated essays that combine written narratives with simple diagrams, photographs, and sketches; analysis of case study projects through a framework we will introduce in the first part of the class; and a "final synthesis" assignment that involves speculating about the application of strategies and approaches discussed throughout the class to the case study watershed.

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

### **AD2053 Nonfiction Filmmaking**

A century ago, John Grierson described documentary filmmaking as the "creative treatment of actuality," recognizing the processes of interpretation, intervention, construction, and manipulation in the art of filming reality. In this introductory course, students will complete a series of topical exercises in nonfiction filmmaking, creating several short films that explore the spectrum of fiction, fact, and truth. Embracing filmmaking as a human ecological practice, students will gain exposure to a wide range of interdisciplinary approaches beyond the boundaries of conventional documentary, including essay film, archival/found footage, virtual fieldwork, landscape film, *cinéma vérité*, and poetic and experimental modes. Technical instruction will include foundations in cameras, basic lighting and cinematography skills, and guidance in editing and sound in Adobe Premiere. Screenings and short readings will kindle ethical questions about representation and power dynamics, honesty and accountability, the role of documentaries in creating change, community and collaboration, and duty of care. Further discussion topics may include re-enactment and mimicry, didacticism, propaganda, and fake documentary.

Occasional field trips will allow students to practice fieldwork strategies, research methodologies and production skills. Students will be required to attend a weekend field trip to Camden, Maine for the Camden International Film Festival, an acclaimed documentary festival featuring screenings, artist panels, and film pitches. Transportation, lodging and festival passes will be provided.

Evaluation will be based on successful completion of assignments, thoughtful engagement in critiques and conversations, and active participation in production exercises.

Level: Introductory/Intermediate. Prerequisites: None. Class limit: 12. Lab fee: \$150. Meets the following degree requirements:

ADS.

### **AD2054 Illuminated Landscapes: Experimental Animation & Projection**

How can we use handmade animation as an artistic practice to perceive, understand and visualize ecological relationships? Learning a variety of experimental hand-drawn and stop motion animation techniques, students will focus on local landscapes and histories, resulting in a series of cinematic experiments that may be woven into a longer film project. Site-specific prompts will lead us to create animations outside, and we will return our animations back to the landscape through projection mapping and expanded cinema approaches.

The first section of the course will focus on palimpsest animation and basic stop motion techniques. We will meet at local coastal locations to animate “en plein air,” using hand-drawn charcoal and sand animation to perceive and record the surrounding environment, attuning our observational skills to moving images. Students will investigate how stop motion can be used to unveil hidden patterns in the environment and expose forgotten histories. Collaborative strata-cut claymation, cel animation, and time-lapse exercises will encourage students to further engage philosophies of time, including manipulating natural lighting and visualizing deep time.

Next we will shift to analog cameraless animation techniques, using cyanotypes and phytography to create 16mm abstractions with local plant chemistry, engaging ideas of documentation, indexicality, preservation, and sustainable filmmaking practices. Finally, students will activate their animations in the landscape with projection arts, trying various natural landscapes as canvases for our projections.

Short lectures and screenings of artists including Carole Kim, Alisi Telengut, Sarah E. Jenkins, Miwa Matreyek, Corrie Parks, Jane Aaron, Lynn Tomlinson, and Rose Lowder will provide conceptual frameworks for our experiments. Students will learn foundational skills in Stop Motion Animation Studio, Dragonframe, and Adobe Premiere to create and edit animations with sound.

Evaluation will be based on successful completion of assignments, thoughtful engagement in critiques and conversations, and active participation in production exercises.

Level: Introductory/Intermediate. Prerequisites: Students should have previous coursework/experience in visual arts, but no animation experience required. Class limit: 12. Lab fee: \$80. Meets the following degree requirements: ADS.

### **AD2055 Place Through Pigments**

Terry Tempest Williams wrote that “... soul and soil are not separate.” This seems especially true in the realm of pigments: colors gathered from the world around us, through which an inner state of mind may be expressed. As they are derived from plants, rocks, and soils, pigments also form direct material links between the artist and the place where the pigments were made.

This sketchbook-based course will cover the respectful sourcing of natural pigment ingredients (earth, rocks, plants, seaweed, fungi) and other materials; processing techniques (grinding, sieving, washing, and laking), and binding agents (linseed oil, gum arabic, soy milk, and egg white), and application methods (watercolors, oil paints). For the first half, we will travel, forage, process, and build up a palette of place-based pigments. For the second, we’ll settle into an intensive studio period in which to explore the unique effects of making art with materials that are deeply, specifically of this place. We will explore observational drawing, free association, and doodling as equally valiant modes of expression. Along the way, we’ll look at artwork and talk to artists working within the realm of hyper-local materials.

Students should be prepared for multiple short trips by van and boat, as well as one overnight weekend camping trip. The course fee of \$100 covers the cost of personal art-making supplies (yours to keep), studio equipment and supplies for the whole class to use, and the cost of travel on- and off-island.

Evaluation is based on participation in class activities (exercises, presentations, readings, discussions, frequent writing and/or drawing prompts), significant studio time outside of class, timely completion of two major projects with corresponding group critique sessions, consistent involvement with collecting and producing pigments, and general studio maintenance.

Level: Introductory/Intermediate. Prerequisites: None. Class limit: 11. Lab fee: \$100. Meets the following degree requirements: ADS.

### **AD2056 Music Fundamentals**

This hands-on course deals with the aural, visual, and physical elements of music and its production. Topics include foundational

music theory/ear training, the elements of music, basic keyboard and ukulele skills, and arranging/composition. This course is specifically geared toward musical novices and musicians with limited formal training. The sole prerequisite is a desire to make music or simply to enrich one's skills as a critical listener of music. Emphasis is on popular song styles, but analysis of Western art music and non-Western styles are also included for comparison purposes.

Assessment of student work will include appropriate participation in class and musical experiences, weekly reflections and responses, music theory exercises, and mid-term/final projects applying a chosen topic from the course.

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

### **AD2057 Composer's Ensemble**

Using traditional music notation and a variety of non-traditional notation techniques, The Composer's Ensemble will offer a fun series of sessions where we study ways that composers have used words (text scores), images (graphic scores), game strategies, collage, and iconic symbols to create open works that encourage students to develop their individual compositional voices and one-of-a-kind performances.

We will start by defining what music is, how it works, what its principal components are, and then learn how to organize those elements in a variety of methods and perform the outcomes. The instructor will provide a variety of scores that have influenced his compositional output along with his own works. Ideally, we will spend equal time studying scores and playing/preparing music for a final concert. Classes will meet twice a week: one 90 minute ensemble section, and another 90 minute ensemble section that will culminate with a 90 minute session where the instructor can offer individual instruction/support and sectional or group rehearsal.

Students will study scores by: Anthony Braxton (Language Modalities), Pauline Oliveros (Text Scores), Wadada Leo Smith (Scaffold Scores), John Cage (Time Based Scores), Phillip Greenlief (Graphic Scores) John Zorn, Rova Saxophone Quartet (Game Strategies)

Evaluation will be based on: in-class participation and attendance; composition (composing) assignments; and written essays, reviews, etc.

Level: Introductory/Intermediate. Prerequisites: Students should possess intermediate musical fluency, a good deal of curiosity and openness, and an interest in developing their own voice on their primary instrument. Class limit: 12. Lab fee: None. Meets the following degree requirements: ADS.

### **AD4046 Drawing Intensive / Developing a Studio Practice**

In the first part of this course, drawing will be used to experiment, interrogate and expand different aspects of one's artistic practice. Using a broad range of materials, students are encouraged to work intuitively and take multiple approaches to presenting ideas—especially ideas that may not have been explored previously in their work—and develop them in different ways. Students will create large quantities of drawings based on prompts that will then be discussed with the class. What stands out? What makes a piece surprising or interesting? What revisions can be made to strengthen these moments or motifs? These are kinds of questions that will inform our discussions.

Taken together, these drawings will offer a broad range of possibilities that will then be explored for the rest of the term, during which students will develop a body of work. Students will meet weekly as a group to discuss work made or advanced in the previous week and meet individually with the instructor every other week to discuss materials and other aspects of their art practices. The work made over the course of the term should include material investigation (why are you using the materials you're using and how does it support your thematic interests?) and embody a range of conceptual concerns. Throughout the term, students will be introduced to several artists' working methods. Students are expected to work independently and have some degree of familiarity with the materials they choose to work with.

"Drawing" is used broadly here: students working in any medium are encouraged to take this course (for example, a student interested in three-dimensional work might respond to the prompts with forms made from cardboard or other found materials). This course is designed to kickstart a nascent practice or one that might have become dormant or plateaued as well as give students room to experiment and then build on these experiments. Students enrolling in this class should have some form of previous studio experience. Evaluation will be based on students' work, participation in class discussions, the ability to offer critical and constructive feedback to one's peers, and the ability to push oneself beyond one's comfort zone or perceived limitations—especially when it comes to allowing the work to evolve and change in response to feedback and critique.

Level: Intermediate/Advanced. Prerequisites: At least one ADS course. Class limit: 8. Lab fee: \$100. 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.

### **AD4065 Fine Art 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.

### **ED1011 Children's Literature**

This course is a broad overview of children's literature and its place in the elementary school classroom. It examines the range and trends in literature for children that includes all genres, prominent authors, illustrators, awards, critical evaluation, and integration into instruction across the curriculum. Students participate in and design lessons which incorporate or extend children's response to literature. They survey poetry and media appropriate for elementary students. Students read an extensive amount of children's literature, keep a response journal, develop an author study, and create a teaching unit using children's literature.

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

### **ED1013 Changing Schools, Changing Society**

How have schools changed and how should schools change to ensure "the good life"? This interdisciplinary, team-taught course examines the potential and limits of a human ecological education as an instrument of enlightened progress and lasting positive social, cultural, and environmental change. It explores three essential questions about education and its relationship to human development and social progress. Looking at the role of formal educational institutions and their relationship to government and other social institutions: What is the role of schools in development and social change? Considering the role of teachers as agents of change: What is the role of the teacher in school/organizational change and community development? And finally, reflecting on our subjective motives for working in the field of education: Why do you want to become an educator? Through course activities such as service-learning in schools and group project work on a contemporary educational phenomenon (e.g., school choice, new

technologies for learning, single-sex education), students will learn how educational policy at the federal, state, and local levels impacts teaching and learning, investigate the moral dimensions of the teacher-student relationship, and reflect on the construct of teacher-learners. Students will be introduced to a variety of educational research methods (i.e. ethnography, case study, quasi-experimental, correlational) that will allow for critical analysis of the knowledge base that strives to impact educational policy and practice. Evaluation will be based on participation, reflective writing, service learning, and group projects and presentations.

Level: Introductory. Class limit: 15. Offered every other year. Lab fee: \$20. Meets the following degree requirements: HS, ED

### **ED1014 Child Development**

How does a child think? What causes him/her to learn? What teaching approaches work best with young children? These questions and more will be explored through readings, lectures, field observations, and planned class activities. This course will provide an introduction to early childhood education (preschool to eighth grade). Theorists such as Piaget, Vygotsky, Montessori, Gardner, Erikson, Maslow, Kohlberg, and Gilligan will be used to examine the physical, mental, emotional, moral, and social aspects of childhood growth and development. Students will explore a range of curriculum models, approaches, and strategies as they learn to apply developmental theory to best practices. These best practices will include the role of teachers in creating meaningful learning experiences and classroom environments (curriculum), documenting learning, assessment, inclusion, and family involvement. The primary modes of instruction for this class will be lectures, classroom discussions, field observations/reflections, and cooperative hands-on learning activities. Short reflective papers, an observational journal, and class projects will be used to assess learning.

Level: Introductory. Class limit: 15. Meets the following degree requirements: ED

### **ES1038 Geology of Mt. Desert Island**

This course is designed to introduce students to geological concepts, tools of the trade, and to the geological history of Mount Desert Island. Throughout the course, students will learn skillsets (topographic and geologic map reading, orienteering, field observation, note taking, field measurements) and geologic principles (rock types, stratigraphy, plate tectonics, earth systems, geologic time, surface processes) both in the classroom and in the field. We will conduct multiple short field excursions on MDI and one extended weekend field trip to explore the regional geology. Students will submit a term project complete with their own field data, maps, photos, and analysis of the local and regional geology. Students will be evaluated on the term project, short quizzes, additional written assignments and lab reports. Offered every fall.

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

### **ES1056 Physics and Mathematics of Sustainable Energy**

In this course students will learn content and skills so that they can participate effectively in sustainable energy projects, make personal and community decisions that reduce carbon emissions, and work in ventures in sustainable energy. Additionally, this course will be useful for those interested in energy and climate policy, either internationally or domestically. We will begin with a quick overview of current CO<sub>2</sub> emissions levels and look at how this is related to energy use. We will then turn our attention to basic ideas from physics, including the definition of energy and the difference between energy and power. The bulk of the course will consist of a survey of different forms of energy consumption and generation. Throughout, we will quantitatively analyze technology from both a local and global point of view. For example, we will calculate how much electricity one can generate on a rooftop, and we will also examine the role that solar PV could play toward the goal of eliminating fossil fuel use worldwide. In a unit on financial mathematics, students will learn about the time value of money and several ways of quantifying investments, including ROI (return on investment) and IRR (internal rate of return). Students will apply these financial tools in several short case studies. If time permits, we may also cover negative emissions technologies and the electrical grid, including grid stability issues and the potential of smart-grid technology. This will be a demanding, introductory, class. Evaluation will be based on weekly problem sets.

Level: Introductory. Prerequisites: None. Class Limit: 30. Lab fee \$10.00 Meets the following degree requirements: QR ES

### **ES1090 Intertidal Ecology**

The intertidal occupies the space on the ocean shore between the highest and lowest extents of the tides, and the organisms inhabiting the intertidal must adapt to an ever-fluctuating environment. It is unique among ecosystems in that it condenses and concentrates many ecological processes along a strong physiological gradient, and so serves as an ideal environment to observe and investigate fundamental ecological principles.

In this course, you will be introduced to the many diverse intertidal ecosystems of coastal Maine, from rocky shorelines to tidal mudflats to salt marshes. Through discussions in class and observations in the field, we will endeavor to answer the questions:

What organisms are found in the intertidal, and how are they adapted to life there?

How is the distribution of intertidal organisms dictated by living in a transitional environment?

How do intertidal organisms interact with each other, and how does this shape the community?

We meet twice per week for class time with one afternoon lab period. During lab time we will be going on field trips as much as possible to explore the local intertidal habitats. This course is intended as an accessible introduction to marine community ecology and field work. Assessment is based on weekly question sets, lab assignments, and a short research proposal.

This course is a partner course to Ecology: Natural History, meaning we explore the same topics just in different environments. Therefore, students may enroll in either Intertidal Ecology or Ecology: Natural History but not both.

Level: Introductory. Prerequisites: None. Class limit: 16. Lab fee: \$15. Meets the following degree requirements: ES.

### **ES1100 Introduction to Wildlife Ecology**

This course is designed to introduce students to how, and why, we study and manage wildlife populations. We will discuss the socio-political background and establishment of the North American Model of Wildlife Conservation, considering its biases and limitations. Using a variety of readings, case studies, and hands-on activities, we will explore the ecological processes and common conservation management tools that underlie wildlife management. We will explore examples from throughout North America, with a particular focus on the different wildlife populations found on MDI. The class will be a mix of discussion, in-class and field activities. Students will be required to participate in at least one weekend day of wildlife sampling. Assessment will be based on participation, activities, and written reflections.

This course is open to anyone interested in wildlife ecology, particularly those interested in its history, concepts, and role in modern conservation movements. It is particularly suitable for students interested in pursuing careers in wildlife biology or those interested in working with state or federal agencies, or NGOs.

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

### **ES2014 Trees and Shrubs of Mount Desert Island**

This course introduces you to the native and ornamental shrubs and trees of Mount Desert Island. Lectures will cover basics of plant taxonomy and forest ecology focusing on the dominant woody plant species of the region. Laboratory and field sessions will involve the identification of woody plants and an introduction to the major woody plant habitats of the island. The course is designed to teach botany and plant taxonomy for students interested in natural history/ecology, forestry, and landscape design. Evaluations are based on class participation, weekly field/lab quizzes, a plant collection, and term project.

Level: Introductory/Intermediate. Recommended: some background in Botany, Ecology. Offered every year. Class limit: 16. Lab fee: \$40. Meets the following degree requirements: ES

### **ES2037 Introductory Entomology**

Nearly 80% of all described species belong to the class Insecta. Due to their abundance, diversity and adaptability, insects are crucial components of terrestrial, freshwater and human-made ecosystems. Students with a background in entomology can apply their knowledge of insects to many other fields, including botany, ecology, anthropology, epidemiology and medicine, agriculture, climate change, visual arts, history, and even the culinary arts. This course will give students a sampling of entomological applications within these diverse fields. Students will be given a solid introduction to insect biology, ecology, taxonomy and identification through lectures, lab sessions and field trips. They will assemble their own insect collections and will learn to identify all Maine insect orders and many common insect families. Lectures, field trips and readings will emphasize the important role of insects in human lives and our impact on the environment. Students will be evaluated on their insect collections, performance on lab quizzes, participation and one paper with presentation.

Level: Introductory/Intermediate. Prerequisites: Bio 1 or permission of instructor. Class limit: 16. Lab fee \$35. Meets the following degree requirements: ES

### **ES2056 Neurobiology of Sensation and Perception**

This will be a course that uses Psychology, Neuroscience, and Biochemistry to explain perception, movement, and the mechanisms of the senses: sight, sound, smell, taste, and touch. The material will first explain the development and cellular

structure of the central and peripheral systems that control the senses. We will then broadly cover each sense and the biochemical and molecular reactions that occur in cells; allowing for the sensation of, and response to, external stimuli. A theme in this course will be the ways biological processes relate to our perception of the world, and how this perception relates to color theory, gastronomy, marketing, and our understanding of diseases. For example: the visual system will be introduced via cellular development and will describe basic structure of the eye before explaining how light is sensed by those structures. To tie visual systems with perception, the material will then describe the neural systems that contribute to visual perception and optical illusions. This can also be considered a course on the neural basis of cognition and perception.

The course is based in cellular mechanisms but can be broadly applied to a variety of studies including arts, marketing, and communication. The lasting impact of this course would be a foundation in the molecular biology that produces sensation, and a clear understanding of how sensation and perception influence the ways in which we interact with the world around us.

Assessment will be based on active participation in class discussions, the completion of multiple small problem sets, and a long-term final project with a written and oral component. The lab for this course will consist of workshops and discussions that utilize light, sound, and texture to convey principles learned in lecture.

This course will make use of some basic knowledge and concepts from the field of cellular biology. Students taking this class should have previously taken ES 1052: Cellular Processes of Life or have an equivalent background in cellular biology from a previous AP or IB class, or some other related coursework.

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

### **ES2057 Introduction to Mycology**

The fungal kingdom contains a diversity of mushroom forming and non-mushroom forming organisms which exhibit a wide range of life histories. As mutualists, pathogens, and decomposers, fungi are important components of almost all ecosystems on Earth. In addition, fungi have had huge impacts on the environment and human society, from causing the recent die-off of bats, frogs, and several tree species, to the production of alcohol and antibiotics. In this course students will get an overview of the fungal kingdom by learning the biology, ecology, and systematics of major fungal groups, with an emphasis placed on those fungal groups that can be easily observed in the field. Lectures and in class discussions will be supplemented with frequent field trips to observe fungi in their natural habitat and collect specimens for further identification.

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

### **ES2058 Ecology: Natural History**

In this course we explore the different terrestrial habitats that occur on Mount Desert Island (MDI). We practice taking observations and investigating these habitats using different field ecology techniques. Therefore, a vast majority of classes are spent outside in the elements. We discuss what our observations—and data—can teach us about the natural history of landscapes and their inhabitants. We partner our adventures with readings on different foundational ecological concepts. We discuss the complexities of these concepts, their applications, and limitations based on our own observations and experiences. Students are expected to keep a field notebook of their observations, and are required to submit weekly reflections in a field journal. Students also explore topics through essays and/or other activities. Class meets for two sessions per week.

The course is open to anyone interested in gaining skills in ecology and natural history, or those interested in learning more about the habitats of MDI. The course is designed to provide foundational skills in natural history observations and other field sampling techniques. This course is a partner course to Intertidal Ecology, meaning we explore the same topics just in different environments. Therefore, students may enroll in either Ecology: Natural History or Intertidal Ecology, but not both. A joint session of the courses is held at the end of the term.

Level: Introductory. Prerequisites: None. Class limit: 18. 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.

### **ES3105 Invertebrate Zoology**

This course is a phylogenetic survey of the major groups of animals without backbones. These animals range in size from single cells to giant squids, and they include the vast majority of animals on earth. Using text readings, assigned articles, and one afternoon per week of field/lab work, students gain an understanding of the classification, physiology, ecology, evolutionary relationships, and economic significance of this remarkably diverse collection of organisms. Students are evaluated on lab notebooks, weekly homework assignments, and two short research projects.

Level: Intermediate. Prerequisites: Biology: Form and Function and Biology: Cellular Processes of Life, or signature of instructor. Offered every other year. Class limit: 16. Lab fee \$25. Meets the following degree requirements: ES

### **ES4050 Population and Community Ecology**

Ecology, in the narrowest sense, is the study of the distribution and abundance of organisms on the earth. This class focuses on ecology as a science, and particularly the intellectual tradition within ecology that has sought to develop simple mathematical descriptions of complex phenomena. Population ecology studies the growth and decline of populations (i.e., groups of organisms of the same species), while community ecology studies the interactions among populations. We will study classic models in population and community ecology, developing the models from first principles, applying them to real data, and critically examining the shortcomings of the modeling approach. Concepts to be covered in the class include exponential vs. logistic population growth, competition, predator-prey interactions, metapopulation dynamics, stochastic vs. deterministic processes, optimal foraging theory, succession, and behavioral ecology. This course will be useful for students who are considering graduate school in ecology and related disciplines, and it is open to anyone with relevant background knowledge and curiosity. Students will be evaluated based on participation in class discussions, a series of problem sets, and a final paper.

Knowledge of algebra is necessary, along with a willingness to grapple with mathematical thinking. Knowledge of calculus and linear algebra is helpful but is not required.

Level: Intermediate/Advanced. Prerequisites: At least one intermediate course in ecology and a knowledge of algebra. Class limit: 20. Lab fee: none. Meets the following degree requirements: ES, QR

### **ES5047 Plant Systematics**

Systematics is the scientific study of classification, specifically the placement of organisms into groups based on their common descent. This course focuses on the classification of land plants, with a particular focus on herbaceous taxa found in coastal Maine. Through lectures and field, lab, and herbarium work, we will gain familiarity with the practice of systematics and the characteristics of plants that are used to infer their phylogenetic relationships. Lectures will cover the theory and practice of systematics, including botanical nomenclature, plant identification terminology, relationships among the major plant groups and characters with taxonomic significance, herbarium specimen preparation, and bioinformatics. Labs will cover collection methods, specimen preparation, and field characters for about 30 plant families in the region. Evaluation will be based on participation, field and lab quizzes, a 5-minute oral presentation on a plant species chosen by the instructor and a 15-minute oral presentation on a topic in plant systematics chosen by the student, and a collection of at least 30 plant specimens from at least 20 different families prepared and identified by the student. Students should plan to begin collecting specimens over the summer in preparation for the course, following guidance that will be provided to registered students during the spring term. Please note: all collecting must be done in accordance with state and federal laws; there must be NO collecting in Acadia National Park and no importation of specimens from outside the US.

Level: Advanced. Prerequisite: Biology Form & Function and Trees and Shrubs of MDI or equivalent knowledge of local flora. Class limit: 15. Lab fee: \$40. Meets the following degree requirements: ES.

### **GS6027 Revisiting Herbal Medicine**

We will focus on learning the history behind plant-based healing, and how plants from around the world are used by different cultures where we now use drug therapeutics. These herbal teachings of the past will serve to also reconnect us with the roots of medicine: in the plants all around us, which then further informs us how modern medicine is derived. Our goals include learning plant identification skills, cultural history of herbal medicine, ethical wildcrafting, studying the medicinal properties of specific plants, and practical processing of plants into traditional medicine. By the end of this course, participants will have a solid understanding of several of the major herbal traditions throughout the world, and be able to pull from this teaching when assessing how to hypothetically, effectively, and holistically use plants as medicine. Furthermore, participants when called to take charge of directing the learning of this course will have a firmer grasp on creating and executing educational programs, and be able to better respond to the classroom dynamic. Students will be evaluated based on showing up to class, engaging with the discussions and activities, keeping a weekly plant journal, and completion of the final projects.

### **GS6028 Place-based Theatre Performance Group Study**

In this group study students will work as an ensemble to rehearse and stage a play. The play will take place on the College of the Atlantic waterfront. Members of the group will use their talents and skills to engage in the different kinds of work that it takes to put on a theatrical production: acting, directing, building sets, making costumes and puppets, and dramaturgical research. We'll explore how our performance can interact with the environment, the land, and water around us. Our sites of exploration and performance will be the COA pier and beach; Rebecca, the college's sailing vessel; other small crafts such as dinghies; and possible other platforms on the water. Our work in fall term is intended as the first and larger part of putting together a full performance, and our product at the end of fall semester will be a presentation showcasing a portion or an initial version of the production. Group members will be evaluated based on their demonstration of committed work and collaborative efforts while working as an ensemble. Criteria: Attendance of all group meetings, dedicating time and effort to completion of building projects, active engagement in the rehearsal process.

### **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.

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

This seminar will provide an in-depth exploration of public speech texts by a wide array of 19th century woman suffrage activists in the United States. This includes works by those individuals most often associated with the first wave of the movement including: Susan B. Anthony, Elizabeth Cady Stanton, Sojourner Truth, Frances Ellen Watkins Harper, Ernestine Rose, Anna Dickinson, Lucretia Mott, Victoria Woodhull, as well as other activists who are generally less well known today. While this is a course rooted in the history of what we might consider early American feminism, it should come as no surprise that, along the way, we will confront issues that continue to have salience today. Many of the topics surrounding gender, sex, identity, equality, empowerment, and political allyship that these activists wrestled with are still just as relevant for us to consider in our contemporary context. This is especially true when it comes to the topic of race and the intersectional nature of the discourse

around gender equality, both then and now. We will spend time examining how the idea of race was rhetorically constituted, in both exclusionary and inclusionary ways, within these texts. We will also look specifically at the works of early Black feminists in the United States, and the myriad of ways they navigated the challenges of the moment, especially as they confronted a deeply embedded legacy of white supremacy within the early woman suffrage movement. Rather than rely primarily on secondary historical accounts, there will be a heavy emphasis on the close reading of primary source materials, mostly speeches, as we encounter these speakers “in their own words.” In addition, students will also take part in “hands on” recovery projects designed to locate, transcribe, document, and make broadly accessible works from the period that have been previously undocumented or left unaccounted for. In doing so, students will learn basic techniques for exploring and making effective use of various types of digitized historical collections that have emerged in recent years. Class sessions will be organized as a discussed based seminar. Assignments will emphasize critical, reflective, and analytical writing. Evaluation will be based on participation in class discussion, short written response papers, two longer form take-home essays, individual presentations, and a final “recovery” project. Students interested in topics related to gender, politics, historical research, and activism are especially encouraged to enroll. This is an introductory class and open to all students regardless of whether they have a previous background in feminism, social theory, US history, or politics.

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

### **HS1115 Utopia/Dystopia**

The practice of social dreaming has a long history in philosophical thinking, stretching back to Tao Yuanming and Plato. What constitutes a perfect or ideal society? Or, if no such place is possible, what makes for a well-functioning society? Likewise, what constitutes a terrible society? What kind of places and spaces do we want to avoid? These are important questions for human ecologists to ask as we seek to improve our relationships with our natural, social, and technological environments. To explore questions of imaginary, ideal, and flawed places, this course studies the concepts of utopia and dystopia across a range of philosophical, political, and literary writings. Although we will focus our attention on theoretical literature, we will read one novel and several short stories.

Additional course questions include: What motivates us to envision utopias and dystopias? Does political philosophy require a utopian vision? What do utopias and dystopias tell us about social fears, anxieties, and hopes? Are utopia and dystopia inherently connected? What theoretical questions spring from the utopia/dystopia binary? We will read texts such as, Plato’s Republic, Thomas More’s Utopia, Rokeya Hossain’s Sultana’s Dream, Marx and Engels’ Communist Manifesto, Elizabeth Grosz’s The Time of Architecture; William Godwin’s Enquiry Concerning Political Justice, José Estaban Muñoz’s Cruising Utopia, Sigmund Freud’s Civilization and Its Discontents, Octavia Butler’s Parable of the Sower, Ursula K. LaGuin’s The Ones Who Walk Away From Omelas, Laozi’s Tao Te Ching, Hannah Arendt’s The Origins of Totalitarianism, Alex Zamalin’s Black Utopia, and selections from The Utopian Reader by Gregory Claeys and Lyman Tower Sargent.

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

### **HS1117 Spanish: Immersive Beginning I**

This course is immersive and interdisciplinary. Students work exclusively in Spanish, and the language is always taught through the cultural context of Latin America and more specifically Yucatán. Students learn not only in the classroom but also through constant interactions with other Spanish-speaking environments, fostering cultural enrichment and connection. This course is for students who have minimal experience with Spanish and are anticipating an immersion experience in a Spanish speaking context such as the Yucatán Program. Daily classes and assignments emphasize the development of basic comprehension and communication, both written and spoken. Students write, read texts, present on various topics, converse in pairs and groups, sing and dance, learn basic grammar, and develop their vocabulary. Outside of the daily classes, students organize and perform in the annual Spanish Festival. The grammatical structures developed in this course include but are not limited to: all parts of speech, such as articles, adjectives and adverbs in present tense; the use of reflexive verbs; past tense and all variety of sentence structures. This course also provides an orientation to living and studying in Yucatán, Mexico. The lab time is a specific formal orientation to immersion, building on the cultural context incorporated in daily classes. Upon completing this course, students will be able to express themselves and communicate confidently in Spanish. They will be able to share opinions, knowledge, questions, emotions, wishes, and preferences as well as petitions, greetings, congratulations and thanks using simple sentence structures. Additionally, they will have developed a basic cultural understanding, allowing them to incorporate themselves into new contexts with more ease. Evaluation is based on presentations, compositions, listening and spoken tests, written tests covering grammar, daily homework, and most importantly class participation.

Level: Introductory. Prerequisite: Instructor Permission. Class limit: 10. Lab fee: \$30. Meets the following degree requirements: HS

### **HS1118 Spanish: Beginning II**

This course is immersive and interdisciplinary. Students work exclusively in Spanish, and the language is always taught through the cultural context of Latin America and more specifically Yucatán. Students learn not only in the classroom but also through constant interactions with other Spanish-speaking environments, fostering cultural enrichment and connection. This course is intended for students with a basic knowledge of grammar and some fundamental vocabulary. Daily classes and assignments strengthen the ability of students to express themselves clearly orally and through writing. Students write, read texts, present on various topics, converse in pairs and groups, sing and dance, learn basic grammar, and develop their vocabulary. Outside of the daily classes, students organize and perform in the annual Spanish Festival. The course reviews grammar structures familiar to the students before continuing with the study of additional basic grammatical structures, which may include but are not limited to: complex sentence structures in present perfect and past continuous; imperatives; conditionals; two future tenses; personal pronouns and pronouns of direct and indirect objects; as well as more simple and compound sentence structures. Upon completing this course, students will be able to express themselves and communicate confidently in Spanish. They will be able to express general information and stories in past tenses. They will be able to express differing degrees of certainty, feelings, desires and preferences. They will also be able to express obligations, ask for permission, and explore possibilities. Evaluation is based on presentations, written compositions, listening and spoken tests, written tests covering grammar, daily homework, and most importantly class participation.

Level: Introductory. Prerequisite: Instructor Permission. Class limit: 10. Lab fee: \$30. Meets the following degree requirements: HS

### **HS1119 Introduction to Microeconomics**

Economics has a popular reputation as a field of study centered around making money and getting rich. However, for most of its history, economics has been about understanding and changing the way the world works. How do we get our dinner every night? What does it take to transform coffee beans harvested in plantations in Costa Rica to the morning cup of Starbucks across their 38,000 global locations? Why do some individuals amass unfathomable personal wealth while others face daily struggle for material survival? These questions are what economists primarily study. Whether seemingly straightforward or seemingly unfathomable, at their core these issues are about the process of social provisioning. It can be further broken down into the following questions: (i) As a society, how do we determine what to produce and how much? (ii) As a society, how do we distribute what we produce? And (iii) Who benefits from and who are harmed by our production, distribution and consumption? In this course, we will examine these questions from the perspective of individuals and firms, and we will consider the ways an individual's preference and decisions are shaped by social institutions and how they, in turn, affect other beings, both human and non-human. You will be introduced to topics such as: individual's decision making under constraints, social coordination dilemmas, firm's wage-setting and labor discipline, supply-demand and price setting, market's successes and failures, and the limits of economic growth. This course aims to increase your ability to use abstract, quantitative models to approach complex, real-world problems such as worsening economic inequalities and global climate change. Upon completion of this course, you will have developed practices of thinking critically and politically about public policies and debates. You will also expand your capacity for numerical literacy and quantitative skills such as drawing valid conclusions based on data and communicating your reasoning and results effectively and clearly. The course is especially valuable for students with interests in civic engagement, social justices, political transformation, and sustainable development. Knowledge in calculus, statistics, and linear algebra is not necessary, and familiarity with elementary algebra will be helpful but not required. Students' learning will be assessed through problem sets and (take-home) exams.

Level: Introductory. Prerequisites: Knowledge in calculus, statistics, and linear algebra is not necessary, and familiarity with elementary algebra will be helpful but not required. Class limit: 20. Lab fee: None. Meets the following degree requirements: HS, QR.

### **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.

### **HS1133 Forty Studies that Changed Psychology**

This course surveys forty of the most influential research studies in psychology. Within this course, students will explore foundational experiments spanning the spectrum of psychological science. As a result of this class, students should be able to identify and explain key findings that have shaped the discipline. Students will be afforded the ability to analyze research methods, examine the ethical dimensions, and connect classic findings to modern psychological theory, practice, and ongoing research.

This course will be based on Hock's pivotal text: *Forty Studies That Changed Psychology: Explorations into the History of Psychological Research* (Global Edition). This text has recently been updated to include more current and global research findings and is widely used as the standard in the field. Topics covered include: Brain, Biology, and Behavior; Sensation, Perception, and Consciousness; Learning and Conditioning; Cognition, Intelligence, and Memory; Developmental Psychology; Foundations of Social Psychology; Personality; and Psychopathology and Treatment. Through reading, discussion, and applied analysis, students will develop an appreciation for how landmark research has shaped the understanding of human thought, emotion, and behavior. Students will demonstrate their learning through written and oral reflections, class presentations, and developing a proposal for a hypothetical research project, including having every student develop a project to meet COA's EERB standards.

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

### **HS1134 Food Sovereignty**

In his 1893 text *The Conquest of Bread*, Russian Geographer Petr Kropotkin exclaimed "It is bread that the revolution needs!". Kropotkin was not drafting a radical shopping list but rather offering a commentary on the relationship between our agency over the food we eat and our ability to sustain social movements. The production, distribution, and consumption of food has always been at the center of our social bonds, but today, our global food systems are controlled by a small number of private corporations who dictate what we eat, how we eat, and who we eat with. This system is not only corrosive to our democratic politics, it is also poisoning our bodies and ecosystems. While the severity of these challenges cannot be understated, neither can the resistance movement against it. From India's independence movement to landless peasant organizing in the Americas, from guerilla gardening in urban Detroit to Maine's local food movement, people across the globe continue to demand more autonomy over what they consume and how. This movement is rooted in the idea of food sovereignty—or the right to healthy, culturally appropriate foods and access to the necessary conditions (land, political power, knowledge) that get us there.

In this course, we will explore the shifting landscape of food from a common resource to a private one and back again, focusing in particular on how changing food systems become sites of political agency and resistance. Using social ecology as a lens, students will come to link global movements for food sovereignty over time and space back to the unfolding politics of food sovereignty in our own community as we consider what it would mean—and potentially work together in real time—to enact a food sovereignty ordinance in Bar Harbor. This seminar-style course will be highly participatory. Students will be evaluated through a combination of self-assessment, written assignments, and in-person engagement and evidence of intellectual growth and application of themes both in and outside of the classroom.

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

### **HS1135 Spanish: Immersive Beginning I**

This course is immersive and interdisciplinary. Students work exclusively in Spanish, and the language is always taught through the cultural context of Latin America and more specifically Yucatán. Students learn not only in the classroom but also through constant interactions with other Spanish-speaking environments, fostering cultural enrichment and connection. This course is for

students who have minimal experience with Spanish and are anticipating an immersion experience in a Spanish speaking context such as the Yucatán Program. Daily classes and assignments emphasize the development of basic comprehension and communication, both written and spoken. Students write, read texts, present on various topics, converse in pairs and groups, sing and dance, learn basic grammar, and develop their vocabulary. Outside of the daily classes, students organize and perform in the annual Spanish Festival. The grammatical structures developed in this course include but are not limited to: all parts of speech, such as articles, adjectives and adverbs in present tense; the use of reflexive verbs; past tense and all variety of sentence structures. This course also provides an orientation to living and studying in Yucatán, Mexico. The lab time is a specific formal orientation to immersion, building on the cultural context incorporated in daily classes. Upon completing this course, students will be able to express themselves and communicate confidently in Spanish. They will be able to share opinions, knowledge, questions, emotions, wishes, and preferences as well as petitions, greetings, congratulations and thanks using simple sentence structures. Additionally, they will have developed a basic cultural understanding, allowing them to incorporate themselves into new contexts with more ease. Evaluation is based on presentations, compositions, listening and spoken tests, written tests covering grammar, daily homework, and most importantly class participation.

Level: Introductory. Prerequisite: Instructor Permission. Class limit: 10. Lab fee: \$30. Meets the following degree requirements: HS

### **HS1136 Spanish: Beginning II**

This course is immersive and interdisciplinary. Students work exclusively in Spanish, and the language is always taught through the cultural context of Latin America and more specifically Yucatán. Students learn not only in the classroom but also through constant interactions with other Spanish-speaking environments, fostering cultural enrichment and connection. This course is intended for students with a basic knowledge of grammar and some fundamental vocabulary. Daily classes and assignments strengthen the ability of students to express themselves clearly orally and through writing. Students write, read texts, present on various topics, converse in pairs and groups, sing and dance, learn basic grammar, and develop their vocabulary. Outside of the daily classes, students organize and perform in the annual Spanish Festival. The course reviews grammar structures familiar to the students before continuing with the study of additional basic grammatical structures, which may include but are not limited to: complex sentence structures in present perfect and past continuous; imperatives; conditionals; two future tenses; personal pronouns and pronouns of direct and indirect objects; as well as more simple and compound sentence structures. Upon completing this course, students will be able to express themselves and communicate confidently in Spanish. They will be able to express general information and stories in past tenses. They will be able to express differing degrees of certainty, feelings, desires and preferences. They will also be able to express obligations, ask for permission, and explore possibilities. Evaluation is based on presentations, written compositions, listening and spoken tests, written tests covering grammar, daily homework, and most importantly class participation.

Level: Introductory. Prerequisite: Instructor Permission. Class limit: 10. Lab fee: \$30. Meets the following degree requirements: HS

### **HS2071 Little Magazines: Seminar in Contemp. Literary Publishing**

This course is an introduction to literary magazines and the work of editing. We will examine the history of “little” magazines from the mid nineteenth century to the present day. We will investigate the impact of literary magazines on literary culture in America and the world. This class will also be dedicated to surveying the current literary landscape, both print and digital, with special emphasis on BATEAU, the new literary magazine being published at College of the Atlantic. Through the production of BATEAU, the course will offer practical experience in literary publishing: students will gain experience in editing, layout and production, as well as publicizing and promoting the finished product. Students will be expected to respond to course readings on literary magazines and culture as well as keep detailed response notes to submissions to the magazine. Student editors will recommend pieces for publication, rejection and/or further consideration. In addition to editorial duties, students will be expected to complete a midterm and a final project.

Level: Introductory/Intermediate. Prerequisites: Writing Seminar, a creative writing or literature class. Class limit: 12. Lab fee: none. Meets the following degree requirements: HS.

### **HS2091 Forms of Poetry**

This class is a study of, and a writing workshop in, poetic forms. We will look at constraints, techniques, and directions of contemporary poetry through intensive reading, writing, and criticism of our own poetic work. This background is useful and significant for the study of poetry at any level, and is especially helpful in light of the fact that, for better or worse, free verse techniques have dominated poetry in the twentieth century. This course is valuable for practiced poets, emerging poets, and prose writers alike. Forms of Poetry asks students to pay attention, create poetry of attention, and revel in poetry that is attentive to

language; this process will help students develop voice and lyrical content in their own writing. We will look older, “received forms” (Sonnet, Ghazal, Villanelle) and create our own forms by using experimental techniques (homophonic translation, concrete poetry, erasure, nonsense words (i.e. Jabberwocky)) and look to end the term with the amazing Japanese form, Zuihitsu. You might be thinking: Why write with these crazy constraints or in these old timey poetic forms? And what the heck is a Zuihitsu? Those are good questions, questions we will address on a weekly basis. Over the last seventy years, the debates over poetic expression have been shaped in visceral ways, from “raw” versus “cooked,” “academic” versus “beat,” “formal” versus “antiformal.” This class is designed to deepen your knowledge of these debates and to inspire you to draw upon a variety of modes in your own writing. Evaluations: Students will be expected to contribute to a class blog, write several poems a week, revise poetic output, participate in class workshop, and hand sew a chapbook of their own revised, creative work.

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

### **HS2096 Nature, Humans, and Philosophy**

According to COA’s website, Human Ecology studies the relationships between humans and their natural and social environments. But what do we mean by “nature,” and what distinguishes a natural environment from a social one? Moreover, what kinds of relationships should we cultivate with our natural environments? This discussion-based course explores the concepts of nature and environmental responsibility across different philosophical and cultural frameworks. We will draw on a variety of readings from environmental ethics, ecofeminism, deep ecology, American transcendentalism, indigenous studies, queer theory, and Buddhism. We will read selections from thinkers such as John Stuart Mill, Ralph Waldo Emerson, Ramachandra Guha, Aldo Leopold, Arne Naess, Val Plumwood, Vandana Shiva, Gary Snyder, Henry David Thoreau, Eduardo Kohn, Mary-Jane Rubenstein, Thich Nhat Hanh, Anna Tsing, and others.

Guiding questions include the following: What is nature? How is the idea of nature politicized and socially constructed? Do we have moral obligations to nature? How should humans relate to nature? What assumptions drive the conceptual distinction between humans and nature? Although this course will focus primarily on theoretical questions, we will also discuss issues in applied ethics such as, control over natural resources, wilderness preservation, sustainability, and consumption. Throughout the course, we will revisit questions pertaining to environmental activism, and we will consider how philosophy can help us to articulate our ethical responsibilities and obligations.

Upon completion of this course, students will have gained a richer philosophical understanding of the idea of nature and they will be familiar with key debates in environmental ethics. Course requirements include weekly writing assignments, a midterm exam, a final paper, and class participation. There are no prerequisites, but students should arrive to this class prepared to engage difficult philosophical texts and to share their ideas with others.

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

### **HS2098 Introduction to Philosophy of Mind**

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

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

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

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

## **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.

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

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

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

### **HS2125 Journeys: Writing for Voyagers, Trekkers, Wanderers**

How can witnessing and reporting other worlds—whether a country, a village, a river, a mountain, or a back alley--make us more sensitive travelers, sharpen awareness of cultural biases, and empower place-based writing? This course highlights the allure, the dangers, uncertainties, risks, and joys of travel expressed in student writing. What words, images, foods, music, rituals, or other sources of inspiration spark curiosity and passions that make us want to go places?

Genre analysis, writing, and transdisciplinary research projects will deepen a sense of place as the course explores the rhetoric of travel and its transformative impacts. Students will experiment with, for instance, flash-essays, chronicles, interviews, journals, and field notes. Research projects will spotlight judicious selection of relevant sources, integration of data, and inclusion of multimodal elements. We will consider, too, the relation between travel writing and ethnography, between travel and gender, racial, religious, and ethnic components. Conveying impressions after short or extended excursions, students will recognize and develop which rhetorical strategies are appropriate for particular purposes, situations, audiences, discourse communities, and genres. Maps, films, infographics, letters, newspaper articles, guidebooks, blogs, Instagram posts, diaries, and logs constitute genres that may be examined and created. Students will further hone their craft in writing workshops, conversations, conferences, and presentations.

Short excerpts that reflect the intimate connection between travel and writing will be discussed, and the various rhetorical strategies employed by writers such as Matsuo Basho, Tu Fu, Álvaro Núñez Cabeza de Vaca, Olaudah Equiano, Mary Kingsley, James Baldwin, Maxine Hong Kingston, Taras Grescoe, Bill Bryson, Annie Dillard, William Least Heat-Moon, Anthony Bourdain, Eileen Myles, Binyavanga Wainaina, and Hans M. Carlson. Whether an Inuit film for global audiences, or the map of a route across the North American continent by water, or notes in a diary from the Hindu Kush, for example, the course materials do more than simply record or narrate experiences and territories: they also report and shape the world and what it means to us. Evaluations will be based on class discussions, writing projects, and presentations.

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

### **HS2135 Unraveling Writing Myths: Genre Explorations Across Contexts**

Is it true that you can't use "I" in scientific research papers? Is it accurate that you can't start a sentence with and, or, but? And is there really only one correct way of writing? Definitions of "correct" and "good writing" have been informed by pervasive writing myths, which have been passed down for generations. These myths are widely accepted as universal truths and have been maintained through gatekeeping practices in professional, educational, and everyday contexts. However, language researchers would argue that correctness depends on the genre and rhetorical situation as writing and language are not static. They are dynamic and evolve over time. Indeed, new lexical items are continuously formed and grammatical functions change. Language myths begin to unravel if we examine what people actually do with language and writing across contexts.

In this course, we will explore a range of genres in academic, professional, and everyday contexts to understand how writing and language work. Readings from applied linguistics, linguistic anthropology, and composition will provide historical insights into how writing myths evolved over time and current understandings of writing, language, and literacy. The readings will also provide a sociocultural understanding of language and how it works. We will investigate various everyday genres (such as recipes, blogs, and social media), academic genres (such as proposals and research papers), and professional genres (such as covers letters and resumes) to facilitate metacognitive and metalinguistic development and overall academic literacy development. Genre and rhetorical analysis activities of high-stakes and low-stakes genres will develop your understanding of how genres function in different discourse communities.

You will complete inquiry-based projects to examine different genres and reflect on your evolving understanding of writing. Your learning will be evaluated based on course assignments and in-class activities, specifically contributions to class discussion, engagement with course material, written projects, and peer-review workshops. Activities will facilitate the development of transferable writing skills to other courses, genres, and contexts. Overall, the course serves to facilitate academic and professional discourse and literacies to support the transition to college. Note that this course is not a literature or creative writing course.

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

### **HS2136 Geographic Information Systems I: Foundations & Applications**

The ever-increasing human population and its profound impact on the Earth's systems and finite resources pose significant risks to

all of nature and human societies. As researchers continue to gather and publish data on these challenges, Geographic Information Systems (GIS) have emerged as a critical tool for understanding the complex interrelationships between human activities and environmental and social threats. Many of the issues facing the planet and its inhabitants are place-based, meaning they are tied to specific geographic locations and regions. Addressing these challenges requires tools that can analyze, visualize, and help people work together towards solutions. This is precisely what GIS offers by integrating geography, cartography, spatial analytics and data science using ArcGIS Pro and ArcGIS Online, the technology used in this class.

GIS enables individuals and organizations to collaborate effectively using the best available tools and information. Given its importance, proficiency in GIS is increasingly becoming a prerequisite for entry into many graduate programs and professional roles. Particularly in fields such as natural resource management, conservation, ecological inventories, climate studies, land and ocean planning, policy, health, and many other areas. It is an important tool for applied human ecology.

This course is designed to provide students with both technical and applied knowledge of GIS. It begins with foundational underpinnings and training in the technology, introducing students to key concepts, industry practices, and influential figures in the field. Once the basics are established, students transition to applying their skills through self-designed projects that tackle real-world issues. These projects form the core of the coursework, allowing each student to explore topics of personal or academic interest. GIS is particularly well-suited to the philosophy of "thinking globally and acting locally," as it provides tools to address problems at various scales, from local communities to global ecosystems.

Students utilize ESRI ArcGIS software and can draw from extensive data, training, and information available on ArcGIS Online and other sources. Many students incorporate data they have collected during fieldwork or research for other classes, making their projects highly personalized and relevant. To support their progress, students meet with the instructor for 30 minutes each week outside of class for status check-ins on how they are doing in the class, project consultation, and guidance.

This course is designed for students with an intermediate to advanced level of understanding of their field or subject of interest, with a prerequisite of readiness for independent work and a solid concept for their term project. Course evaluations are based on a combination of factors, including the timely completion of exercises and assignments and how effectively students apply GIS to their academic or professional interests, as demonstrated by their independent projects and accompanying documentation.

Level: Introductory/Intermediate. Prerequisites: None. Class limit: 10. Lab fee: \$75. Meets the following degree requirements: HS.

### **HS2137 Hard(ly) Working: The Promises, Problems, & Politics of Work**

You are not your job—or are you? Do you live to work or work to live? Consider a job you hope to hold after graduation: if it disappeared tomorrow, would anyone notice? More fundamentally, why do we work—and why are we expected to work at all? These are the motivating questions of this seminar. Drawing on Marxist and feminist political economy, we will examine how work has come to function not merely as an economic necessity but as an ethical imperative in modern capitalist societies. We take seriously Kathi Weeks's provocation that work has become the primary axis through which political subjects, social respectability, life's meaning, and moral goodness are constituted (*The Problem with Work*, 2011). The problem with work, in this sense, is not only that it is often exploitative or alienating, but that it is compulsory—structurally and ideologically.

We will also reckon with a peculiar feature of contemporary finance capitalism: the proliferation of "bullshit jobs" in administration, finance, corporate services, and other industries (Graeber, *Bullshit Jobs*, 2018)—jobs which arguably don't produce anything and whose elimination makes no material difference to the world. We will examine them alongside the rise of the gig and content creation economy, the increasing precarity of waged work, and the changes ushered in by technology such as AI and robotic automation (Standing, *The Precariat*, 2021). If bullshit jobs expose the hollow promise of meaningful work, these latter phenomena belie the fiction that work brings material stability.

We conclude the term by examining antiwork politics and their imaginative project of a post-work society. We ask whether labor movements organized around fair wages, better working conditions, and recognition of unpaid labor represent a path toward emancipation from the employment relation, or whether they reproduce the very compulsion they contest.

The course is valuable for students who want to engage critically with the demand and desire that binds us to work, who struggle to map out a future career that balances meanings, values, and material wellbeing, or who wish to cultivate a creative imagination about a post-work future. Students who are in the process of applying for internships, job hunting, or exploring post-graduation opportunities might find this seminar especially valuable. While the seminar does not address career preparation directly, it helps build the capacity to navigate the material and ethical demands of work with clarity and integrity.

Students will be evaluated through a combination of seminar participation, reading responses, and a final project. Seminar discussion might be supplemented by opportunities to conduct ethnographic interviews with community members about their

relationship to work and career.

Level: Introductory/Intermediate. Prerequisites: No formal prerequisite, but students may benefit from having taken Introduction to Political Economy or similar coursework. Class limit: 15. Lab fee: None. Meets the following degree requirements: HS.

### **HS2138 Museums and the Making of Public Knowledge**

Museums play a powerful role in shaping how communities understand history, culture, science, and the environment. Far from neutral spaces that display objects, museums construct narratives about what matters, whose stories are told, and how knowledge is interpreted and trusted in public life.

Situated within the field of Educational Studies, this course examines museums as institutions that influence how knowledge is created, framed, and experienced beyond the classroom. Drawing on critical and sociocultural approaches to education, the course examines learning as a social and institutional process that extends into cultural and civic spaces. Students investigate how exhibitions, collections, educational initiatives, and interpretive practices shape public understanding and how questions of power, representation, ethics, and community voice emerge within those processes. We will ask: What counts as public knowledge, and who decides? What is the purpose and role of a museum within society? Which knowledge, histories, and ways of knowing are centered in public institutions, and which are marginalized or erased?

Through close reading, case study analysis, site visits, and conversations with practitioners, students will examine how theoretical perspectives on learning and power operate in the everyday practices of cultural institutions. Students will engage in work including argumentative writing addressing ethical dilemmas or speculative re-imaginings of institutional purpose, as well as final project options such as interpretive interventions or educational program design proposals. We will explore multiple frameworks for evaluating museums and practice translating critical analysis into context-responsive practice. The course may be of interest to students pursuing work in education, public history, environmental communication, nonprofit and cultural organizations, for example, and anyone concerned with how knowledge is produced, interpreted, and shared in public life.

Assessment will be based on active participation; ongoing written or multimodal responses to readings and site-based work; analytical and argumentative essays; and a final collaborative project in which students will have the option to either design an interpretive intervention or educational program. Evaluation will emphasize sustained engagement, critical reflection, and the application of theory and inquiry to institutional practice.

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

### **HS3139 Apples: History, Horticulture, Culture, and Science**

This three-credit integrated class will include fieldtrips, travel, on-campus classes, and independent project work. The class will explore the history of humans' relationship with apples (and fruit more generally) to explore the thousands of years of observing, eating, planting, and selecting that lay behind our love of apples. Students will learn about everything from the evolutionary history and geographic distribution of the *Malus* species to the history of apple cultivars in America. By 1900 there were perhaps 20,000 named varieties of apples in North America, and we will look at that explosion of diversity and then its loss in the 20th century. Students will work with trees, harvest fruit, and gain hands-on experience in orchards. The class will travel to the preeminent apple germplasm collection in the world in Geneva, NY, and will have the opportunity to explore the over 6,000 exemplars in the collection. Fieldtrips will also take us to commercial orchards, cider producers, local relict orchards, and conservation collections. Part of the class will be contributing to the work of tracking down, researching, and identifying old historic trees from around downeast Maine. This will require developing research skills, phenotypic identification skills, fruit exploration, and a wide range of other skills. We will also do deep dives on apple genetics, the deep history of agriculture, the introduction of European fruit in North America, changes to farming in Maine, and the conservation of heirloom crops.

The work of the class will include reading, writing, mapping, intensive fieldwork/fieldtrip experiences, hands-on elements, and a major independent research project. The class is appropriate for students with a very wide range of interests, but specific interests could include: history, food studies, horticulture, agriculture, genetics, and cultural heritage. This class will seek to integrate many fields of study to undertake a study of humans' relationship with their food, the land, and the past through the focus on apples. Students will be evaluated on active participation in class discussion, completion of projects, field journals, written assignments, demonstration of phenotypic identification skills, capacity to learn in field settings, and a major independent project.

Level: Intermediate. Prerequisites: None. Class limit: 10. Lab fee: \$400. Meets the following degree requirements: HS, HY.

### **HS3140 Congressional Elections Workshop**

This class will be an intensive, immersive exploration of Congressional elections in the United States. It runs only in the Fall of midterm Congressional election years, using the current campaign as a lens through which to explore a wide array of issues related

to Congressional elections specifically, as well as elections in the US generally. It is structured as a working lab that is supplemented with a series of discussion and lecture sessions. Regular discussion and lecture sessions will provide students with a crash course in interdisciplinary approaches to a range of issues related to the conduct of US Congressional elections. This may include examinations of the history of campaigns, campaign advertising and messaging, the structure of elections, the conduct of voting and voter access, campaign finance reform, empirical research on campaign effects and outcomes, polling and poll methodology, campaign organization and administrative structure, best practices for GOTV and targeted mobilization, etc. Students will combine into teams to conduct term long tracking projects focused on the upcoming US Congressional election. This may include battleground state profiling, campaign finance monitoring, litigation tracking, advertising and media placement, debate watches, candidate travel schedules, etc. A great deal of what will be covered will depend on the nature of the current campaign in that particular year and which issues are most salient. The remaining class sessions after the election will focus on debriefing the results as well as addressing any outstanding issues that linger beyond election day (e.g. disputes over election counts and the certification of results). Students will be evaluated on the basis of their engagement with class sessions and other class related activities, their work for their tracking projects, short-form response papers related to discussion topics, their debrief reports, and check-in meetings with the instructor. This class is open to a wide range of students with varied interests. Given the working lab nature of the class, it is flexible enough to accommodate both students who have had extensive experience with politics and campaigning in the US context, as well as students for whom this will be their first exposure to anything campaign related, and everyone else in between. However, all students, regardless of their background, should be prepared to adapt to a fluid and changing electoral landscape, especially in the days leading up to the election. This may necessitate scheduling evening sessions outside of normal class time, responding to unfolding events, and pivoting topics on short notice.

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

### **HS3141 Peasants, Food, and Resistance**

States cannot exist without armies, and armies require soldiers, laborers, and food; additionally, other expressions of state power require massive resources. To support these endeavors, for centuries state power in most parts of the world relied on appropriation of labor and agricultural surplus, principally from peasants, to the point that state power was directly equated with control of intensively-used, monocropped agricultural land and associated peasant populations. This course examines the patterns and processes of how states have sought this appropriation from peasants, how peasants have resisted it, and how food plays a central part in this dynamic. Our principal focus regarding peasant resistance will be on more every-day, persistent and “micro” forms, such as social sanction (e.g. gossip), foot dragging, sabotage, cultural difference-making, illegibility, and (particularly) flight, as opposed to more organized efforts such as open rebellion (which is costly and rarely successful) and transnational movements (which are relatively new). Put another way, the course is about how ordinary people resist authority, particularly in regard to the choice, production, and distribution of food. The course is necessarily human ecological, exploring food studies, political, environmental, and agrarian history, economic anthropology, political theory, and political economy. Beyond the lives of the estimated 1.2 billion peasants living in the world today, course ideas have widespread contemporary relevance and application regarding compliance and resistance to states, corporations, technology, and capitalism, as well as the nature of cultural incorporation and marginalization. Evaluation will be based on preparedness for class, participation in classroom discussions, and several in-class written exercises.

Level: Intermediate. Prerequisites: one course in anthropology, economics/political economy, or food systems. Class limit: 12. Lab fee: None. Meets the following degree requirements: HS.

### **HS4047 Waste**

The term “waste” has varied definitions; it can suggest excess material not put to use, garbage, time or objects that are not made productive or useful, and that which is thrown away. Waste is both a verb and a noun, and the term often carries moral or ethical undertones; time should not be wasted, neither should food nor material goods, and of course, life itself should not be wasted. Waste should be reduced or transformed through consumption or recycling. Waste can occasion disgust and outrage, but even if less acknowledged, also fascination, desire and pleasure. Time spent idle is often time considered “wasted.” Waste is also often understood as destructive and as the product of destruction. At the same time, waste can also be a necessary by product of its opposites. Psychoanalysis has drawn attention to feces association with gold and the notion of the gift of waste in the formation of subjectivity. Political economy, postcolonial studies, anthropology and feminist theory have all addressed histories of abjection, notions of excrement, disposable populations, and the ways in which humans have dealt with literal waste and those materials and lives that become understood as waste. In this regard, understandings of waste have been central for notions of value, productivity, desire, cleanliness and filth, inside and outside, and the place of difference. In this course, we will examine some of the varied ways in which waste has been understood - in terms of political economy, political theory, postcolonial studies and feminist theory, addressing waste in terms of identity, the natural environment, value, and the formation of what counts as human. Readings will include texts by Karl Marx, Frantz Fanon, Georges Bataille, Julia Kristeva, Sigmund Freud, Dominique Laporte, Mary

Douglas, Jacques Lacan, Norman O. Brown, Sophia Stamatopoulou-Robbins, William Rathje and Cullen Murphy, Kathleen Millar, Hannah Arendt, Carl Schmitt, Kevin Bales, Paul Ricoeur, Ranjana Khanna, and Françoise Vergès. Students will be evaluated based on attendance, in-class participation, reading responses, and two short analytical essays.

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

#### **HS4092 The Measure of Our Lives: Toni Morrison Seminar**

This course will be an intermediate/advanced seminar honoring and exploring the works of Toni Morrison (1931–2019), an African-American author who won the Nobel Prize for Literature in 1993, the Pulitzer Prize for Fiction in 1988 and numerous other notable awards. She was a giant of a public intellectual and contemporizing figure in American Literature; her works continue to inspire and transform readers and scholars of all identities although her primary purpose was to write for black people. As Morrison herself said, "If there is a book that you want to read, but it hasn't been written yet, you must be the one to write it." In writing she changed the literary landscape of the US. In particular, her poetics illustrate how African-American and especially African-American women authors express depths of meaning and experience absolutely central to any understanding of the complex culture and histories of the US. Another Morrison quote hints at the profundity of her own view of her life's work: "We die. That may be the meaning of life. But we do language. That may be the measure of our lives." These two quotes provide a framework for the course, which seeks students interested in language and its power, literature and its insights, and the black female experience. Over the course of the term students will read through Morrison's oeuvre of novels (*The Bluest Eye*, *Sula*, *Song of Solomon*, *Tar Baby*, *Beloved*, *Jazz*, *Paradise*, *Love*, *A Mercy*, *Home*, *God Help the Child*) as well as a number of her key essays and addresses (*Playing in the Dark*, *The Source of Self-Regard*), scholarly criticism, and responses to Morrison's 2019 passing. There may be some division of labor with the later novels (after *Paradise*), but the course is reading intensive. Students will also prepare frequent short written responses and a final project responding to Morrison in some way. Evaluation will be based on class participation, response papers, passage analysis, and the final Morrison project to be shared with the class.

Level: Intermediate/Advanced. Prerequisites: Prior literary study, and permission of instructor. Class Limit: 15. Lab fee: none. Meets the following degree requirements: HS

#### **HS4108 The Camino**

The Camino monster course travels the roughly 500-mile pilgrimage route of the Camino Frances. Students will walk the path from St. Jean Pied-du-Port to Santiago de Compostela that millions have traveled since the end of the 9th century. Designated as the first Cultural Route of the Council of Europe and a UNESCO World Heritage Site, the route starts in France, crossing the Pyrenees and traveling through the vineyards, plains of wheat and sunflower, verdant hills, medieval villages, and storied cities of northern Spain. While founded as a Catholic pilgrimage, people walking the route today may be embarking on a personal challenge, wrestling with existential questions and life transitions, searching for an intentional community with more caring societal norms or journeying for a myriad of other reasons. Intertwined with the Camino's religious, cultural, and personal significance is its role as an economic engine across the millennia. The Roman roads and forts are testament to its long standing economic significance. From the age of the Knights Templar through today, the Camino continues to be the economic lifeblood of the region and the small businesses, inns and villages along the route. The course has three primary components. First, students will investigate the human ecology of the Camino through modern and ancient readings, film screenings, visits to sites of historical and cultural significance, and interactions with pilgrims. These materials and interactions will inform group discussions, as well as papers, presentations and other deliverables. Second, to move students beyond their quotidian routine, participants will follow a guided plan of self-discovery, introspection, and reflection that will take place on and around their daily walks. These activities include a series of exercises, one-on-one meetings, and journaling. Finally, to dive deeper into their own Camino, students will conduct a capstone research project of their own design. Proposals, finalized early in the course, shall include the most appropriate means of communicating their findings, such as a research paper, in-depth presentation, or other modality. Whether students are interested in history, geography, commerce, sustainable tourism, art, human relations, spirituality, local foodways, or what it means to be human, this journey will provide ample fodder for a curious mind. Evaluation will be based on engagement with the course, participation in group discussions and meetings, quality of the various written and verbal assignments, and the capstone research project. There are no prerequisites or language requirements. However, some knowledge of Spanish is encouraged and can provide for a more enriching experience. Students must be capable of walking with a 20+ pound backpack over a variety of terrain for an average of 12.4 miles (20 km) per day. As this is a monster expeditionary course, space is limited and enrollment requires permission of the instructor.

Assessment will be based on evidence that the student has completed assignments and readings; conducted a substantive and thorough independent research project; as well as, active and meaningful participation in seminar discussions and other course activities.

Level: Intermediate/Advanced. Prerequisites: None. Class limit: 12. Lab fee: \$1,100. Meets the following degree requirements: HS.

#### **HS4120 Comparative Global Politics of Biodiversity & Climate Change**

Climate change and biological diversity are prominent issues on the global political and environmental governance agendas and in public environmental consciousness. Each issue will be the focus of a major United Nations summit in 2026. At these meetings, Parties to the UN Convention on Biological Diversity (UN CBD) and to the UN Framework Convention on Climate Change (UNFCCC) will carry on with implementation of these major international environmental treaties. Meanwhile, public narratives of the escalating and intersecting dual “crises” of climate change and biodiversity loss provide a broader context for questioning the role and effectiveness of intergovernmental treaty regimes in addressing these crises.

This course will take a comparative and critical look at these two multilateral treaty regimes on biological diversity and climate change. Students will study legal characteristics of each of the treaties, how problems are defined and addressed within each, mechanisms used for implementation, and the governmental and non-governmental actors involved in the work of treaty implementation. We will also look at how these two treaty bodies work together to address issues at the intersection of climate change and biological diversity. Finally, we will spend some time in the course reading a range of theoretical perspectives and pondering larger political and philosophical questions: Are our current intergovernmental institutions up to the challenge of addressing these immense planetary challenges? What are the potentials of and limits to intergovernmental spaces and collective action that might we discern? What role might there be for non-governmental actors and social movements to contest and construct more effective regimes? How does a study of these regimes help us imagine what a global politics of the terrestrial might look like?

Students will be evaluated based on their participation in class discussions, dedication to preparation for and participation at one of the meetings, and a final project related to one of the treaty regimes.

Level: Intermediate/Advanced. Prerequisites: Permission of instructor. Class limit: 12. Lab fee: None. Meets the following degree requirements: HS

#### **HS4121 The Human Ecology of Apples: Projects**

This course will create the opportunity for students to do project-based learning on pomology, preservation of and research about historic apple varieties and a wide range of other apple-flavored projects. It will involve fieldtrips, roaming around looking at apples and visiting orchards all with the intention of deepening students’ knowledge base and feeding their curiosity. One key element of the course is to provide the opportunity for students to conceptualize, plan and carry out their own research or creative projects. Students will be evaluated on their project work, engagement with course materials, and their progress deepening their knowledge.

Level: Intermediate/Advanced. Prerequisites: History of Agriculture: Apples or equivalent academic background. If interested, students should reach out to the instructor to discuss their experience and background. Class limit: 5. Lab fee: \$200. Meets the following degree requirements: HS, HY.

#### **HS4122 The Human Ecology of Apples**

This course will create the opportunity for students to do project-based learning on pomology, preservation of and research about historic apple varieties and a wide range of other apple-flavored projects. It will involve fieldtrips, roaming around looking at apples and visiting orchards all with the intention of deepening students’ knowledge base and feeding their curiosity. One key element of the course is to provide the opportunity for students to conceptualize, plan and carry out their own research or creative projects. Students will be evaluated on their project work, engagement with course materials, and their progress deepening their knowledge.

Level: Intermediate/Advanced. Prerequisites: History of Agriculture: Apples or equivalent academic background. If interested, students should reach out to the instructor to discuss their experience and background. Class limit: 5. Lab fee: \$100. Meets the following degree requirements: HS, HY.

#### **HS5067 Spanish: Communication and Discussion**

This course is immersive and interdisciplinary. Students work exclusively in Spanish, and the language is always taught through the cultural context of Latin America and more specifically Yucatán. Students learn not only in the classroom but also through constant interactions with other Spanish-speaking environments, fostering cultural enrichment and connection. This course is designed for students with substantial vocabulary, a basic understanding of the subjunctive mood, and basic competence in other intermediate grammatical structures such as simple and compound tenses in the indicative mood. This course intentionally focuses

on building student's confidence in spoken communication, using grammatical structures they are already familiar with as well as some that they learn during the course, according to their individual needs. Class activities include debates in groups and pairs; improvisation with spoken word; analysis of audiovisual texts and materials; as well as formal and informal presentations based on a wide range of topics. This course employs diverse resources such as music, dance, film, and speeches to encourage a broader vocabulary. Students constantly practice incorporating complex grammatical structures, such as the subjunctive mood, into their speech. By the end of this course, students will be able to express themselves with a higher level of proficiency and in more creative, diverse and natural ways while incorporating more complex grammatical structures with precision. Evaluation will be based on class participation, homework assignments, presentations and progress in effective communication across a wide range of circumstances.

Level: Advanced. Prerequisite: Permission of instructor. Class limit: 10. Lab fee: \$30. 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.

### **HS5074 Spanish: Communication and Discussion**

This course is immersive and interdisciplinary. Students work exclusively in Spanish, and the language is always taught through the cultural context of Latin America and more specifically Yucatán. Students learn not only in the classroom but also through constant interactions with other Spanish-speaking environments, fostering cultural enrichment and connection. This course is designed for students with substantial vocabulary, a basic understanding of the subjunctive mood, and basic competence in other intermediate grammatical structures such as simple and compound tenses in the indicative mood. This course intentionally focuses on building student's confidence in spoken communication, using grammatical structures they are already familiar with as well as some that they learn during the course, according to their individual needs. Class activities include debates in groups and pairs; improvisation with spoken word; analysis of audiovisual texts and materials; as well as formal and informal presentations based on a wide range of topics. This course employs diverse resources such as music, dance, film, and speeches to encourage a broader vocabulary. Students constantly practice incorporating complex grammatical structures, such as the subjunctive mood, into their speech. By the end of this course, students will be able to express themselves with a higher level of proficiency and in more creative, diverse and natural ways while incorporating more complex grammatical structures with precision. Evaluation will be based on class participation, homework assignments, presentations and progress in effective communication across a wide range of circumstances.

Level: Advanced. Prerequisite: Permission of instructor. Class limit: 10. Lab fee: \$30. Meets the following degree requirements: HS.

### **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.

### **MD3020 Boat Operations and Their Systems**

From the propeller to the anchor light, and from the windlass to the rudder, small passenger boats rely on organized systems that have been integrated into modern practice and regulation for over a century to ensure the safety of life at sea. This course explores how these vessels are structured, the safety systems they are typically equipped with, and the fundamentals of operating and managing them safely.

Students will learn what to expect and what to look for when boarding a commercial vessel, helping them prepare for accidents or unexpected situations that may pose safety risks. The course also examines different propulsion systems, enabling students to understand which options are best suited to various vessel designs, loads, and operating speeds.

In addition, students will develop basic boat-handling skills and safe operating practices, preparing them to navigate marine traffic in a prudent and responsible manner within what is often a fast-paced and complex environment.

This course is hands-on and highly experiential. Instruction will make use of the College's workboat, Osprey, as well as a variety of local commercial vessels to illustrate how systems vary from boat to boat. Students will visit commercial boatyards to observe manufacturing techniques and will meet with Coast Guard personnel to learn about the standards and practices used to ensure maritime safety.

This course relies heavily on participation and attendance. Students that miss classes will not perform well as makeup opportunities will be difficult to arrange. There will be weekly tests and take-home problem sets on material learned the preceding week, and there will be a midterm and final assessment on all material discussed.

Level: Intermediate. Prerequisites: MD2018: Navigation: Skills, Tools, and the Drivers of Seafaring; MD1038: Introduction to Marine Navigation; or prior completion of RYA or comparable courses that provide a foundation in proper navigation methods. Class limit: 12. Lab fee: \$50. Meets the following degree requirements: None.