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Bowdoin College Course Guide (Fall 2018)

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Bowdoin College Course Guide

Changes made in Polaris are normally reflected in the Course Guide within 24-48 hours. Email courses@bowdoin.edu with any questions regarding the Course Guide.

Information as of Sep 27, 2018 - Subject to change

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Africana Studies

AFRS 1005 b. Women of Color in Politics. Chryl Laird. New Course. Fall 2018

Explores the significant roles that women of color have played in American politics and around the world. Begins with the US context, starting in the antebellum era and moving forward by reading biographies/autobiographies that provide voice to the experiences faced by women of color in both traditional and non-traditional political spaces. These include women of color as close confidants to male political figures (first ladies, wives, and mistresses) and as politicians, judges, activists, and revolutionaries. Then shifts to a more global context considering the perspectives of women of color in countries where they have championed gender equality and feminism, and where they have become powerful political actors. (Same as GOV 1005)

AFRS 1029 b. Buried Treasure, Hidden Curse? Politics of Natural Resource Extraction in Africa. Ericka Albaugh. Non-Standard Rotation. Fall 2018

Oil, diamonds, gold. . . riches in the midst of poverty. How can Africa boast so many natural resources and yet remain the poorest continent on earth? What is the “resource curse?” Begins by putting Africa in the context of global resource extraction, oil in particular. Establishes Africa’s long pre-colonial experience with trade in iron, gold, salt, and slaves. The colonial period deepened the reliance of many territories on specific resources, a pattern that continues to the present. Uses Burkina Faso as a specific example of gold extraction, contrasting industrial and artisanal mining. Modern streams of prospectors throughout West Africa echo the California gold rush, but with important distinctions. An introduction to political science, the interplay between national and foreign governments, international and domestic firms, and local and migrant prospectors as they vie for access to valuable resources are highlighted. (Same as GOV 1029)

AFRS 1101 c-ESD. Introduction to Africana Studies. Brian Purnell. Every Fall. Fall 2018

Focuses on major humanities and social science disciplinary and interdisciplinary African American and African diaspora themes in the context of the modern world. The African American experience is addressed in its appropriate historical context, emphasizing its important place in the history of the United States and connections to African diasporic experiences, especially in the construction of the Atlantic world. Material considered chronologically and thematically builds on historically centered accounts of African American, African diaspora, and African experiences. Introduces prospective Africana studies majors and minors to the field; provides an overview of the predominant theoretical and methodological perspectives in this evolving discipline; and establishes historical context for critical analyses of African American experiences in the United States, and their engagement with the African diaspora.

AFRS 1211 c-IP. Introduction to Music in Africa. Marceline Saibou. Every Other Year. Fall 2018

Introduces students to the rich and diverse musical traditions of sub-Saharan Africa. Covers traditional and modern musical practices from various regions, and explores their roles in social, cultural, and political contexts from historical and contemporary perspectives. Students learn to identify basic regional musical properties and characteristic musical styles. Case studies may include West African dance-drumming, Ghanaian highlife, musical oral historians, "African Ballets," South African a cappella, the protest music of Nigerian Fela Kuti and Zimbabwean Thomas Mapfumo, as well as contemporary hip-hop and religious pop music. Based on lectures, readings, performances by visiting artists, discussions, and audio and video sources. No prior musical knowledge necessary. (Same as MUS 1211)

AFRS 1592 c-ESD, VPA. Issues in Hip-Hop I. Tracy McMullen. Non-Standard Rotation. Fall 2018

Traces the history of hip-hop culture (with a focus on rap music) from its beginnings in the Caribbean to its transformation into a global phenomenon by the early 1990s. Explores constructions of race, gender, class, and sexuality in hip-hop's production, promotion, and consumption, as well as the ways in which changing media technology and corporate consolidation influenced the music. Artists/bands investigated include Grandmaster Flash, Run-D.M.C., Public Enemy, De La Soul, Queen Latifah, N.W.A., MC Lyte, Snoop Doggy Dogg, and Dr. Dre. (Same as GSWS 1592, MUS 1292)

AFRS 2201 c-ESD, VPA. Black Women, Politics, Music, and the Divine. Judith Casselberry. Every Fall. Fall 2018

Seminar. Examines the convergence of politics and spirituality in the musical work of contemporary black women singer-songwriters in the United States. Analyzes material that interrogates and articulates the intersections of gender, race, class, and sexuality generated across a range of religious and spiritual terrains with African diasporic/black Atlantic spiritual moorings, including Christianity, Islam, and Yoruba. Focuses on material that reveals a womanist (black feminist) perspective by considering the ways resistant identities shape and are shaped by artistic production. Employs an interdisciplinary approach by incorporating ethnomusicology, anthropology, literature, history, and performance and social theory. Explores the work of Shirley Caesar, the Clark Sisters, Meshell Ndegeocello, Abby Lincoln, Sweet Honey in the Rock, and Dianne Reeves, among others. (Same as GSWS 2207, MUS 2291, REL 2201)

AFRS 2208 b. Race and Ethnicity. Ingrid Nelson. Non-Standard Rotation. Fall 2018

The social and cultural meaning of race and ethnicity, with emphasis on the politics of events and processes in contemporary America. Analysis of the causes and consequences of prejudice and discrimination. Examination of the relationships between race and class. Comparisons among racial and ethnic minorities in the United States. (Same as LAS 2708, SOC 2208)

PREREQUISITE: SOC 1101 or AFRS 1101 or ANTH 1101

AFRS 2220 b-ESD. “The Wire”: Race, Class, Gender, and the Urban Crisis. Brian Purnell. Every Other Spring. Fall 2018

Postwar US cities were considered social, economic, political, and cultural zones of crisis. African Americans -- their families; gender relations; their relationship to urban political economy, politics, and culture -- were at the center of this discourse. Uses David Simon’s epic series “The Wire” as a critical source on postindustrial urban life, politics, conflict, and economics to cover the origins of the urban crisis, the rise of an underclass theory of urban class relations, the evolution of the urban underground economy, and the ways the urban crisis shaped depictions of African Americans in American popular culture.

PREREQUISITE: AFRS 1101 or EDUC 1101 or GWS 1101 or SOC 1101

AFRS 2228 c-ESD, VPA. Protest Music. Judith Casselberry. Non-Standard Rotation. Fall 2018

Focuses on the ways black people have experienced twentieth-century events. Examines social, economic, and political catalysts for processes of protest music production across genres including gospel, blues, folk, soul, funk, rock, reggae, and rap. Analysis of musical and extra-musical elements includes style, form, production, lyrics, intent, reception, commodification, mass-media, and the Internet. Explores ways in which people experience, identify, and propose solutions to poverty, segregation, oppressive working conditions, incarceration, sexual exploitation, violence, and war. (Same as ANTH 2227, MUS 2292)

AFRS 2250 c-IP, VPA. African Art and Visual Culture. Allison Martino. Non-Standard Rotation. Fall 2018

What makes an object or artwork “African?” What meanings does this labeling carry? In short, what is Africa? These questions grapple with how to explain, understand, and represent the arts and visual cultures of an entire continent. Explores the complexities and dynamics of artistic practices in Africa—from masquerades, ivories, architecture, and urban mural paintings to the works of blacksmiths, studio photographers, and contemporary artists. Studying the arts and visual cultures of Africa leads also to an exploration of the political systems, social practices, religious beliefs, and everyday life of many different historical and contemporary societies that sharpen understandings of the diversity across the continent.

(Same as ARTH 2380)

AFRS 2364 c-ESD, IP. Conquest, Colonialism, and Independence: Africa since 1880. David Gordon. Every Spring. Fall 2018

Focuses on conquest, colonialism, and its legacies in sub-Saharan Africa; the violent process of colonial pacification, examined from European and African perspectives; the different ways of consolidating colonial rule and African resistance to colonial rule, from Maji Maji to Mau Mau; and African nationalism and independence, as experienced by Africa’s nationalist leaders, from Kwame Nkrumah to Jomo Kenyatta, and their critics. Concludes with the limits of independence, mass disenchantment, the rise of the predatory post-colonial state, genocide in the Great Lakes, and the wars of Central Africa. Note: This course is part of the following field(s) of study: Africa and Colonial Worlds. (Same as HIST 2364)

AFRS 2409 c-ESD, IP. From the Spoken Word to the Written Text. Katherine Dauge-Roth. Every Semester. Fall 2018

Examines oral and written traditions of areas where French is spoken in Africa, the Caribbean, Europe, and North America from the Middle Ages to 1848. Through interdisciplinary units, students examine key moments in the history of the francophone world, drawing on folktales, epics, poetry, plays, short stories, essays, and novels. Explores questions of identity, race, colonization, and language in historical and ideological context. Taught in French. (Same as FRS 2409, LAS 2209)

PREREQUISITE: FREN 2305 or higher or FRS 2305 or higher or Placement in FRS 2400 level

AFRS 2412 c-ESD, IP. Literature, Power, and Resistance. Charlotte Daniels. Every Semester. Fall 2018

Examines questions of power and resistance as addressed in the literary production of the French-speaking world from the nineteenth through the twenty-first centuries. Examines how language and literature serve as tools for both oppression and liberation during periods of turmoil: political and social revolutions, colonization and decolonization, the first and second world wars. Authors may include Hugo, Sand, Sartre, Fanon, Senghor, Yacine, Beauvoir, Condé, Césaire, Djébar, Camus, Modiano, Perec, and Piketty. Students gain familiarity with a range of genres and artistic movements and explore the myriad ways that literature and language reinforce boundaries and register dissent. Taught in French. (Same as FRS 2410, LAS 2210)

PREREQUISITE: FREN 2305 or higher or FRS 2305 or higher or Placement in FRS 2400 level

AFRS 2582 c. Reading "Uncle Tom's Cabin". Tess Chakkalakal. Non-Standard Rotation. Fall 2018

Introduces students to the controversial history of reader responses to Harriet Beecher Stowe's 1852 antislavery novel, *Uncle Tom's Cabin*. Students engage with various theoretical approaches—reader response theory, feminist, African Americanist, and historicist—to the novel, then turn to the novel itself and produce their own literary interpretation. In order to do so, students examine the conditions of the novel's original production. By visiting various historic locations, the Stowe House on Federal Street, the First Parish on Maine Street, Special Collections of the Hawthorne-Longfellow Library, students compare the novel's original historical context to the history that the novel produced. Aside from reading Stowe's antislavery fiction, students also read works produced with and against *Uncle Tom's Cabin*. (Same as ENGL 2582)

AFRS 2630 c. Staging Blackness. Guy Mark Foster. Non-Standard Rotation. Fall 2018

Examines the history and contributions of African Americans to United States theater from the early blackface minstrel tradition, to the revolutionary theater of the Black Arts writers, to more recent postmodernist stage spectacles. Among other concerns, such works often dramatize the efforts of African Americans to negotiate ongoing tensions between individual needs and group demands that result from historically changing forms of racial marginalization. A particular goal is to highlight what Kimberly Benston has termed the expressive agency with which black writers and performers have imbued their theatrical presentations. Potential authors include Zora Neale Hurston, Langston Hughes, Lorraine Hansberry, Amiri Baraka, Ron Milner, Adrienne Kennedy, Ntozake Shange, George C. Wolfe, Anna Deavere Smith, Afro Pomo Homos, and August Wilson.

(Same as ENGL 2654, THTR 2854)

AFRS 2822 c-IP. Warlords and Child Soldiers in African History. David Gordon. Non-Standard Rotation. Fall 2018

Seminar. Examines how gender, age, religion, and race have informed ideologies of violence by considering various historical incarnations of the African warrior across modern history, including the military slave, the mercenary, the revolutionary, the warlord, the religious warrior, and the child soldier. Analyzes the nature of warfare in modern African history and how fighters, followers, African civilians, and the international community have imagined the “work of war” in Africa. Readings include scholarly analyses of warfare, warriors, and warrior ideals alongside memoirs and fictional representations. Note: This course is part of the following field(s) of study: Africa. (Same as HIST 2822)

AFRS 2825 c-ESD, IP. The Black Pacific: Historical and Contemporary Afro-Asian Diasporas. Tara Mock. Non-Standard Rotation. Fall 2018

Paul Gilroy’s “The Black Atlantic: Modernity and Double Consciousness” (1995) explores the global black experience and black identity formations through a transatlantic frame. Gilroy’s thesis argues that contemporary black identity constructions are a result of ongoing processes of travel and exchange between Africa, Europe, and the ‘New World’ during earlier periods of capital accumulation (transatlantic slavery and colonialism). Disrupts Gilroy’s thesis, repositioning the focus, temporally and spatially, eastward. Examines often underexplored routes of passage and exchange between the African continent and the peoples of Japan, China, India, the Pacific Islands, and the Middle East. In doing so, considers Afro-Pacific encounters, exploring the circumstances for retaining and reclaiming Africana identity within these newly created communities.

AFRS 3151 c-ESD. Advanced Concepts in Music and Culture: African American Music. Tracy McMullen. Every Other Year. Fall 2018

Examines music as a cultural “actor” within the context of American history. Central concerns may include representations of racialized identity via music; interpretation and reception of musical genres; “freedom” and constraint in musical performance; and issues of appropriation, musical borrowing, essentialism, and tradition. Authors may include Ralph Ellison, Amiri Baraka, Eileen Southern, and Sylvia Wynter. Artists and genres may include Kendrick Lamar, Nina Simone, John Coltrane, gospel, jazz, and hip hop. No music theory knowledge necessary. (Same as MUS 3151)

PREREQUISITE: AFRS 1101 or ANTH 1101

AFRS 3220 c. African Immigrant Voices in France. Madeline Bedecarre. Non-Standard Rotation. Fall 2018

Examines the ways both writers and sociologists give voice to the immigrant experience. Focuses on novels as well as sociological studies on African immigration in contemporary France. From a sociological survey that reads like a novel to a novel that reads like an ethnography, we will think through how these disciplines converge and diverge. Introduces students to the methodology behind qualitative interviews. Students conduct fieldwork in Lewiston or Portland and produce podcasts based on in-depth interviews. Students will grapple with positionality as well as the ethics and politics of storytelling. Brings attention to local francophone African immigrant communities in Maine. Readings include selections from Alain Mabanckou, Bessora, Stéphane Béaud, and Abdelmalek Sayad among others. (Same as FRS 3220)

PREREQUISITE: Two of: | either FRS 2409 (same as AFRS 2409 and LAS 2209) or FRS 2410 (same as AFRS 2412 and LAS 2210) or FRS 3000 or higher | and either FRS 2409 (same as AFRS 2409 and LAS 2209) or FRS 2410 (same as AFRS 2412 and LAS 2210) or FRS 3000 or higher

Arabic

ARBC 1101 c. Elementary Arabic I. The Department. Every Fall. Fall 2018

An introductory course that presumes no previous knowledge of Arabic. Students begin to acquire an integrated command of speaking, reading, writing, and listening skills in Modern Standard Arabic. Some exposure to Egyptian Colloquial Arabic as well. Class sessions conducted primarily in Arabic.

ARBC 2203 c. Intermediate Arabic I. Batool Khattab. Every Fall. Fall 2018

A continuation of first-year Arabic, aiming to enhance proficiency in listening, speaking, reading, and writing through the study of more elaborate grammar structures and exposure to more sophisticated, authentic texts.

PREREQUISITE: ARBC 1102

ARBC 2305 c-IP. Advanced Arabic. Pamela Klasova. Every Fall. Fall 2018

Continues the “Al-Kitaab” series to take students to an intermediate or high-intermediate level of proficiency. Reading, writing, speaking, and listening activities cover a variety of topics and rely on authentic, unedited materials

PREREQUISITE: ARBC 2204

Art

ARTH 1013 c. Ideas on the Move: Travel, Trade, and the Visual Arts. Kate Gerry. Non-Standard Rotation. Fall 2018

In our increasingly global world, it's easy to forget that people have been traveling and exchanging ideas throughout history. The visual arts have been one of the most effective ways to share ideas, and 'material culture' – the 'stuff' of our everyday lives – is a profound marker of the ongoing exchange of ideas between cultures. Students in this course use works of visual art and written texts to explore the ways in which people and ideas have moved and developed across cultures. Subject matter focuses on the pre-modern world (before c. 1800), with some consideration of more recent material.

ARTH 1016 c. Art and the Environment: 1960 to Present. Natasha Goldman. Non-Standard Rotation. Fall 2018

Since the 1960s, artists in Western Europe and the United States have used the environment as a site of visual exploration, discussion, critique, and action. From Robert Smithson and his ever-disintegrating "Spiral Jetty," to Agnes Denes's "Wheatfield" growing alongside Wall Street, to Mierle Ukeles's installation and performance art in conjunction with the New York Department of Sanitation, to Eduardo Kac's "GFP Bunny," artists have explored the ways in which art objects are in dialogue with the environment, recycling, and biology. Works engage with concepts such as entropy, the agricultural industry, photosynthesis, and green tourism encouraging us to see in new ways the natural world around us. Visits to the Bowdoin College Museum of Art's collections complement the material studied. Writing-intensive course emphasizes firm understanding of library and database research and the value of writing, revision, and critique. (Same as ENVS 1016)

ARTH 1020 c. That's Not Art!. Pamela Fletcher. Non-Standard Rotation. Fall 2018

Contemporary art can be challenging. Black squares, white cubes, appropriated advertising images, activist posters, street art, and performances all pose to viewers questions of intention, interpretation, and evaluation. Why did twentieth- and twenty-first-century artists redefine traditional media and invent new forms of artistic practice and experience? How do we know when something is "art?" How do we know if it is good art? Topics covered include: abstraction, appropriation, performance, activism, the workings of the contemporary art market, and theories of value and taste.

ARTH 1100 c-VPA. Introduction to Art History. Susan Wegner. Dana Byrd. Peggy Wang. Every Fall. Fall 2018

An introduction to the study of art history. Provides a chronological overview of art primarily from Western and East Asian traditions. Considers the historical context of art and its production, the role of the arts in society, problems of stylistic tradition and innovation, and points of contact and exchange between artistic traditions. Equivalent of Art History 101 as a major or minor requirement.

ARTH 2100 c-VPA. Roman Archaeology. James Higginbotham. Every Other Fall. Fall 2018

Surveys the material culture of Roman society, from Italy's prehistory and the origins of the Roman state through its development into a cosmopolitan empire, and concludes with the fundamental reorganization during the late third and early fourth centuries. Lectures explore ancient sites such as Rome, Pompeii, Athens, Ephesus, and others around the Mediterranean. Emphasis upon the major monuments and artifacts of the Roman era: architecture, sculpture, fresco painting, and other minor arts. Considers the nature of this archaeological evidence and the relationship of classical archaeology to other disciplines such as art history, history, and classics. Assigned reading supplements illustrated presentations of the major archaeological finds of the Roman world. (Same as ARCH 1102)

ARTH 2120 c-VPA. Medieval Foundations: The Beginnings of Western Medieval, Byzantine, and Islamic Art. Kate Gerry. Non-Standard Rotation. Fall 2018

Explores the art and architecture produced across Europe and the Mediterranean region in the late antique and early medieval periods (c.250-c.1050), with attention paid to how the artistic practices of a number of cultures grew out of the Roman imperial tradition. Students explore the visual characteristics of the art and architecture from this period, and the relationship between early medieval art and the social, religious, and political history of the earlier Middle Ages. Topics include Anglo-Saxon, Byzantine, Carolingian, early Islamic, and Viking art.

PREREQUISITE: ARTH 1100 or Placement in above ARTH 1100

ARTH 2210 c-IP, VPA. From Mao to Now: Contemporary Chinese Art. Peggy Wang. Non-Standard Rotation. Fall 2018

Examines the history of contemporary Chinese art and cultural production from Mao's Cultural Revolution (1966-1976) until today. Traces experiments in oil, ink, performance, installation, video, and photography and considers these media and formats as artistic responses to globalization, capitalist reform, urbanization, and commercialization. Tracks themes such as art and consumerism, national identity, global hierarchies, and political critique. Readings include primary sources such as artists' statements, manifestoes, art criticism, and curatorial essays. (Same as ASNS 2201)

ARTH 2380 c-IP, VPA. African Art and Visual Culture. Allison Martino. Non-Standard Rotation. Fall 2018

What makes an object or artwork "African?" What meanings does this labeling carry? In short, what is Africa? These questions grapple with how to explain, understand, and represent the arts and visual cultures of an entire continent. Explores the complexities and dynamics of artistic practices in Africa—from masquerades, ivories, architecture, and urban mural paintings to the works of blacksmiths, studio photographers, and contemporary artists. Studying the arts and visual cultures of Africa leads also to an exploration of the political systems, social practices, religious beliefs, and everyday life of many different historical and contemporary societies that sharpen understandings of the diversity across the continent.
(Same as AFRS 2250)

ARTH 2430 c-VPA. Modern Architecture: 1750 to 2000. Jill Pearlman. Non-Standard Rotation. Fall 2018

Examines major buildings, architects, architectural theories, and debates during the modern period, with a strong emphasis on Europe through 1900, and both the United States and Europe in the twentieth century. Central issues of concern include architecture as an important carrier of historical, social, and political meaning; changing ideas of history and progress in built form; and the varied architectural responses to industrialization. Attempts to develop students' visual acuity and ability to interpret architectural form while exploring these and other issues. (Same as ENVS 2431)

ARTH 2560 c-VPA. Women, Gender, And Sexuality in Western European and American Art, 1500 to Present. Pamela Fletcher. Non-Standard Rotation. Fall 2018

Provides an introduction to the history of women as creators, patrons, and audiences of art in Western Europe and the United States from the Renaissance to the present, and explores methods and approaches to visual art that focus on questions of gender and sexuality in an intersectional context. Artists considered may include Artemisia Gentileschi, Angelica Kauffman, Edmonia Lewis, Mary Cassatt, Georgia O'Keeffe, Claude Cahun, Frida Kahlo, Lee Krasner, Judy Chicago, Adrian Piper, Shirin Nashat, and Kara Walker. (Same as GSWS 2258)

PREREQUISITE: ARTH 1100 or Placement in above ARTH 1100

ARTH 3240 c-VPA. Leonardo da Vinci and Michelangelo: Science and Art through Drawing. Susan Wegner. Non-Standard Rotation. Fall 2018

Both Leonardo and Michelangelo produced hundreds of drawings in the service of their imaginative processes in creating great architecture, sculpture, and painting. In addition, both studied the human body through anatomical drawings, while Leonardo expanded his investigations to the bodies of animals, the movement of water, the flight of birds, and countless other natural phenomena. Exploring the theory of disegno (drawing and composing) as a divinely granted power, considers biographies, letters, and notebooks in translation, as well as scholarly literature on the Sistine Chapel frescoes, "The Last Supper," and other monuments now known to us only through drawings. Makes use of works from the collections of the Bowdoin College Museum of Art. Opportunities for hands-on learning of drawing techniques—chalk, pen and ink, wash, metal point—support investigations of these artists' accomplishments.

PREREQUISITE: ARTH 1100 or Placement in above ARTH 1100

ARTH 3620 c-VPA. Winslow Homer and American Art. Dana Byrd. Every Other Year. Fall 2018

During his extensive career, Winslow Homer (1836-1910) worked in multiple modes, including woodcut prints for the popular press, watercolors, and paintings. In his depictions of freedmen, maimed Civil War veterans, and untamed nature, he provided a penetrating and often disturbing view of post-Civil War America. Over the past fifty years, interpretations of Homer's work have changed dramatically and broadened to include such themes and lenses as race, social class, and intertextuality. Exploration of Homer's oeuvre doubles as an inquiry into the historiography of American Art. Homer topics under consideration are: Civil War paintings, illustrations of leisure, depictions of women and children in the Gilded Age, and landscape and seascape paintings of the Caribbean and Maine. Close study opportunities include sessions at the Bowdoin College Museum of Art, Bowdoin College Special Collections, the Portland Museum of Art, and the Winslow Homer Studio in Prouts Neck, Maine.

PREREQUISITE: ARTH 2000 - 2969

VART 1101 c-VPA. Drawing I. T.B.A. Every Semester. Spring 2019

An introduction to drawing, with an emphasis on the development of perceptual, organizational, and critical abilities. Studio projects entail objective observation and analysis of still-life, landscape, and figurative subjects; exploration of the abstract formal organization of graphic expression; and the development of a critical vocabulary of visual principles. Lectures and group critiques augment studio projects in various drawing media.

VART 1201 c-VPA. Printmaking I. The Department. Every Semester. Fall 2018

How do we design images that visually express what we want to communicate? This question is at the heart of the printmaking discipline, which originated in the book and news printing industries and was later adopted as a tool by visual artists. Offers an exploration of image making through traditional and digital craft. Basic printmaking strategies and materials are introduced, such as ink, pressure, stencils, and multiples. Practices fine art print processes (digital, relief, and intaglio) using contemporary formats such as zines, stenciling, found objects, and collaboration. Exposure to historical and contemporary examples of printmaking through library special collections and museum visits, trips to local print shops and artists' studios, demonstrations, visiting artist projects, and critiques supplement learning in the printmaking studio. Prior experience with other methods of image making, such as drawing or photography, is not required.

VART 1301 c-VPA. Painting I. Mark Wethli. Every Semester. Fall 2018

An introduction to painting, with an emphasis on the development of perceptual, organizational, and critical abilities. Studio projects entail objective observation and analysis of still-life, landscape, and figurative subjects; exploration of the painting medium and chromatic structure in representation; and the development of a critical vocabulary of painting concepts. Lectures and group critiques augment studio projects in painting media.

PREREQUISITE: VART 1101

VART 1401 c-VPA. Photography I. Michael Kolster. Every Semester. Fall 2018

Photographic visualization and composition as consequences of fundamental techniques of black-and-white still photography. Class discussions and demonstrations, examination of masterworks, and field and laboratory work in 35mm format. Students must provide their own 35mm non-automatic camera.

VART 1601 c-VPA. Sculpture I. Jackie Brown. Every Semester. Fall 2018

An introduction to sculpture, with emphasis on the development of perceptual, organizational, and critical abilities. Studio projects entail a variety of sculptural approaches, including exploration of the structural principles, formal elements, and critical vocabulary of the sculpture medium. Lectures and group critiques augment studio projects in paper, wood, and other media.

VART 1701 c-VPA. Digital Media I. Erin Johnson. New Course. Fall 2018

A studio class designed to introduce students to digital photography, sound, and video. Students learn the basic skills necessary to work with these three media, including recording, editing, and installation. In addition, students learn about the history of these media and the ways they inform and expand upon each other.

VART 2302 c. Landscape Painting. James Mullen. Every Other Fall. Fall 2018

A continuation of principles introduced in Visual Arts 1301, with an emphasis on landscape painting. Studio projects investigate various relationships to nature through painting at a variety of sites and through the changing seasons of the coastal landscape. Painting activity is augmented with readings and presentations to offer a historical perspective on different languages, approaches, and philosophies in relation to the pictorial interpretation of landscape experience.

PREREQUISITE: VART 1301

VART 3503 c. Installation Art. Jackie Brown. Non-Standard Rotation. Fall 2018

Guided Independent Studio Practice. An exploration of installation art in the context of contemporary practice, especially as a means to transform space, create an environment, or offer a visceral experience. Early assignments guide students through considerations for form, content, process, and meaning, followed by an emphasis on self-directed projects. Choice of media to be determined jointly by faculty and students.

PREREQUISITE: Two of: || VART 1100 - 2969 || and VART 1100 - 2969

VART 3800 c. Art and Time. Michael Kolster. Non-Standard Rotation. Fall 2018

Guided Independent Studio Practice. An exploration of the role of time in the visual arts. Through class assignments and independent projects, examines how artists can invoke and transform time. Attention given to historical and contemporary precedents. Seminar discussions, field trips, and class critiques. Not open to students who have credit for Visual Arts 2801.

PREREQUISITE: Two of: | VART 1100 - 2969 | and VART 1100 - 2969

Asian Studies

ASNS 1020 c. Japanese Animation: History, Culture, Society. Vyjayanthi Selinger. Non-Standard Rotation. Fall 2018

Animation is a dominant cultural force in Japan and perhaps its most important cultural export. Examines the ways Japanese animation represents Japan's history and society and the diverse ways in which it is consumed abroad. How does animation showcase Japanese views of childhood, sexuality, national identity, and gender roles? How does its mode of story-telling build upon traditional pictorial forms in Japan? Focuses on the aesthetic, thematic, social, and historical characteristics of Japanese animation films; provides a broad survey of the place of animation in twentieth-century Japan. Films include "Grave of Fireflies," "Spirited Away," "Ghost in the Shell," "Akira," and "Princess Kaguya."

ASNS 1042 c. Dystopian Americas. Belinda Kong. Non-Standard Rotation. Fall 2018

Explores recent dystopian fiction by multicultural writers in English who imagine America's near futures. While the dystopian genre has long been used to challenge prevailing power structures, we focus on works that further feature minority protagonists, combining examinations of race and ethnicity, gender, sexuality, and class in relation to contemporary themes of climate change, immigration, terrorism, globalization, and biotechnology. Authors include Margaret Atwood, Octavia Butler, Omar El Akkad, Chang-rae Lee, and Sabrina Vourvoulias. Also introduces the fundamentals of college-level writing, from a review of grammar and mechanics to discussions of textual analysis, thesis development, organizational structure, evidence use, synthesis of critics, and research methods. (Same as ENGL 1015)

ASNS 1770 c-IP. Epics Across Oceans. Christine Marrewa Karwoski. Non-Standard Rotation. Fall 2018

Introduces students to the classic Indian epics that form a core literary and cultural tradition within South and Southeast Asia: the Ramayana and the Mahabharata. Examines how the epics were adapted across different kingships and polities in South and Southeast Asia, becoming part of the traditional culture of almost every part of this vast region. Since the royal patrons and the heroes of these epics were often linked, the manner in which the epics were told reveals the priorities of the different regions. Drawing on film, graphic novels, and multiple performance genres, explores the continuous reworking of these epics for both conservative and radical ends, from ancient India to the present day. (Same as REL 1188)

ASNS 2002 c-ESD, IP. The Foundations of Chinese Thought. Leah Zuo. Non-Standard Rotation. Fall 2018

Seminar. Addresses Chinese thought from the time of Confucius, ca. sixth century B.C.E., up to the beginning of the Common Era. The first half of the time period nurtured many renowned thinkers who devoted themselves to the task of defining and disseminating ideas. The latter half witnessed the canonization of a number of significant traditions, including Confucianism. Major problems that preoccupied the thinkers include order and chaos, human nature, the relationship between man and nature, among others. Students instructed to treat philosophical ideas as historically conditioned constructs and to interrogate them in contexts. Note: This course fulfills the pre-modern requirement for history majors. (Same as HIST 2780)

ASNS 2011 c-ESD, IP. Late Imperial China. Leah Zuo. Non-Standard Rotation. Fall 2018

Introduction to late imperial China (800 to 1800) as the historical background to the modern age. Begins with the conditions shortly before the Golden Age (Tang Dynasty) collapses, and ends with the heyday of the last imperial dynasty (Qing Dynasty). Major topics include the burgeoning of modernity in economic and political patterns, the relation between state and society, the voice and presence of new social elites, ethnic identities, and the cultural, economic, and political encounters between China and the West. Note: This course fulfills the pre-modern requirement for history majors. (Same as HIST 2321)

ASNS 2060 b-IP. Contemporary Chinese Politics. Christopher Heurlin. Non-Standard Rotation. Fall 2018

Examines the history and politics of China in the context of a prolonged revolution. Begins by examining the end of imperial rule, the development of Modern China, socialist transformations and the establishment of the PRC. After a survey of the political system as established in the 1950s and patterns of politics emerging from it, the analytic focus turns to political change in the reform era (since 1979) and the forces driving it. The adaptation by the Communist Party to these changes and the prospects of democratization are also examined. Topics include political participation and civil society, urban and rural China, gender in China, and the effects of post-Mao economic reform. (Same as GOV 2440)

ASNS 2201 c-IP, VPA. From Mao to Now: Contemporary Chinese Art. Peggy Wang. Non-Standard Rotation. Fall 2018

Examines the history of contemporary Chinese art and cultural production from Mao's Cultural Revolution (1966-1976) until today. Traces experiments in oil, ink, performance, installation, video, and photography and considers these media and formats as artistic responses to globalization, capitalist reform, urbanization, and commercialization. Tracks themes such as art and consumerism, national identity, global hierarchies, and political critique. Readings include primary sources such as artists' statements, manifestoes, art criticism, and curatorial essays. (Same as ARTH 2210)

ASNS 2320 b-ESD, IP. Japanese Politics and Society. Henry Laurence. Every Fall. Fall 2018

Comprehensive overview of modern Japanese politics in historical, social, and cultural context. Analyzes the electoral dominance of the Liberal Democratic Party, the nature of democratic politics, and the rise and fall of the economy. Other topics include the status of women and ethnic minorities, education, war guilt, nationalism, and the role of the media. (Same as GOV 2450)

ASNS 2321 b-IP. Global Media and Politics. Henry Laurence. Non-Standard Rotation. Fall 2018

Examines the interconnections between media, politics and society in cross-national perspective. Explores national differences in issues such as free speech policy; privacy rights; censorship and self-censorship; news production and consumption; and the role of public broadcasters such as the BBC and NHK. Also considers the role of pop culture in shaping national identities and creating diplomatic "soft power." Cases drawn primarily but not exclusively from the UK, Japan and the USA. (Same as GOV 2446)

ASNS 2550 c-ESD, IP. Religion and Fiction in Modern South Asia. John Holt. Discontinued Course. Fall 2018

Explains the nexus between religion and society in modern South Asia via the prism of South Asian literature in English. Confined to prose fiction, considering its tendency to attempt approximations of reality. Interrogates how ideas of religion and ideas about religion manifest themselves in literature and affect understanding of south Asian religions among its readership. Does not direct students to seek authentic insights into orthodox or doctrinal religion in the literary texts but to explore the tensions between textual religion and everyday lived reality in South Asia. (Same as REL 2219)

ASNS 2554 c-ESD, IP. Theravada Buddhism. John Holt. Non-Standard Rotation. Fall 2018

An examination of the major trajectories of Buddhist religious thought and practice as understood from a reading of primary and secondary texts drawn from the Theravada traditions of India, Sri Lanka, Thailand, and Burma. (Same as REL 2222)

ASNS 2610 b-IP. Saved By the Girl? Politics of Girlhood in International Development. Shenila Khoja-Moolji. Every Other Fall. Fall 2018

In recent decades, girls' education and empowerment has emerged as a key site for investment and advocacy. Girls are often represented as having the potential to solve wide-ranging societal issues, from poverty to terrorism. Interrogates the current focus on girls in international development by examining its cultural politics. What kinds of knowledges about people in the global south are produced in/through girl-focused campaigns? What is highlighted and what is erased? What are the consequences of such representations? Examinations lead to an exploration of the different theories of 'girl,' 'culture,' 'empowerment,' 'rights,' and 'citizenship' that are operative in this discourse. Situates girl-focused campaigns within the broader politics of humanitarianism and asks critical questions about conceptualizations of 'freedom' and the constitution of the 'human'. To provide a more nuanced understanding of the lives of girls in the global south, brings to bear ethnographic studies from Pakistan, Egypt, India, and Nepal. (Same as GSWS 2268)

ASNS 2801 c-ESD. Asian American Literature. Belinda Kong. Non-Standard Rotation. Fall 2018

An introduction to the writings of Asian America and this literature's development from mid-twentieth century to the present. Focuses on the ways Asian American writers have responded to and contested dominant American discourses of Asia/Asians. Also explores the intersections of race with gender, sexuality, class, and country of origin in shifting notions of Asian American identity. Authors include Carlos Bulosan, David Henry Hwang, Maxine Hong Kingston, le thi diem thuy, Chang-rae Lee, and John Okada. (Same as ENGL 2750)

ASNS 2874 c-IP. Madness in Korean Literature and Film. John Kim. Every Other Fall. Fall 2018

Madness as a theme cuts across many literary and cultural traditions in the world, but it also takes distinct forms within Korea. Examines fiction, poetry, and film from Korea's colonial period in the early twentieth century to the present emerging Korean pop culture industry. Explores the forms madness takes in these works and the politics of madness in Korea over the last century, including the discourse of madness around North Korea. With attention to political, economic, social, and technological forces, asks how madness illuminates problems of language and representation, gender and sexuality, and morality and cynicism. Authors may include Theresa Hak Kyung Cha, Han Kang, Kim Tongni, Na Hong-jin, Park Chan-wook, O Chonghui, and Yi Sang.

CHIN 1101 c. Elementary Chinese I. Yinqui Ma. Songren Cui. Every Fall. Fall 2018

A foundation course for communicative skills in modern Chinese (Mandarin). Five hours of class per week. Introduction to the sound system, essential grammar, basic vocabulary, and approximately 350 characters (simplified version). Develops rudimentary communicative skills. No prerequisite. Followed by Chinese 1102.

CHIN 1103 c. Advanced Elementary Chinese I. Xiaoke Jia. Every Fall. Fall 2018

An accelerated course for elementary Chinese designed for heritage speakers and for students who have had some background in Chinese language. Emphasis on improvement of pronunciation, consolidation of basic Chinese grammar, vocabulary enhancement, reading comprehension, and writing. Five hours of class per week and individual tutorials. Followed by Chinese 1104. Students should consult with the program about appropriate placement.

CHIN 2203 c. Intermediate Chinese I. Yinqi Ma. Every Fall. Fall 2018

An intermediate course in modern Chinese. Five hours of class per week. Consolidates and expands the knowledge of grammar and vocabulary, with 400 additional characters. Further improves students' Chinese proficiency with a focus on accuracy, fluency, and complexity. Followed by Chinese 2204.

PREREQUISITE: CHIN 1102 or CHIN 1104 or Placement in CHIN 2203

CHIN 2205 c. Advanced-Intermediate Chinese I. Songren Cui. Every Fall. Fall 2018

A pre-advanced course in modern Chinese. Three hours of class per week. Upgrades students' linguistic skills and cultural knowledge to explore edited or semi-authentic materials. Followed by Chinese 2206.

PREREQUISITE: CHIN 2204 or Placement in CHIN 2205

CHIN 3307 c. Advanced Chinese I. Xiaoke Jia. Every Fall. Fall 2018

An advanced course in modern Chinese. Three hours of class per week. Designed to develop mastery of the spoken and written language. Emphasis given to reading and writing, with focus on accuracy, complexity, and fluency in oral as well as written expression. Assigned work includes written composition and oral presentations. Repeatable when contents are different.

PREREQUISITE: CHIN 2206 or Placement in CHIN 3307

JPN 1101 c. Elementary Japanese I. Hiroo Aridome. Every Fall. Fall 2018

An introductory course in modern Japanese language. In addition to mastering the basics of grammar, emphasis is placed on active functional communication in the language, as well as reading and listening comprehension. Context-oriented conversation drills are complemented by audio materials. Basic cultural information also presented. The two kana syllabaries and sixty commonly used kanji are introduced. No prerequisite. Followed by Japanese 1102.

JPN 2203 c. Intermediate Japanese I. Vyjayanthi Selinger. Every Fall. Fall 2018

An intermediate course in modern Japanese language, with introduction of advanced grammatical structures, vocabulary, and characters. Continuing emphasis on acquisition of well-balanced language skills based on an understanding of the actual use of the language in the Japanese sociocultural context. Introduces an additional 100 kanji.

PREREQUISITE: JPN 1102 or Placement in JPN 2203

JPN 2205 c. Advanced-Intermediate Japanese I. Hiroo Aridome. Every Fall. Fall 2018

Building on the fundamentals of Elementary and Intermediate Japanese, students increase their proficiency in both the spoken and written language. A variety of written and audiovisual Japanese language materials (essays, movies, manga, etc.) are used to consolidate and expand mastery of more advanced grammatical structures and vocabulary. Students read or watch relevant materials, discuss in class, and then write and/or present on selected Japan-related topics.

PREREQUISITE: JPN 2204 or Placement in JPN 2205

JPN 3307 c. Advanced Japanese I. Hiroo Aridome. Every Fall. Fall 2018

An advanced course in modern Japanese designed to develop mastery of the spoken and written language. A variety of written and audiovisual Japanese language materials (essays, movies, manga, etc.) are used. This is a project-oriented class and students learn to express complex thoughts and feelings, as well as how to properly conduct oneself in a formal Japanese job interview situation.

PREREQUISITE: JPN 2206 or Placement in JPN 3307

Biochemistry

BIOC 2124 a-MCSR, INS. Biochemistry and Cell Biology. Bruce Kohorn. Every Fall. Fall 2018

Focuses on the structure and function of cells as we have come to know them through the interpretation of direct observations and experimental results. Emphasis is on the scientific (thought) processes that have allowed us to understand what we know today, emphasizing the use of genetic, biochemical, and optical analysis to understand fundamental biological processes. Covers details of the organization and expression of genetic information, and the biosynthesis, sorting, and function of cellular components within the cell. Concludes with examples of how cells perceive signals from other cells within cell populations, tissues, organisms, and the environment. Three hours of lab each week. Not open to students who have credit for Biology 2423. (Same as BIOL 2124)

PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

Biology

BIOL 1023 a. Personal Genomes. Jack Bateman. Every Fall. Fall 2018

An introduction to the field of genetics and its impact on the modern world. As the cost of DNA sequence analysis plummets, many believe that sequencing entire genomes of individuals will soon become part of routine preventative health care. How can information gleaned from genome affect decisions about health? Beyond medical applications, how might personal genetic information be used in other areas of life, and society as a whole? What ethical, legal, and social issues are raised by widespread use of genetic information? These questions are explored through readings, discussion, and writing assignments.

BIOL 1060 a-MCSR, INS. Prove It!: The Power of Data to Address Questions You Care About. Mary Rogalski. Non-Standard Rotation. Fall 2018

Climate change, biodiversity loss, pollution, and other environmental issues present significant threats to ecological integrity, human health, and social justice. An overwhelming amount of information exists on these topics, from a variety of perspectives—some reliable, some not. Strategies are required for processing this information and drawing conclusions. Students develop skills in accessing reliable information, data analysis and interpretation, as well as science communication. In small groups, students implement these skills exploring a research question of interest using data available online. Additional sessions provide time for group research and discussion. (Same as ENVS 1060)

BIOL 1068 a-INS. Cancer Biology. Stephanie Richards. Non-Standard Rotation. Fall 2018

Examines the biological basis of cancer, including the role of oncogenes and tumor suppressors in regulating how the cell divides, how environmental agents and viruses can induce DNA mutations leading to cancerous growth, and the genetic basis of cancerous cells. Examines diagnostic procedures and explores emerging technologies that are developing new treatments based on cancer cell characteristics.

BIOL 1101 a-MCSR, INS. Biological Principles I. Anne McBride. Every Fall. Fall 2018

The first in a two-semester introductory biology sequence. Topics include fundamental principles of cellular and molecular biology with an emphasis on providing a problem-solving approach to an understanding of genes, RNA, proteins, and cell structure and communication. Focuses on developing quantitative skills, as well as critical thinking and problem solving skills. Lecture and weekly laboratory/discussion groups. To ensure proper placement, students must take the biology placement examination and must be recommended for placement in Biology 1101. Students continuing in biology will take Biology 1102, not Biology 1109, as their next biology course.

PREREQUISITE: Placement in BIOL 1101

BIOL 1109 a-MCSR, INS. Scientific Reasoning in Biology. The Department. Every Semester. Fall 2018

Lectures examine fundamental biological principles, from the sub-cellular to the ecosystem level with an emphasis on critical thinking and the scientific method. Laboratory sessions will help develop a deeper understanding of the techniques and methods used in the biological science by requiring students to design and conduct their own experiments. Lecture and weekly laboratory/discussion groups. To ensure proper placement, students must take the biology placement examination and must be recommended for placement in Biology 1109.

PREREQUISITE: Placement in BIOL 1109

BIOL 2124 a-MCSR, INS. Biochemistry and Cell Biology. Bruce Kohorn. Every Fall. Fall 2018

Focuses on the structure and function of cells as we have come to know them through the interpretation of direct observations and experimental results. Emphasis is on the scientific (thought) processes that have allowed us to understand what we know today, emphasizing the use of genetic, biochemical, and optical analysis to understand fundamental biological processes. Covers details of the organization and expression of genetic information, and the biosynthesis, sorting, and function of cellular components within the cell. Concludes with examples of how cells perceive signals from other cells within cell populations, tissues, organisms, and the environment. Three hours of lab each week. Not open to students who have credit for Biology 2423. (Same as BIOC 2124)

PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

BIOL 2135 a-MCSR, INS. Neurobiology. Leah Wilson. Every Fall. Fall 2018

Examines fundamental concepts in neurobiology from the molecular to the systems level. Topics include neuronal communication, gene regulation, morphology, neuronal development, axon guidance, mechanisms of neuronal plasticity, sensory systems, and the molecular basis of behavior and disease. Weekly lab sessions introduce a wide range of methods used to examine neurons and neuronal systems. (Same as NEUR 2135)

PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

BIOL 2175 a-MCSR, INS. Developmental Biology. William Jackman. Every Fall. Fall 2018

An examination of current concepts of embryonic development, with an emphasis on experimental design. Topics include cell fate specification, morphogenetic movements, cell signaling, differential gene expression and regulation, organogenesis, and the evolutionary context of model systems. Project-oriented laboratory work emphasizes experimental methods. Lectures and three hours of laboratory per week.

PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

BIOL 2210 a-MCSR, INS. Plant Ecophysiology. Barry Logan. Every Fall. Fall 2018

Examines the functional attributes of plants and the manner in which they vary across the plant kingdom by the processes of evolution and acclimation. Topics of focus include photosynthesis and protection against high-light stress, the acquisition and distribution of water and mineral nutrients, and environmental and hormonal control of development. Special topics discussed may include plant parasitism, carnivory, the origins and present state of agriculture, plant responses to global climate change, plant life in extreme environments, and the impacts of local land-use history on plant communities. Contemporary research instrumentation is used in weekly laboratories, some conducted in the field, to enable first-hand exploration of phenomena discussed in lecture. (Same as ENVS 2223)

PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

BIOL 2232 a-MCSR, INS. Benthic Ecology. David Carlon. Elizabeth Walker. Brittany Jellison. Every Fall. Fall 2018

The principles of ecology emphasizing the hard- and soft-bottom communities of Casco Bay and Harpswell Sound. Field trips and field exercises demonstrate the quantitative principles of marine ecological research, including good practices in sampling designs and field experiments. A class field project designs and implements a long-term study, based at the Bowdoin Marine Laboratory, to monitor and detect changes in community structure driven by climate change in the twenty-first century. Assumes a basic knowledge of biological statistics. Taught in residence at the Bowdoin Marine Laboratory, Biology 2232/Environmental Studies 2232 is a course-module in the Bowdoin Marine Science Semester. Biology 2501 (same as Environmental Studies 2231), Biology 2330 (same as Environmental Studies 2233), and English 2804 (same as Environmental Studies 2804) are co-requisites of this course. (Same as ENVS 2232)

PREREQUISITE: Two of: | either BIOL 1102 or BIOL 1109 | | and MATH 1000 or higher

BIOL 2319 a-MCSR, INS. Biology of Marine Organisms. Amy Johnson. Every Fall. Fall 2018

The study of the biology and ecology of marine mammals, seabirds, fish, intertidal and subtidal invertebrates, algae, and plankton. Also considers the biogeographic consequences of global and local ocean currents on the evolution and ecology of marine organisms. Laboratories, field trips, and research projects emphasize natural history, functional morphology, and ecology. Lectures and four hours of laboratory or field trip per week. One weekend field trip included. Students have the opportunity to take an optional field trip to the Bowdoin Scientific Station on Kent Island in the Bay of Fundy. (Same as ENVS 2229)

PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

BIOL 2327 a-INS. Ecology. Patricia Jones. Every Fall. Fall 2018

Ecology, the study of how organisms interact with each other and their environment, incorporates topics from how organisms cope with environmental stressors to global carbon cycling. Addresses current questions in ecology, from global change to food security to invasive species. Lectures, labs, primary and popular literature emphasize how scientists use the tenets of ecology to address current environmental issues. Labs, excursions, and student research include ecological studies of plant-insect interactions, collection of long-term data on salamander populations, and emphasis on the natural history of midcoast Maine. Students have the opportunity to take an optional field trip to the Bowdoin Scientific Station on Kent Island in the Bay of Fundy. (Same as ENVS 2227)

PREREQUISITE: BIOL 1102 or BIOL 1109 or ENVS 2201 (same as BIOL 1158 and CHEM 1105) or Placement in BIOL 2000 level

BIOL 2330 a-MCSR, INS. Marine Molecular Ecology and Evolution. Sarah Kingston. Elizabeth Walker. Brittany Jellison. Every Fall. Fall 2018

Features the application of molecular data to ecological and evolutionary problems in the sea. Hands on laboratory work will introduce students to sampling, generation, and analysis of molecular data sets with Sanger-based technology and Next Generation Sequencing. Lectures, discussions, and computer-based simulations will demonstrate the relevant theoretical principles of population genetics and phylogenetics. A class project will begin a long-term sampling program that uses DNA barcoding to understand temporal and spatial change in the ocean. Taught in residence at the Bowdoin Marine Laboratory, Biology 2330/Environmental Studies 2233 is a course-module in the Bowdoin Marine Science Semester. Biology 2232 (same as Environmental Studies 2232), Biology 2501 (same as Environmental Studies 2231), and English 2804 (same as Environmental Studies 2804) are co-requisites of this course. (Same as ENVS 2233)

PREREQUISITE: Two of: || either BIOL 1102 or BIOL 1109 || and MATH 1000 or higher

BIOL 2501 a-INS. Biological Oceanography. David Carlon. Elizabeth Walker. Brittany Jellison. Every Fall. Fall 2018

Features classroom, laboratory, and fieldwork emphasizing fundamental biological processes operating in pelagic environments. It includes a hybrid of topics traditionally taught in physical and biological oceanography courses: major ocean current systems, physical structure of the water column, patterns and process of primary production, structure and function of pelagic food webs. Field trips to Casco Bay and Harpswell Sound will introduce students to the methods and data structures of biological oceanography. Taught in residence at the Bowdoin Marine Laboratory, Biology 2501/Environmental Studies 2231 is a course-module in the Bowdoin Marine Science Semester. Biology 2232 (same as Environmental Studies 2232), Biology 2330 (same as Environmental Studies 2233), and English 2804 (same as Environmental Studies 2804) are co-requisites of this course. (Same as ENVS 2231)

PREREQUISITE: Two of: || either BIOL 1102 or BIOL 1109 || and MATH 1000 or higher

BIOL 2553 a-INS. Neurophysiology. Patsy Dickinson. Every Fall. Fall 2018

A comparative study of the function of the nervous system in invertebrate and vertebrate animals. Topics include the mechanism that underlie both action potentials and patterns of spontaneous activity in individual nerve cells, interactions between neurons, and the organization of neurons into larger functional units. Lectures and four hours of laboratory work per week. (Same as NEUR 2553)

PREREQUISITE: Two of: || either BIOL 1102 or BIOL 1109 || and either BIOL 2135 or BIOL 2214 or PSYC 2050

BIOL 2557 a-INS. Immunology. Anne McBride. Non-Standard Rotation. Fall 2018

Covers the development of the immune response, the cell biology of the immune system, the nature of antigens, antibodies, B and T cells, and the complement system. The nature of natural immunity, transplantation immunology, and tumor immunology also considered.

PREREQUISITE: BIOL 2112 or BIOL 2118 or BIOL 2124 (same as BIOC 2124) or BIOL 2175

BIOL 2567 a. Biology of Sex Differences. Leah Wilson. Non-Standard Rotation. Fall 2018

Examines the biological processes underlying sex differences in anatomy, physiology, and behavior in many species, from insects to humans. In the first section, students explore evolutionary and ecological explanations for sex and sex differences and question: why sex evolved; the evolutionary mechanisms leading to sex differences; and how the environment influences sexual differentiation. The second section—an exploration of genetic, developmental, and physiological explanations—questions: what role hormones play in sexual differentiation; how, in many species, adult individuals change sex; if there are sex differences in the brain, and if so, how they are related to sex differences in behavior. The third section, a discussion of human sex differences, questions: how we evaluate biological hypotheses about human sex differences; what the differences are between sex and gender; and if there is a biological basis for gender identity. Lectures, readings, and assignments build on students' fundamental understanding of both cellular and ecological processes. (Same as NEUR 2567)

PREREQUISITE: BIOL 1102 or BIOL 1109

BIOL 2581 a-INS. Forest Ecology and Conservation. Vladimir Douhovnikoff. Every Other Fall. Fall 2018

An examination of how forest ecology and the principles of silviculture inform forest ecosystem restoration and conservation. Explores ecological dynamics of forest ecosystems, the science of managing forests for tree growth and other goals, natural history and historic use of forest resources, and the state of forests today, as well as challenges and opportunities in forest restoration and conservation. Consists of lecture, discussions, field trips, and guest seminars by professionals working in the field. (Same as ENVS 2281)

BIOL 2588 a-INS. Cell Biology of the Neuron. Christoph Straub. Non-Standard Rotation. Fall 2018

Neurons are highly specialized cells with unique anatomical and functional properties. Ultimately, those properties reflect the ability of neurons to receive, integrate, and release electrical signals, and thus form the building blocks of neuronal circuits. Explores those unique cell biological properties of neurons, emphasizing structure-function relationships. Focuses on the cell biology of mammalian neurons, and topics include membrane trafficking, cytoskeleton, synapses and synaptic plasticity, lipid signaling, intracellular signaling pathways, as well as comparison of different types of neurons. Includes a weekly lab utilizing cultured mouse neuron in which students will rotate through different experiments. (Same as NEUR 2588)

PREREQUISITE: Two of: | either BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level | and either BIOL 2112 or BIOL 2124 (same as BIOC 2124) or BIOL 2135 (same as NEUR 2135) or BIOL 2553 (same as NEUR 2553) or PSYC 2050 (same as NEUR 2050)

**BIOL 3314 a-INS. Advanced Genetics and Epigenetics. Jack Bateman. Every Fall.
Fall 2018**

A seminar exploring the complex relationship between genotype and phenotype, with an emphasis on emerging studies of lesser-known mechanisms of inheritance and gene regulation. Topics include dosage compensation, parental imprinting, paramutation, random monoallelic expression, gene regulation by small RNAs, DNA elimination, copy number polymorphism, and prions. Reading and discussion of articles from the primary literature.

PREREQUISITE: BIOL 2112

BIOL 3317 a-INS. Molecular Evolution. Michael Palopoli. Every Year. Fall 2018

Examines the dynamics of evolutionary change at the molecular level. Topics include neutral theory of molecular evolution, rates and patterns of change in nucleotide sequences and proteins, molecular phylogenetics, and genome evolution. Students read and discuss papers from the scientific literature.

PREREQUISITE: BIOL 2112 or BIOL 2118 or BIOL 2124 or BIOL 2175 or BIOL 2316

Chemistry

CHEM 1091 a-INS. Introductory Chemistry and Quantitative Reasoning I. Michael Danahy. Every Fall. Fall 2018

The first course in a two-semester introductory college chemistry sequence covering the same content as Chemistry 1101/1102 with additional instruction focused on developing quantitative reasoning and problem-solving skills in the context of learning chemistry. Topics include the properties of matter, atomic and molecular structure, quantum and periodic trends, chemical bonding, intermolecular forces, stoichiometry, and aqueous solutions. Three hours of lecture, mandatory one-hour problem-solving session, and three hours of laboratory work per week. To ensure proper placement, students must take the chemistry placement examination prior to registration and must be recommended for placement in Chemistry 1091. Not open to students who have taken Chemistry 1101, 1102, or 1109. Students continuing in chemistry take Chemistry 1092 as their next chemistry course.

PREREQUISITE: Placement in CHEM 1091

CHEM 1101 a-INS. Introductory Chemistry I. The Department. Every Fall. Fall 2018

The first course in a two-semester introductory college chemistry sequence. Introduction to the states of matter and their properties, stoichiometry and the mole unit, properties of gases, thermochemistry, atomic structure, and periodic properties of the elements. Lectures, review sessions, and four hours of laboratory work per week. To ensure proper placement, students must take the chemistry placement examination and must be recommended for placement in Chemistry 1101. Students continuing in chemistry take Chemistry 1102, not Chemistry 1109, as their next chemistry course.

PREREQUISITE: Placement in CHEM 1101 or Placement in CHEM 1109/1101

CHEM 1109 a-MCSR, INS. General Chemistry. Danielle Dube. Every Semester. Fall 2018

A one-semester introductory chemistry course. Introduction to models of atomic structure, chemical bonding, and intermolecular forces; characterization of chemical systems at equilibrium and spontaneous processes; the rates of chemical reactions; and special topics. Lectures, review sessions, and four hours of laboratory work per week. Students who have taken Chemistry 1102 may not take Chemistry 1109 for credit. To ensure proper placement, students must take the chemistry placement examination and must be recommended for placement in Chemistry 1109.

PREREQUISITE: Placement in CHEM 1109/1101 or Placement in CHEM 1109 or Placement in 2000/1109 or Placement in CHEM 2000 level

CHEM 2100 a-MCSR, INS. Chemical Analysis. Elizabeth Stemmler. Every Fall. Fall 2018

Methods of separating and quantifying inorganic and organic compounds using volumetric, spectrophotometric, electrometric, and chromatographic techniques are covered. Chemical equilibria and the statistical analysis of data are addressed. Lectures and four hours of laboratory work per week.

PREREQUISITE: CHEM 1092 or CHEM 1102 or CHEM 1109 or CHEM 2000 - 2969 or Placement in CHEM 2000 level or Placement in 2000/1109

CHEM 2250 a. Organic Chemistry I. The Department. Every Fall. Fall 2018

Introduction to the chemistry of the compounds of carbon. Describes bonding, conformations, and stereochemistry of small organic molecules. Reactions of hydrocarbons, alkyl halides, and alcohols are discussed. Kinetic and thermodynamic data are used to formulate reaction mechanisms. Lectures, review sessions, and four hours of laboratory work per week.

PREREQUISITE: CHEM 1092 or CHEM 1102 or CHEM 1109 or CHEM 2000 - 2969 or Placement in CHEM 2000 level or Placement in 2000/1109

CHEM 2510 a-MCSR, INS. Chemical Thermodynamics and Kinetics. Michael Sommer. Every Fall. Fall 2018

Thermodynamics and its application to chemical changes and equilibria that occur in the gaseous, solid, and liquid states. The behavior of systems at equilibrium and chemical kinetics are related to molecular properties by means of statistical mechanics and the laws of thermodynamics. Lectures and four hours of laboratory work per week. Mathematics 1800 is recommended.

PREREQUISITE: Three of: || CHEM 1092 or either CHEM 1102 or CHEM 1109 or CHEM 2000 - 2969 or Placement in CHEM 2000 level or Placement in 2000/1109 || and MATH 1700 or higher or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M || and PHYS 1140

CHEM 3270 a. Biomimetic and Supramolecular Chemistry. Benjamin Gorske. Non-Standard Rotation. Fall 2018

A guided exploration of the primary scientific literature concerning weak covalent and noncovalent interactions that collectively determine the three-dimensional structures of biomimetic and foldameric molecules and that govern the aggregation of molecules into discrete multi-molecular assemblies. Surveys practical applications in biochemical investigation, catalysis, and medicine, as well as in the young but rapidly expanding sciences of molecular and nanostructural engineering. NOTE: There is NO LABORATORY WORK associated with this course. The required designated lab is a required discussion session.

PREREQUISITE: CHEM 2260

Cinema Studies

CINE 1007 c. Performance and Theory in James Bond. Sarah Bay-Cheng. Non-Standard Rotation. Fall 2018

Introduces students to performance theory, critical analysis, and cultural studies through diverse works related to the fictional British spy character, James Bond. Considers selected Bond films, Ian Fleming's novels, and other works related to the iconic series including parodies and spoofs (e.g., Austin Powers), advertising, and games, among others. A weekly group screening is encouraged, but students also have the opportunity to view required films individually. Writing assignments include performance and media analysis, critical reviews, and essays based on original research. (Same as ENGL 1011, THTR 1007)

CINE 1025 c. Crime Film. Tricia Welsch. Non-Standard Rotation. Fall 2018

Considers gangster films in depth, exploring how popular narrative film manages the threat posed by the criminal's racial, ethnic, or gender difference. Examines shifts in the genre's popularity and assesses the implications of considering genre entertainment art. Weekly writing, extensive reading, and mandatory attendance at evening film screenings.

CINE 1101 c-VPA. Film Narrative. Aviva Briefel. Every Year. Fall 2018

An introduction to a variety of methods used to study motion pictures, with consideration given to films from different countries and time periods. Examines techniques and strategies used to construct films, including mise-en-scène, editing, sound, and the orchestration of film techniques in larger formal systems. Surveys some of the contextual factors shaping individual films and our experiences of them (including mode of production, genre, authorship, and ideology). No previous experience with film studies is required.

CINE 2201 c-VPA. History of Film 1895 to 1935. Tricia Welsch. Every Other Fall. Fall 2018

Examines the development of film from its origins to the American studio era. Includes early work by the Lumières, Méliès, and Porter, and continues with Griffith, Murnau, Eisenstein, Chaplin, Keaton, Stroheim, Pudovkin, Lang, Renoir, and von Sternberg. Special attention is paid to the practical and theoretical concerns over the coming of sound. Attendance at weekly evening screenings is required.

CINE 2553 c-VPA. Italy's Cinema of Social Engagement. Allison Cooper. Every Other Spring. Fall 2018

An introduction to Italian cinema with an emphasis on Neorealism and its relationship to other genres, including Comedy Italian Style, the Spaghetti Western, the horror film, the "mondo" (shock documentary), and mafia movies, among others. Readings and discussions situate films within their social and historical contexts, and explore contemporary critical debates about the place of radical politics in Italian cinema (a hallmark of Neorealism), the division between art films and popular cinema, and the relevance of the concept of an Italian national cinema in an increasingly globalized world. No prerequisite required. Taught in English (films screened in Italian with English subtitles). Note: Fulfills the non-US cinema requirement for cinema studies minors. (Same as ITAL 2553)

Classics

ARCH 1012 c. The Archaeology of Ritual and Myth in the Ancient Mediterranean. James Higginbotham. Non-Standard Rotation. Fall 2018

Examines ancient religious traditions and practice through the study of artifacts from the ancient Mediterranean housed in the Bowdoin College Museum of Art. Students actively engage in the analysis of artifacts from Egypt, Assyria, Etruria, Greece, and Italy that represent aspects of ancient religious practice. Student writing assignments draw inspiration from select objects from the collection that include many examples of sculpture, pottery, and coins. Illustrated presentations and assigned reading provide the archaeological contexts for the artifacts under study, as well as explore the cultural narratives recounted in history and myth. Sites such as Giza, Kalhu, Delphi, Olympia, Athens, Pompeii, and Rome are explored as the settings for the rituals and myths that helped define the cultures of the ancient Mediterranean world. Class meetings take place in the Museum of Art.

ARCH 1102 c-VPA. Roman Archaeology. James Higginbotham. Every Other Fall. Fall 2018

Surveys the material culture of Roman society, from Italy's prehistory and the origins of the Roman state through its development into a cosmopolitan empire, and concludes with the fundamental reorganization during the late third and early fourth centuries. Lectures explore ancient sites such as Rome, Pompeii, Athens, Ephesus, and others around the Mediterranean. Emphasis upon the major monuments and artifacts of the Roman era: architecture, sculpture, fresco painting, and other minor arts. Considers the nature of this archaeological evidence and the relationship of classical archaeology to other disciplines such as art history, history, and classics. Assigned reading supplements illustrated presentations of the major archaeological finds of the Roman world. (Same as ARTH 2100)

CLAS 2224 c-ESD, IP. City and Country in Roman Culture. Catherine Baker. Non-Standard Rotation. Fall 2018

We are all now quite familiar with the way in which the American political landscape has been painted (by the pundits at least) in two contrasting colors: Blue and Red. These "states of mind" have become strongly associated with particular spatial differences as well: Urban and Rural, respectively. Examines the various ways in which Roman culture dealt with a similar divide at different times in its history. Explores the manner in which "urban" and "rural" are represented in Roman literature and visual arts, and how and why these representations changed over time, as well as the realities and disparities of urban and rural material culture. Studies the city and the country in sources as varied as Roman painting, sculpture, architecture, and archaeology, and in Roman authors such as Varro, Vergil, Horace, Pliny and Juvenal. Modern authors will also be utilized as points of comparison. Analyzes how attitudes towards class, status, gender and ethnicity have historically manifested themselves in location, movement, consumption and production. One of the main goals of the course is to challenge our modern urban vs. rural polarity by looking at a similar phenomenon within the context of Roman history.

CLAS 2757 c. Tacitus: On How to be a Good Man under a Bad Emperor. Robert Sobak. Non-Standard Rotation. Fall 2018

Can one honorably serve, and even flourish under, a leader who is widely understood to be dishonest, incompetent, and corrupt? Before the Roman author Tacitus was a historian, he was a senator who advanced himself politically during the rule of Domitian, who was arguably the very worst of the Roman emperors. As a central focus, a careful reading of the works of Tacitus, with accompanying secondary scholarship, seeks to answer the question of how and when to collaborate with a deplorable regime and what such collaboration might cost. All readings in English. First-year students welcome.

CLAS 3306 c. Leadership, Morality, and the Ancients: The Works of Plutarch. Michael Nerdahl. Non-Standard Rotation. Fall 2018

“One cannot read Plutarch without a tingling of the blood.” A prolific author, Plutarch produced dynamic writings on such topics as education, self-improvement, the nature of the soul, the virtues of men and women, music, natural science, vegetarianism, and love. His eclectic philosophical thought culminated in his greatest work, the “Parallel Lives,” a collection of biographies on statesmanship designed to present examples from Greco-Roman history—like Alexander the Great, Julius Caesar, Antony and Cleopatra, not to mention preeminent leaders from Sparta and Athens—to serve as mirrors for ethical self-reflection. Considers the context of Plutarch’s philosophy and literary presentation and how they relate to modern leadership, ethical behavior, multi-cultural understanding, and the utility of moral instruction. Readings likely to include works of Plato as well as selections from Plutarch’s “Moralia” and “Parallel Lives.” All readings in English. Research Seminar.

PREREQUISITE: CLAS 1100 - 1999 or ARCH 1100 - 1999 or GRK 1100 - 1999 or LATN 1100 - 1999 or CLAS 2000 - 2969 or ARCH 2000 - 2969 or GRK 2000 - 2969 or LATN 2000 - 2969

GRK 1102 c. Elementary Greek II. Robert Sobak. Every Fall. Fall 2018

A continuation of Greek 1101; introduces students to more complex grammar and syntax, while emphasizing the development of reading proficiency. Includes readings, both adapted and in the original, of Greek authors such as Plato and Euripides. Focuses on Attic dialect.

PREREQUISITE: GRK 1101 or Placement in GRK 1102

GRK 2204 c-IP. Homer. Michael Nerdahl. Every Fall. Fall 2018

An introduction to the poetry of Homer. Focuses both on reading and on interpreting Homeric epic. All materials and coursework in Greek.

PREREQUISITE: GRK 2203 or Placement in GRK 2204

LATN 1101 c. Elementary Latin I. Catherine Baker. Every Fall. Fall 2018

A thorough presentation of the elements of Latin grammar. Emphasis is placed on achieving a reading proficiency.

LATN 2203 c. Intermediate Latin for Reading. Barbara Weiden Boyd. Every Fall. Fall 2018

A review of the essentials of Latin grammar and syntax and an introduction to the reading of Latin prose and poetry. Materials to be read change from year to year, but always include a major prose work. Equivalent of Latin 1102, or two to three years of high school Latin is required.

PREREQUISITE: LATN 1102 or Placement in LATN 2203

LATN 2210 c-IP. Catullus. Barbara Weiden Boyd. Non-Standard Rotation. Fall 2018

The intimacy and immediacy of Catullan lyric and elegiac poetry have often been thought to transcend time and history; in his descriptions of a soul tormented by warring emotions, Catullus speaks to all of us who have felt love, desire, hatred, or despair. Yet Catullus is a Roman poet, indeed, the Roman poet par excellence, under whose guidance the poetic tools once wielded by the Greeks were once and for all transformed by the Roman world of the first century BC. Catullus is a product of his time; in turn, he helps to make his time comprehensible to us. Catullus is studied in all his complexity by engaging the entire literary corpus he has left, and so to understand his crucial role in shaping the Roman poetic genius. Taught concurrently with Latin 3310.

LATN 3310 c-IP. Catullus. Barbara Weiden Boyd. Non-Standard Rotation. Fall 2018

The intimacy and immediacy of Catullan lyric and elegiac poetry have often been thought to transcend time and history; in his descriptions of a soul tormented by warring emotions, Catullus appears to speak to and for all who have felt love, desire, hatred, or despair. But Catullus is a Roman poet -- indeed, the Roman poet par excellence, under whose guidance the poetic tools once wielded by the Greeks were once and for all appropriated in and adapted to the literary and social ferment of first century BCE Rome. Close reading of the entire Catullan corpus in Latin complemented by discussion and analysis of contemporary studies of Catullus work, focusing on constructions of gender and sexuality in Roman poetry, the political contexts for Catullus's work, and Catullus in Roman intellectual and cultural history.

Computer Science

CSCI 1101 a-MCSR. Introduction to Computer Science. The Department. Every Semester. Fall 2018

What is computer science, what are its applications in other disciplines, and what is its impact in society? A step-by-step introduction to the art of problem solving using the computer and programming. Provides a broad introduction to computer science and programming through real-life applications. Weekly labs provide experiments with the concepts presented in class. Assumes no prior knowledge of computers or programming. Final examination grade must be C or better to serve as a prerequisite for Computer Science 2101.

CSCI 1103 a-MCSR. Accelerated Introduction to Computer Science. Eric Chown. Every Fall. Fall 2018

Intended for students with some programming experience, but not enough to move directly into Data Structures. An accelerated introduction to the art of problem solving using the computer and the Python programming language. Weekly labs and programming assignments focus on "big data" and its impact on the world.

PREREQUISITE: CSCI 1055 or DCS 1100 or DCS 1200 or Placement in above CSCI 1101

CSCI 2101 a-MCSR. Data Structures. The Department. Every Semester. Fall 2018

Solving complex algorithmic problems requires the use of appropriate data structures such as stacks, priority queues, search trees, dictionaries, hash tables, and graphs. It also requires the ability to measure the efficiency of operations such as sorting and searching in order to make effective choices among alternative solutions. Offers a study of data structures, their efficiency, and their use in solving computational problems. Laboratory exercises provide an opportunity to design and implement these structures. Students interested in taking Computer Science 2101 are required to pass the computer science placement examination with a grade of C or better before class starts.

PREREQUISITE: CSCI 1101 or Placement in above CSCI 1101 or CSCI 1103

CSCI 2200 a-MCSR. Algorithms. Stephen Majercik. Every Semester. Fall 2018

An introductory course on the design and analysis of algorithms. Introduces a number of basic algorithms for a variety of problems such as searching, sorting, selection, and graph problems (e.g., spanning trees and shortest paths). Discusses analysis techniques, such as recurrences and amortization, as well as algorithm design paradigms such as divide-and-conquer, dynamic programming, and greedy algorithms.

PREREQUISITE: CSCI 2101

CSCI 2330 a-MCSR. Foundations of Computer Systems. Sean Barker. Every Spring. Fall 2018

A broad introduction to how modern computer systems execute programs, store information, and communicate. Examines the hardware and software components required to go from a program expressed in a high-level programming language like C to the computer actually running the program. Topics include concepts of program compilation and assembly, machine code, data representation and computer arithmetic, basic microarchitecture, the memory hierarchy, processes, and system-level I/O. Regular, programming-intensive projects provide hands-on experience with the key components of computer systems.

PREREQUISITE: CSCI 2101

CSCI 2400 a-MCSR. Artificial Intelligence. Eric Chown. Every Year. Fall 2018

Explores the principles and techniques involved in programming computers to do tasks that would require intelligence if people did them. State-space and heuristic search techniques, logic and other knowledge representations, reinforcement learning, neural networks, and other approaches are applied to a variety of problems with an emphasis on agent-based approaches.

PREREQUISITE: CSCI 2101

CSCI 2500 a. Computing, Ethics, and Society. Stacy Doore. Non-Standard Rotation. Fall 2018

Explores ethical and moral case studies associated with advances in computing, artificial intelligence, and emerging technologies. An examination of various codes of ethics for computing professional societies, and their limitations in addressing the complexity of evolving technologies, is a central focus. Students investigate current issues using an interdisciplinary approach. Course topics include but are not limited to: net neutrality, information privacy and data harvesting, algorithmic bias, autonomous vehicles, intellectual property, networked communications, cybersecurity, government and privacy, workforce disruptions, and professional conduct in a diverse tech workplace. Course materials integrate foundational literature in the field of computer ethics, as well as contemporary sources of public dialogue regarding the ethical conduct of computing and technology development.

PREREQUISITE: CSCI 1101 or Placement in above CSCI 1101 or CSCI 1103

CSCI 3300 a. Computer Networks. Allen Harper. Non-Standard Rotation. Fall 2018

Computer networks are everywhere: e-mail, the Web, wireless networks, mobile devices, networked sensors, satellite communication, peer-to-peer applications. New applications based on networks appear constantly. Provides an introduction to the exciting field of computer networks by taking a top-down approach. Begins with an overview of computer networks, hardware and software components, the Internet, and the concept of protocols and layered service. Delves into details about the four main layers making up the computer network stack: Application (HTTP, FTP, e-mail, DNS, peer-to-peer applications and socket programming), Transport (TCP, UDP, and congestion control), Network (IP, routers, and routing algorithms) and Link Layer and Local Area Networks (medium access control, switches, and Ethernet). Also covers wireless and mobile networks (CDMA, WiFi, cellular internet access, mobile IP, and managing mobility).

PREREQUISITE: CSCI 2101

CSCI 3445 a. Nature-Inspired Computation. Stephen Majercik. Every Other Year. Fall 2018

The size and complexity of real-world optimization problems can make it difficult to find optimal solutions in an acceptable amount of time. Researchers have turned to nature for inspiration in developing techniques that can find high-quality solutions in a reasonable amount of time; the resulting algorithms have been applied successfully to a wide range of optimization problems. Covers the most widely used algorithms, exploring their natural inspiration, their structure and effectiveness, and applications. Topics drawn from: genetic algorithms, particle swarm optimization, ant colony optimization, honeybee algorithms, immune system algorithms, and bacteria optimization algorithms. Requirements include labs, programming assignments, and a larger final project.

PREREQUISITE: CSCI 2101

CSCI 3725 a. Computational Creativity. Sarah Harmon. Every Other Year. Fall 2018

Introduces theoretical foundations of modeling and evaluating creativity. Students learn techniques to assess creative systems and implement, analyze, and extend algorithms relevant to the latest state of the art. Special topics may include augmented creativity, hybrid systems, narrative intelligence, and algorithmic composition. Culminates in a final report that describes a novel creative technique or framework.

PREREQUISITE: CSCI 2101

Digital and Computational St

DCS 1020 c. How to Read a Million Books. Crystal Hall. Every Other Fall. Fall 2018

The explosion of digital editions and collections of books gives unprecedented access to rare individual texts and massive bodies of literary and cultural material. What does it mean to read a million books? How does it relate to (or obscure) traditional close reading of texts? Are computer codes and algorithms something that might be read? What kinds of new literary analysis do they make possible? Applies and critiques distant reading as a method of making large text collections accessible to human readers. Readings include single texts from different genres, multi-million book collections, and the most recent criticism and theory related to digital texts.

DCS 1100 c-MCSR. Introduction to Digital and Computational Studies. Crystal Hall. Fernando Nascimento. Every Fall. Fall 2018

How are digital tools and computational methods being applied and studied in different fields? How are they catalyzing changes in daily life? Uses two case studies to introduce these new tools and methods, and to analyze and evaluate their scholarly and practical applications. The first case study is based on Bowdoin's own history: how can the use of new methods recreate what Joshua Chamberlain could see at the Battle of Gettysburg, and thus better understand the battle and his decisions? Next, considers the contemporary, and asks what is identity in the era of social media and algorithms? Students learn the basics of the Python programming language, introductory spatial analysis with ArcGIS, elementary text and social network analysis, and basic environmental modeling. Assumes no prior knowledge of a programming language.

DCS 2640 c-VPA. Interactivity, Computation, and Media Architecture. Erin Johnson. Non-Standard Rotation. Fall 2018

The use of media architecture has become an increasingly common way to engage with our surroundings. Explores how embedded computation affects the way the built environment is experienced. Students consider how digital media is changing notions of place and how we interact with and learn about it. Through short- and long-term projects, students explore how to design and prototype computationally driven experiences, which are embedded into architectural spaces. Reading and writing assignments enhance skills in questioning new media and guide consideration of issues surrounding privacy, surveillance, the digital city, geography of cyberspace, representation and identity, technology in the new global economy, space, and audience. Using the graphical programming language Max, students work with data to alter environments using light, sound, and projection and create digital installations. No previous experience with programming is required.

PREREQUISITE: DCS 1000 - 2969 or DCS 3000 or higher or CSCI 1000 - 2969 or CSCI 3000 or higher

Earth and Oceanographic Sci

EOS 1105 a-INS. Investigating Earth. Emily Peterman. Every Fall. Fall 2018

Dynamic processes, such as earthquakes and volcanoes, shape the earth. Class lectures and exercises examine these processes from the framework of plate tectonics. Weekly field laboratories explore rocks exposed along the Maine coast. During the course, students complete a research project on Maine geology.

EOS 2005 a. Biogeochemistry: An Analysis of Global Change. Phil Camill. Every Fall. Fall 2018

Understanding global change requires knowing how the biosphere, geosphere, oceans, ice, and atmosphere interact. An introduction to earth system science, emphasizing the critical interplay between the physical and living worlds. Key processes include energy flow and material cycles, soil development, primary production and decomposition, microbial ecology and nutrient transformations, and the evolution of life on geochemical cycles in deep time. Terrestrial, wetland, lake, river, estuary, and marine systems are analyzed comparatively. Applied issues are emphasized as case studies, including energy efficiency of food production, acid rain impacts on forests and aquatic systems, forest clearcutting, wetland delineation, eutrophication of coastal estuaries, ocean fertilization, and global carbon sinks. Lectures and three hours of laboratory or fieldwork per week. (Same as ENVS 2221)

PREREQUISITE: EOS 1100 - 1999 or BIOL 1102 or BIOL 1109 or CHEM 1092 or CHEM 1102 or CHEM 1109 or ENVS 1102 or ENVS 1104 or ENVS 1515

EOS 2125 a-MCSR, INS. Field Studies in Structural Geology. Jaclyn Baughman. Discontinued Course. Fall 2018

Geologic structures yield evidence for the dynamic deformation of the earth's crust. Examines deformation at scales that range from the plate-tectonic scale of the Appalachian mountains to the microscopic scale of individual minerals. A strong field component provides ample opportunity for describing and mapping faults, folds, and other structures exposed along the Maine coast. Class exercises focus on problem solving through the use of geologic maps, cross-sections, stereographic projections, strain analysis, and computer applications.

PREREQUISITE: EOS 1100 - 1999 or EOS 2005 (same as ENVS 2221) or ENVS 1102 or ENVS 1104 or ENVS 1515 or ENVS 2221

EOS 2345 a. Geomorphology: Form and Process at the Earth's Surface. Peter Lea. Every Other Fall. Fall 2018

Earth's surface is marked by the interactions of the atmosphere, water and ice, biota, tectonics, and underlying rock and soil. Even familiar landscapes beget questions on how they formed, how they might change, and how they relate to patterns at both larger and smaller scales. Examines Earth's landscapes and the processes that shape them, with particular emphasis on rivers, hillslopes, and tectonic and climatic forcing.

PREREQUISITE: EOS 2005 (same as ENVS 2221) or ENVS 2221 or EOS 1105

EOS 2550 a-MCSR, INS. Satellite Remote Sensing of the Ocean. Collin Roesler. Every Other Fall. Fall 2018

In the 1980s, NASA's satellite program turned some of its space-viewing sensors towards the earth to better understand its processes. Since that time, NASA's Earth Observatory mission has yielded a fleet of satellites bearing an array of sensors that provide a global view of the earth each day. Global-scale ocean properties, including bathymetry, temperature, salinity, wave height, currents, primary productivity, sea ice distribution, and sea level, are revealed through satellite-detection of ultraviolet, visible, infrared and microwave energy emanating from the ocean. These satellite data records currently exceed thirty years in length and therefore can be used to interpret climate-scale ocean responses from space. A semester-long research project, targeted on a student-selected oceanic region, focuses on building both quantitative skills through data analysis and writing skills through iterative writing assignments that focus on communicating data interpretation and synthesis. (Same as ENVS 2222)

PREREQUISITE: Two of: | either EOS 1105 - 2969 or EOS 3000 or higher | | and either MATH 1300 - 2969 or MATH 3000 or higher or Placement in MATH 1600 (M) or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M

EOS 2585 a-MCSR, INS. Ocean and Climate. Collin Roesler. Non-Standard Rotation. Fall 2018

The ocean covers more than 70 percent of Earth's surface. It has a vast capacity to modulate variations in global heat and carbon dioxide, thereby regulating climate and ultimately life on Earth. Beginning with an investigation of paleo-climate records preserved in deep-sea sediment cores and in Antarctic and Greenland glacial ice cores, the patterns of natural climate variations are explored with the goal of understanding historic climate change observations. Predictions of polar glacial and sea ice, sea level, ocean temperatures, and ocean acidity investigated through readings and discussions of scientific literature. Weekly laboratory sessions devoted to field trips, laboratory experiments, and computer-based data analysis and modeling to provide hands-on experiences for understanding the time and space scales of processes governing oceans, climate, and ecosystems. Laboratory exercises form the basis for student research projects. Mathematics 1700 is recommended. (Same as ENVS 2282)

PREREQUISITE: Two of: | either EOS 1505 (same as ENVS 1102) or EOS 2005 (same as ENVS 2221) or either ENVS 1102 or ENVS 2221 | | and MATH 1600 or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M

EOS 3515 a. Research in Oceanography: Topics in Paleoceanography. Michele LaVigne. Non-Standard Rotation. Fall 2018

The ocean plays a key role in regulating Earth's climate and serves as an archive of past climate conditions. The study of paleoceanography provides a baseline of natural oceanographic variability against which human-induced climate change must be assessed. Examination of the oceans' physical, biological, and biogeochemical responses to external and internal pressures of Earth's climate with focus on the Cenozoic Era (past 65.5 million years). Weekly labs and projects emphasize paleoceanographic reconstructions using deep-sea sediments, corals, and ice cores. Includes a laboratory and fulfills the 3000-level research experience course requirement for the EOS major.

PREREQUISITE: EOS 2005 (same as ENVS 2221) or ENVS 2221

Economics

ECON 1050 b-MCSR. Introductory Microeconomics and Quantitative Reasoning. Ju Young Park. Non-Standard Rotation. Fall 2018

A quantitative reasoning supported introduction to economic analysis and institutions, with special emphasis on the allocation of resources through markets. Covers the same content as Economics 1101 with added instruction in the quantitative skills used in modern microeconomics, providing a firm foundation for further coursework in economics. Students desiring a comprehensive introduction to economic reasoning should take both this course (or Economics 1101) and 1102 . To ensure proper placement, students must fill out economics department placement form and must be recommended for placement in Economics 1050. Not open to students have taken Economics 1101.

PREREQUISITE: MATH 1050 or Placement in ECON 1050

ECON 1101 b-MCSR. Principles of Microeconomics. The Department. Every Semester. Fall 2018

An introduction to economic analysis and institutions, with special emphasis on the allocation of resources through markets. The theory of demand, supply, cost, and market structure is developed and then applied to problems in antitrust policy, environmental quality, energy, education, health, the role of the corporation in society, income distribution, and poverty. Students desiring a comprehensive introduction to economic reasoning should take both Economics 1101 and 1102 . For proper placement students should fill out the economics placement request form and must be recommended for placement in Economics 1101. Not open to students who have taken Economics 1050.

PREREQUISITE: MATH 1050 or Placement in ECON 1101

ECON 1102 b-MCSR. Principles of Macroeconomics. The Department. Every Semester. Fall 2018

An introduction to economic analysis and institutions, with special emphasis on determinants of the level of national income, prices, and employment. Current problems of inflation and unemployment are explored with the aid of such analysis, and alternative views of the effectiveness of fiscal, monetary, and other governmental policies are analyzed. Attention is given to the sources and consequences of economic growth and to the nature and significance of international linkages through goods and capital markets.

PREREQUISITE: ECON 1050 or ECON 1101 or Placement in ECON 1102 or Placement in earned ECON 1101

ECON 2001 b. Economic Policy. Gregory DeCoster. Every Year. Fall 2018

Economic analysis can bring clarity to confused and contentious policy debates. Focuses on using economic analysis to anticipate the potential consequences of implementing major policy proposals, including those relating to globalization, international trade and finance, inequality of income and wealth, economic growth and development, the financial system, the government budget and debt, price stability and employment, and the environment.

PREREQUISITE: ECON 1101 or ECON 1050 or Placement in earned ECON 1101 or Placement in ECON 2000 Level

ECON 2210 b. Economics of the Public Sector. John Fitzgerald. Non-Standard Rotation. Fall 2018

Theoretical and applied evaluation of government activities and the role of government in the economy. Topics include public goods, public choice, income redistribution, benefit-cost analysis, health care, social security, and incidence and behavioral effects of taxation. Not open to students who have credit for Economics 3510.

PREREQUISITE: Two of: || either ECON 1101 or ECON 1050 or Placement in earned ECON 1101 or Placement in ECON 2000 Level || and ECON 1102 or Placement in earned ECON 1102 or Placement in ECON 2000 Level

ECON 2219 b-MCSR. Institutional Approaches to Climate Change. Erik Nelson. Every Other Fall. Fall 2018

How do various public and private institutions, including governments, firms, and nonprofits, incorporate climate change into their decision-making? Explores how and why institutions set greenhouse gas mitigation goals, how they propose to achieve their goals, and the larger economic and social implications of institutional climate action plans. Further, questions how institutions at all levels are adapting or planning to adapt to climate change. Critiques the efficacy and efficiency of climate action plans. Topics explored include renewable energy credit and offset markets; energy markets; carbon markets and taxes; financing of climate action plans; incentivizing energy efficiency and other climate-friendly practices; technology adoption; the economics of technological change; employee, student, and citizen activism; shareholder activism; and corporate social responsibility. Introduction to basic economic modeling by working with graphs, tables, and schematics. Problem sets and written assignments used to assess learning. For a final project, students write a climate action plan for an institution of their choice. (Same as ENVS 2351)

PREREQUISITE: Two of: || either ECON 1050 or ECON 1101 or Placement in earned ECON 1101 or Placement in ECON 2000 Level || and ENVS 1101

ECON 2555 b-MCSR. Microeconomics. The Department. Every Semester. Fall 2018

An intermediate-level study of contemporary microeconomic theory. Analysis of the theory of resource allocation and distribution, with major emphasis on systems of markets and prices as a social mechanism for making resource allocation decisions. Topics include the theory of individual choice and demand, the theory of the firm, market equilibrium under competition and monopoly, general equilibrium theory, and welfare economics.

PREREQUISITE: Three of: || ECON 1050 or either ECON 1101 or Placement in earned ECON 1101 or Placement in ECON 2000 Level || and ECON 1102 or Placement in earned ECON 1102 or Placement in ECON 2000 Level || and MATH 1600 or higher or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M

ECON 2556 b-MCSR. Macroeconomics. Matthew Botsch. Every Semester. Fall 2018

An intermediate-level study of contemporary national income, employment, and inflation theory. Consumption, investment, government receipts, government expenditures, money, and interest rates are examined for their determinants, interrelationships, and role in determining the level of aggregate economic activity. Policy implications are drawn from the analysis.

PREREQUISITE: Three of: || ECON 1050 or either ECON 1101 or Placement in earned ECON 1101 or Placement in ECON 2000 Level || and ECON 1102 or Placement in earned ECON 1102 or Placement in ECON 2000 Level || and MATH 1600 or higher or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M

ECON 2557 b-MCSR. Economic Statistics. Jonathan Goldstein. Every Semester. Fall 2018

An introduction to the data and statistical methods used in economics. A review of the systems that generate economic data and the accuracy of such data is followed by an examination of the statistical methods used in testing the hypotheses of economic theory, both micro- and macro-. Probability, random variables and their distributions, methods of estimating parameters, hypothesis testing, regression, and correlation are covered. The application of multiple regression to economic problems is stressed. Students who have taken Mathematics 2606 are encouraged to take Economics 3516 instead of this course.

PREREQUISITE: Three of: | | ECON 1050 or either ECON 1101 or Placement in earned ECON 1101 or Placement in ECON 2000 Level | | and ECON 1102 or Placement in earned ECON 1102 or Placement in ECON 2000 Level | | and MATH 1600 or higher or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M

ECON 3301 b. Financial Economics. Matthew Botsch. Non-Standard Rotation. Fall 2018

An introduction to the economics of finance using the tools of intermediate microeconomic theory. Explores the economic role of financial markets in determining the price of risk, allocating capital across space, and moving economic value through time. Particular emphasis on questions of market efficiency and social usefulness. Topics likely to include choice under uncertainty, the time value of money, portfolio optimization, the Capital Asset Pricing Model, the Efficient Market Hypothesis, options and derivatives, and the Modigliani-Miller Theorem. Not open to students with credit for Economics 2301 taken in the fall 2014 or fall 2015 semesters.

PREREQUISITE: ECON 2555

ECON 3305 b. Game Theory and Strategic Behavior. Daniel Stone. Non-Standard Rotation. Fall 2018

A rigorous introduction to mathematical game theory, the theory of strategic behavior. Topics include dominance, rationalizability, pure and mixed strategy Nash equilibrium, sequential and repeated games, subgame perfect equilibrium, bargaining, and games of incomplete information. Applications to business, politics, and sports discussed.

PREREQUISITE: ECON 2555

ECON 3509 b. International Finance. Gonca Senel. Non-Standard Rotation. Fall 2018

Seminar. Surveys a number of topics in international finance and international macroeconomics, including balance of payments, exchange rate determination, the Mundell-Fleming model of output and exchange rate, exchange rate regimes, international capital flows, and international financial crises. Involves data analysis to empirically evaluate the theoretical models. Also provides a special focus on Asia and Europe by discussing issues such as Asia's role in the global imbalances and the effect of Euro on the capital markets.

PREREQUISITE: ECON 2556

ECON 3516 b. Econometrics. Jonathan Goldstein. Every Fall. Fall 2018

Seminar. A study of the mathematical formulation of economic models and the statistical methods of testing them. A detailed examination of the general linear regression model, its assumptions, and its extensions. Applications to both micro- and macroeconomics are considered. Though most of the course deals with single-equation models, an introduction to the estimation of systems of equations is included. An empirical research paper is required.

PREREQUISITE: Two of: | | ECON 2557 or MATH 2606 | | and MATH 1600 or higher or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M

ECON 3519 b. The Economics of Development. Deborah DeGraff. Non-Standard Rotation. Fall 2018

Seminar. Theoretical and empirical analysis of selected microeconomic issues within the context of developing countries. Has a dual focus on modeling household decisions and on the effects of government policy and intervention on household behavior and well-being. Topics include agricultural production, land use systems, technology and credit markets, household labor allocation and migration, investment in education and health, and income inequality.

PREREQUISITE: Two of: | | ECON 2555 | | and ECON 2557 or MATH 2606

ECON 3540 b. Law and Economics. Zorina Khan. Non-Standard Rotation. Fall 2018

Seminar. Law and economics is one of the most rapidly growing areas in the social sciences. The field applies the concepts and empirical methods of economics to further our understanding of the legal system. Explores the economic analysis of law and legal institutions, including the economics of torts, contracts, property, crime, courts, and dispute resolution. Also focuses on topics in law and economics such as antitrust and regulation, corporations, the family, labor markets, product liability, and intellectual property. Students are introduced to online sources of information in law, and are required to apply economic reasoning to analyze landmark lawsuits in each of these areas. Not open to students who have credit for Economics 3541.

PREREQUISITE: ECON 2555

ECON 3545 b. Applied Macroeconomics for Policy and Finance. Leslie Lipschitz. Non-Standard Rotation. Fall 2018

Seminar. When is an economy heading for a crisis? How can we assess its debt dynamics--both government debt and aggregate external debt--and the robustness of its financial institutions? When is an economy set for more rapid growth? Analytic answers to questions like these--which are critical to the work of the IMF, major investors and fund managers, and economic commentators--are the essence of the macroeconomic diagnostics covered.

PREREQUISITE: Two of: | | ECON 2555 | | and ECON 2556

Education

EDUC 1028 b. Sociology of Campus Life: Race, Class, and Inequality at Elite Colleges. Ingrid Nelson. Non-Standard Rotation. Fall 2018

Explores higher education in the contemporary United States through a sociological lens, highlighting the ways that elite colleges and universities both promote social mobility and perpetuate inequality. Examines the functions of higher education for students and society; issues of inequality in college access, financing, campus experiences, and outcomes later in life; the history and consequences of affirmative action; how and why historically white colleges and universities have diversified their student bodies; the challenges and benefits of diversity and inclusion on campus; and other topics. Emphasis on writing sociologically for public and academic audiences (Same as SOC 1028)

EDUC 1101 c-ESD. Contemporary American Education. Lauren Saenz. Every Semester. Fall 2018

What are the purposes of public education and what makes it public? Do schools serve an individual good or a collective good? Is Americas system of public education organized to serve these purposes? What is the public's responsibility towards public education? How do current school reforms affect various stakeholders? The primary objective is to examine the cultural, social, economic, and institutional dilemmas confronting public schooling in the United States today. By approaching these dilemmas as unsolved puzzles instead of systematic failures, important insights are gained into the challenges confronting a democratic society historically committed to the public provision of education. Considers which theories and purposes of education motivate current reform efforts. Likewise, examines who shapes public discourse about public education and by what strategies. Employs a mixed approach of reading, discussion, and class-based activities to explore important educational issues including school reform and finance, charter schools, busing, vouchers, unequal educational opportunities and outcomes; and accountability, standardization, and testing.

EDUC 2203 c-ESD. Educating All Students. Jacob Fay. Every Fall. Fall 2018

An examination of the economic, social, political, and pedagogical implications of universal education in American classrooms. Focuses on the right of every student, including students with physical and/or learning differences, and those who have been identified as gifted, to an equitable education. Requires a minimum of twenty-four hours of observation in a local secondary school.

PREREQUISITE: EDUC 1101

EDUC 2221 c. Democracy's Citadel: Education and Citizenship in America. Jacob Fay. Non-Standard Rotation. Fall 2018

Examines the relationship between education, citizenship, and democracy in America. Questions explored include: What does public mean and how necessary is a public to democracy? Is there something democratic about how Americans choose to govern their schools? What does citizenship mean? Is education a public good with a collective economic and civic benefit, a private good with benefits to individuals whose future earnings depend on the quality of their education, or some combination of the two? What type of curriculum is most important for civic education and how should it be taught? What policies are necessary to prevent economic inequality from undermining education's role in fostering democratic citizenship? To what extent are the concepts of education for democracy and democratic education related?

PREREQUISITE: EDUC 1020 or EDUC 1101

EDUC 2251 c. Teaching Writing: Theory and Practice. Meredith McCarroll. Every Fall. Fall 2018

Explores theories and methods of teaching writing, emphasizing collaborative learning, and peer tutoring. Examines relationships between the writing process and the written product, writing and learning, and language and communities. Investigates disciplinary writing conventions, influences of gender and culture on language and learning, and concerns of ESL and learning disabled writers. Students practice and reflect on revising, responding to others writing, and conducting conferences. Prepares students to serve as writing assistants for the Writing Project.

EDUC 3301 c. Teaching and Learning. Doris Santoro. Every Fall. Fall 2018

Teaching and Learning A study of what takes place in classrooms: the methods and purposes of teachers, the response of students, and the organizational context. Readings and discussions help inform students' direct observations and written accounts of local classrooms. Peer teaching is an integral part of the course experience. Requires a minimum of thirty-six hours of observation in a local secondary school. Education 3302 must be taken concurrently with this course. In order to qualify for this course students must have Education 1101 and 2203; junior or senior standing; a concentration in a core secondary school subject area (English: four courses in English; foreign language: four courses in the language; life science: four courses in biology; mathematics: four courses in mathematics; physical science: three courses in chemistry, earth and oceanographic science, or physics and one course in one of the other departments listed; or social studies: three courses in history and one course in anthropology, economics, government, psychology, or sociology); and permission of the instructor.

EDUC 3302 c. Curriculum Development. Doris Santoro. Every Fall. Fall 2018

A study of the knowledge taught in schools; its selection and the rationale by which one course of study rather than another is included; its adaptation for different disciplines and for different categories of students; its cognitive and social purposes; the organization and integration of its various components. Education 3301 must be taken concurrently with this course. In order to qualify for this course, students must have Education 1101 and 2203; junior or senior standing; and a concentration in a core secondary school subject area (English: four courses in English; foreign language: four courses in the language; life science: four courses in biology; mathematics: four courses in mathematics; physical science: three courses in chemistry, earth and oceanographic science, or physics and one course in one of the other departments listed; or social studies: three courses in history and one course in anthropology, economics, government, psychology, or sociology).

EDUC 3333 c. Contemporary Research in Education Studies. Lauren Saenz. Every Year. Fall 2018

Draws together different theoretical, policy, and practice perspectives in education in the United States around a specific topic of inquiry determined by the instructor. Examines methodological perspectives in the field, e.g., quantitative, qualitative, and humanistic research. Students read original, contemporary research and develop skills to communicate with various educational stakeholders.

PREREQUISITE: Three of: || either EDUC 2000 - 2250 or EDUC 2252 - 2969 || and either EDUC 2000 - 2250 or EDUC 2252 - 2969 || and EDUC 1101

English

ENGL 1010 c. Literature and Medicine: Strange Cases. Ann Kibbie. Non-Standard Rotation. Fall 2018

Explores representations of the practice of medicine in a wide range of short stories and novels, with special emphasis on strange, even horrific cases. Topics include portrayals of disease and disability, the complex relationships between physicians and patients, and the emphasis on women as subjects of medical inquiry and treatment. Readings include Mary Shelley's "Frankenstein," Robert Louis Stevenson's "The Strange Case of Dr. Jekyll and Mr. Hyde," and H.G. Wells's "The Island of Doctor Moreau."

ENGL 1011 c. Performance and Theory in James Bond. Sarah Bay-Cheng. Non-Standard Rotation. Fall 2018

Introduces students to performance theory, critical analysis, and cultural studies through diverse works related to the fictional British spy character, James Bond. Considers selected Bond films, Ian Fleming's novels, and other works related to the iconic series including parodies and spoofs (e.g., Austin Powers), advertising, and games, among others. A weekly group screening is encouraged, but students also have the opportunity to view required films individually. Writing assignments include performance and media analysis, critical reviews, and essays based on original research. (Same as CINE 1007, THTR 1007)

ENGL 1014 c. Memoir as Testimony. Alexandria Marzano-Lesnevich. Non-Standard Rotation. Fall 2018

Explores cultural movements and moments in the US and beyond through memoirs, graphic memoirs, and personal essays as well as critical essays on the memoir form. Examines how the story of an individual life is always, also, the story of a historical moment. Readings may include work by Alison Bechdel, Eula Biss, Thi Bui, Ta-Nehisi Coates, Garrard Conley, Maxine Hong Kingston, Sonya Livingston, Rian Malan, Claudia Rankine, Loung Ung, J.D. Vance, Jesmyn Ward, and others. Writing assignments critical and creative in form. Students both analyze these works and produce their own, capturing and interrogating what historical moments they themselves are living through.

ENGL 1015 c. Dystopian Americas. Belinda Kong. Non-Standard Rotation. Fall 2018

Explores recent dystopian fiction by multicultural writers in English who imagine America's near futures. While the dystopian genre has long been used to challenge prevailing power structures, we focus on works that further feature minority protagonists, combining examinations of race and ethnicity, gender, sexuality, and class in relation to contemporary themes of climate change, immigration, terrorism, globalization, and biotechnology. Authors include Margaret Atwood, Octavia Butler, Omar El Akkad, Chang-rae Lee, and Sabrina Vourvoulias. Also introduces the fundamentals of college-level writing, from a review of grammar and mechanics to discussions of textual analysis, thesis development, organizational structure, evidence use, synthesis of critics, and research methods. (Same as ASNS 1042)

ENGL 1018 c. Jane Eyre, Everywhere. Aviva Briefel. Non-Standard Rotation. Fall 2018

Charlotte Brontë's 1847 novel, "Jane Eyre," had a profound impact not only on subsequent nineteenth-century fiction, but also on twentieth- and twenty-first century literary representations of female experience. Begins with a close reading of Brontë's novel and then moves on to exploring modern literary rewritings of this narrative. Considers both how Brontë's themes are carried out through these various texts and why her narrative has been such a rich source of reinterpretation. In addition to Brontë, authors may include Du Maurier, James, Messud, Park, and Rhys. (Same as GSWS 1018)

ENGL 1027 c. The Real Life of Literature. Guy Mark Foster. Non-Standard Rotation. Fall 2018

Examines literary fiction set against the backdrop of actual historical events, such as wars, social protest events, terrorist attacks, earthquakes, the HIV/AIDS pandemic, the Holocaust, and political assassinations. Students not only analyze the literary strategies writers employ to fictionalize history and to historicize fiction, but also explore the methodological and philosophical implications of such creative gestures. In the end, this two-fold process transforms both categories in ways that permanently unsettle the status of fiction as merely imaginative and the historical as merely fact. Potential authors: Virginia Woolf, Octavia Butler, Yasmina Khadra, David Mura, Nicole Krause, Andrew Holleran, among others.

ENGL 1043 c. Fact and Fiction. Brock Clarke. Non-Standard Rotation. Fall 2018

An introduction to the study and creation of various kinds of narrative forms (short story, travel essay, bildungsroman, detective fiction, environmental essay, satire, personal essay, etc.). Students write critical essays and use the readings in the class as models for their own short stories and works of creative nonfiction. Class members discuss a wide range of published canonical and contemporary narratives and workshop their own essays and stories. In doing so, the class dedicates itself to both the study of literature and the making of it.

ENGL 1050 Writing Studio. Meredith McCarroll. Non-Standard Rotation. Fall 2018

To be taken in conjunction with any first-year seminar. Offers sustained support for students to develop skills needed for the first-year seminar and beyond: close reading, preparing for class discussion, drafting and revising essays, information literacy and library skills, grammar, and presentation strategies. Students work independently, meeting regularly with the director of Writing and Rhetoric, the director of the Writing Project, and writing assistants. At semester's end, students submit a portfolio of all drafts with revisions and reflections. Supplements the instruction in the first-year seminar to offer directive instruction not often included in it, and to build strong habits in the first semester. One-half credit; grading is Credit/D/Fail.

ENGL 1060 c. English Composition. David Collings. Non-Standard Rotation. Fall 2018

Practice in developing the skills needed to write and revise college-level expository essays. Explores the close relationship between critical reading and writing. Assignment sequences and different modes of analysis and response enable students to write fully developed expository essays. Does not count toward the major or minor in English.

ENGL 1106 c-VPA. Introduction to Drama. Emma Maggie Solberg. Non-Standard Rotation. Fall 2018

Surveys the history of drama written in English from its origins in the deep past through to the present day. Covers the theory of drama from Aristotle to Brecht. Asks how plays across space and time have moved spectators to laugh, cry, gasp, and even vomit. Authors include Samuel Beckett, Tony Kushner, William Shakespeare, and Wole Soyinka. (Same as THTR 1806)

ENGL 1225 c. Introduction to Poetry Writing Workshop. Anthony Walton. Non-Standard Rotation. Fall 2018

Intensive study of the writing of poetry through the workshop method. Students expected to write in free verse and in form, and to read deeply from an assigned list of poets. Note: Fulfills the creative writing concentration requirement for English majors.

ENGL 1228 c. Introductory Fiction Workshop. Brock Clarke. Every Semester. Fall 2018

Introduces the beginning fiction writer to the craft of fiction writing, with an emphasis on the literary short story. Studies a wide range of published stories as well as examines student work. Critical writings on craft introduce students to technical aspects of the form: character, dialogue, setting, point of view, scene, summary, etc. Exercises and short assignment lead to longer works. All are expected to read, comment on, and discuss in depth each story that passes through the workshop, as well as to complete a major revision. Note: Fulfills the creative writing concentration requirement for English majors.

ENGL 1240 c. The Art of the Essay. Alexandria Marzano-Lesnevich. Non-Standard Rotation. Fall 2018

An introduction to creative nonfiction writing through an examination of traditional and experimental forms of the essay, including narrative, lyric, and persuasive. Students will read and discuss a range of published works to gain an understanding of the form and its techniques -- voice, tone, structure, pacing -- and will write and revise a series of essays. All are expected to fully participate in weekly workshop discussions. Note: Fulfills the creative writing concentration requirement for English majors.

ENGL 2006 c. Getting Real : The Development of Literary Realism. Marilyn Reizbaum. Non-Standard Rotation. Fall 2018

Intermediate seminar. Examines the development of literary realism and brings it forward to consider current issues regarding authenticity and representational veracity. Extends beyond English letters to do so (US and UK), moving to works on the continent; and beyond the page to film, television, and the visual arts. In conjunction with the primary texts, studies the changing concept of realism through the theoretical debates that have surrounded the shifts, including the modernist critique of the real, the challenge to postmodernism, the demand for aesthetic and journalistic accountability, the contest between realism and satire. Intended to provide a focused entrée into the major and the discipline of literary study. Authors include Gustav Flaubert, Lorraine Hansberry, Philip Roth, Susan Sontag, Frederick Wiseman, Gordon Parks, Ava DuVernay, Larry David, Stephen Colbert, Bruno Latour, and Jacques Derrida.

ENGL 2306 c-VPA. Taking Liberties with Shakespeare. Ann Kibbie. Non-Standard Rotation. Fall 2018

Playwrights for the Restoration and eighteenth-century stage set about improving Shakespeare, correcting what they saw as flaws in the original plays. "King Lear" received a happy ending. "The Tempest's" Caliban got a wife. "The Merchant of Venice" became "The Jew of Venice." Compares the Shakespearean originals to the altered versions in order to explore questions of artistic license, revision, and changing notions of comedy and tragedy. Discusses how larger changes in the theater itself, including the use of women actors, transform the Shakespearean scene. Note: This class fulfills the pre-1800 literature requirement for English majors. (Same as THTR 2813)

ENGL 2350 c. Radicals, Feminists, Poets, Monsters, circa 1800. David Collings. Non-Standard Rotation. Fall 2018

Examines the rise of and reactions to radical literature in the wake of the French Revolution. Focuses on such topics as extravagant lyricism, anarchism, non-violent revolution, and the critique of marriage, family, male privilege, and patriarchal religious belief, as well as the defense of tradition and the depiction of revolution as monstrosity. Discusses radical rewritings of classical myth, the uses of fiction for political critique, and the intersections between sharp historical change and the emergence of the Gothic. Authors may include Burke, Blake, Wollstonecraft, Godwin, Percy Shelley, and Mary Shelley. (Same as GSWS 2242)

ENGL 2451 c. Modernism/Modernity. Marilyn Reizbaum. Non-Standard Rotation. Fall 2018

Examines the cruxes of the “modern,” and the term’s shift into a conceptual category rather than a temporal designation. Although not confined to a particular national or generic rubric, takes British and transatlantic works as a focus and includes fiction, poetry and visual art. Organized by movements or critical formations of the modern, i.e., modernisms, psychoanalysis, postmodernism, cultural critique, transnationalism. Readings of critical literature in conjunction with primary texts. Authors/directors/artists may include T. S. Eliot, James Joyce, Langston Hughes, Virginia Woolf, Katherine Mansfield, Zadie Smith, J. M. Coetzee, Roberto Bolaño, Man Ray, Stanley Kubrick. (Same as GSW 2247)

ENGL 2505 c. American Literature to 1865. Tess Chakkalalakal. Non-Standard Rotation. Fall 2018

Surveys American literature from the colonial period to the Civil War. Studies accounts of early contact, narratives of captivity and slavery, sermons, autobiographies, poems, and novels. Authors include Winthrop, Rowlandson, Franklin, Douglass, Hawthorne, Melville, Stowe, Thoreau, Whitman, and Dickinson. Note: Fulfills the pre-1800 requirement for English majors.

ENGL 2550 c. Modern and Contemporary American Literature. Morten Hansen. Non-Standard Rotation. Fall 2018

Survey of twentieth and early twenty-first-century American literature. Readings include novels, short stories, poems, and plays. Explores the relationship between literary form and the changes brought on by the epochal events of modernity. Pays special attention to how America is imagined and reimagined as a geographical space, a community, and a set of purposes. Topics include immigration, changing race relations, war, issues of gender and sexuality, and new technologies. Authors may include Willa Cather, Ernest Hemingway, Tennessee Williams, James Baldwin, and Claudia Rankine.

ENGL 2582 c. Reading "Uncle Tom's Cabin". Tess Chakkalalakal. Non-Standard Rotation. Fall 2018

Introduces students to the controversial history of reader responses to Harriet Beecher Stowe’s 1852 antislavery novel, *Uncle Tom’s Cabin*. Students engage with various theoretical approaches—reader response theory, feminist, African Americanist, and historicist—to the novel, then turn to the novel itself and produce their own literary interpretation. In order to do so, students examine the conditions of the novel’s original production. By visiting various historic locations, the Stowe House on Federal Street, the First Parish on Maine Street, Special Collections of the Hawthorne-Longfellow Library, students compare the novel’s original historical context to the history that the novel produced. Aside from reading Stowe’s antislavery fiction, students also read works produced with and against *Uncle Tom’s Cabin*. (Same as AFRS 2582)

ENGL 2654 c. Staging Blackness. Guy Mark Foster. Non-Standard Rotation. Fall 2018

Examines the history and contributions of African Americans to United States theater from the early blackface minstrel tradition, to the revolutionary theater of the Black Arts writers, to more recent postmodernist stage spectacles. Among other concerns, such works often dramatize the efforts of African Americans to negotiate ongoing tensions between individual needs and group demands that result from historically changing forms of racial marginalization. A particular goal is to highlight what Kimberly Benston has termed the expressive agency with which black writers and performers have imbued their theatrical presentations. Potential authors include Zora Neale Hurston, Langston Hughes, Lorraine Hansberry, Amiri Baraka, Ron Milner, Adrienne Kennedy, Ntozake Shange, George C. Wolfe, Anna Deavere Smith, Afro Pomo Homos, and August Wilson.

(Same as AFRS 2630, THTR 2854)

ENGL 2750 c-ESD. Asian American Literature. Belinda Kong. Non-Standard Rotation. Fall 2018

An introduction to the writings of Asian America and this literature's development from mid-twentieth century to the present. Focuses on the ways Asian American writers have responded to and contested dominant American discourses of Asia/Asians. Also explores the intersections of race with gender, sexuality, class, and country of origin in shifting notions of Asian American identity. Authors include Carlos Bulosan, David Henry Hwang, Maxine Hong Kingston, le thi diem thuy, Chang-rae Lee, and John Okada. (Same as ASNS 2801)

ENGL 2804 c. Maine Writers and the Environment. Elizabeth Muther. Elizabeth Walker. Sarah Kingston. Non-Standard Rotation. Fall 2018

Explores the wild and diverse literary territories of the state of Maine -- past and present -- with a focus on coastal narratives and environmental writing. Considers Maine's multi-ethnic folkways, its austere modernisms, remorseless gothic landscapes, natural splendors and antagonisms, coastal rhapsodies and adversities, and contemporary environmental imperatives. Includes poetry, short stories, novels, memoirs, personal narratives, children's literature, nature writing, and environmental advocacy by such writers as Thoreau, Jewett, Robinson, Millay, Beston, Carson, McCloskey, King, Russo, Strout, and Bryan. Taught in residence at the Bowdoin College Schiller Coastal Studies Center. English 2804/Environmental Studies 2804 is a course-module in the Bowdoin Marine Science Semester. Biology 2232 (same as Environmental Studies 2232), Biology 2330 (same as Environmental Studies 2233), and Biology 2501 (same as Environmental Studies 2231) are co-requisites of this course. (Same as ENVS 2804)

ENGL 2854 c. Telling Environmental Stories. Anthony Walton. Non-Standard Rotation. Fall 2018

Intended for students with a demonstrated interest in environmental studies as an introduction to several modes of storytelling, which communicate ideas, historical narratives, personal experiences, and scientific and social issues in this increasingly important area of study and concern. Explores various techniques, challenges, and pleasures of storytelling, and examines some of the demands and responsibilities involved in the conveyance of different types of information with clarity and accuracy in nonfiction narrative. Engages student writing through the workshop method, and includes study of several texts, including “The Control of Nature,” “Cadillac Desert,” “Living Downstream,” and “Field Notes from a Catastrophe.” Note: Fulfills the creative writing concentration requirement for English majors. (Same as ENVS 2423)

ENGL 3012 c. Cosmopolitanism and Creaturely Life. Hilary Thompson. Non-Standard Rotation. Fall 2018

Advanced seminar. An exploration of the ways contemporary planetary consciousness has influenced conceptions of the human and the animal, as well as their supposed difference. Examines, in light of modern and current world literature, new models for both the exemplary world citizen and human species identity. Investigates to what extent, and by what creative means, reconsiderations of humans’ impact on the planet and place in the world are recorded in narratives of other creatures and the perceptual possibilities of their worlds. Texts may include fiction by Kafka, Rilke, Borges, Woolf, Murakami, and Sinha, as well as the philosophies of Uexkull, Heidegger, Derrida, Latour, and Agamben.

PREREQUISITE: ENGL 1000 - 1049 or ENGL 1100 - 2969 or ENGL 3000 (same as GLS 3000) or higher

ENGL 3032 c. Sir Gawain and the Green Knight. Emma Maggie Solberg. Non-Standard Rotation. Fall 2018

Advanced seminar. Focuses on “Sir Gawain and the Green Knight,” an anonymous medieval poem that is often described as an exquisitely cut jewel: intricate and dazzling. Explores this mysterious and complex text in its literary and historical context, alongside other myths and legends of King Arthur, his knights of the Round Table, and the monsters, fairies, and goddesses that lurk beyond the borders of Camelot. Note: This class fulfills the pre-1800 literature requirement for English majors.

PREREQUISITE: ENGL 1000 - 1049 or ENGL 1100 - 2969 or ENGL 3000 (same as GLS 3000) or higher

Environmental Studies

ENVS 1016 c. Art and the Environment: 1960 to Present. Natasha Goldman. Non-Standard Rotation. Fall 2018

Since the 1960s, artists in Western Europe and the United States have used the environment as a site of visual exploration, discussion, critique, and action. From Robert Smithson and his ever-disintegrating “Spiral Jetty,” to Agnes Denes’s “Wheatfield” growing alongside Wall Street, to Mierle Ukeles’s installation and performance art in conjunction with the New York Department of Sanitation, to Eduardo Kac’s “GFP Bunny,” artists have explored the ways in which art objects are in dialogue with the environment, recycling, and biology. Works engage with concepts such as entropy, the agricultural industry, photosynthesis, and green tourism encouraging us to see in new ways the natural world around us. Visits to the Bowdoin College Museum of Art’s collections complement the material studied. Writing-intensive course emphasizes firm understanding of library and database research and the value of writing, revision, and critique. (Same as ARTH 1016)

ENVS 1060 a-MCSR, INS. Prove It!: The Power of Data to Address Questions You Care About. Mary Rogalski. Non-Standard Rotation. Fall 2018

Climate change, biodiversity loss, pollution, and other environmental issues present significant threats to ecological integrity, human health, and social justice. An overwhelming amount of information exists on these topics, from a variety of perspectives—some reliable, some not. Strategies are required for processing this information and drawing conclusions. Students develop skills in accessing reliable information, data analysis and interpretation, as well as science communication. In small groups, students implement these skills exploring a research question of interest using data available online. Additional sessions provide time for group research and discussion. (Same as BIOL 1060)

ENVS 1101 Intro to Environmental Studies. Eileen Sylvan Johnson. Matthew Klinge. Every Fall. Fall 2018

An interdisciplinary introduction to the environment framed by perspectives from the natural sciences, social sciences, and arts and humanities. Surveys past and present status of scientific knowledge about major global and regional problems, explores both successes and inadequacies of environmental ideas to address specific crises, and assesses potential responses of governments, corporations, and individuals. Topics include food and agriculture, pollution, fisheries, and climate change and energy. Other subjects include biodiversity, population, urbanization, consumption, environmental justice, human and ecological health, and sustainability.

ENVS 2221 a. Biogeochemistry: An Analysis of Global Change. Phil Camill. Every Fall. Fall 2018

Understanding global change requires knowing how the biosphere, geosphere, oceans, ice, and atmosphere interact. An introduction to earth system science, emphasizing the critical interplay between the physical and living worlds. Key processes include energy flow and material cycles, soil development, primary production and decomposition, microbial ecology and nutrient transformations, and the evolution of life on geochemical cycles in deep time. Terrestrial, wetland, lake, river, estuary, and marine systems are analyzed comparatively. Applied issues are emphasized as case studies, including energy efficiency of food production, acid rain impacts on forests and aquatic systems, forest clearcutting, wetland delineation, eutrophication of coastal estuaries, ocean fertilization, and global carbon sinks. Lectures and three hours of laboratory or fieldwork per week. (Same as EOS 2005)

PREREQUISITE: EOS 1100 - 1999 or BIOL 1102 or BIOL 1109 or CHEM 1092 or CHEM 1102 or CHEM 1109 or ENVS 1102 or ENVS 1104 or ENVS 1515

ENVS 2222 a-MCSR, INS. Satellite Remote Sensing of the Ocean. Collin Roesler. Every Other Fall. Fall 2018

In the 1980s, NASA's satellite program turned some of its space-viewing sensors towards the earth to better understand its processes. Since that time, NASA's Earth Observatory mission has yielded a fleet of satellites bearing an array of sensors that provide a global view of the earth each day. Global-scale ocean properties, including bathymetry, temperature, salinity, wave height, currents, primary productivity, sea ice distribution, and sea level, are revealed through satellite-detection of ultraviolet, visible, infrared and microwave energy emanating from the ocean. These satellite data records currently exceed thirty years in length and therefore can be used to interpret climate-scale ocean responses from space. A semester-long research project, targeted on a student-selected oceanic region, focuses on building both quantitative skills through data analysis and writing skills through iterative writing assignments that focus on communicating data interpretation and synthesis. (Same as EOS 2550)

PREREQUISITE: Two of: | either EOS 1105 - 2969 or EOS 3000 or higher | and either MATH 1300 - 2969 or MATH 3000 or higher or Placement in MATH 1600 (M) or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M

ENVS 2223 a-MCSR, INS. Plant Ecophysiology. Barry Logan. Every Fall. Fall 2018

Examines the functional attributes of plants and the manner in which they vary across the plant kingdom by the processes of evolution and acclimation. Topics of focus include photosynthesis and protection against high-light stress, the acquisition and distribution of water and mineral nutrients, and environmental and hormonal control of development. Special topics discussed may include plant parasitism, carnivory, the origins and present state of agriculture, plant responses to global climate change, plant life in extreme environments, and the impacts of local land-use history on plant communities. Contemporary research instrumentation is used in weekly laboratories, some conducted in the field, to enable first-hand exploration of phenomena discussed in lecture. (Same as BIOL 2210)

PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

ENVS 2227 a-INS. Ecology. Patricia Jones. Every Fall. Fall 2018

Ecology, the study of how organisms interact with each other and their environment, incorporates topics from how organisms cope with environmental stressors to global carbon cycling. Addresses current questions in ecology, from global change to food security to invasive species. Lectures, labs, primary and popular literature emphasize how scientists use the tenets of ecology to address current environmental issues. Labs, excursions, and student research include ecological studies of plant-insect interactions, collection of long-term data on salamander populations, and emphasis on the natural history of midcoast Maine. Students have the opportunity to take an optional field trip to the Bowdoin Scientific Station on Kent Island in the Bay of Fundy. (Same as BIOL 2327)

PREREQUISITE: BIOL 1102 or BIOL 1109 or ENVS 2201 (same as BIOL 1158 and CHEM 1105) or Placement in BIOL 2000 level

ENVS 2229 a-MCSR, INS. Biology of Marine Organisms. Amy Johnson. Every Fall. Fall 2018

The study of the biology and ecology of marine mammals, seabirds, fish, intertidal and subtidal invertebrates, algae, and plankton. Also considers the biogeographic consequences of global and local ocean currents on the evolution and ecology of marine organisms. Laboratories, field trips, and research projects emphasize natural history, functional morphology, and ecology. Lectures and four hours of laboratory or field trip per week. One weekend field trip included. Students have the opportunity to take an optional field trip to the Bowdoin Scientific Station on Kent Island in the Bay of Fundy. (Same as BIOL 2319)

PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

ENVS 2231 a-INS. Biological Oceanography. David Carlon. Elizabeth Walker. Brittany Jellison. Every Fall. Fall 2018

Features classroom, laboratory, and fieldwork emphasizing fundamental biological processes operating in pelagic environments. It includes a hybrid of topics traditionally taught in physical and biological oceanography courses: major ocean current systems, physical structure of the water column, patterns and process of primary production, structure and function of pelagic food webs. Field trips to Casco Bay and Harpswell Sound will introduce students to the methods and data structures of biological oceanography. Taught in residence at the Bowdoin Marine Laboratory, Biology 2501/Environmental Studies 2231 is a course-module in the Bowdoin Marine Science Semester. Biology 2232 (same as Environmental Studies 2232), Biology 2330 (same as Environmental Studies 2233), and English 2804 (same as Environmental Studies 2804) are co-requisites of this course. (Same as BIOL 2501)

PREREQUISITE: Two of: | either BIOL 1102 or BIOL 1109 | | and MATH 1000 or higher

ENVS 2232 a-MCSR, INS. Benthic Ecology. David Carlon. Elizabeth Walker. Brittany Jellison. Every Fall. Fall 2018

The principles of ecology emphasizing the hard- and soft-bottom communities of Casco Bay and Harpswell Sound. Field trips and field exercises demonstrate the quantitative principles of marine ecological research, including good practices in sampling designs and field experiments. A class field project designs and implements a long-term study, based at the Bowdoin Marine Laboratory, to monitor and detect changes in community structure driven by climate change in the twenty-first century. Assumes a basic knowledge of biological statistics. Taught in residence at the Bowdoin Marine Laboratory, Biology 2232/Environmental Studies 2232 is a course-module in the Bowdoin Marine Science Semester. Biology 2501 (same as Environmental Studies 2231), Biology 2330 (same as Environmental Studies 2233), and English 2804 (same as Environmental Studies 2804) are co-requisites of this course. (Same as BIOL 2232)

PREREQUISITE: Two of: | | either BIOL 1102 or BIOL 1109 | | and MATH 1000 or higher

ENVS 2233 a-MCSR, INS. Marine Molecular Ecology and Evolution. Sarah Kingston. Elizabeth Walker. Brittany Jellison. Every Fall. Fall 2018

Features the application of molecular data to ecological and evolutionary problems in the sea. Hands on laboratory work will introduce students to sampling, generation, and analysis of molecular data sets with Sanger-based technology and Next Generation Sequencing. Lectures, discussions, and computer-based simulations will demonstrate the relevant theoretical principles of population genetics and phylogenetics. A class project will begin a long-term sampling program that uses DNA barcoding to understand temporal and spatial change in the ocean. Taught in residence at the Bowdoin Marine Laboratory, Biology 2330/Environmental Studies 2233 is a course-module in the Bowdoin Marine Science Semester. Biology 2232 (same as Environmental Studies 2232), Biology 2501 (same as Environmental Studies 2231), and English 2804 (same as Environmental Studies 2804) are co-requisites of this course. (Same as BIOL 2330)

PREREQUISITE: Two of: | | either BIOL 1102 or BIOL 1109 | | and MATH 1000 or higher

ENVS 2281 a-INS. Forest Ecology and Conservation. Vladimir Douhovnikoff. Every Other Fall. Fall 2018

An examination of how forest ecology and the principles of silviculture inform forest ecosystem restoration and conservation. Explores ecological dynamics of forest ecosystems, the science of managing forests for tree growth and other goals, natural history and historic use of forest resources, and the state of forests today, as well as challenges and opportunities in forest restoration and conservation. Consists of lecture, discussions, field trips, and guest seminars by professionals working in the field. (Same as BIOL 2581)

ENVS 2282 a-MCSR, INS. Ocean and Climate. Collin Roesler. Non-Standard Rotation. Fall 2018

The ocean covers more than 70 percent of Earth's surface. It has a vast capacity to modulate variations in global heat and carbon dioxide, thereby regulating climate and ultimately life on Earth. Beginning with an investigation of paleo-climate records preserved in deep-sea sediment cores and in Antarctic and Greenland glacial ice cores, the patterns of natural climate variations are explored with the goal of understanding historic climate change observations. Predictions of polar glacial and sea ice, sea level, ocean temperatures, and ocean acidity investigated through readings and discussions of scientific literature. Weekly laboratory sessions devoted to field trips, laboratory experiments, and computer-based data analysis and modeling to provide hands-on experiences for understanding the time and space scales of processes governing oceans, climate, and ecosystems. Laboratory exercises form the basis for student research projects. Mathematics 1700 is recommended. (Same as EOS 2585)

PREREQUISITE: Two of: | either EOS 1505 (same as ENVS 1102) or EOS 2005 (same as ENVS 2221) or either ENVS 1102 or ENVS 2221 | | and MATH 1600 or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M

ENVS 2330 b-IP. Environmental Policy and Politics. Shana Starobin. Every Fall. Fall 2018

Explores the political, economic, legal, ethical, and institutional dimensions of the environmental policy-making process. Examines the formation and implementation of regulatory institutions and policies across a range of issues in the U.S. and internationally--including terrestrial, coastal and marine natural resources management, biodiversity, water and air pollution, sustainable development, and environmental justice. Prepares students to analyze historical cases as well as contrive and evaluate competing policy alternatives to emerging problems. (Same as GOV 2910)

PREREQUISITE: ENVS 1101

ENVS 2351 b-MCSR. Institutional Approaches to Climate Change. Erik Nelson. Every Other Fall. Fall 2018

How do various public and private institutions, including governments, firms, and nonprofits, incorporate climate change into their decision-making? Explores how and why institutions set greenhouse gas mitigation goals, how they propose to achieve their goals, and the larger economic and social implications of institutional climate action plans. Further, questions how institutions at all levels are adapting or planning to adapt to climate change. Critiques the efficacy and efficiency of climate action plans. Topics explored include renewable energy credit and offset markets; energy markets; carbon markets and taxes; financing of climate action plans; incentivizing energy efficiency and other climate-friendly practices; technology adoption; the economics of technological change; employee, student, and citizen activism; shareholder activism; and corporate social responsibility. Introduction to basic economic modeling by working with graphs, tables, and schematics. Problem sets and written assignments used to assess learning. For a final project, students write a climate action plan for an institution of their choice. (Same as ECON 2219)

PREREQUISITE: Two of: | either ECON 1050 or ECON 1101 or Placement in earned ECON 1101 or Placement in ECON 2000 Level | | and ENVS 1101

ENVS 2423 c. Telling Environmental Stories. Anthony Walton. Non-Standard Rotation. Fall 2018

Intended for students with a demonstrated interest in environmental studies as an introduction to several modes of storytelling, which communicate ideas, historical narratives, personal experiences, and scientific and social issues in this increasingly important area of study and concern. Explores various techniques, challenges, and pleasures of storytelling, and examines some of the demands and responsibilities involved in the conveyance of different types of information with clarity and accuracy in nonfiction narrative. Engages student writing through the workshop method, and includes study of several texts, including “The Control of Nature,” “Cadillac Desert,” “Living Downstream,” and “Field Notes from a Catastrophe.” Note: Fulfills the creative writing concentration requirement for English majors. (Same as ENGL 2854)

ENVS 2431 c-VPA. Modern Architecture: 1750 to 2000. Jill Pearlman. Non-Standard Rotation. Fall 2018

Examines major buildings, architects, architectural theories, and debates during the modern period, with a strong emphasis on Europe through 1900, and both the United States and Europe in the twentieth century. Central issues of concern include architecture as an important carrier of historical, social, and political meaning; changing ideas of history and progress in built form; and the varied architectural responses to industrialization. Attempts to develop students’ visual acuity and ability to interpret architectural form while exploring these and other issues. (Same as ARTH 2430)

ENVS 2460 c-IP. Nature and the Environment in Russian Culture. Alyssa Gillespie. Non-Standard Rotation. Fall 2018

Introduces students to major works of Russian/Soviet/post-Soviet literature (by authors such as Pushkin, Turgenev, Chekhov, Solzhenitsyn, Alexievich, and others), supplemented by films and visual art, within the thematic context of a focus on nature and the environment in the Russian geographic and cultural space. Topics include the role of nature in the Russian Romantic sublime; artistic constructions of the exotic in Russia’s borderlands (Georgia, Mongolia); representations of the peasant village; feminization of the land and related metaphors of violent conquest; testaments to the instrumentalization of nature (St. Petersburg, Belomor Canal, Gulag); and the cultural legacy of environmental decay and disaster (pollution, Chernobyl). (Same as RUS 2447)

ENVS 2504 c. Animals in American History. Strother Roberts. Every Other Year. Fall 2018

Seminar. Although modern humans tend to think of themselves as above nature, they are in fact part of it: partners in a myriad of relationships that have tied them to other members of the animal kingdom throughout their history. Examines a number of these relationships, focusing on North America from the sixteenth through the twentieth century. Topics considered include the role of animals in the development of the American economy, how domestic and wild animals have shaped the American environment, how Americans have conceived of the boundary between humanity and animality, and how pets have come to be viewed as part of the modern family. Note: This course is part of the following field(s) of study: United States. (Same as HIST 2504)

ENVS 2804 c. Maine Writers and the Environment. Elizabeth Muther. Elizabeth Walker. Sarah Kingston. Non-Standard Rotation. Fall 2018

Explores the wild and diverse literary territories of the state of Maine -- past and present -- with a focus on coastal narratives and environmental writing. Considers Maine's multi-ethnic folkways, its austere modernisms, remorseless gothic landscapes, natural splendors and antagonisms, coastal rhapsodies and adversities, and contemporary environmental imperatives. Includes poetry, short stories, novels, memoirs, personal narratives, children's literature, nature writing, and environmental advocacy by such writers as Thoreau, Jewett, Robinson, Millay, Beston, Carson, McCloskey, King, Russo, Strout, and Bryan. Taught in residence at the Bowdoin College Schiller Coastal Studies Center. English 2804/Environmental Studies 2804 is a course-module in the Bowdoin Marine Science Semester. Biology 2232 (same as Environmental Studies 2232), Biology 2330 (same as Environmental Studies 2233), and Biology 2501 (same as Environmental Studies 2231) are co-requisites of this course. (Same as ENGL 2804)

ENVS 3908 b-IP. Private Actors, Public Goods: Corporate Social Responsibility (CSR) in Comparative Perspective. Shana Starobin. Every Year. Fall 2018

From fair trade chocolate to Kimberly Process certified diamonds, voluntary sustainability initiatives increasingly "govern" complex trans-border trade -- to minimize environmental damages and human rights abuses exacerbated by globalization, especially when states prove incapable or unwilling to do so. Intensive in reading, research, and discussion, adopts a commodity-centered lens to examine transnational trade in comparative perspective. Students explore how global value chains -- like "fast fashion" from Bangladesh and cell phones from China -- defy conventional notions of political, geographic, and ecological boundaries and prompt a shift from "government" to "governance." (Same as GOV 3430)

PREREQUISITE: Two of: || either ENVS 2302 or ENVS 2304 (same as GOV 2915) or ENVS 2330 (same as GOV 2910) or ENVS 2403 (same as HIST 2182) or GOV 2300 - 2599 || and ENVS 1101

ENVS 3980 c. The Nature of Health in the United States and the World. Matthew Klinge. Non-Standard Rotation. Fall 2018

Explores relationships between humans, environment, and health in the United States and North America in their global context from the sixteenth century to the present day. Overall focus is on how the history of health and the environment in the US connects to global and transnational history. Topics may include the evolution of public health interventions, biomedical research, and clinical practice; folk remedies and popular understandings of health; infectious and chronic diseases; links between landscape, health, and inequality; gender and reproductive health; occupational health and safety; the effects of agriculture, industrialization, and urbanization on human and ecological health; state and federal policies in the United States; and the colonial and transnational dimensions of public health and medicine. Students write a major research paper based on primary sources. Environmental Studies 1101, 2403, and at least one history course numbered 2000-2969 recommended. This course is part of the following field(s) of study: United States. (Same as HIST 3180)

Gender, Sexuality and Women St

GSWS 1018 c. Jane Eyre, Everywhere. Aviva Briefel. Non-Standard Rotation. Fall 2018

Charlotte Brontë's 1847 novel, "Jane Eyre," had a profound impact not only on subsequent nineteenth-century fiction, but also on twentieth- and twenty-first century literary representations of female experience. Begins with a close reading of Brontë's novel and then moves on to exploring modern literary rewritings of this narrative. Considers both how Brontë's themes are carried out through these various texts and why her narrative has been such a rich source of reinterpretation. In addition to Brontë, authors may include Du Maurier, James, Messud, Park, and Rhys. (Same as ENGL 1018)

GSWS 1027 c. From Flowers of Evil to Pretty Woman: Prostitutes in Modern Western Culture. Jill Smith. Non-Standard Rotation. Fall 2018

Explores the myriad ways that prostitutes have been represented in modern Western culture from the middle of the nineteenth century to the present. By analyzing literary texts, visual artworks, and films from Europe and the United States, examines prostitution as a complex urban phenomenon and a vehicle through which artists and writers grapple with issues of labor, morality, sexuality, and gender roles. Introduces students to a variety of literary, artistic, musical, and filmic genres, as well as to different disciplinary approaches to the study of prostitution. Authors, artists, and film directors may include Baudelaire, Toulouse-Lautrec, Kirchner, Wedekind, Pabst, Marshall, Scorsese, Spielmann, and Sting. (Same as GER 1027)

GSWS 1101 b-ESD. Introduction to Gender, Sexuality, and Women's Studies. Joseph Sosa. Every Year. Fall 2018

Introduces key concepts, questions, and methods that have developed within the interdisciplinary fields of gender, sexuality, and women's studies. Explores how gender norms differ across cultures and change over time. Examines how gender and sexuality are inseparable from other forms of identification--race, class, ability, and nationality. And considers the role that gender, sexuality, and other identity knowledges play in resisting sexism, racism, homophobia, and transphobia.

GSWS 1102 c-ESD, VPA. Cultural Choreographies: An Introduction to Dance. Adanna Jones. Every Other Year. Fall 2018

Dancing is a fundamental human activity, a mode of communication, and a basic force in social life. Investigates dance and movement in the studio and classroom as aesthetic and cultural phenomena. Explores how dance and movement activities reveal information about cultural norms and values and affect perspectives in our own and other societies. Using ethnographic methods, focuses on how dancing maintains and creates conceptions of one's own body, gender relationships, and personal and community identities. Experiments with dance and movement forms from different cultures and epochs -- for example, the hula, New England contradance, classical Indian dance, Balkan kolos, ballet, contact improvisation, and African American dance forms from swing to hip-hop -- through readings, performances, workshops in the studio, and field work. (Same as DANC 1102)

GSWS 1321 c-ESD. Philosophical Issues of Gender and Race. Kristi Olson. Non-Standard Rotation. Fall 2018

Explores contemporary issues of gender and race. Possible topics include the social construction of race and gender, implicit bias, racial profiling, pornography, the gender wage gap, affirmative action, race and incarceration, transgender issues, and reparations for past harms. Readings drawn from philosophy, legal studies, and the social sciences. (Same as PHIL 1321)

GSWS 1592 c-ESD, VPA. Issues in Hip-Hop I. Tracy McMullen. Non-Standard Rotation. Fall 2018

Traces the history of hip-hop culture (with a focus on rap music) from its beginnings in the Caribbean to its transformation into a global phenomenon by the early 1990s. Explores constructions of race, gender, class, and sexuality in hip-hop's production, promotion, and consumption, as well as the ways in which changing media technology and corporate consolidation influenced the music. Artists/bands investigated include Grandmaster Flash, Run-D.M.C., Public Enemy, De La Soul, Queen Latifah, N.W.A., MC Lyte, Snoop Doggy Dogg, and Dr. Dre. (Same as AFRS 1592, MUS 1292)

GSWS 2201 b-ESD. Feminist Theory. Shenila Khoja-Moolji. Non-Standard Rotation. Fall 2018

The history of women's studies and its transformation into gender studies and feminist theory has always included a tension between creating "woman," and political and theoretical challenges to that unity. Examines that tension in two dimensions: the development of critical perspectives on gender and power relations both within existing fields of knowledge, and within the continuous evolution of feminist discourse itself.

GSWS 2207 c-ESD, VPA. Black Women, Politics, Music, and the Divine. Judith Casselberry. Every Fall. Fall 2018

Seminar. Examines the convergence of politics and spirituality in the musical work of contemporary black women singer-songwriters in the United States. Analyzes material that interrogates and articulates the intersections of gender, race, class, and sexuality generated across a range of religious and spiritual terrains with African diasporic/black Atlantic spiritual moorings, including Christianity, Islam, and Yoruba. Focuses on material that reveals a womanist (black feminist) perspective by considering the ways resistant identities shape and are shaped by artistic production. Employs an interdisciplinary approach by incorporating ethnomusicology, anthropology, literature, history, and performance and social theory. Explores the work of Shirley Caesar, the Clark Sisters, Meshell Ndegeocello, Abby Lincoln, Sweet Honey in the Rock, and Dianne Reeves, among others. (Same as AFRS 2201, MUS 2291, REL 2201)

GSWS 2242 c. Radicals, Feminists, Poets, Monsters, circa 1800. David Collings. Non-Standard Rotation. Fall 2018

Examines the rise of and reactions to radical literature in the wake of the French Revolution. Focuses on such topics as extravagant lyricism, anarchism, non-violent revolution, and the critique of marriage, family, male privilege, and patriarchal religious belief, as well as the defense of tradition and the depiction of revolution as monstrosity. Discusses radical rewritings of classical myth, the uses of fiction for political critique, and the intersections between sharp historical change and the emergence of the Gothic. Authors may include Burke, Blake, Wollstonecraft, Godwin, Percy Shelley, and Mary Shelley. (Same as ENGL 2350)

GSWS 2247 c. Modernism/Modernity. Marilyn Reizbaum. Non-Standard Rotation. Fall 2018

Examines the cruxes of the “modern,” and the term’s shift into a conceptual category rather than a temporal designation. Although not confined to a particular national or generic rubric, takes British and transatlantic works as a focus and includes fiction, poetry and visual art. Organized by movements or critical formations of the modern, i.e., modernisms, psychoanalysis, postmodernism, cultural critique, transnationalism. Readings of critical literature in conjunction with primary texts. Authors/directors/artists may include T. S. Eliot, James Joyce, Langston Hughes, Virginia Woolf, Katherine Mansfield, Zadie Smith, J. M. Coetzee, Roberto Bolaño, Man Ray, Stanley Kubrick. (Same as ENGL 2451)

GSWS 2258 c-VPA. Women, Gender, And Sexuality in Western European and American Art, 1500 to Present. Pamela Fletcher. Non-Standard Rotation. Fall 2018

Provides an introduction to the history of women as creators, patrons, and audiences of art in Western Europe and the United States from the Renaissance to the present, and explores methods and approaches to visual art that focus on questions of gender and sexuality in an intersectional context. Artists considered may include Artemisia Gentileschi, Angelica Kauffman, Edmonia Lewis, Mary Cassatt, Georgia O’Keeffe, Claude Cahun, Frida Kahlo, Lee Krasner, Judy Chicago, Adrian Piper, Shirin Neshat, and Kara Walker. (Same as ARTH 2560)

PREREQUISITE: ARTH 1100 or Placement in above ARTH 1100

GSWS 2268 b-IP. Saved By the Girl? Politics of Girlhood in International Development. Shenila Khoja-Moolji. Every Other Fall. Fall 2018

In recent decades, girls’ education and empowerment has emerged as a key site for investment and advocacy. Girls are often represented as having the potential to solve wide-ranging societal issues, from poverty to terrorism. Interrogates the current focus on girls in international development by examining its cultural politics. What kinds of knowledges about people in the global south are produced in/through girl-focused campaigns? What is highlighted and what is erased? What are the consequences of such representations? Examinations lead to an exploration of the different theories of ‘girl,’ ‘culture,’ ‘empowerment,’ ‘rights,’ and ‘citizenship’ that are operative in this discourse. Situates girl-focused campaigns within the broader politics of humanitarianism and asks critical questions about conceptualizations of ‘freedom’ and the constitution of the ‘human’. To provide a more nuanced understanding of the lives of girls in the global south, brings to bear ethnographic studies from Pakistan, Egypt, India, and Nepal. (Same as ASNS 2610)

GSWS 2610 b. Sex and State Power. Joseph Sosa. Non-Standard Rotation. Fall 2018

Seminar. Examines sexual politics of the law, policing, public health, and state surveillance and explores feminist and queer responses to the relationship between sex and power from a variety of disciplines and traditions. Focuses on two major trends in the regulation of sex in the twentieth and twenty-first centuries: (1) how policy making has shifted from defining sexual morality to managing populations, and (2) the reinvigorated politics of the family as governments scale back their social welfare programs. Additional topics may include reproductive rights, sex work, marriage, hate crimes, surveillance, militarism, and prisons. Students learn main trends in the politics of sexuality and conduct a research project on the topic of their choice. (Same as ANTH 2610)

German

GER 1027 c. From Flowers of Evil to Pretty Woman: Prostitutes in Modern Western Culture. Jill Smith. Non-Standard Rotation. Fall 2018

Explores the myriad ways that prostitutes have been represented in modern Western culture from the middle of the nineteenth century to the present. By analyzing literary texts, visual artworks, and films from Europe and the United States, examines prostitution as a complex urban phenomenon and a vehicle through which artists and writers grapple with issues of labor, morality, sexuality, and gender roles. Introduces students to a variety of literary, artistic, musical, and filmic genres, as well as to different disciplinary approaches to the study of prostitution. Authors, artists, and film directors may include Baudelaire, Toulouse-Lautrec, Kirchner, Wedekind, Pabst, Marshall, Scorsese, Spielmann, and Sting. (Same as GSWS 1027)

GER 1101 c. Elementary German I. The Department. Every Fall. Fall 2018

German 1101 is the first course in German language and culture and is open to all students without prerequisite. Facilitates an understanding of culture through language. Introduces German history and cultural topics. Three hours per week. Acquisition of four skills: speaking and understanding, reading, and writing. One hour of conversation and practice with teaching assistant. Integrated Language Media Center work.

GER 2203 c. Intermediate German I: Germany within Europe. The Department. Every Fall. Fall 2018

Continued emphasis on the understanding of German culture through language. Focus on social and cultural topics through history, literature, politics, popular culture, and the arts. Three hours per week of reading, speaking, and writing. One hour of discussion and practice with teaching assistant. Language laboratory also available. Equivalent of German 1102 is required.

PREREQUISITE: GER 1102 or Placement in GER 2203

GER 2205 c-IP. Advanced German Texts and Contexts. Jens Klenner. Every Fall. Fall 2018

Designed to explore aspects of German culture in depth, to deepen the understanding of culture through language, and to increase facility in speaking, writing, reading, and comprehension. Topics include post-war and/or post-unification themes in historical and cross-cultural contexts. Particular emphasis on post-1990 German youth culture and language. Includes fiction writing, film, music, and various news media. Weekly individual sessions with the teaching fellow from the Johannes-Gutenberg-Universität-Mainz. Equivalent of German 2204 is required.

PREREQUISITE: GER 2204 or Placement in GER 2205

GER 3315 c-IP. Realism and Revolution in Nineteenth-Century German Literature and Culture. Andrew Hamilton. Discontinued Course. Fall 2018

What is revolution? What forms has it taken within German-speaking society and culture? Examines a variety of literary, cultural, and social texts from 1830 to 1900 in their broader cultural, artistic, philosophical, and political contexts. Beyond discussing the effects (both positive and negative) of the Industrial Revolution, discusses three other forms of revolution that emerge in nineteenth-century German discourse: (1) political revolution (the formation of German national identity; the rise of the socialist movement); (2) artistic revolution (the search for an artistic direction at the end of the Age of Goethe; the tensions between social realism and romanticism); (3) sexual revolution (scientific interest in normal versus abnormal sexual behavior; the advent of the women's movement and the questioning of gender roles). Authors/artists may include Heine, Büchner, Hebbel, Hauptmann, Andreas-Salomé, Fontane, Wagner, Marx and Engels, Bebel, Simmel, Kollwitz, Krafft-Ebing.

PREREQUISITE: GER 2204 - 2969 or GER 3000 or higher or Placement in GER 3000 level

GER 3317 c-IP. German Literature and Culture since 1945. Jens Klenner. Non-Standard Rotation. Fall 2018

An exploration of how successive generations have expressed their relationship to the catastrophe of the Nazi past. Examines representative texts of East and West German writers/filmmakers in Cold War and post-unification contexts. A discussion of German identity from several critical perspectives, including Vergangenheitsbewältigung, the political and cultural influence of the United States and the Soviet Union, gender in the two Germanys, and the politics of migration and citizenship. Authors may include Grass, Böll, Borchert, Brussig, Özdamar, Schlink, and Wolf. Films by Fassbinder, von Trotta, Schlöndorff, Akin, and Levy.

PREREQUISITE: GER 2204 - 2969 or GER 3000 or higher or Placement in GER 3000 level

Government and Legal Studies

GOV 1001 b. Representation, Participation, and Power in American Politics. Janet Martin. Non-Standard Rotation. Fall 2018

An introductory seminar in American national politics. Readings, papers, and discussion explore the changing nature of power and participation in the American polity, with a focus on the interaction between individuals (non-voters, voters, party leaders, members of Congress, the president) and political institutions (parties, Congress, the executive branch, the judiciary). Not open to students who have credit for or are concurrently taking Government 1100.

GOV 1002 b. Political Leadership. Andrew Rudalevige. Non-Standard Rotation. Fall 2018

We talk about political leadership all the time, mostly to complain about its absence. Leadership is surely one of the key elements of politics, but what does it mean? Do we know it when we see it? What kinds of leaders do we have, and what kinds do we want? How do modern democratic conceptions of governance mesh with older visions of authority? Of ethics? Looks both at real world case studies and the treatment of leadership in literature. Offers a wide variety of perspectives on leadership and the opportunities and dangers it presents—both for those who want to lead, and for those who are called upon to follow.

GOV 1005 b. Women of Color in Politics. Chryl Laird. New Course. Fall 2018

Explores the significant roles that women of color have played in American politics and around the world. Begins with the US context, starting in the antebellum era and moving forward by reading biographies/autobiographies that provide voice to the experiences faced by women of color in both traditional and non-traditional political spaces. These include women of color as close confidants to male political figures (first ladies, wives, and mistresses) and as politicians, judges, activists, and revolutionaries. Then shifts to a more global context considering the perspectives of women of color in countries where they have championed gender equality and feminism, and where they have become powerful political actors. (Same as AFRS 1005)

GOV 1011 b. Fundamental Questions: Exercises in Political Theory. Michael Hawley. Non-Standard Rotation. Fall 2018

Explores the fundamental questions in political life: What is justice? What is happiness? Are human beings equal or unequal by nature? Do they even have a nature, or are they “socially constructed”? Are there ethical standards for political action that exist prior to law and, if so, where do they come from? Nature? God? History? Readings may include Plato, Aristotle, the Bible, Machiavelli, Locke, Rousseau, Shakespeare, the American Founders, Tocqueville, and Nietzsche.

GOV 1012 b. Human Being and Citizen. Paul Franco. Non-Standard Rotation. Fall 2018

An introduction to the fundamental issues of political philosophy: human nature, the relationship between individual and political community, the nature of justice, the place of virtue, the idea of freedom, and the role of history. Readings span both ancient and modern philosophical literature. Authors may include Plato, Aristotle, Hobbes, Locke, Rousseau, the American Founders, Tocqueville, Mill, and Nietzsche.

GOV 1028 b. The Daughters of Mars: Women at War. Christian Potholm. Every Fall. Fall 2018

Introduces the student to the nature of warfare throughout various cultures and epochs by focusing on the “Daughters of Mars,” women warriors and warrior queens. Includes case studies from the Trojan war, the early Eurasian steppes, classical Greece and Rome, the High Middle Ages, nineteenth-century Africa, Samurai Japan, the American Civil War, World War II, Vietnam, Iraq, and Afghanistan. Also focuses on the arguments for and against having women in combat, culminating with the contemporary realities and debates concerning American women in combat today. Student research projects investigate these and other related subjects.

GOV 1029 b. Buried Treasure, Hidden Curse? Politics of Natural Resource Extraction in Africa. Ericka Albaugh. Non-Standard Rotation. Fall 2018

Oil, diamonds, gold. . . riches in the midst of poverty. How can Africa boast so many natural resources and yet remain the poorest continent on earth? What is the “resource curse?” Begins by putting Africa in the context of global resource extraction, oil in particular. Establishes Africa’s long pre-colonial experience with trade in iron, gold, salt, and slaves. The colonial period deepened the reliance of many territories on specific resources, a pattern that continues to the present. Uses Burkina Faso as a specific example of gold extraction, contrasting industrial and artisanal mining. Modern streams of prospectors throughout West Africa echo the California gold rush, but with important distinctions. An introduction to political science, the interplay between national and foreign governments, international and domestic firms, and local and migrant prospectors as they vie for access to valuable resources are highlighted. (Same as AFRS 1029)

GOV 1030 b. The Pursuit of Peace. Allen Springer. Non-Standard Rotation. Fall 2018

Examines different strategies for preventing and controlling armed conflict in international society, and emphasizes the role of diplomacy, international law, and international organizations in the peace-making process.

GOV 1031 b. Weapons of the Weak. Barbara Elias. Non-Standard Rotation. Fall 2018

Despite enjoying a preponderance of resources, the rich and mighty don't always win in life, or in war. Why? How do peasants and insurgents impose their will on more powerful organizations? How do wealthy armies at times lose wars to impoverished rebels? Whereas money and material can be measured, divided and counted in a spreadsheet, less quantifiable factors of conflict such as ideas, identity, legitimacy, will power and fortitude are too often discounted as secondary factors. But these may, in truth, be at the heart of war, and weapons for the weak to bring down the mighty.

GOV 2005 b. The American Presidency. Andrew Rudalevige. Every Year. Fall 2018

An examination of the presidency in the American political system, including the "road to the White House" (party nomination process and role of the electoral college), advisory systems, the institutional presidency, relations with Congress and the courts, and decision-making in the White House. In addition, the instructors draw from their own research interests. For Professor Martin these include presidential-congressional relations, the unilateral action of the President, the role of women as advisors within the White House and in the executive branch, and the influence of outside groups on the White House's consideration of issues. For Professor Rudalevige these include presidents' inter-branch relations, with a recent emphasis on presidential efforts to manage the wider executive branch through administrative and unilateral tactics.

GOV 2010 b. United States Congress. Janet Martin. Non-Standard Rotation. Fall 2018

An examination of the United States Congress, with a focus on members, leaders, constituent relations, the congressional role in the policy-making process, congressional procedures and their impact on policy outcomes, the budget process, and executive-congressional relations.

GOV 2020 b. Constitutional Law I. Maron Sorenson. Every Fall. Fall 2018

Examines the development of American constitutionalism, the power of judicial review, federalism, and separation of powers.

GOV 2035 b. Maine Politics. Christian Potholm. Every Fall. Fall 2018

An analysis of politics in the state of Maine since World War II. Subjects covered include the dynamics of Republican and Democratic rivalries and the efficacy of the Independent voter, the rise of the Green and Reform parties, the growing importance of ballot measure initiatives, and the interaction of ethnicity and politics in the Pine Tree State. An analysis of key precincts and Maine voting paradigms is included, as well as a look at the efficacy of such phenomena as the north/south geographic split, the environmental movement, and the impact of such interest groups as SAM, the Tea Party, and the Roman Catholic Church. Students are expected to follow contemporary political events on a regular basis.

GOV 2050 b. Public Opinion and Voting Behavior. Chryl Laird. Non-Standard Rotation. Fall 2018

Examines the political behavior of ordinary citizens. Begins with a broad focus on the importance of citizen participation in a democracy, and the debate over how much or how little participation is best. Examines the reasons for citizen (non)participation, and focuses on the effects of campaigns and social capital on different forms of participation.

GOV 2055 b. Political Parties in the United States. Jeffrey Selinger. Non-Standard Rotation. Fall 2018

Throughout American political history, parties have been among the most adept institutions at organizing political conflict and, more generally, American political life. In this vein, the role of political parties in the evolution of American politics is discussed. Special attention is given to the present political context, which many characterize as an era of ideologically polarized parties. Explores and challenges this conventional wisdom.

GOV 2200 b. Classical Political Philosophy. Michael Hawley. Non-Standard Rotation. Fall 2018

A survey of classical political philosophy focusing on selected dialogues of Plato, the political writings of Aristotle, and St. Augustine's City of God. Examines ancient Greek and early Christian reflections on human nature, justice, the best regime, the relationship of the individual to the political community, the relationship of philosophy to politics, and the tension between reason and revelation.

GOV 2270 b. Religion and Politics. Paul Franco. Non-Standard Rotation. Fall 2018

Examines the relationship between religion and politics -- the so-called theological-political question -- primarily in modern Europe and America. Focuses first on the tension between and eventual separation of church and state in the early modern period; then considers the implications and complications of this historic separation, looking at recent Supreme Court cases, as well as contemporary discussion of the relationship between religion and politics. Comparisons with the treatment of this issue in the Islamic world are made. Authors include Machiavelli, Luther, Calvin, Spinoza, Locke, Jefferson, Madison, Tocqueville, as well as a variety of contemporary and Islamic writers.

GOV 2410 b-IP. Post-Communist Russian Politics and Society. Laura Henry. Non-Standard Rotation. Fall 2018

Explores the most dramatic political event of the twentieth century: the collapse of Soviet communism and Russia's subsequent political development. Begins by examining the Soviet system and the political and social upheaval of the late Soviet period. Proceeds to investigate the challenges of contemporary Russian politics, including the semi-authoritarian regime, the challenges of sustainable economic growth and modernization, the demographic crisis, the loss of superpower status, and the search for a role in international politics. Comparisons made with other countries in the post-Communist region.

GOV 2440 b-IP. Contemporary Chinese Politics. Christopher Heurlin. Non-Standard Rotation. Fall 2018

Examines the history and politics of China in the context of a prolonged revolution. Begins by examining the end of imperial rule, the development of Modern China, socialist transformations and the establishment of the PRC. After a survey of the political system as established in the 1950s and patterns of politics emerging from it, the analytic focus turns to political change in the reform era (since 1979) and the forces driving it. The adaptation by the Communist Party to these changes and the prospects of democratization are also examined. Topics include political participation and civil society, urban and rural China, gender in China, and the effects of post-Mao economic reform. (Same as ASNS 2060)

GOV 2446 b-IP. Global Media and Politics. Henry Laurence. Non-Standard Rotation. Fall 2018

Examines the interconnections between media, politics and society in cross-national perspective. Explores national differences in issues such as free speech policy; privacy rights; censorship and self-censorship; news production and consumption; and the role of public broadcasters such as the BBC and NHK. Also considers the role of pop culture in shaping national identities and creating diplomatic "soft power." Cases drawn primarily but not exclusively from the UK, Japan and the USA. (Same as ASNS 2321)

GOV 2450 b-ESD, IP. Japanese Politics and Society. Henry Laurence. Every Fall. Fall 2018

Comprehensive overview of modern Japanese politics in historical, social, and cultural context. Analyzes the electoral dominance of the Liberal Democratic Party, the nature of democratic politics, and the rise and fall of the economy. Other topics include the status of women and ethnic minorities, education, war guilt, nationalism, and the role of the media. (Same as ASNS 2320)

GOV 2480 b-IP. Comparative Constitutional Law. George Isaacson. Every Other Fall. Fall 2018

A comparative examination of constitutional principles and constitutional processes in democratic and non-democratic countries. Explores the roles that constitutions play in shaping civil society and defining the relationship between governments and the people they govern. Compares American constitutional law with that of other nations to scrutinize alternative models of governance, and to gain new perspectives regarding the legal foundations for the protection of individual rights. Special attention given to the constitutions of Canada, India, Germany, South Africa, Israel, and the People's Republic of China, along with that of the United States. Structural issues include consideration of executive-legislative separation of powers, constitutional courts, federalism, and church-state relations. Discusses arguments in favor of and against a written Bill of Rights, as well as such specific issues as emergency powers, political dissent, hate speech, religious belief, reproductive choice, racial and gender discrimination, public welfare, privacy, and police investigative authority.

GOV 2486 b-IP. The Politics of Dictatorship: Authoritarian Resilience and Democratization. Christopher Heurlin. Non-Standard Rotation. Fall 2018

Despite the end of the Cold War, dictatorship has persisted, even thrived. At least 40 percent of states in the world remain authoritarian. Introduces students to the social and political logic of dictatorship. Explores questions such as: Where do dictatorships come from? Why might people support dictatorships? What effect does dictatorship have on political, economic, and social outcomes? How do dictatorships differ from one another? Why are some dictatorships resilient and stand the test of time while some quickly collapse? When dictatorships collapse, why are some dictatorships replaced by other dictatorships, while others democratize? Concentrates on the post-World War II era and explores the dynamics of dictatorship in regions throughout the world, including the Middle East, Latin America, Asia, Europe, and Africa.

GOV 2488 b-IP. Comparative Political Economy. Alyssa Grahame. Non-Standard Rotation. Fall 2018

Introduces core concepts, theories, and debates within comparative political economy. Considers the origins and emergence of market economies, their spread, and contemporary political challenges. Explores key figures in political economic thought including Smith, Marx, Polanyi, and Hayek, among others. Examines major research and thought traditions in political economy including liberalism, Keynesianism, neoliberalism, and critical political economy. Investigates substantive topics including regulation, economic crises, property rights, development, the welfare state, and resource governance. Cases from the United Kingdom, United States, Scandinavia, Central Asia, Latin America, and sub-Saharan Africa. Presumes no prior knowledge of economics.

GOV 2573 b-IP. States of Languages and Languages of States. Ericka Albaugh. Non-Standard Rotation. Fall 2018

Examines the role of language in politics. Governments historically have tried to spread a single language within their populations through education and military conscription. What are the roots of this motivation? Does language standardization deepen the possibility for citizen participation and democracy? How have minority language groups responded? As the right to language has become a global norm, what effects will this have on the cohesiveness of existing states? Will globalization bring with it linguistic fragmentation or the worldwide spread of a few languages such as English, Arabic, and Chinese? Looks at the language question in the United States as well as in cases drawn from Europe, Asia, and Africa. Students choose a country in which to evaluate the historical and present state of languages and language(s) of state. Topics touched by language include democracy, state-building, colonization, violence, education, human rights, and globalization.

GOV 2600 b-IP. International Law. Allen Springer. Non-Standard Rotation. Fall 2018

The modern state system, the role of law in its operation, the principles and practices that have developed, and the problems involved in their application.

GOV 2690 b-IP. Islam and Politics. Barbara Elias. Non-Standard Rotation. Fall 2018

Analyzing the intersection of politics and multiple expressions of Islam in both state governments and transnational movements, studies Islam as a social, ethical, and political force in the modern era. Offers a basic introduction to Muslim history and the Islamic religion, explores various Islamic social and political movements, analyzes contending understandings of the interaction between politics and Islam, as well as investigating the tensions between the Islamic and western political traditions, including democracy and Islam. Relying on texts from influential revolutionaries such as Qutb and Khomeini as well as perspectives on political Islam from academic scholars, explores the heart of politics, society, and religion in the modern Muslim world.

GOV 2910 b-IP. Environmental Policy and Politics. Shana Starobin. Every Fall. Fall 2018

Explores the political, economic, legal, ethical, and institutional dimensions of the environmental policy-making process. Examines the formation and implementation of regulatory institutions and policies across a range of issues in the U.S. and internationally--including terrestrial, coastal and marine natural resources management, biodiversity, water and air pollution, sustainable development, and environmental justice. Prepares students to analyze historical cases as well as contrive and evaluate competing policy alternatives to emerging problems. (Same as ENVS 2330)

PREREQUISITE: ENVS 1101

GOV 3022 b. United States Supreme Court Simulation. Maron Sorenson. Non-Standard Rotation. Fall 2018

The decisions issued by the United States Supreme Court have enormous implications for the litigants in the case, lower courts, government, and society as a whole. Thus, it is important to analyze and understand the process by which the court makes its decisions and policies. Investigates the processes by which cases get to the Supreme Court, are accepted or denied, and are decided. The means for investigating this process entails a semester-long simulation. Students assume the roles of the justices, the solicitor general, litigants, and other actors in the judicial system. In order to inform the simulation, students also complete focused studies of court procedures, judicial process, and judicial decision-making.

PREREQUISITE: GOV 2002 or GOV 2020 or GOV 2021 or GOV 2600 or GOV 2940 (same as EDUC 2250)

GOV 3430 b-IP. Private Actors, Public Goods: Corporate Social Responsibility (CSR) in Comparative Perspective. Shana Starobin. Every Year. Fall 2018

From fair trade chocolate to Kimberly Process certified diamonds, voluntary sustainability initiatives increasingly "govern" complex trans-border trade -- to minimize environmental damages and human rights abuses exacerbated by globalization, especially when states prove incapable or unwilling to do so. Intensive in reading, research, and discussion, adopts a commodity-centered lens to examine transnational trade in comparative perspective. Students explore how global value chains -- like "fast fashion" from Bangladesh and cell phones from China -- defy conventional notions of political, geographic, and ecological boundaries and prompt a shift from "government" to "governance." (Same as ENVS 3908)

PREREQUISITE: Two of: || either ENVS 2302 or ENVS 2304 (same as GOV 2915) or ENVS 2330 (same as GOV 2910) or ENVS 2403 (same as HIST 2182) or GOV 2300 - 2599 || and ENVS 1101

GOV 3500 b-IP. Social Protest and Political Change. Laura Henry. Non-Standard Rotation. Fall 2018

Analyzes the role of social protest in generating political change on issues such as civil rights, environmentalism, women's rights, indigenous rights, and globalization. Begins by considering different theoretical approaches to understanding the emergence and effectiveness of social movements and non-governmental organizations. Then engages in comparative analysis of social protest in Europe, the United States, Latin America, and elsewhere, paying particular attention to the advantages and risks of the increasingly transnational nature of social activism.

History

HIST 1011 c. Health Histories. David Hecht. Non-Standard Rotation. Fall 2018

Examines the histories—cultural, political, and scientific—through which what constitutes healthy individuals and healthy societies have come to be understood. These definitions are by no means obvious, and they emerge only after protracted struggle. Considers a wide variety of such debates, all set in the post-World War II United States. Possible case studies include scientific investigation into the health risks of nuclear fallout; the evolution of abortion rights before and after *Roe v. Wade*; the development of federal nutrition standards; artistic representation of the AIDS crisis through Tony Kushner’s “Angels in America”; and the politics of whether or not gun violence can be considered a health issue. Course writing gives students the opportunity to engage with primary sources, perform independent research, and explore the concept of public health as it exists beyond doctor’s offices and hospitals. This course is part of the following field(s) of study: United States.

HIST 1014 c. Utopia: Intentional Communities in America, 1630-1997. Sarah McMahon. Non-Standard Rotation. Fall 2018

An examination of the evolution of utopian visions and utopian experiments that begins in 1630 with John Winthrop’s “City upon a Hill,” explores the proliferation of both religious and secular communal ventures between 1780 and 1920, and concludes with an examination of twentieth-century counterculture communes, intentional communities, and dystopian separatists. Readings include primary source accounts by members (letters, diaries, essays, etc.), community histories and apostate exposés, utopian fiction, and scholarly historical analyses. Discussions and essays focus on teaching students how to subject primary and secondary source materials to critical analysis. This course is part of the following field(s) of study: United States.

HIST 1026 c. Revolutions in the Twentieth Century. Salar Mohandesi. Every Other Fall. Fall 2018

The twentieth century was the great age of revolt. Dramatic social, political, and economic changes sparked revolutions across the globe. Examines revolution as a historical process, political event, and theoretical concept, exploring such questions as: why revolutions started; who participated; what participants wanted; and if these revolutions succeeded. To address these questions, investigates some of the major revolutions of the last century. Cases may include the Bolshevik Revolution, the Spanish Civil War, the Algerian War of Independence, the Great Proletarian Cultural Revolution in China, and the Islamic Revolution in Iran. Concludes by reflecting on the utility of “revolution” as a category of historical analysis. This course is part of the following field(s) of study: Europe.

HIST 1241 c-ESD. The Civil War Era. Patrick Rael. Every Other Fall. Fall 2018

Examines the coming of the Civil War and the war itself in all its aspects. Considers the impact of changes in American society, the sectional crisis and breakdown of the party system, the practice of Civil War warfare, and social ramifications of the conflict. Includes readings of novels and viewing of films. Students are expected to enter with a basic knowledge of American history, and a commitment to participating in large class discussions. This course is part of the following field(s) of study: United States.

HIST 2017 c-IP. Postwar Europe: 1945 to the Present. Salar Mohandesi. Every Other Fall. Fall 2018

When the Second World War finally came to a close in 1945, an estimated 36.5 million Europeans lay dead, many of Europe's cities were burned out, economies were left in disarray, and refugee camps brimmed with displaced persons. How did Europe rebuild after this unprecedented cataclysm? Explores the history of Europe—from Great Britain to the Soviet Union, Greece to Scandinavia—from the end of the war to the present. Investigates such themes as the origins of the Cold War, the construction of socialism in the East, the reconstruction of capitalism in the West, decolonization, the postwar economic “miracle,” the social struggles of the 1960s and 1970s, the rise of neoliberalism, the collapse of the Soviet Bloc, the emergence of the European Union, and the contemporary political conjuncture. This course is part of the following field(s) of study: Europe.

HIST 2063 c-ESD, IP. Challenging the Catholic Church, 1529-1633. Meghan Roberts. Non-Standard Rotation. Fall 2018

Immerses students in the religious, political, and scientific culture of early modern Europe through the study of two key moments: the trial of Galileo Galilei for heresy and the efforts of King Henry VIII to divorce his wife and assume control of the Church of England. These episodes famously pitted these individuals against the Catholic Church, allowing consideration of how religion shaped the history of ideas and politics in this volatile period. Employs well-developed classroom simulations in which students take on roles of historical personae, allowing them to think through the broad forces shaping history as well as the potential for individual actors to affect change. This course is part of the following field(s) of study: Europe. It also fulfills the pre-modern requirement for History majors.

HIST 2123 c-ESD. American Society in the New Nation, 1763–1840. Sarah McMahon. Non-Standard Rotation. Fall 2018

A social history of the United States from the Revolution to the Age of Jackson. Topics include the various social, economic, political, cultural, and ideological roots of the movement for American independence; the struggle to determine the scope of the Constitution and the political shape of the new republic; the emergence of and contest over a new social and cultural order and the nature of American “identity”; and the diverging social, economic, and political histories of regions (North, South, and trans-Appalachian West) and peoples in the early to mid-nineteenth century. Topics include urbanization, industrialization, and the development of new forms of social organization in the North; religion and the Second Great Awakening; the westward expansion of the nation into areas already occupied; the southern plantation economy and slave communities; and the growth of the reform impulse in Jacksonian America. This course is part of the following field(s) of study: United States.

HIST 2200 c-IP. The Nuclear Age. David Hecht. Every Other Fall. Fall 2018

Explores the impact of nuclear energy on American society, politics, and culture. Few aspects of post-World War II United States history were unaffected by the atomic bomb, which decisively shaped the Cold War, helped define the military-industrial complex, and contributed to profound changes in the place of science in American life. Examines the surprisingly varied effects of the atomic bomb throughout American society: on the Cold War, consumer culture, domestic politics, education, family life, and the arts. Uses a wide range of sources—such as newspaper articles, memoirs, film, and policy debates — to examine the profound effects of nuclear energy in United States history. This course is part of the following field(s) of study: United States.

HIST 2287 c-ESD, IP. Race and Culture in Brazil: The Paradox of Progress. Marcio Siwi. Non-Standard Rotation. Fall 2018

Brazil is a country of paradoxes. Often hailed as an example of egalitarian race relations and a model for accepting difference, Brazil is also frequently cited for its economic inequality, incidence of violence, and uneven development—all of which cut along the lines of race and class. Explores the unique contradictions shaping Brazilian society, from the colonial period until the present. Discusses the visual representations of conquest, slavery, the creation of republican symbols, authoritarianism, race and racism, and social movements, as well as the construction of a national identity through music and other artistic expressions. Pays close attention to the ways in which Brazilian culture and society have been shaped by race, class, and other relations of power and exclusion. This course is part of the following field(s) of study: Latin America. (Same as LAS 2171)

HIST 2292 c. Modern Middle Eastern History. Idriss Jebari. Non-Standard Rotation. Fall 2018

Offers a chronological and thematic overview of the modern history of the Middle East and North Africa. Covers the period from the dismantling of the Ottoman Empire after World War I to the 2011 Arab uprisings. Studies the formation of the modern state system and the historical roots and developments of long-standing conflicts including the Arab and Israeli wars, the emergence of ideological radicalism, and the political riots and revolutions that have shaken the region. Seeks to examine the region's history beyond "War and Peace" by considering essential social and cultural transformations associated with the formation and fragmentation of nation-states in this region, including the role of colonial legacies, resources and economic distribution, social modernization, conflicting cultures, and sectarian strife, among others. Makes use of secondary literature and a variety of primary sources in English translation.

HIST 2321 c-ESD, IP. Late Imperial China. Leah Zuo. Non-Standard Rotation. Fall 2018

Introduction to late imperial China (800 to 1800) as the historical background to the modern age. Begins with the conditions shortly before the Golden Age (Tang Dynasty) collapses, and ends with the heyday of the last imperial dynasty (Qing Dynasty). Major topics include the burgeoning of modernity in economic and political patterns, the relation between state and society, the voice and presence of new social elites, ethnic identities, and the cultural, economic, and political encounters between China and the West. Note: This course fulfills the pre-modern requirement for history majors. (Same as ASNS 2011)

HIST 2364 c-ESD, IP. Conquest, Colonialism, and Independence: Africa since 1880. David Gordon. Every Spring. Fall 2018

Focuses on conquest, colonialism, and its legacies in sub-Saharan Africa; the violent process of colonial pacification, examined from European and African perspectives; the different ways of consolidating colonial rule and African resistance to colonial rule, from Maji Maji to Mau Mau; and African nationalism and independence, as experienced by Africa's nationalist leaders, from Kwame Nkrumah to Jomo Kenyatta, and their critics. Concludes with the limits of independence, mass disenchantment, the rise of the predatory post-colonial state, genocide in the Great Lakes, and the wars of Central Africa. Note: This course is part of the following field(s) of study: Africa and Colonial Worlds. (Same as AFRS 2364)

HIST 2401 c-ESD, IP. Colonial Latin America. Javier Cikota. Every Other Fall. Fall 2018

Introduces students to the history of Latin America from pre-Columbian times to 1825. Follows three interrelated stories: the establishment of colonial rule, including institutions of social control; the development of extractive economies dependent on unfree labor; and the evolution of a hybrid mestizo culture bringing together indigenous, European, and African traditions. Specific topics addressed include the nature of indigenous and Iberian society before contact; the creation of mestizo culture and the ambiguous role of the church in sustaining it; the evolving colonial economies and their reliance on exploitation of human and natural resources; and the evolving place of women, family, and kinship in colonial society. Considers the wars of independence in Spanish and Portuguese America, placing them in the context of broader Atlantic upheaval while highlighting the continuities between colonial and national periods. This course is part of the following field(s) of study: Latin America, Atlantic Worlds, and Colonial Worlds. It also meets the pre-modern requirement. (Same as LAS 2401)

HIST 2504 c. Animals in American History. Strother Roberts. Every Other Year. Fall 2018

Seminar. Although modern humans tend to think of themselves as above nature, they are in fact part of it: partners in a myriad of relationships that have tied them to other members of the animal kingdom throughout their history. Examines a number of these relationships, focusing on North America from the sixteenth through the twentieth century. Topics considered include the role of animals in the development of the American economy, how domestic and wild animals have shaped the American environment, how Americans have conceived of the boundary between humanity and animality, and how pets have come to be viewed as part of the modern family. Note: This course is part of the following field(s) of study: United States. (Same as ENVS 2504)

HIST 2624 c. Historical Simulations. Patrick Rael. Non-Standard Rotation. Fall 2018

Seminar. Can board games teach history? Is it possible to analyze them as historical interpretations? What would such analyses reveal about both history and the way it is represented in popular culture? Which game mechanics or approaches to design seem to be better able to promote historical arguments? What factors may impede the representation of the past in games? Explores the past while addressing these questions. Examines six topics in history and plays one game related to them. Topics may include: the age of exploration and discovery, the American Revolution, the French Revolution, frontier exploration, slavery, and the American Civil War. Assignments consist of three structured game analyses, a final project, and participation in weekly evening game labs. Prospective students should be familiar with modern board games. This course is part of the following field(s) of study: US.

PREREQUISITE: Two of: || HIST 1000 or higher || and HIST 1000 or higher

HIST 2780 c-ESD, IP. The Foundations of Chinese Thought. Leah Zuo. Non-Standard Rotation. Fall 2018

Seminar. Addresses Chinese thought from the time of Confucius, ca. sixth century B.C.E., up to the beginning of the Common Era. The first half of the time period nurtured many renowned thinkers who devoted themselves to the task of defining and disseminating ideas. The latter half witnessed the canonization of a number of significant traditions, including Confucianism. Major problems that preoccupied the thinkers include order and chaos, human nature, the relationship between man and nature, among others. Students instructed to treat philosophical ideas as historically conditioned constructs and to interrogate them in contexts. Note: This course fulfills the pre-modern requirement for history majors. (Same as ASNS 2002)

HIST 2822 c-IP. Warlords and Child Soldiers in African History. David Gordon. Non-Standard Rotation. Fall 2018

Seminar. Examines how gender, age, religion, and race have informed ideologies of violence by considering various historical incarnations of the African warrior across modern history, including the military slave, the mercenary, the revolutionary, the warlord, the religious warrior, and the child soldier. Analyzes the nature of warfare in modern African history and how fighters, followers, African civilians, and the international community have imagined the “work of war” in Africa. Readings include scholarly analyses of warfare, warriors, and warrior ideals alongside memoirs and fictional representations. Note: This course is part of the following field(s) of study: Africa. (Same as AFRS 2822)

HIST 2900 c-ESD, IP. Borderlands in the Americas: Power and Identity Between Empire and Nation. Javier Cikota. Every Other Fall. Fall 2018

The study of borderlands examines areas of contested sovereignty where no single social group has political, cultural, or economic control. Explores interactions between native peoples, white settlers, and the representatives of the states in the Americas between the seventeenth and the nineteenth centuries. An examination of power and identity in borderlands considers a variety of regions in the hemisphere, from the Pacific Northwest to the Yucatan, from Texas to the Amazon. Pays special attention to how structures of race, class, and gender were established, maintained, and negotiated at times of uncertain change and in the absence of hegemonic state practice. Note: This course is part of the following fields of study: Latin America, Colonial Worlds. (Same as LAS 2100)

HIST 3060 c. Remembering the French Revolution. Meghan Roberts. Non-Standard Rotation. Fall 2018

Advanced research seminar. Explores the relationship between memory and social, cultural, and political history through a focus on the French Revolution. Considers how memories of the past and dreams for the future shaped the course of the French Revolution and the turbulent history of France in the nineteenth century. Students conduct independent research in this area, teach their research to the class, and write a substantial paper based on analysis of primary and secondary sources. This course is part of the following field(s) of study: Europe.

HIST 3180 c. The Nature of Health in the United States and the World. Matthew Klinge. Non-Standard Rotation. Fall 2018

Explores relationships between humans, environment, and health in the United States and North America in their global context from the sixteenth century to the present day. Overall focus is on how the history of health and the environment in the US connects to global and transnational history. Topics may include the evolution of public health interventions, biomedical research, and clinical practice; folk remedies and popular understandings of health; infectious and chronic diseases; links between landscape, health, and inequality; gender and reproductive health; occupational health and safety; the effects of agriculture, industrialization, and urbanization on human and ecological health; state and federal policies in the United States; and the colonial and transnational dimensions of public health and medicine. Students write a major research paper based on primary sources. Environmental Studies 1101, 2403, and at least one history course numbered 2000-2969 recommended. This course is part of the following field(s) of study: United States. (Same as ENVS 3980)

Latin American Studies

LAS 1045 c. Human Rights in the Americas. Irina Popescu. Non-Standard Rotation. Fall 2018

What are human rights? How do literature, art, history, and other methods of cultural production engage with human rights? These are some of the questions explored as the concept of ‘human rights’—with the hemispheric context by developing a critical dialogue with novels, poems, short stories, scholarly articles, music, performance poetry, photography, and film—is investigated. This exploration helps to inform an understanding of how struggles of culture, gender, and race work to shape these discourses in the Americas, from colonialism to present-day immigration issues. Students’ skills in close reading, critical thinking, and analytical writing are refined, while the relationships between these skills are closely considered. In addition to discussing the texts in class, students write responses to them in a variety of forms, from literary analysis essays to creative projects to a final research paper.

LAS 2100 c-ESD, IP. Borderlands in the Americas: Power and Identity Between Empire and Nation. Javier Cikota. Every Other Fall. Fall 2018

The study of borderlands examines areas of contested sovereignty where no single social group has political, cultural, or economic control. Explores interactions between native peoples, white settlers, and the representatives of the states in the Americas between the seventeenth and the nineteenth centuries. An examination of power and identity in borderlands considers a variety of regions in the hemisphere, from the Pacific Northwest to the Yucatan, from Texas to the Amazon. Pays special attention to how structures of race, class, and gender were established, maintained, and negotiated at times of uncertain change and in the absence of hegemonic state practice. Note: This course is part of the following fields of study: Latin America, Colonial Worlds. (Same as HIST 2900)

LAS 2171 c-ESD, IP. Race and Culture in Brazil: The Paradox of Progress. Marcio Siwi. Non-Standard Rotation. Fall 2018

Brazil is a country of paradoxes. Often hailed as an example of egalitarian race relations and a model for accepting difference, Brazil is also frequently cited for its economic inequality, incidence of violence, and uneven development—all of which cut along the lines of race and class. Explores the unique contradictions shaping Brazilian society, from the colonial period until the present. Discusses the visual representations of conquest, slavery, the creation of republican symbols, authoritarianism, race and racism, and social movements, as well as the construction of a national identity through music and other artistic expressions. Pays close attention to the ways in which Brazilian culture and society have been shaped by race, class, and other relations of power and exclusion. This course is part of the following field(s) of study: Latin America. (Same as HIST 2287)

LAS 2205 c. Advanced Spanish. The Department. Every Semester. Fall 2018

The study of topics in the political and cultural history of the Spanish-speaking world in the twentieth century, together with an advanced grammar review. Covers a variety of texts and media and is designed to increase written and oral proficiency, as well as appreciation of the intellectual and artistic traditions of Spain and Latin America. Foundational course for the major. Three class hours per week and one weekly conversation session with assistant. (Same as HISP 2305)

PREREQUISITE: SPAN 2204 or Placement in HISP 2305 or HISP 2204

LAS 2209 c-ESD, IP. From the Spoken Word to the Written Text. Katherine Dauge-Roth. Every Semester. Fall 2018

Examines oral and written traditions of areas where French is spoken in Africa, the Caribbean, Europe, and North America from the Middle Ages to 1848. Through interdisciplinary units, students examine key moments in the history of the francophone world, drawing on folktales, epics, poetry, plays, short stories, essays, and novels. Explores questions of identity, race, colonization, and language in historical and ideological context. Taught in French. (Same as AFRS 2409, FRS 2409)

PREREQUISITE: FREN 2305 or higher or FRS 2305 or higher or Placement in FRS 2400 level

LAS 2210 c-ESD, IP. Literature, Power, and Resistance. Charlotte Daniels. Every Semester. Fall 2018

Examines questions of power and resistance as addressed in the literary production of the French-speaking world from the nineteenth through the twenty-first centuries. Examines how language and literature serve as tools for both oppression and liberation during periods of turmoil: political and social revolutions, colonization and decolonization, the first and second world wars. Authors may include Hugo, Sand, Sartre, Fanon, Senghor, Yacine, Beauvoir, Condé, Césaire, Djébar, Camus, Modiano, Perce, and Piketty. Students gain familiarity with a range of genres and artistic movements and explore the myriad ways that literature and language reinforce boundaries and register dissent. Taught in French. (Same as AFRS 2412, FRS 2410)

PREREQUISITE: FREN 2305 or higher or FRS 2305 or higher or Placement in FRS 2400 level

LAS 2401 c-ESD, IP. Colonial Latin America. Javier Cikota. Every Other Fall. Fall 2018

Introduces students to the history of Latin America from pre-Columbian times to 1825. Follows three interrelated stories: the establishment of colonial rule, including institutions of social control; the development of extractive economies dependent on unfree labor; and the evolution of a hybrid mestizo culture bringing together indigenous, European, and African traditions. Specific topics addressed include the nature of indigenous and Iberian society before contact; the creation of mestizo culture and the ambiguous role of the church in sustaining it; the evolving colonial economies and their reliance on exploitation of human and natural resources; and the evolving place of women, family, and kinship in colonial society. Considers the wars of independence in Spanish and Portuguese America, placing them in the context of broader Atlantic upheaval while highlighting the continuities between colonial and national periods. This course is part of the following field(s) of study: Latin America, Atlantic Worlds, and Colonial Worlds. It also meets the pre-modern requirement. (Same as HIST 2401)

LAS 2409 c-IP. Introduction to Hispanic Studies: Poetry and Theater. Margaret Boyle. Every Semester. Fall 2018

A chronological introduction to the cultural production of the Spanish-speaking world from pre-Columbian times to the present, with particular emphasis on the analysis of poetry and theater. Examines major literary works and movements in their historical and cultural context. Conducted in Spanish. (Same as HISP 2409)

PREREQUISITE: HISP 2305 (same as LAS 2205) or SPAN 2305 (same as LAS 2205) or LAS 2205 or Placement in HISP 2409 or 2410

LAS 2410 c-IP. Introduction to Hispanic Studies: Essay and Narrative. The Department. Every Semester. Fall 2018

A chronological introduction to the cultural production of the Spanish-speaking world from pre-Columbian times to the present, with particular emphasis on the analysis of essay and narrative. Examines major literary works and movements in their historical and cultural context. (Same as HISP 2410)

PREREQUISITE: HISP 2305 (same as LAS 2205) or SPAN 2305 (same as LAS 2205) or LAS 2205 or Placement in HISP 2409 or 2410

LAS 2708 b. Race and Ethnicity. Ingrid Nelson. Non-Standard Rotation. Fall 2018

The social and cultural meaning of race and ethnicity, with emphasis on the politics of events and processes in contemporary America. Analysis of the causes and consequences of prejudice and discrimination. Examination of the relationships between race and class. Comparisons among racial and ethnic minorities in the United States. (Same as AFRS 2208, SOC 2208)

PREREQUISITE: SOC 1101 or AFRS 1101 or ANTH 1101

LAS 2725 b-ESD, IP. Global Politics of Work. Marcos Lopez. Non-Standard Rotation. Fall 2018

Globally, a large portion of life is devoted to work. The type of work that people perform reflects global inequalities. Introduces the history of wage-labor and theoretical concepts used to understand the shifting dimensions of work and its implication for the global workforce. Particular focus on labor in the United States, Latin America, and Asia; manufacturing and service work; migration and labor trafficking; the body as the site for transforming labor into wage-labor; and forms of labor resistance. (Same as SOC 2225)

PREREQUISITE: ANTH 1101 or SOC 1101

LAS 3219 c. Letters from the Asylum: Madness and Representation in Latin American Fiction. Gustavo Faveron Patriau. Non-Standard Rotation. Fall 2018

Explores the concept of madness and the varying ways in which mental illness has been represented in twentieth-century Latin American fiction. Readings include short stories and novels dealing with the issues of schizophrenia, paranoia, and psychotic behavior by authors such as Jorge Luis Borges, Carlos Fuentes, Cristina Rivera Garza, and Horacio Quiroga. . Also studies the ways in which certain authors draw from the language and symptoms of schizophrenia and paranoia in order to construct the narrative structure of their works and in order to enhance their representation of social, political, and historical conjunctures. Authors include César Aira, Roberto Bolaño, Diamela Eltit, and Ricardo Piglia, . (Same as HISP 3219)

PREREQUISITE: Two of: | | either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher | | and either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher

LAS 3243 c. Imaginary Cities/Real Cities in Latin America. Carolyn Wolfenzon Niego. Non-Standard Rotation. Fall 2018

Examines the representation of urban spaces in Spanish American literature during the last six decades. While mid-twentieth-century fictional towns such as Macondo and Comala tended to emphasize exoticism, marginality, and remoteness, more recent narratives have abandoned the “magical” and tend to take place in metropolitan spaces that coincide with contemporary large cities such as Lima and Buenos Aires. The treatment of social class divisions and transgressions, territoriality, and the impact of the space on the individual experience are studied in novels, short stories, and film from the 1950s to the present. Authors include Rulfo, García Márquez, Onetti, Donoso, Vargas Llosa, Sábato, Reynoso, Ribeyro, Piñera, Gutiérrez, Bellatín, Caicedo, and Junot Díaz, among others. (Same as HISP 3243)

PREREQUISITE: Two of: | | either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher | | and either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher

LAS 3250 c-IP. The Southern Cone Revisited: Contemporary Challenges. Sebastian Urli. Non-Standard Rotation. Fall 2018

How do artists distinguish their contemporary moment from the past? What challenges does it pose to literature and film? Building on ideas by Agamben, Benjamin, and Didi-Huberman, explores these questions in the context of contemporary Argentinean, Chilean, and Uruguayan poetry, short stories, novels, and films. Topics include post-dictatorship societies, text/image dynamics, new forms of subjectivity, human/post-human interactions, and economic and bio-political violence, as seen in works by Sergio Chejfec, Cristina Peri Rossi, Nadia Prado, Gabriela Cabezón Cámara, Pedro Lemebel, Fernanda Trias, and others. Taught in Spanish. (Same as HISP 3249)

PREREQUISITE: Two of: | | either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher | | and either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher

**LAS 3720 b. Youth in Global Perspective. Krista Van Vleet. Non-Standard Rotation.
Fall 2018**

Explores research on children as a window into issues of individual agency and social, political, and economic inequality in the contemporary world. Children move between families, communities, and nations; claim belonging to divergent communities; create distinct identities; and navigate hierarchies. Highlights the circulation of children as structured by broad relationships of power. Forefronts youth as social actors. Considers culturally specific notions of childhood and methodological and ethical implications of research with children. Topics include adoption, migration, human trafficking, child labor, tourism, and social movements in the Americas, Asia, Oceania, and/or Africa. (Same as ANTH 3320)

PREREQUISITE: ANTH 1101 or SOC 1101

Mathematics

MATH 1040 a. Educated Guessing. James Broda. Every Fall. Fall 2018

A writing-intensive course that explores the many ways in which randomness affects everyday life. Introduces historical and computational aspects of mathematical logic, probability, and statistics. Addresses decision-making strategies as well as sources of flawed reasoning, including cognitive biases and logical fallacies. Topics include: games of chance, weather phenomena, financial markets, legal proceedings, and medical diagnostics. Students engage in all facets of the writing process: from invention, library research, drafting, and revision to final editing.

MATH 1050 a-MCSR. Quantitative Reasoning. The Department. Every Semester. Fall 2018

Explores the ways and means by which we communicate with numbers; the everyday math we encounter on a regular basis. The fundamental quantitative skill set is covered in depth providing a firm foundation for further coursework in mathematics and the sciences. Topics include ratios, rates, percentages, units, descriptive statistics, linear and exponential modeling, correlation, logic, and probability. A project-based course using Microsoft Excel, emphasizing conceptual understanding and application. Reading of current newspaper articles and exercises involving personal finance are incorporated to place the mathematics in real-world context.

PREREQUISITE: Placement in MATH 1050 (S/M)

MATH 1300 a-MCSR. Biostatistics. Jack O'Brien. Every Semester. Fall 2018

An introduction to the statistical methods used in the life sciences. Emphasizes conceptual understanding and includes topics from exploratory data analysis, the planning and design of experiments, probability, and statistical inference. One and two sample t-procedures and their non-parametric analogs, one-way ANOVA, simple linear regression, goodness of fit tests, and the chi-square test for independence are discussed. An average of four to five hours of class meetings and computer laboratory sessions per week. Not open to students who have credit for Mathematics 1200 or have credit or are concurrently enrolled in Mathematics 1400.

PREREQUISITE: MATH 1050 or Placement in MATH 1300 (S) or Placement in MATH 1300 or 1400 (S) or Placement in MATH 1300 or 2206(S)

MATH 1600 a-MCSR. Differential Calculus. Subhadip Chowdhury. Every Semester. Fall 2018

Functions, including the trigonometric, exponential, and logarithmic functions; the derivative and the rules for differentiation; the anti-derivative; applications of the derivative and the anti-derivative. Four to five hours of class meetings and computer laboratory sessions per week, on average. Open to students who have taken at least three years of mathematics in secondary school.

PREREQUISITE: MATH 1050 or Placement in MATH 1600 (M) or PHYS 1093

MATH 1700 a-MCSR. Integral Calculus. The Department. Every Semester. Fall 2018

The definite integral; the Fundamental theorems; improper integrals; applications of the definite integral; differential equations; and approximations including Taylor polynomials and Fourier series. An average of four to five hours of class meetings and computer laboratory sessions per week.

PREREQUISITE: MATH 1600 or Placement in MATH 1700 (M)

MATH 1750 a-MCSR. Integral Calculus, Advanced Section. The Department. Every Semester. Fall 2018

A review of the exponential and logarithmic functions, techniques of integration, and numerical integration. Improper integrals. Approximations using Taylor polynomials and infinite series. Emphasis on differential equation models and their solutions. An average of four to five hours of class meetings and computer laboratory sessions per week. Open to students whose backgrounds include the equivalent of Mathematics 1600 and the first half of Mathematics 1700. Designed for first-year students who have completed an AB Advanced Placement calculus course in their secondary schools.

PREREQUISITE: Placement in MATH 1750 (M)

MATH 1800 a-MCSR. Multivariate Calculus. The Department. Every Semester. Fall 2018

Multivariate calculus in two and three dimensions. Vectors and curves in two and three dimensions; partial and directional derivatives; the gradient; the chain rule in higher dimensions; double and triple integration; polar, cylindrical, and spherical coordinates; line integration; conservative vector fields; and Green's theorem. An average of four to five hours of class meetings and computer laboratory sessions per week.

PREREQUISITE: MATH 1700 or MATH 1750 or Placement in MATH 1800 (M)

MATH 2000 a-MCSR. Linear Algebra. The Department. Every Semester. Fall 2018

A study of linear algebra in the context of Euclidean spaces and their subspaces, with selected examples drawn from more general vector spaces. Topics will include: vectors, linear independence and span, linear transformations, matrices and their inverses, bases, dimension and rank, determinants, eigenvalues and eigenvectors, diagonalization and change of basis, and orthogonality. Applications drawn from linear systems of equations, discrete dynamical systems, Markov chains, computer graphics, and least-squares approximation.

PREREQUISITE: MATH 1800 or Placement in 2000 2020 2206 M

MATH 2020 a-MCSR. Introduction to Mathematical Reasoning. Naomi Tanabe. Every Semester. Fall 2018

An introduction to logical deductive reasoning and mathematical proof through diverse topics in higher mathematics. Specific topics include set and function theory, modular arithmetic, proof by induction, and the cardinality of infinite sets. May also consider additional topics such as graph theory, number theory, and finite state automata.

PREREQUISITE: MATH 1800 or Placement in 2000 2020 2206 M

MATH 2206 a-MCSR. Probability. Jack O'Brien. Every Semester. Fall 2018

A study of the mathematical models used to formalize nondeterministic or “chance” phenomena. General topics include combinatorial models, probability spaces, conditional probability, discrete and continuous random variables, independence and expected values. Specific probability densities, such as the binomial, Poisson, exponential, and normal, are discussed in depth.

PREREQUISITE: MATH 1800 or Placement in 2000 2020 2206 M or Placement in MATH 1400 or 2206 (S)

MATH 2208 a-MCSR. Ordinary Differential Equations. Michael King. Every Semester. Fall 2018

A study of some of the ordinary differential equations that model a variety of systems in the physical, natural and social sciences. Classical methods for solving differential equations with an emphasis on modern, qualitative techniques for studying the behavior of solutions to differential equations. Applications to the analysis of a broad set of topics, including population dynamics, oscillators and economic markets. Computer software is used as an important tool, but no prior programming background is assumed.

PREREQUISITE: MATH 2000

MATH 2209 a-MCSR. Numerical Methods. Adam Levy. Every Other Spring. Fall 2018

An introduction to the theory and application of numerical analysis. Topics include approximation theory, numerical integration and differentiation, iterative methods for solving equations, and numerical analysis of differential equations.

PREREQUISITE: MATH 2000

MATH 2303 a-MCSR. Functions of a Complex Variable. Naomi Tanabe. Every Other Fall. Fall 2018

The differential and integral calculus of functions of a complex variable. Cauchy's theorem and Cauchy's integral formula, power series, singularities, Taylor's theorem, Laurent's theorem, the residue calculus, harmonic functions, and conformal mapping.

PREREQUISITE: MATH 1800 or Placement in 2000 2020 2206 M

MATH 2602 a-MCSR. Group Theory. Michael King. Every Other Fall. Fall 2018

An introduction to the theory of finite and infinite groups, with examples ranging from symmetry groups to groups of polynomials and matrices. Properties of mappings that preserve algebraic structures are studied. Topics include cyclic groups, homomorphisms and isomorphisms, normal subgroups, factor groups, the structure of finite abelian groups, and Sylow theorems.

PREREQUISITE: Two of: || MATH 2000 || and MATH 2020

MATH 2603 a-MCSR. Introduction to Analysis. William Barker. Every Fall. Fall 2018

Building on the theoretical underpinnings of calculus, develops the rudiments of mathematical analysis. Concepts such as limits and convergence from calculus are made rigorous and extended to other contexts, such as spaces of functions. Specific topics include metric spaces, point-set topology, sequences and series, continuity, differentiability, the theory of Riemann integration, and functional approximation and convergence.

PREREQUISITE: MATH 2020

MATH 3209 a. Partial Differential Equations. The Department. Every Other Fall. Fall 2018

A study of some of the partial differential equations that model a variety of systems in the natural and social sciences. Classical methods for solving partial differential equations are covered, as well as modern, numerical techniques for approximating solutions. Applications to the analysis of a broad set of topics, including air quality, traffic flow, and imaging. Computer software is used as an important tool.

PREREQUISITE: Three of: || MATH 2000 || and MATH 2020 || and MATH 2208

MATH 3404 a. Projective and Non-Euclidean Geometries. William Barker. Every Other Fall. Fall 2018

A survey of affine, projective, and non-Euclidean geometries in two-dimensions, unified by the transformational viewpoint of Klein's Erlanger Programm. Special focus placed on conic sections and projective embeddings. Additional topics as time permits: complex numbers in plane geometry, quaternions in three-dimensional geometry, and the geometry of four-dimensional space-time in special relativity. Mathematics 2404 is helpful but not required.

PREREQUISITE: Two of: || MATH 2000 || and MATH 2020

Music

MUS 1051 c-VPA. Fundamentals of Music. Jeffrey Christmas. Every Semester. Fall 2018

For the entry-level student. Explores the fundamental elements of music -- form, harmony, melody, pitch, rhythm, texture, timbre -- and teaches basic skills in reading and writing Western music notation for the purposes of reading, analyzing, and creating musical works.

MUS 1211 c-IP. Introduction to Music in Africa. Marceline Saibou. Every Other Year. Fall 2018

Introduces students to the rich and diverse musical traditions of sub-Saharan Africa. Covers traditional and modern musical practices from various regions, and explores their roles in social, cultural, and political contexts from historical and contemporary perspectives. Students learn to identify basic regional musical properties and characteristic musical styles. Case studies may include West African dance-drumming, Ghanaian highlife, musical oral historians, "African Ballets," South African a cappella, the protest music of Nigerian Fela Kuti and Zimbabwean Thomas Mapfumo, as well as contemporary hip-hop and religious pop music. Based on lectures, readings, performances by visiting artists, discussions, and audio and video sources. No prior musical knowledge necessary. (Same as AFRS 1211)

MUS 1292 c-ESD, VPA. Issues in Hip-Hop I. Tracy McMullen. Non-Standard Rotation. Fall 2018

Traces the history of hip-hop culture (with a focus on rap music) from its beginnings in the Caribbean to its transformation into a global phenomenon by the early 1990s. Explores constructions of race, gender, class, and sexuality in hip-hop's production, promotion, and consumption, as well as the ways in which changing media technology and corporate consolidation influenced the music. Artists/bands investigated include Grandmaster Flash, Run-D.M.C., Public Enemy, De La Soul, Queen Latifah, N.W.A., MC Lyte, Snoop Doggy Dogg, and Dr. Dre. (Same as AFRS 1592, GSWS 1592)

MUS 1401 c-VPA. Introduction to Music Theory. Frank Mauceri. Clare MacKenzie. Vineet Shende. Every Year. Fall 2018

Designed for students with some beginning experience in music theory and an ability to read music. Covers scales, keys, modes, intervals, and basic tonal harmony.

PREREQUISITE: MUS 1051 or Placement in MUS 1401

MUS 1813 c. Introductory Individual Performance Studies-1st Semester Oboe. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1814 c. Introductory Individual Performance Studies - Oboe. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1815 c. Introductory Individual Performance Studies - 1st Semester Clarinet. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1816 c. Introductory Individual Performance Studies - Clarinet. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1819 c. Introductory Individual Performance Studies - 1st Semester Saxophone (Classical). The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1820 c. Introductory Individual Performance Studies - Saxophone (Classical). The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1821 c. Introductory Individual Performance Studies - 1st Semester Horn. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1822 c. Introductory Individual Performance Studies - Horn. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1823 c. Introductory Individual Performance Studies - 1st Semester Trumpet. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1824 c. Introductory Individual Performance Studies - Trumpet. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1825 c. Introductory Individual Performance Studies - 1st Semester Trombone. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1826 c. Introductory Individual Performance Studies - Trombone. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1833 c. Introductory Individual Performance Studies - 1st Semester Harp. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1835 c. Introductory Individual Performance Studies - 1st Semester Classical Guitar. Clare MacKenzie. John Johnstone. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see the Department of Music for details.

MUS 1836 c. Introductory Individual Performance Studies - Classical Guitar. Clare MacKenzie. John Johnstone. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1837 c. Introductory Individual Performance Studies - 1st Semester Piano. The Department. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see the Department of Music for details.

MUS 1838 c. Introductory Individual Performance Studies - Piano. The Department. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see the Department of Music for details.

MUS 1841 c. Introductory Individual Performance Studies - 1st Semester Violin. The Department. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see the Department of Music for details.

MUS 1842 c. Introductory Individual Performance Studies - Violin. The Department. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see the Department of Music for details.

MUS 1843 c. Introductory Individual Performance Studies - 1st Semester Viola. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1844 c. Introductory Individual Performance Studies - Viola. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1845 c. Introductory Individual Performance Studies - 1st Semester Cello. Christina Chute. Clare MacKenzie. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1847 c. Introductory Individual Performance Studies - 1st Semester Contrabass. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1851 c. Introductory Individual Performance Studies - 1st Semester Voice (Classical). Clare MacKenzie. The Department. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see the Department of Music for details.

MUS 1852 c. Introductory Individual Performance Studies - Voice (Classical). Christina Astrachan. Clare MacKenzie. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

MUS 1855 c. Introductory Individual Performance Studies - 1st Semester Pop/Jazz Voice. The Department. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see the Department of Music for details.

MUS 1856 c. Introductory Individual Performance Studies - Pop/Jazz Voice. The Department. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see the Department of Music for details.

MUS 1863 c. Introductory Individual Performance Studies - 1st Semester Pop/Jazz Saxophone. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

MUS 1864 c. Introductory Individual Performance Studies - Pop/Jazz Saxophone. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

MUS 1871 c. Introductory Individual Performance Studies - 1st Semester Pop/Jazz Guitar. Gary Wittner. Clare MacKenzie. Every Semester. Fall 2018

MUS 1872 c. Introductory Individual Performance Studies - Pop/Jazz Guitar. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

MUS 1873 c. Introductory Individual Performance Studies - 1st Semester Pop/Jazz Piano. Clare MacKenzie. Matthew Fogg. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see the Department of Music for details.

MUS 1874 c. Introductory Individual Performance Studies - Pop/Jazz Piano. Clare MacKenzie. The Department. Every Semester. Fall 2018

The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see the Department of Music for details.

MUS 2291 c-ESD, VPA. Black Women, Politics, Music, and the Divine. Judith Casselberry. Every Fall. Fall 2018

Seminar. Examines the convergence of politics and spirituality in the musical work of contemporary black women singer-songwriters in the United States. Analyzes material that interrogates and articulates the intersections of gender, race, class, and sexuality generated across a range of religious and spiritual terrains with African diasporic/black Atlantic spiritual moorings, including Christianity, Islam, and Yoruba. Focuses on material that reveals a womanist (black feminist) perspective by considering the ways resistant identities shape and are shaped by artistic production. Employs an interdisciplinary approach by incorporating ethnomusicology, anthropology, literature, history, and performance and social theory. Explores the work of Shirley Caesar, the Clark Sisters, Meshell Ndegeocello, Abby Lincoln, Sweet Honey in the Rock, and Dianne Reeves, among others. (Same as AFRS 2201, GSWS 2207, REL 2201)

MUS 2292 c-ESD, VPA. Protest Music. Judith Casselberry. Non-Standard Rotation. Fall 2018

Focuses on the ways black people have experienced twentieth-century events. Examines social, economic, and political catalysts for processes of protest music production across genres including gospel, blues, folk, soul, funk, rock, reggae, and rap. Analysis of musical and extra-musical elements includes style, form, production, lyrics, intent, reception, commodification, mass-media, and the Internet. Explores ways in which people experience, identify, and propose solutions to poverty, segregation, oppressive working conditions, incarceration, sexual exploitation, violence, and war. (Same as AFRS 2228, ANTH 2227)

MUS 2403 c-VPA. Songwriting and Song Analysis. Vineet Shende. Every Fall. Fall 2018

An intensive project-oriented course in which students learn skills such as melodic and rhythmic writing, arranging, studio production, text-setting, and basic chromatic harmony, and how those elements combine to affect listeners on an emotional level. Repertoire studied largely chosen by students, but also includes songs by the Beatles, various Motown artists, Joni Mitchell, Prince, and Radiohead. Small-group and individual lab sessions scheduled separately.

PREREQUISITE: MUS 1401 or Placement in MUS 2403

MUS 2551 c-VPA. Introduction to Electronic Music. Frank Mauceri. Every Other Fall. Fall 2018

Examination of the history and techniques of electronic and computer music. Topics include compositional aesthetics, recording technology, digital and analog synthesis, sampling, MIDI (Musical Instrument Digital Interface), and computer-assisted composition. Ends with a concert of student compositions.

MUS 2603 c-VPA. Art of Singing. Robert Greenlee. Every Other Year. Fall 2018

A study of singing traditions, emphasizing American popular music, musical theater, and classical music. Topics comprise vocal color and production, the influence of language on singing, performing practices, improvisation, and aesthetic response. Projects include performances and analyses of recorded music.

PREREQUISITE: MUS 1051 or MUS 1401 or MUS 2603 or MUS 2711 or MUS 2721 or MUS 2741 or MUS 2771 or MUS 2777 or MUS 2779 or MUS 2783 or MUS 2805 - 2809 or MUS 2811 - 2852 or Placement in MUS 1401 or Placement in MUS 2403

MUS 2701 c-VPA. West African Drumming Ensemble - Initial Semester. Jordan Benissan. Clare MacKenzie. Every Semester. Fall 2018

Performs the musical traditions of a variety of West African cultures. Students learn and perform multiple instruments, including drums, rattles, and bells, as well as various forms of West African singing and dance. Culminates in a concert every semester. Rehearsals are Wednesday evenings, 6:30-9:30.

MUS 2702 c-VPA. West African Drumming Ensemble. Jordan Benissan. Clare MacKenzie. Every Semester. Fall 2018

Performs the musical traditions of a variety of West African cultures. Students learn and perform multiple instruments, including drums, rattles, and bells, as well as various forms of West African singing and dance. Culminates in a concert every semester. Rehearsals are Wednesday evenings, 6:30-9:30.

PREREQUISITE: MUS 2701

MUS 2705 c-VPA. Middle Eastern Ensemble - Initial Semester. Amos Libby. Eric LaPerna. Every Semester. Fall 2018

Meets once a week on Monday evenings, and performs pieces from the Arabic, Turkish, Armenian, and Greek traditions. Coached by oud player Amos Libby and percussionist Eric La Perna, the group performs one concert per semester. No experience is required to join; students have the option of singing, learning new percussion instruments, or playing an instrument with which they are already familiar.

MUS 2706 c-VPA. Middle Eastern Ensemble. Amos Libby. Eric LaPerna. Every Semester. Fall 2018

Meets once a week on Monday evenings, and performs pieces from the Arabic, Turkish, Armenian, and Greek traditions. Coached by oud player Amos Libby and percussionist Eric La Perna, the group performs one concert per semester. No experience is required to join; students have the option of singing, learning new percussion instruments, or playing an instrument with which they are already familiar.

PREREQUISITE: MUS 2769 or MUS 2705

MUS 2711 c-VPA. Jazz Combos - Initial Semester. The Department. Every Semester. Fall 2018

Groups of four to six students, formed by audition, and performing both modern and classic standards, plus some original compositions by students and faculty. They perform one concert a semester on campus, and appear occasionally in other venues. Rehearsals are arranged to suit the players' and coaches' schedules.

MUS 2712 c-VPA. Jazz Combos. The Department. Every Semester. Fall 2018

Groups of four to six students, formed by audition, and performing both modern and classic standards, plus some original compositions by students and faculty. They perform one concert a semester on campus, and appear occasionally in other venues. Rehearsals are arranged to suit the players' and coaches' schedules.

PREREQUISITE: MUS 2711 or MUS 2783

MUS 2721 c-VPA. Chamber Ensembles - Initial Semester. The Department. Every Semester. Fall 2018

Groups of three to six students, formed by audition. With the guidance of a faculty coach, these groups delve into and perform select pieces from the chamber music repertory of the the past four hundred years. Some of these groups will be standard chamber ensembles (e.g., string quartets, piano trios, brass quintets); others will be formed according to student and repertoire demand. Rehearsals are arranged to suit the players' and coach's schedules.

MUS 2722 c-VPA. Chamber Ensembles. The Department. Every Semester. Fall 2018

Groups of three to six students, formed by audition. With the guidance of a faculty coach, these groups delve into and perform select pieces from the chamber music repertory of the the past four hundred years. Some of these groups will be standard chamber ensembles (e.g., string quartets, piano trios, brass quintets); others will be formed according to student and repertoire demand. Rehearsals are arranged to suit the players' and coach's schedules.

PREREQUISITE: MUS 2779 or MUS 2721

MUS 2731 c-VPA. Orchestra - Initial Semester. George Lopez. Clare MacKenzie. Every Semester. Fall 2018

An auditioned ensemble of about fifty student musicians playing woodwind, brass, percussion, and string instruments. Repertoire for the group varies widely from semester to semester and explores the vast body of orchestral literature from the past 250 years to today. Rehearsals are Sunday afternoons and Wednesday evenings.

MUS 2732 c-VPA. Orchestra. George Lopez. Clare MacKenzie. Every Semester. Fall 2018

An auditioned ensemble of about fifty student musicians playing woodwind, brass, percussion, and string instruments. Repertoire for the group varies widely from semester to semester and explores the vast body of orchestral literature from the past 250 years to today. Rehearsals are Sunday afternoons and Wednesday evenings.

PREREQUISITE: MUS 2777 or MUS 2731

MUS 2741 c-VPA. Chamber Choir - Initial Semester. Robert Greenlee. Every Semester. Fall 2018

An auditioned group of about thirty student singers. The choir performs at least three times a semester, and sometimes at festivals and society meetings in the US. Recent tours abroad, which occur about every three years during spring break, have taken the ensemble to Portugal, Germany, Ireland, England, Chile, Hungary, and Slovakia. Repertoire in the fall is "Sky Music," including Whitacre's "Cloudburst," as well as music by Gjeilo, Elder, and Esenwalds; gospel and folk/pop music; and a song from the recent show Dear Evan Hanson. Rehearsals are Monday and Thursdays 4:30-5:40, plus a sectional on either Tuesday or Wednesday.

MUS 2742 c-VPA. Chamber Choir. Robert Greenlee. Every Semester. Fall 2018

An auditioned group of about thirty student singers. The choir performs at least three times a semester, and sometimes at festivals and society meetings in the US. Recent tours abroad, which occur about every three years during spring break, have taken the ensemble to Portugal, Germany, Ireland, England, Chile, Hungary, and Slovakia. Repertoire in the fall is "Sky Music," including Whitacre's "Cloudburst," as well as music by Gjeilo, Elder, and Esenwalds; gospel and folk/pop music; and a song from the recent show Dear Evan Hanson. Rehearsals are Monday and Thursdays 4:30-5:40, plus a sectional on either Tuesday or Wednesday.

PREREQUISITE: MUS 2771 or MUS 2741

MUS 2745 c-VPA. Chorus - Initial Semester. Anthony Antolini. Every Semester. Fall 2018

An auditioned ensemble of students, faculty, staff, and community singers. At least one of the semesters features a large-scale work for chorus and orchestra. Recent tours have included all the major cities of New England, Serbia, Bulgaria, and Greece. Rehearsals are Thursday and Sunday evenings. Sight reading ability is desired but not required.

MUS 2746 c-VPA. Chorus. Anthony Antolini. Every Semester. Fall 2018

An auditioned ensemble of students, faculty, staff, and community singers. At least one of the semesters features a large-scale work for chorus and orchestra. Recent tours have included all the major cities of New England, Serbia, Bulgaria, and Greece. Rehearsals are Thursday and Sunday evenings. Sight reading ability is desired but not required.

PREREQUISITE: MUS 2773 or MUS 2745

MUS 2751 c-VPA. Concert Band - Initial Semester. John Morneau. Every Semester. Fall 2018

An ensemble open to all students with wind and percussion experience that performs several major concerts each year on campus, along with performances at campus events and ceremonies. Repertoire consists of a variety of literature, from the finest of the wind band repertoire to light classics, show tunes, and marches. Students have been featured as soloists and conductors, and student compositions have been premiered by the ensemble. Rehearsals are Tuesday and Thursday evenings.

MUS 2752 c-VPA. Concert Band. John Morneau. Every Semester. Fall 2018

An ensemble open to all students with wind and percussion experience that performs several major concerts each year on campus, along with performances at campus events and ceremonies. Repertoire consists of a variety of literature, from the finest of the wind band repertoire to light classics, show tunes, and marches. Students have been featured as soloists and conductors, and student compositions have been premiered by the ensemble. Rehearsals are Tuesday and Thursday evenings.

PREREQUISITE: MUS 2775 or MUS 2751

MUS 2811 c. Intermediate Individual Performance Studies - 1st Semester Flute. Krysia Tripp. Clare MacKenzie. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2812 c. Intermediate Individual Performance Studies - Flute. The Department. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2813 c. Intermediate Individual Performance Studies - 1st Semester Oboe. Clare MacKenzie. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2814 c. Intermediate Individual Performance Studies - Oboe. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2815 c. Intermediate Individual Performance Studies - 1st Semester Clarinet. Clare MacKenzie. The Department. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2816 c. Intermediate Individual Performance Studies - Clarinet. Clare MacKenzie. Titus Abbott. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2817 c. Intermediate Individual Performance Studies - 1st Semester Bassoon. David Joseph. Clare MacKenzie. . Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2819 c. Intermediate Individual Performance Studies - 1st Semester Saxophone (Classical). T.B.A. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2820 c. Intermediate Individual Performance Studies - Saxophone (Classical). The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2821 c. Intermediate Individual Performance Studies - 1st Semester Horn. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2822 c. Intermediate Individual Performance Studies - Horn. Clare MacKenzie. John Boden. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2823 c. Intermediate Individual Performance Studies - 1st Semester Trumpet. Clare MacKenzie. The Department. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2824 c. Intermediate Individual Performance Studies - Trumpet. Clare MacKenzie. Graffam Allen. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2825 c. Intermediate Individual Performance Studies - 1st Semester Trombone. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2826 c. Intermediate Individual Performance Studies - Trombone. Clare MacKenzie. The Department. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2833 c. Intermediate Individual Performance Studies - 1st Semester Harp. Clare MacKenzie. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2835 c. Intermediate Individual Performance Studies - 1st Semester Classical Guitar. Clare MacKenzie. John Johnstone. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2836 Intermed Perf Studies - Guitar. Clare MacKenzie. The Department. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2837 c. Intermediate Individual Performance Studies - 1st Semester Piano. The Department. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2838 c. Intermediate Individual Performance Studies - Piano. The Department. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2841 c. Intermediate Individual Performance Studies - 1st Semester Violin. The Department. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2842 c. Intermediate Individual Performance Studies - Violin. The Department. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2843 c. Intermediate Individual Performance Studies - 1st Semester Viola. Kirsten Monke. Clare MacKenzie. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2844 c. Intermediate Individual Performance Studies - Viola. Clare MacKenzie. Kirsten Monke. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2847 c. Intermediate Individual Performance Studies - 1st Semester Contrabass. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2851 c. Intermediate Individual Performance Studies - 1st Semester Voice (Classical). The Department. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2852 c. Intermediate Individual Performance Studies - Voice (Classical). The Department. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2855 c. Intermediate Individual Performance Studies - 1st Semester Pop/Jazz Voice. The Department. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2856 c. Intermediate Individual Performance Studies - Pop/Jazz Voice. The Department. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2863 c. Intermediate Individual Performance Studies - 1st Semester Pop/Jazz Saxophone. Titus Abbott. Clare MacKenzie. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2864 c. Intermediate Individual Performance Studies - Pop/Jazz Saxophone. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2871 c. Intermediate Individual Performance Studies - 1st Semester Pop/Jazz Guitar. Clare MacKenzie. Gary Wittner. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2872 c. Intermediate Individual Performance Studies - Pop/Jazz Guitar. Clare MacKenzie. Gary Wittner. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2873 c. Intermediate Individual Performance Studies - 1st Semester Pop/Jazz Piano. Clare MacKenzie. Matthew Fogg. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2874 c. Intermediate Individual Performance Studies - Pop/Jazz Piano. Clare MacKenzie. Matthew Fogg. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2875 c. Intermediate Individual Performance Studies - 1st Semester Pop/Jazz Bass. Clare MacKenzie. Duane Edwards. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2876 c. Intermediate Individual Performance Studies - Pop/Jazz Bass. Clare MacKenzie. Duane Edwards. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2877 c. Intermediate Individual Performance Studies - 1st Semester Pop/Jazz Drums. Clare MacKenzie. Ronald Miller. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 2878 c. Intermediate Individual Performance Studies - Pop/Jazz Drums. Clare MacKenzie. Ronald Miller. Every Semester. Fall 2018

The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

MUS 3151 c-ESD. Advanced Concepts in Music and Culture: African American Music. Tracy McMullen. Every Other Year. Fall 2018

Examines music as a cultural “actor” within the context of American history. Central concerns may include representations of racialized identity via music; interpretation and reception of musical genres; “freedom” and constraint in musical performance; and issues of appropriation, musical borrowing, essentialism, and tradition. Authors may include Ralph Ellison, Amiri Baraka, Eileen Southern, and Sylvia Wynter. Artists and genres may include Kendrick Lamar, Nina Simone, John Coltrane, gospel, jazz, and hip hop. No music theory knowledge necessary. (Same as AFRS 3151)

PREREQUISITE: AFRS 1101 or ANTH 1101

MUS 3501 c. Topics in Music Theory: Orchestration. Vineet Shende. Every Other Year. Fall 2018

An in-depth examination of factors to consider when writing for modern orchestral instruments. Students become familiar with all such instruments and arrange and transcribe works for ensembles such as string quartet, woodwind quartet, brass quintet, percussion ensemble, and full orchestra. Students also study scores by composers such as Brahms, Mahler, Ravel, Schoenberg, Stravinsky, and Takemitsu in order to further their knowledge of the techniques of instrumentation.

PREREQUISITE: MUS 2401 or MUS 2501

MUS 3805 c-VPA. Advanced Individual Performance Studies. Jeffrey Christmas. Clare MacKenzie. Every Semester. Fall 2018

Prerequisite: Music 2806 and permission of the music department. The performance date and accompanist should be established the semester before the recital is to take place.

1. This option for private study is open only to students already advanced on their instruments. Students may take one or more semesters of this option. Music 3806 may be repeated for credit. The first semester of study is designated Music 3805. The second and all subsequent semesters of private lessons on the same instrument are designated Music 3806. The number 3807 is reserved for all semesters of study on a second instrument. 2. One credit is granted for each semester of study. Students are graded with regular letter grades. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 3. Admission is by departmental audition only. Subsequent semesters of advanced lessons on the same instrument may require further auditions. 4. To receive credit for lessons, the student must perform a thirty- to forty-five-minute recital at the end of the semester. The student is expected to write program notes for this recital and other written work acceptable to the faculty advisor. 5. To receive credit, the student must have an advisor from the music department faculty, and be able to demonstrate to that faculty member that he or she understands the structure and/ or context of the music, and meet all deadlines. The letter grade is determined jointly by the applied teacher and the faculty member after the recital. 6. Fees as with half-credit lessons.

MUS 3806 c-VPA. Advanced Individual Performance Studies. George Lopez. Clare MacKenzie. Every Semester. Fall 2018

Prerequisite: Music 2806 and permission of the music department. The performance date and accompanist should be established the semester before the recital is to take place.

1. This option for private study is open only to students already advanced on their instruments. Students may take one or more semesters of this option. Music 3806 may be repeated for credit. The first semester of study is designated Music 3805 . The second and all subsequent semesters of private lessons on the same instrument are designated Music 3806 . The number 3807 is reserved for all semesters of study on a second instrument. 2. One credit is granted for each semester of study. Students are graded with regular letter grades. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 3. Admission is by departmental audition only. Subsequent semesters of advanced lessons on the same instrument may require further auditions. 4. To receive credit for lessons, the student must perform a thirty- to forty-five-minute recital at the end of the semester. The student is expected to write program notes for this recital and other written work acceptable to the faculty advisor. 5. To receive credit, the student must have an advisor from the music department faculty, and be able to demonstrate to that faculty member that he or she understands the structure and/ or context of the music, and meet all deadlines. The letter grade is determined jointly by the applied teacher and the faculty member after the recital. 6. Fees as with half-credit lessons.

MUS 3807 c-VPA. Advanced Individual Performance Studies. The Department. Clare MacKenzie. Vineet Shende. Every Semester. Fall 2018

Prerequisite: Music 2806 and permission of the music department. The performance date and accompanist should be established the semester before the recital is to take place.

1. This option for private study is open only to students already advanced on their instruments. Students may take one or more semesters of this option. Music 3806 may be repeated for credit. The first semester of study is designated Music 3805 . The second and all subsequent semesters of private lessons on the same instrument are designated Music 3806 . The number 3807 is reserved for all semesters of study on a second instrument. 2. One credit is granted for each semester of study. Students are graded with regular letter grades. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 3. Admission is by departmental audition only. Subsequent semesters of advanced lessons on the same instrument may require further auditions. 4. To receive credit for lessons, the student must perform a thirty- to forty-five-minute recital at the end of the semester. The student is expected to write program notes for this recital and other written work acceptable to the faculty advisor. 5. To receive credit, the student must have an advisor from the music department faculty, and be able to demonstrate to that faculty member that he or she understands the structure and/ or context of the music, and meet all deadlines. The letter grade is determined jointly by the applied teacher and the faculty member after the recital. 6. Fees as with half-credit lessons.

MUS 3852 c-VPA. Advanced Individual Performance Studies - Voice (Classical). Clare MacKenzie. The Department. Every Semester. Fall 2018

MUS 3855 c-VPA. Advanced Individual Performance Studies - 1st Semester Pop/Jazz Voice. Clare MacKenzie. The Department. Every Semester. Fall 2018

MUS 4040 c. Senior Project in Music. Vineet Shende. Every Spring. Fall 2018

All senior majors must take this course, which involves either a single semester of independent work or the second semester of an honors thesis. In addition to weekly individual meetings with a faculty advisor, students meet as a group with the entire faculty several times during the semester. Must be taken in the spring of the senior year. Open only to senior music majors.

Neuroscience

NEUR 2060 a. Cognitive Neuroscience. Erika Nyhus. Every Fall. Fall 2018

An introduction to the neuroscientific study of cognition. Topics surveyed in the course include the neural bases of perception, attention, memory, language, executive function, and decision making. In covering these topics, the course will draw on evidence from brain imaging (fMRI, EEG, MEG), transcranial magnetic stimulation, electrophysiology, and neuropsychology. Also considers how knowledge about the brain constrains our understanding of the mind. (Same as PSYC 2060)

PREREQUISITE: PSYC 1101 or Placement in above PSYC 1101

NEUR 2135 a-MCSR, INS. Neurobiology. Leah Wilson. Every Fall. Fall 2018

Examines fundamental concepts in neurobiology from the molecular to the systems level. Topics include neuronal communication, gene regulation, morphology, neuronal development, axon guidance, mechanisms of neuronal plasticity, sensory systems, and the molecular basis of behavior and disease. Weekly lab sessions introduce a wide range of methods used to examine neurons and neuronal systems. (Same as BIOL 2135)

PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

NEUR 2553 a-INS. Neurophysiology. Patsy Dickinson. Every Fall. Fall 2018

A comparative study of the function of the nervous system in invertebrate and vertebrate animals. Topics include the mechanism that underlie both action potentials and patterns of spontaneous activity in individual nerve cells, interactions between neurons, and the organization of neurons into larger functional units. Lectures and four hours of laboratory work per week. (Same as BIOL 2553)

PREREQUISITE: Two of: | either BIOL 1102 or BIOL 1109 | | and either BIOL 2135 or BIOL 2214 or PSYC 2050

NEUR 2567 a. Biology of Sex Differences. Leah Wilson. Non-Standard Rotation. Fall 2018

Examines the biological processes underlying sex differences in anatomy, physiology, and behavior in many species, from insects to humans. In the first section, students explore evolutionary and ecological explanations for sex and sex differences and question: why sex evolved; the evolutionary mechanisms leading to sex differences; and how the environment influences sexual differentiation. The second section—an exploration of genetic, developmental, and physiological explanations—questions: what role hormones play in sexual differentiation; how, in many species, adult individuals change sex; if there are sex differences in the brain, and if so, how they are related to sex differences in behavior. The third section, a discussion of human sex differences, questions: how we evaluate biological hypotheses about human sex differences; what the differences are between sex and gender; and if there is a biological basis for gender identity. Lectures, readings, and assignments build on students' fundamental understanding of both cellular and ecological processes. (Same as BIOL 2567)

PREREQUISITE: BIOL 1102 or BIOL 1109

NEUR 2588 a-INS. Cell Biology of the Neuron. Christoph Straub. Non-Standard Rotation. Fall 2018

Neurons are highly specialized cells with unique anatomical and functional properties. Ultimately, those properties reflect the ability of neurons to receive, integrate, and release electrical signals, and thus form the building blocks of neuronal circuits. Explores those unique cell biological properties of neurons, emphasizing structure-function relationships. Focuses on the cell biology of mammalian neurons, and topics include membrane trafficking, cytoskeleton, synapses and synaptic plasticity, lipid signaling, intracellular signaling pathways, as well as comparison of different types of neurons. Includes a weekly lab utilizing cultured mouse neuron in which students will rotate through different experiments. (Same as BIOL 2588)

PREREQUISITE: Two of: || either BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level || and either BIOL 2112 or BIOL 2124 (same as BIOC 2124) or BIOL 2135 (same as NEUR 2135) or BIOL 2553 (same as NEUR 2553) or PSYC 2050 (same as NEUR 2050)

NEUR 2750 a-INS. Laboratory in Behavioral Neuroscience: Social Behavior. Richmond Thompson. Anja Forche. Every Fall. Fall 2018

A laboratory course that exposes students to modern techniques in neuroscience that can be applied to the study of social behavior. Underlying concepts associated with various molecular, neuroanatomical, pharmacological, and electrophysiological methods are discussed in a lecture format. Students then use these techniques in laboratory preparations that demonstrate how social behavior is organized within the central nervous system of vertebrate animals, including humans. (Same as PSYC 2750)

PREREQUISITE: Three of: || either PSYC 2050 (same as NEUR 2050) or BIOL 2135 (same as NEUR 2135) or PSYC 2060 (same as NEUR 2060) || and PSYC 2510 or either BIOL 1102 or BIOL 1109 || and PSYC 2520 or either MATH 1300 or MATH 1400

NEUR 3055 a. Cognitive Neuroscience of Memory. Erika Nyhus. Every Fall. Fall 2018

An advanced discussion of recent empirical and theoretical approaches to understanding the cognitive neuroscience of memory. Readings and discussions address empirical studies using neuroimaging methods. Topics include hippocampal and cortical contributions to memory encoding and retrieval and the effect of genetic variability, drugs, emotions, and sleep on memory. (Same as PSYC 3055)

PREREQUISITE: Three of: || either PSYC 2040 or PSYC 2050 (same as NEUR 2050) or PSYC 2060 (same as NEUR 2060) or BIOL 2135 (same as NEUR 2135) || and PSYC 2520 or either MATH 1300 or MATH 1400 || and Placement in BIOL 2000 level or PSYC 2510 or either BIOL 1102 or BIOL 1109

Philosophy

PHIL 1040 c. Personal Identity. Matthew Stuart. Every Other Year. Fall 2018

What is it that makes you a person, and what is it that makes you the same person as the little kid in your parents' photo album? Philosophers have defended a number of different answers to these questions. According to some, it is persistence of the same soul that makes for personal identity. Others argue that it is persistence of the same body that matters, or the continuity of certain biological processes. Still others contend that it is psychological relations that matter. Canvases all of these answers and considers thought experiments about soul swapping, brain transplants, and Star Trek transporters. Readings from both historical and contemporary sources.

PHIL 1042 c. Crime and Punishment. Kristi Olson. Every Year. Fall 2018

Examines philosophical issues raised by the criminal law, including the moral justification of punishment, the proper subject matter of criminal law (that is, what should be a crime?), ethical issues in law enforcement, and the theoretical underpinnings of different criminal defenses.

PHIL 1321 c-ESD. Philosophical Issues of Gender and Race. Kristi Olson. Non-Standard Rotation. Fall 2018

Explores contemporary issues of gender and race. Possible topics include the social construction of race and gender, implicit bias, racial profiling, pornography, the gender wage gap, affirmative action, race and incarceration, transgender issues, and reparations for past harms. Readings drawn from philosophy, legal studies, and the social sciences. (Same as GSWS 1321)

PHIL 1434 c. Free Will. Scott Sehon. Every Other Fall. Fall 2018

We hold people responsible for their actions: we get credit and praise for nice things we do or good papers that we write; we are blamed if we break a promise or if we plagiarize a paper. In holding one another responsible in these ways, we seem to presuppose that people have free will, for it seems that we should not hold people responsible if they did not act freely. But what if all human behavior can be explained scientifically, as is suggested by current neuroscience research? What if determinism is true, and all our behaviors have been causally determined by events that took place before we were born? Readings from contemporary philosophers (Robert Kane, Alfred Mele, Manuel Vargas, and others) and psychologists (Benjamin Libet).

PHIL 2111 c. Ancient Philosophy. Sarah Conly. Every Fall. Fall 2018

We will read some of the most important works by Plato and Aristotle, two of the greatest western thinkers, and major influences on western thought. Explores questions in ethics, politics, art, psychology, the concept of knowledge, and the nature of reality.

PHIL 2223 a-MCSR. Logic. Scott Sehon. Every Fall. Fall 2018

The central problem of logic is to determine which arguments are good and which are bad. To this end, we introduce a symbolic language and rigorous, formal methods for seeing whether one statement logically implies another. We apply these tools to a variety of arguments, philosophical and otherwise, and demonstrate certain theorems about the formal system we construct.

PHIL 2321 c. Moral Theory. Sarah Conly. Every Other Year. Fall 2018

Is there a morally right way to live? If so, what is it? Should I do what is best for me? Should I respect individual rights -- and if so, what rights do individuals have? Should I do whatever maximizes the welfare of society? Examines these fundamental ethical questions.

PHIL 3455 c. Ideas and Common Sense. Matthew Stuart. Non-Standard Rotation. Fall 2018

Traces the rise and fall of one of the great epistemological innovations of modern philosophy, the so-called "theory of ideas." According to this theory, thinking involves the manipulation of mental items and sense perception is mediated by awareness of them. The theory is put forward by Descartes, but receives its fullest treatment in Locke's "Essay," where it is used to explain perceptual relativity, secondary qualities, the constraints on scientific explanation, and even our inability to perceive fast and slow motions. Later, Hume uses the theory to justify a far-reaching skepticism about causation and about enduring things. The theory's sharpest and most insightful critic is Reid, the Scottish philosopher of common sense whose methodological views prefigure the "ordinary language" movement of the twentieth century.

PREREQUISITE: PHIL 1000 - 2969 or PHIL 3000 or higher

Physics and Astronomy

PHYS 1093 a-MCSR. Introduction to Physical Reasoning. Madeleine Msall. Every Fall. Fall 2018

Climate science. Quantum Physics. Bioengineering. Rocket science. Who can understand it? Anyone with high school mathematics (geometry and algebra) can start. Getting started in physics requires an ability to mathematically describe real world objects and experiences. Prepares students for additional work in physical science and engineering by focused practice in quantitative description, interpretation, and calculation. Includes hands-on measurements, some introductory computer programming, and many questions about the physics all around us. Registration for this course is by placement only. To ensure proper placement, students must have taken the physics placement examination prior to registering for Physics 1093.

PREREQUISITE: Placement in PHYS 1093

PHYS 1130 a-MCSR, INS. Introductory Physics I. Varun Makhija. Mark Battle. Every Semester. Fall 2018

An introduction to the conservation laws, forces, and interactions that govern the dynamics of particles and systems. Shows how a small set of fundamental principles and interactions allow us to model a wide variety of physical situations, using both classical and modern concepts. A prime goal of the course is to have the participants learn to actively connect the concepts with the modeling process. Three hours of laboratory work per week. To ensure proper placement, students are expected to have taken the physics placement examination prior to registering for Physics 1130.

PREREQUISITE: Two of: | | MATH 1600 or higher or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M | | and PHYS 1093 or Placement in PHYS 1130

PHYS 1140 a-MCSR, INS. Introductory Physics II. Karen Topp. Every Semester. Fall 2018

An introduction to the interactions of matter and radiation. Topics include the classical and quantum physics of electromagnetic radiation and its interaction with matter, quantum properties of atoms, and atomic and nuclear spectra. Laboratory work (three hours per week) includes an introduction to the use of electronic instrumentation.

PREREQUISITE: Two of: | | MATH 1700 - 1800 or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M | | and PHYS 1130 or Placement in PHYS 1140

PHYS 1510 a-MCSR, INS. Introductory Astronomy. Varun Makhija. Paul Howell. Every Spring. Fall 2018

A quantitative introduction to astronomy with emphasis on stars and the structures they form, from binaries to galaxies. Topics include the night sky, the solar system, stellar structure and evolution, white dwarfs, neutron stars, black holes, and the expansion of the universe. Several nighttime observing sessions required. Does not satisfy pre-med or other science departments' requirements for a second course in physics.

PREREQUISITE: MATH 1600 or higher or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M

PHYS 2130 a-MCSR, INS. Electric Fields and Circuits. Mark Battle. Every Fall. Fall 2018

The basic phenomena of the electromagnetic interaction are introduced. The basic relations are then specialized for a more detailed study of linear circuit theory. Laboratory work stresses the fundamentals of electronic instrumentation and measurement with basic circuit components such as resistors, capacitors, inductors, diodes, and transistors. Three hours of laboratory work per week.

PREREQUISITE: PHYS 1140

PHYS 2240 a-MCSR, INS. Acoustics. Madeleine Msall. Every Other Fall. Fall 2018

An introduction to the motion and propagation of sound waves. Covers selected topics related to normal modes of sound waves in enclosed spaces, noise, acoustical measurements, the ear and hearing, phase relationships between sound waves, and many others, providing a technical understanding of our aural experiences.

PREREQUISITE: PHYS 1140

PHYS 2410 a-MCSR, INS. Accident Reconstruction: Physics, The Common Good, and Justice. Dale Syphers. Non-Standard Rotation. Fall 2018

Introduces the applications of physics pertinent to accident reconstruction and analyzes three complex cases that were criminal prosecutions. Instructor analyzes the first case to show how the physics is applied, the second is done in tandem with students, and the third is mostly analyzed by the students, using what they have learned. The report on this third case serves as the final project for the course. While Physics 1130 is the only prerequisite for the course, familiarity with vectors and matrices, or a desire to learn how to use them, is necessary.

PREREQUISITE: PHYS 1130

PHYS 2510 a. Astrophysics. Dale Syphers. Every Other Fall. Fall 2018

A quantitative discussion that introduces the principal topics of astrophysics, including stellar structure and evolution, planetary physics, and cosmology.

PREREQUISITE: Two of: || PHYS 1140 || and PHYS 1510

PHYS 3000 a-MCSR, INS. Methods of Theoretical Physics. Stephen Naculich. Every Fall. Fall 2018

Mathematics is the language of physics. Similar mathematical techniques occur in different areas of physics. A physical situation may first be expressed in mathematical terms, usually in the form of a differential or integral equation. After the formal mathematical solution is obtained, the physical conditions determine the physically viable result. Examples are drawn from heat flow, gravitational fields, and electrostatic fields.

PREREQUISITE: Two of: || either PHYS 2130 or PHYS 2140 or PHYS 2150 || and MATH 1800 or Placement in 2000 2020 2206 M

PHYS 3140 a-MCSR, INS. Quantum Mechanics. Stephen Naculich. Every Fall. Fall 2018

A mathematically rigorous development of quantum mechanics, emphasizing the vector space structure of the theory through the use of Dirac bracket notation. Linear algebra developed as needed.

PREREQUISITE: Two of: || PHYS 2140 || and PHYS 3000

Psychology

PSYC 1101 b. Introduction to Psychology. The Department. Every Semester. Fall 2018

A general introduction to the major concerns of contemporary psychology, including physiological psychology, perception, learning, cognition, language, development, personality, intelligence, and abnormal and social behavior. Recommended for first- and second-year students. Juniors and seniors should enroll in the spring semester.

PSYC 2010 b. Infant and Child Development. Samuel Putnam. Every Semester. Fall 2018

A survey of major changes in psychological functioning from conception through childhood. Several theoretical perspectives are used to consider how physical, personality, social, and cognitive changes jointly influence the developing child's interactions with the environment.

PREREQUISITE: PSYC 1101 or Placement in above PSYC 1101

PSYC 2025 b. Abnormal Psychology. Kelly Parker-Guilbert. Every Fall. Fall 2018

An introduction to the phenomenology, etiology, and treatment of mental disorders. Major topics include depression, bipolar disorder, anxiety disorders, obsessive-compulsive disorder, post-traumatic stress disorder, schizophrenia, eating disorders, and personality disorders. Current paradigms for understanding psychopathology, diagnosis and assessment, and research methods specific to clinical psychology also discussed.

PREREQUISITE: PSYC 1101 or Placement in above PSYC 1101

PSYC 2060 a. Cognitive Neuroscience. Erika Nyhus. Every Fall. Fall 2018

An introduction to the neuroscientific study of cognition. Topics surveyed in the course include the neural bases of perception, attention, memory, language, executive function, and decision making. In covering these topics, the course will draw on evidence from brain imaging (fMRI, EEG, MEG), transcranial magnetic stimulation, electrophysiology, and neuropsychology. Also considers how knowledge about the brain constrains our understanding of the mind. (Same as NEUR 2060)

PREREQUISITE: PSYC 1101 or Placement in above PSYC 1101

PSYC 2510 b. Research Design in Psychology. Andrew Christy. Every Semester. Fall 2018

A systematic study of the scientific method as it underlies psychological research. Topics include prominent methods used in studying human and animal behavior, the logic of causal analysis, experimental and non-experimental designs, issues in internal and external validity, pragmatics of careful research, and technical writing of research reports.

PREREQUISITE: PSYC 1101 or Placement in above PSYC 1101

PSYC 2520 a-MCSR. Data Analysis. Suzanne Lovett. Every Semester. Fall 2018

An introduction to the use of descriptive and inferential statistics and design in behavioral research. Weekly laboratory work in computerized data analysis. Required of majors no later than the junior year, and preferably by the sophomore year.

PREREQUISITE: Two of: || either BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level or PSYC 2510 || and PSYC 1101 or Placement in above PSYC 1101

PSYC 2735 b. Laboratory in Social Psychology. Andrew Christy. Every Fall. Fall 2018

An examination of different research methodologies used by social psychologists, including archival research, observation, questionnaires, lab experiments, and online data collection. Students learn about the relative strengths and weaknesses of these different methodological approaches, both by reading research reports and by designing and conducting original research.

PREREQUISITE: Three of: || either PSYC 2030 or PSYC 2032 - 2034 || and PSYC 2510 || and PSYC 2520

PSYC 2740 b. Laboratory in Cognition. Louisa Slowiaczek. Every Fall. Fall 2018

An analysis of research methodology and experimental investigations in cognition, including such topics as auditory and sensory memory, visual perception, attention and automaticity, retrieval from working memory, implicit and explicit memory, metamemory, concept formation and reasoning. Weekly laboratory sessions allow students to collect and analyze data in a number of different areas of cognitive psychology.

PREREQUISITE: Three of: || PSYC 2040 || and PSYC 2510 || and PSYC 2520

PSYC 2750 a-INS. Laboratory in Behavioral Neuroscience: Social Behavior. Richmond Thompson. Anja Forche. Every Fall. Fall 2018

A laboratory course that exposes students to modern techniques in neuroscience that can be applied to the study of social behavior. Underlying concepts associated with various molecular, neuroanatomical, pharmacological, and electrophysiological methods are discussed in a lecture format. Students then use these techniques in laboratory preparations that demonstrate how social behavior is organized within the central nervous system of vertebrate animals, including humans. (Same as NEUR 2750)

PREREQUISITE: Three of: || either PSYC 2050 (same as NEUR 2050) or BIOL 2135 (same as NEUR 2135) or PSYC 2060 (same as NEUR 2060) || and PSYC 2510 or either BIOL 1102 or BIOL 1109 || and PSYC 2520 or either MATH 1300 or MATH 1400

PSYC 3026 b. Psychology of Trauma and Posttraumatic Stress Disorder. Kelly Parker-Guilbert. Non-Standard Rotation. Fall 2018

Explores the psychological impact of many different types of trauma, including military combat, accidents, interpersonal violence, sexual assault, natural disasters, and childhood physical and sexual abuse. The emphasis is on psychological theories used to explain and treat symptoms associated with posttraumatic stress disorder (PTSD). Covers diagnostic methods, research on prevalence and policy issues, comorbid psychological and medical diagnoses, and social correlates. In addition to exploring the challenges associated with PTSD, addresses mechanisms of positive change following trauma (e.g., posttraumatic growth).

PREREQUISITE: Two of: || PSYC 2025 || and PSYC 2520

PSYC 3040 b. The Psychology of Language. Louisa Slowiaczek. Every Other Fall. Fall 2018

An examination of psychological factors that affect the processing of language, including a discussion of different modalities (auditory and visual language) and levels of information (sounds, letters, words, sentences, and text/discourse). Emphasis is on the issues addressed by researchers and the theories developed to account for our language abilities.

PREREQUISITE: Three of: || PSYC 2040 || and PSYC 2510 || and PSYC 2520

PSYC 3055 a. Cognitive Neuroscience of Memory. Erika Nyhus. Every Fall. Fall 2018

An advanced discussion of recent empirical and theoretical approaches to understanding the cognitive neuroscience of memory. Readings and discussions address empirical studies using neuroimaging methods. Topics include hippocampal and cortical contributions to memory encoding and retrieval and the effect of genetic variability, drugs, emotions, and sleep on memory. (Same as NEUR 3055)

PREREQUISITE: Three of: || either PSYC 2040 or PSYC 2050 (same as NEUR 2050) or PSYC 2060 (same as NEUR 2060) or BIOL 2135 (same as NEUR 2135) || and PSYC 2520 or either MATH 1300 or MATH 1400 || and Placement in BIOL 2000 level or PSYC 2510 or either BIOL 1102 or BIOL 1109

Religion

REL 1013 c. God and Money. Elizabeth Pritchard. Non-Standard Rotation. Fall 2018

Money is frequently assumed to be antithetical to religion even as the two are utterly inseparable. This is what makes it a particularly useful category for exploring what counts as religion—concerns that are integral to the discipline of religious studies and central to humanistic inquiry more broadly. Considers money as a measure of time, as a way human communities construct relationships, as well as how it interacts with moral categories such as value, guilt, and obligation, and theological understandings of sin, debt, poverty, charity, and prosperity. Course readings and visual media consist of predominantly Christian sources with some comparison to other traditions and focus on the significance of money in modern life.

REL 1101 c-ESD. Introduction to the Study of Religion. Anna Golovkova. Every Semester. Fall 2018

Basic concepts, methods, and issues in the study of religion, with special reference to examples comparing and contrasting Asian and Western religions. Lectures, films, discussions, and readings in a variety of texts such as scriptures, novels, and autobiographies, along with modern interpretations of religion in ancient and contemporary Asian and Western contexts..

REL 1188 c-IP. Epics Across Oceans. Christine Marrewa Karwoski. Non-Standard Rotation. Fall 2018

Introduces students to the classic Indian epics that form a core literary and cultural tradition within South and Southeast Asia: the Ramayana and the Mahabharata. Examines how the epics were adapted across different kingships and polities in South and Southeast Asia, becoming part of the traditional culture of almost every part of this vast region. Since the royal patrons and the heroes of these epics were often linked, the manner in which the epics were told reveals the priorities of the different regions. Drawing on film, graphic novels, and multiple performance genres, explores the continuous reworking of these epics for both conservative and radical ends, from ancient India to the present day. (Same as ASNS 1770)

REL 2201 c-ESD, VPA. Black Women, Politics, Music, and the Divine. Judith Casselberry. Every Fall. Fall 2018

Seminar. Examines the convergence of politics and spirituality in the musical work of contemporary black women singer-songwriters in the United States. Analyzes material that interrogates and articulates the intersections of gender, race, class, and sexuality generated across a range of religious and spiritual terrains with African diasporic/black Atlantic spiritual moorings, including Christianity, Islam, and Yoruba. Focuses on material that reveals a womanist (black feminist) perspective by considering the ways resistant identities shape and are shaped by artistic production. Employs an interdisciplinary approach by incorporating ethnomusicology, anthropology, literature, history, and performance and social theory. Explores the work of Shirley Caesar, the Clark Sisters, Meshell Ndegeocello, Abby Lincoln, Sweet Honey in the Rock, and Dianne Reeves, among others. (Same as AFRS 2201 , GSWS 2207, MUS 2291)

REL 2208 c-IP. Islam. Jessica Mutter. Every Other Year. Fall 2018

With an emphasis on primary sources, pursues major themes in Islamic civilization from the revelation of the Qur'an to Muhammad until the present. From philosophy to political Islam, and from mysticism to Muslims in America, explores the diversity of a rapidly growing religious tradition.

REL 2216 c-ESD. The New Testament in Its World. Todd Berzon. Every Other Year. Fall 2018

Situates the Christian New Testament in its Hellenistic cultural context. While the New Testament forms the core of the course, attention is paid to parallels and differences in relation to other Hellenistic religious texts: Jewish, (other) Christian, and pagan. Religious leadership, rituals, secrecy, philosophy of history, and salvation are some of the main themes.

REL 2219 c-ESD, IP. Religion and Fiction in Modern South Asia. John Holt. Discontinued Course. Fall 2018

Explains the nexus between religion and society in modern South Asia via the prism of South Asian literature in English. Confined to prose fiction, considering its tendency to attempt approximations of reality. Interrogates how ideas of religion and ideas about religion manifest themselves in literature and affect understanding of south Asian religions among its readership. Does not direct students to seek authentic insights into orthodox or doctrinal religion in the literary texts but to explore the tensions between textual religion and everyday lived reality in South Asia. (Same as ASNS 2550)

REL 2222 c-ESD, IP. Theravada Buddhism. John Holt. Non-Standard Rotation. Fall 2018

An examination of the major trajectories of Buddhist religious thought and practice as understood from a reading of primary and secondary texts drawn from the Theravada traditions of India, Sri Lanka, Thailand, and Burma. (Same as ASNS 2554)

REL 2230 c-ESD. Human Sacrifice. Todd Berzon. Non-Standard Rotation. Fall 2018

Uses the practice of human sacrifice to investigate the relationship between religion and violence. As an act of choreographed devotion, sacrifice implicates notions of debt, transformation, exchange, purification, sacredness, death, and rebirth. It is a ritual designed to destroy for an effect, for an explicit if often intangible gain. On the one hand, human sacrifice involves all of these same issues and yet, on the other, it magnifies them by thrusting issues of agency, autonomy, and choice into the mixture. Must a sacrificial victim go peaceably? Otherwise, would the act simply be murder? Investigates the logic of human sacrifice. How have religions across history conceptualized and rationalized the role and status of the human victim? Considers a diverse range of examples from the Hebrew Bible, Greek tragedies, the New Testament, science fiction, epics, missionary journals and travelogues, horror films, and war diaries.

REL 3390 c. Theories about Religion. Elizabeth Pritchard. Every Fall. Fall 2018

Seminar focusing on how religion has been explained and interpreted from a variety of intellectual and academic perspectives, from the sixteenth century to the present. In addition to a historical overview of religion's interpretation and explanation, also includes consideration of postmodern critiques and the problem of religion and violence in the contemporary world.

PREREQUISITE: REL 1101

Romance Languages and Lits

FRS 1101 c. Elementary French I. Gerard Keubeung. Every Fall. Fall 2018

A study of the basic forms, structures, and vocabulary in the context of the French-speaking world. Emphasis on the four communicative skills: reading, writing, listening, and speaking. Three class hours per week and one weekly conversation session with teaching assistants, plus regular language laboratory assignments. Primarily open to first- and second-year students.

FRS 2203 c. Intermediate French I. The Department. Every Fall. Fall 2018

Vocabulary development and review of basic grammar, which are integrated into more complex patterns of written and spoken French. Active use of French in class discussions and conversation sessions with French teaching fellows. Three class hours per week and one weekly conversation session.

PREREQUISITE: FREN 1102 or Placement in FRS 2203 or FRS 1102

FRS 2305 c-VPA. Advanced French through Film. The Department. Every Fall. Fall 2018

An introduction to film analysis. Conversation and composition based on a variety of contemporary films from French-speaking regions. Grammar review and frequent short papers. Emphasis on student participation including a variety of oral activities. Three hours per week plus regular viewing sessions for films and a weekly conversation session with French teaching fellows.

PREREQUISITE: FREN 2204 or Placement in FRS 2305 or FRS 2204

FRS 2409 c-ESD, IP. From the Spoken Word to the Written Text. Katherine Dauge-Roth. Every Semester. Fall 2018

Examines oral and written traditions of areas where French is spoken in Africa, the Caribbean, Europe, and North America from the Middle Ages to 1848. Through interdisciplinary units, students examine key moments in the history of the francophone world, drawing on folktales, epics, poetry, plays, short stories, essays, and novels. Explores questions of identity, race, colonization, and language in historical and ideological context. Taught in French. (Same as AFRS 2409, LAS 2209)

PREREQUISITE: FREN 2305 or higher or FRS 2305 or higher or Placement in FRS 2400 level

FRS 2410 c-ESD, IP. Literature, Power, and Resistance. Charlotte Daniels. Every Semester. Fall 2018

Examines questions of power and resistance as addressed in the literary production of the French-speaking world from the nineteenth through the twenty-first centuries. Examines how language and literature serve as tools for both oppression and liberation during periods of turmoil: political and social revolutions, colonization and decolonization, the first and second world wars. Authors may include Hugo, Sand, Sartre, Fanon, Senghor, Yacine, Beauvoir, Condé, Césaire, Djébar, Camus, Modiano, Perec, and Piketty. Students gain familiarity with a range of genres and artistic movements and explore the myriad ways that literature and language reinforce boundaries and register dissent. Taught in French. (Same as AFRS 2412, LAS 2210)

PREREQUISITE: FREN 2305 or higher or FRS 2305 or higher or Placement in FRS 2400 level

FRS 3203 c. Murder, Mystery, and Mayhem: The fait divers in French Literature and Film. Katherine Dauge-Roth. Non-Standard Rotation. Fall 2018

Examines the fait divers, a news item recounting an event of a criminal, strange, or licentious nature, as a source for literary and cinematographic production. Traces the development of the popular press and its relationship to the rise of the short story. Explores how literary authors and filmmakers past and present find inspiration in the news and render “true stories” in their artistic work. Readings may include selections from Rosset, J-P. Camus, Le Clézio, Cendrars, Beauvoir, Duras, Genet, Modiano, Bon, newspapers, and tabloids.

PREREQUISITE: Two of: || either FRS 2409 (same as AFRS 2409 and LAS 2209) or FRS 2410 (same as AFRS 2412 and LAS 2210) or FRS 3000 or higher || and either FRS 2409 (same as AFRS 2409 and LAS 2209) or FRS 2410 (same as AFRS 2412 and LAS 2210) or FRS 3000 or higher

FRS 3220 c. African Immigrant Voices in France. Madeline Bedecarre. Non-Standard Rotation. Fall 2018

Examines the ways both writers and sociologists give voice to the immigrant experience. Focuses on novels as well as sociological studies on African immigration in contemporary France. From a sociological survey that reads like a novel to a novel that reads like an ethnography, we will think through how these disciplines converge and diverge. Introduces students to the methodology behind qualitative interviews. Students conduct fieldwork in Lewiston or Portland and produce podcasts based on in-depth interviews. Students will grapple with positionality as well as the ethics and politics of storytelling. Brings attention to local francophone African immigrant communities in Maine. Readings include selections from Alain Mabanckou, Bessora, Stéphane Béaud, and Abdelmalek Sayad among others. (Same as AFRS 3220)

PREREQUISITE: Two of: || either FRS 2409 (same as AFRS 2409 and LAS 2209) or FRS 2410 (same as AFRS 2412 and LAS 2210) or FRS 3000 or higher || and either FRS 2409 (same as AFRS 2409 and LAS 2209) or FRS 2410 (same as AFRS 2412 and LAS 2210) or FRS 3000 or higher

HISP 1101 c. Elementary Spanish I. Barbara Sawhill. Every Fall. Fall 2018

An introduction to the grammar of Spanish, aimed at comprehension, reading, writing, and simple conversation. Emphasis is on grammar structure, with frequent oral drills. Hispanic Studies 1101 is primarily open to first- and second-year students, with a limited number of spaces available for juniors and seniors who have had less than one year of high school Spanish.

HISP 1103 c. Accelerated Elementary Spanish. Julia Venegas. Every Semester. Fall 2018

Three class hours per week, plus one hour of weekly drill and conversation sessions with a teaching fellow. Covers in one semester what is covered in two semesters in the Spanish 1101-1102 sequence. Study of the basic forms, structures, and vocabulary. Emphasis on listening comprehension and spoken Spanish. By placement or permission of instructor, for students with an advanced knowledge of a Romance language or who would benefit from a review in the beginner's stages. Not open to students who have credit in Hispanic Studies 1101 or 1102 (formerly Spanish 1101 or 1102).

PREREQUISITE: Placement in HISP 1103

HISP 2203 c. Intermediate Spanish I. The Department. Every Semester. Fall 2018

Three class hours per week and one weekly conversation session with teaching assistant. Grammar fundamentals are reviewed. Class conversation and written assignments are based on readings in modern literature.

PREREQUISITE: SPAN 1102 or SPAN 1103 or Placement in HISP 2203 or HISP 1102 or HISP 1103

HISP 2204 c. Intermediate Spanish II. The Department. Every Semester. Fall 2018

Three class hours per week and one weekly conversation session with assistant. Grammar fundamentals are reviewed. Class conversation and written assignments are based on readings in modern literature.

PREREQUISITE: SPAN 2203 or Placement in HISP 2204 or HISP 2203

HISP 2305 c. Advanced Spanish. The Department. Every Semester. Fall 2018

The study of topics in the political and cultural history of the Spanish-speaking world in the twentieth century, together with an advanced grammar review. Covers a variety of texts and media and is designed to increase written and oral proficiency, as well as appreciation of the intellectual and artistic traditions of Spain and Latin America. Foundational course for the major. Three class hours per week and one weekly conversation session with assistant. (Same as LAS 2205)

PREREQUISITE: SPAN 2204 or Placement in HISP 2305 or HISP 2204

HISP 2409 c-IP. Introduction to Hispanic Studies: Poetry and Theater. Margaret Boyle. Every Semester. Fall 2018

A chronological introduction to the cultural production of the Spanish-speaking world from pre-Columbian times to the present, with particular emphasis on the analysis of poetry and theater. Examines major literary works and movements in their historical and cultural context. Conducted in Spanish. (Same as LAS 2409)

PREREQUISITE: HISP 2305 (same as LAS 2205) or SPAN 2305 (same as LAS 2205) or LAS 2205 or Placement in HISP 2409 or 2410

HISP 2410 c-IP. Introduction to Hispanic Studies: Essay and Narrative. The Department. Every Semester. Fall 2018

A chronological introduction to the cultural production of the Spanish-speaking world from pre-Columbian times to the present, with particular emphasis on the analysis of essay and narrative. Examines major literary works and movements in their historical and cultural context. (Same as LAS 2410)

PREREQUISITE: HISP 2305 (same as LAS 2205) or SPAN 2305 (same as LAS 2205) or LAS 2205 or Placement in HISP 2409 or 2410

HISP 2515 c-IP. Reading "Don Quixote". Margaret Boyle. Non-Standard Rotation. Fall 2018

Provides a semester immersion in the reading, words, and libraries of "Don Quixote" and its author, Miguel de Cervantes. Alongside close reading of the novel, students explore the material culture of early modern Spain as well as its afterlife and emergence into the digital world. The course also provides an introduction to manuscript and book culture through intensive collaboration with Bowdoin College special collections. Course discussion, reading, and writing in English. Students wishing to take the course for credit in Spanish should enroll in Hispanic Studies 3115.

HISP 3115 c. Reading "Don Quixote". Margaret Boyle. Non-Standard Rotation. Fall 2018

Provides a semester immersion in the reading, words, and libraries of "Don Quixote" and its author, Miguel de Cervantes. Alongside close reading of the novel, students explore the material culture of early modern Spain as well as its afterlife and emergence into the digital world. The course also provides an introduction to manuscript and book culture through intensive collaboration with Bowdoin College special collections. Course readings, discussion, and writing in Spanish.

PREREQUISITE: Two of: | either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher | and either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher

HISP 3219 c. Letters from the Asylum: Madness and Representation in Latin American Fiction. Gustavo Faveron Patriau. Non-Standard Rotation. Fall 2018

Explores the concept of madness and the varying ways in which mental illness has been represented in twentieth-century Latin American fiction. Readings include short stories and novels dealing with the issues of schizophrenia, paranoia, and psychotic behavior by authors such as Jorge Luis Borges, Carlos Fuentes, Cristina Rivera Garza, and Horacio Quiroga. . Also studies the ways in which certain authors draw from the language and symptoms of schizophrenia and paranoia in order to construct the narrative structure of their works and in order to enhance their representation of social, political, and historical conjunctures. Authors include César Aira, Roberto Bolaño, Diamela Eltit, and Ricardo Piglia, . (Same as LAS 3219)

PREREQUISITE: Two of: | either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher | and either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher

HISP 3243 c. Imaginary Cities/Real Cities in Latin America. Carolyn Wolfenzon Niego. Non-Standard Rotation. Fall 2018

Examines the representation of urban spaces in Spanish American literature during the last six decades. While mid-twentieth-century fictional towns such as Macondo and Comala tended to emphasize exoticism, marginality, and remoteness, more recent narratives have abandoned the “magical” and tend to take place in metropolitan spaces that coincide with contemporary large cities such as Lima and Buenos Aires. The treatment of social class divisions and transgressions, territoriality, and the impact of the space on the individual experience are studied in novels, short stories, and film from the 1950s to the present. Authors include Rulfo, García Márquez, Onetti, Donoso, Vargas Llosa, Sábato, Reynoso, Ribeyro, Piñera, Gutiérrez, Bellatín, Caicedo, and Junot Díaz, among others. (Same as LAS 3243)

PREREQUISITE: Two of: | either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher | and either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher

HISP 3249 c-IP. The Southern Cone Revisited: Contemporary Challenges. Sebastian Urli. Non-Standard Rotation. Fall 2018

How do artists distinguish their contemporary moment from the past? What challenges does it pose to literature and film? Building on ideas by Agamben, Benjamin, and Didi-Huberman, explores these questions in the context of contemporary Argentinean, Chilean, and Uruguayan poetry, short stories, novels, and films. Topics include post-dictatorship societies, text/image dynamics, new forms of subjectivity, human/post-human interactions, and economic and bio-political violence, as seen in works by Sergio Chejfec, Cristina Peri Rossi, Nadia Prado, Gabriela Cabezón Cámara, Pedro Lemebel, Fernanda Triás, and others. Taught in Spanish. (Same as LAS 3250)

PREREQUISITE: Two of: | either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher | and either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher

ITAL 1101 c. Elementary Italian I. The Department. Every Fall. Fall 2018

Three class hours per week, plus weekly drill sessions and language laboratory assignments. Study of the basic forms, structures, and vocabulary. Emphasis is on listening comprehension and spoken Italian.

ITAL 2203 c. Intermediate Italian I. The Department. Every Fall. Fall 2018

Three class hours per week and one weekly conversation session with assistant. Aims to increase fluency in both spoken and written Italian. Grammar fundamentals are reviewed. Class conversation and written assignments are based on contemporary texts of literary and social interest.

PREREQUISITE: ITAL 1102 or ITAL 1103 or Placement in ITAL 2203

ITAL 2305 c. Advanced Italian I. Fulvia Sarnelli. Every Fall. Fall 2018

Strengthens fluency in reading, writing, and speaking through an introduction to contemporary Italian society and culture. An advanced grammar review is paired with a variety of journalistic and literary texts, visual media, and a novel. Conducted in Italian.

PREREQUISITE: ITAL 2204 or Placement in ITAL 2305

ITAL 2553 c-VPA. Italy's Cinema of Social Engagement. Allison Cooper. Every Other Spring. Fall 2018

An introduction to Italian cinema with an emphasis on Neorealism and its relationship to other genres, including Comedy Italian Style, the Spaghetti Western, the horror film, the "mondo" (shock documentary), and mafia movies, among others. Readings and discussions situate films within their social and historical contexts, and explore contemporary critical debates about the place of radical politics in Italian cinema (a hallmark of Neorealism), the division between art films and popular cinema, and the relevance of the concept of an Italian national cinema in an increasingly globalized world. No prerequisite required. Taught in English (films screened in Italian with English subtitles). Note: Fulfills the non-US cinema requirement for cinema studies minors. (Same as CINE 2553)

ITAL 3016 c. Red, White, Green, and...Noir: Reading Italy through Crime Fiction. Davida Gavioli. Non-Standard Rotation. Fall 2018

Examines the genre of the Italian Giallo and its importance in contemporary Italian fiction. Considers critical approaches to the genre and addresses specific theoretical and cultural issues in the context of modern Italy, with specific focus on the cultural/geographic context that so thoroughly informs the Giallo. Examines the style and the formal and thematic choices of authors such as Sciascia, Scerbanenco, Macchiavelli, Lucarelli, Carlotto, and Camilleri.

PREREQUISITE: ITAL 2408

Russian

RUS 1101 c. Elementary Russian I. Alyssa Gillespie. Every Fall. Fall 2018

Introduction to the Cyrillic alphabet and pronunciation system and to the case and verbal systems of Russian. Emphasis on the acquisition of language skills through imitation and repetition of basic language patterns and through interactive dialogues. The course includes multimedia (video and audio) materials. Conversation hour with native speaker.

RUS 2203 c. Intermediate Russian I. Nicholas Kupensky. Every Fall. Fall 2018

Continuation of Russian 1101 and 1102. Emphasis on developing proficiencies in listening, speaking, reading, and writing and on vocabulary development. Builds upon the basic grammatical competencies acquired in first-year Russian and completes a thorough introduction to the case and verbal systems of the language. The course includes multimedia (video and audio) materials. Conversation hour with native speaker.

PREREQUISITE: RUS 1102

RUS 2447 c-IP. Nature and the Environment in Russian Culture. Alyssa Gillespie. Non-Standard Rotation. Fall 2018

Introduces students to major works of Russian/Soviet/post-Soviet literature (by authors such as Pushkin, Turgenev, Chekhov, Solzhenitsyn, Alexievich, and others), supplemented by films and visual art, within the thematic context of a focus on nature and the environment in the Russian geographic and cultural space. Topics include the role of nature in the Russian Romantic sublime; artistic constructions of the exotic in Russia's borderlands (Georgia, Mongolia); representations of the peasant village; feminization of the land and related metaphors of violent conquest; testaments to the instrumentalization of nature (St. Petersburg, Belomor Canal, Gulag); and the cultural legacy of environmental decay and disaster (pollution, Chernobyl). (Same as ENVS 2460)

RUS 3099 c-IP. Words that Scorch the Heart: Readings from Nineteenth-Century Russian Literature. Nathan Klausner. Non-Standard Rotation. Fall 2018

The nineteenth century is referred to as the golden age of Russian literature with good cause. During this period figures such as Dostoevsky, Gogol, Pushkin, and Tolstoy laid the foundation of the modern Russian literary canon and brought Russian literature to the world stage. These writers fomented rebellion, challenged the status quo, and dared to tell the truth in a repressive and conformist society. As a result, many of them became prophets, pariahs, or both. Students read and analyze important works of poetry and short prose from this era, paying attention to the texts' social and cultural context, the specifics of their construction as works of verbal art, and the nuances conveyed by their creators' linguistic choices. All primary texts, discussions, and presentations in Russian, as are the majority of writing assignments. Emphasis on vocabulary development, stylistics, and the ability to articulate sophisticated arguments in both oral and written Russian.

PREREQUISITE: RUS 3406

**RUS 3405 c. Advanced Russian I. Nicholas Kupensky. Alyssa Gillespie. Every Fall.
Fall 2018**

Uses a four-skill approach (reading, writing, listening, speaking), emphasizing these skills' equal importance for free communication in the target language. Course materials focus on topics in nineteenth-century Russian history, advanced grammar concepts, and vocabulary development. While the content of the readings is historical, their language is modern and authentic. Course requirements include oral presentations, written compositions, and oral and written exams. Delivered from Yale University using the telepresence room.

PREREQUISITE: RUS 2204

Sociology and Anthropology

ANTH 1016 b. Imagining Futures. William Lempert. New Course. Fall 2018

How, why, and for whom do we imagine the future? Focuses on the future through the lens of indigenous science fiction and off-Earth exploration and settlement. Students engage with indigenous films and science fiction, popular and scholarly literature about space exploration, and the writing of cultural anthropologists to develop skills in analyzing visual and written texts and to reflect on “the future” as created by our individual and collective hopes, fears, and expectations.

ANTH 1101 b. Introduction to Cultural Anthropology. Brian Smithson. Every Semester. Fall 2018

Cultural anthropology explores the diversities and commonalities of cultures and societies in an increasingly interconnected world. Introduces students to the significant issues, concepts, theories, and methods in cultural anthropology. Topics may include cultural relativism and ethnocentrism, fieldwork and ethics, symbolism, language, religion and ritual, political and economic systems, family and kinship, gender, class, ethnicity and race, nationalism and transnationalism, and ethnographic representation and validity.

ANTH 1103 b. Introduction to World Prehistory. Lauren Kohut. Non-Standard Rotation. Fall 2018

An introduction to the discipline of archaeology and the studies of human biological and cultural evolution. Among the subjects covered are conflicting theories of human biological evolution, debates over the genetic and cultural bases of human behavior, the expansion of human populations into various ecosystems throughout the world, the domestication of plants and animals, the shift from nomadic to settled village life, and the rise of complex societies and the state.

ANTH 1125 b-IP. Audiovisual Cultures: The Anthropology of Sight and Sound. Brian Smithson. New Course. Fall 2018

Explores sight and sound as reflections of historical, cultural, political, and social forces, challenging the assumption that seeing and hearing are solely biological processes. Draws on case studies from diverse cultures, places, and historical moments to ask how people see and hear differently and how they interpret the relationship between what their eyes and ears tell them. Introduces students to the interdisciplinary fields of visual studies and sound studies in order to reflect on a wide array of topics which may include aesthetics, the body, performance, power, technology, and media, among others. Asks in particular how anthropologists’ attention to the audiovisual might enrich our understanding of the diverse ways that human beings live in and understand the world and how everyday processes, including our own experiences of seeing and hearing, produce culture. Attends to power hierarchies and social inequalities in diverse cultural contexts. Students engage in hands-on activities to produce audiovisual material as well as developing the skills to collect and analyze various types of audio and visual data.

ANTH 2030 b. History of Anthropological Theory. Krista Van Vleet. Every Fall. Fall 2018

An examination of the development of various theoretical approaches to the study of culture and society. Anthropology in the United States, Britain, and France is covered from the nineteenth century to the present. Among those considered are Morgan, Tylor, Durkheim, Boas, Malinowski, Mead, Geertz, and Lévi-Strauss.

PREREQUISITE: ANTH 1101

ANTH 2227 c-ESD, VPA. Protest Music. Judith Casselberry. Non-Standard Rotation. Fall 2018

Focuses on the ways black people have experienced twentieth-century events. Examines social, economic, and political catalysts for processes of protest music production across genres including gospel, blues, folk, soul, funk, rock, reggae, and rap. Analysis of musical and extra-musical elements includes style, form, production, lyrics, intent, reception, commodification, mass-media, and the Internet. Explores ways in which people experience, identify, and propose solutions to poverty, segregation, oppressive working conditions, incarceration, sexual exploitation, violence, and war. (Same as AFRS 2228, MUS 2292)

ANTH 2250 b-ESD. The Anthropology of Media. April Strickland. Non-Standard Rotation. Fall 2018

Examines the social and political life of media and how it makes a difference in the daily lives of people as a practice--in production, reception, and/or circulation. Introduces some key concepts in social theory which have been critical to the study of the media across disciplines, ranging historically, geographically, and methodologically; investigates the role of media in constituting and contesting national identities, forging alternative political visions, transforming religious practice, and in creating subcultures; examines diverse source materials such as early experiments in documentary film to the Internet, from news reporting to advertising.

PREREQUISITE: ANTH 1101 or SOC 1101

ANTH 2420 b-ESD. The Anthropology of Sport. April Strickland. Non-Standard Rotation. Fall 2018

Examines, from an anthropological perspective, the practice and conceptualization of sport. Using a variety of methodologies, investigates the meaning invested in various sporting endeavors, as well as how these vary across time and cultural context. Topics include soccer fandom in the UK, Title IX legislation in the US, Maori masculinity and rugby in New Zealand, the impact of instant replay, and the challenges of performance-enhancing drugs. Also considers the relationship between sports and nationalism, sports and gender, and the global political economy of multibillion-dollar athletic industries.

PREREQUISITE: ANTH 1101 or SOC 1101

ANTH 2480 b-IP. War and Peace: Perspectives on Conflict in Humanity's Past and Present. Lauren Kohut. Non-Standard Rotation. Fall 2018

Explores perspectives on the origins and causes of war, the consequences of war on human society, the role of conflict in state formation and imperial expansion, and the relationship between war and the potential for peace. Mobilizes theories and analytical perspectives employed in archaeology and cultural anthropology to examine the material evidence for conflict, including traumatic injuries on human remains, fortifications, settlement patterns, weapons, and iconography. Investigates a range of case studies about prehistoric cultures in the New World (North and South America) as well as Africa, Asia, and the Pacific and considers implications for the contemporary world.

PREREQUISITE: ANTH 1101 or ANTH 1103

ANTH 2610 b. Sex and State Power. Joseph Sosa. Non-Standard Rotation. Fall 2018

Seminar. Examines sexual politics of the law, policing, public health, and state surveillance and explores feminist and queer responses to the relationship between sex and power from a variety of disciplines and traditions. Focuses on two major trends in the regulation of sex in the twentieth and twenty-first centuries: (1) how policy making has shifted from defining sexual morality to managing populations, and (2) the reinvigorated politics of the family as governments scale back their social welfare programs. Additional topics may include reproductive rights, sex work, marriage, hate crimes, surveillance, militarism, and prisons. Students learn main trends in the politics of sexuality and conduct a research project on the topic of their choice. (Same as GSWS 2610)

ANTH 2840 b-ESD. Contemporary Issues of Native North America. William Lempert. Non-Standard Rotation. Fall 2018

Explores contemporary Native American issues within and beyond tribal nations. Topics may include sovereignty and decolonization, federal policy, cultural appropriation, gaming and casinos, blood quantum, the repatriation of human remains and objects, language revitalization, comedy, and the little-known history of Native Americans' influence on rock and roll. Throughout, we emphasize Indigenous-produced scholarship and media. Brings attention to tribal nations in Maine as well as the significance of recent political mobilizations in relation to the long history of Native activism.

PREREQUISITE: ANTH 1101 or ANTH 1102 or ANTH 1103

ANTH 3320 b. Youth in Global Perspective. Krista Van Vleet. Non-Standard Rotation. Fall 2018

Explores research on children as a window into issues of individual agency and social, political, and economic inequality in the contemporary world. Children move between families, communities, and nations; claim belonging to divergent communities; create distinct identities; and navigate hierarchies. Highlights the circulation of children as structured by broad relationships of power. Forefronts youth as social actors. Considers culturally specific notions of childhood and methodological and ethical implications of research with children. Topics include adoption, migration, human trafficking, child labor, tourism, and social movements in the Americas, Asia, Oceania, and/or Africa. (Same as LAS 3720)

PREREQUISITE: ANTH 1101 or SOC 1101

SOC 1028 b. Sociology of Campus Life: Race, Class, and Inequality at Elite Colleges. Ingrid Nelson. Non-Standard Rotation. Fall 2018

Explores higher education in the contemporary United States through a sociological lens, highlighting the ways that elite colleges and universities both promote social mobility and perpetuate inequality. Examines the functions of higher education for students and society; issues of inequality in college access, financing, campus experiences, and outcomes later in life; the history and consequences of affirmative action; how and why historically white colleges and universities have diversified their student bodies; the challenges and benefits of diversity and inclusion on campus; and other topics. Emphasis on writing sociologically for public and academic audiences (Same as EDUC 1028)

SOC 1101 b. Introduction to Sociology. The Department. Every Semester. Fall 2018

The major perspectives of sociology. Application of the scientific method to sociological theory and to current social issues. Theories ranging from social determinism to free will are considered, including the work of Durkheim, Marx, Merton, Weber, and others. Attention is given to such concepts as role, status, society, culture, institution, personality, social organization, the dynamics of change, the social roots of behavior and attitudes, social control, deviance, socialization, and the dialectical relationship between individual and society.

SOC 2030 b. Classics of Sociological Theory. Marcos Lopez. Every Fall. Fall 2018

An analysis of selected works by the founders of modern sociology. Particular emphasis is given to understanding differing approaches to sociological analysis through detailed textual interpretation. Works by Durkheim, Marx, Weber, and selected others are read.

PREREQUISITE: SOC 1101

SOC 2208 b. Race and Ethnicity. Ingrid Nelson. Non-Standard Rotation. Fall 2018

The social and cultural meaning of race and ethnicity, with emphasis on the politics of events and processes in contemporary America. Analysis of the causes and consequences of prejudice and discrimination. Examination of the relationships between race and class. Comparisons among racial and ethnic minorities in the United States. (Same as AFRS 2208, LAS 2708)

PREREQUISITE: SOC 1101 or AFRS 1101 or ANTH 1101

SOC 2225 b-ESD, IP. Global Politics of Work. Marcos Lopez. Non-Standard Rotation. Fall 2018

Globally, a large portion of life is devoted to work. The type of work that people perform reflects global inequalities. Introduces the history of wage-labor and theoretical concepts used to understand the shifting dimensions of work and its implication for the global workforce. Particular focus on labor in the United States, Latin America, and Asia; manufacturing and service work; migration and labor trafficking; the body as the site for transforming labor into wage-labor; and forms of labor resistance. (Same as LAS 2725)

PREREQUISITE: ANTH 1101 or SOC 1101

SOC 2250 b-ESD. Social Epidemiology. Nancy Riley. Non-Standard Rotation. Fall 2018

Introduces epidemiology, the study of the patterns and influences of disease (and health) in populations and communities. Focusing on the social, political, and economic influences and consequences of patterns of disease and death, considers how these patterns reflect and affect the demographics, social structure, economy, and culture of societies and how societies mobilize to combat disease and promote health. Focuses particularly on the role of socioeconomic inequality--both within and between countries--in how diseases spread and are managed.

PREREQUISITE: SOC 1101 or ANTH 1101

SOC 2260 b-IP. Capitalism, Modernity, and Religion in Turkey. Oyman Basaran. Every Other Year. Fall 2018

Investigates classical and contemporary sociological accounts of secularism, modernity, and capitalism by examining the social and political history of Turkey. Analyzes the emergence of modern Turkey, a successor state of the Ottoman Empire, which spanned three continents and was dismantled at the end of World War I. Maps out Turkey's social, political, and economic landscape from the late nineteenth century until the present. Covers themes such as state violence, religion, hegemony, gender and sexuality, nationalism, and neoliberalism.

PREREQUISITE: SOC 1101 or ANTH 1101

SOC 2365 b-ESD, IP. Transnational Families. Shruti Devgan. Non-Standard Rotation. Fall 2018

Offers a timely reflection on changes in family in the face of global migration and restrictive immigration policies. Challenges ideas of families living under one roof as nuclear, heterosexual, and biological. Examines social, economic, political, and legal conditions for emergence and development of transnational families. Studies international migration flows from countries of the Global South—including but not limited to the Philippines, Mexico, India, and China—to countries of the Global North, including the US, UK, and Italy, among others. Topics may include international division of care work; disparities within families shaped by global inequalities; the use of technology to create/enhance transnational communication varying by gender, sexuality, class, and rural/urban locations; and multiracial and multiethnic families through adoption and marriage.

PREREQUISITE: SOC 1101 or ANTH 1101

**SOC 3300 b. Reproductive Health and Politics. Nancy Riley. Non-Standard Rotation.
Fall 2018**

Taking account of the interrelationship of health and politics, examines how community, national, and international policies and social structures (such as gender, race, economy, or health care) link local and global politics to influence practices, beliefs, meaning, and outcomes related to reproduction. Topics include birth planning and contraception, new reproductive technologies, fertility and infertility, AIDS, abortion, issues of parenthood, and stratified reproduction.

PREREQUISITE: Two of: || SOC 1101 or ANTH 1101 || and SOC 2000 - 2969

Theater and Dance

DANC 1101 c-VPA. Making Dances. Aretha Aoki. Every Year. Fall 2018

Explores movement invention, organization, and meaning. Problem-solving exercises, improvisations, and studies focus mainly on solo, duet, and trio forms. A video component introduces students -- regardless of previous experience in dance -- to a wide range of compositional methods and purposes. Includes reading, writing, discussion, attendance at live performances, and -- when possible -- work with visiting professional artists.

DANC 1102 c-ESD, VPA. Cultural Choreographies: An Introduction to Dance. Adanna Jones. Every Other Year. Fall 2018

Dancing is a fundamental human activity, a mode of communication, and a basic force in social life. Investigates dance and movement in the studio and classroom as aesthetic and cultural phenomena. Explores how dance and movement activities reveal information about cultural norms and values and affect perspectives in our own and other societies. Using ethnographic methods, focuses on how dancing maintains and creates conceptions of one's own body, gender relationships, and personal and community identities. Experiments with dance and movement forms from different cultures and epochs -- for example, the hula, New England contradance, classical Indian dance, Balkan kolos, ballet, contact improvisation, and African American dance forms from swing to hip-hop -- through readings, performances, workshops in the studio, and field work. (Same as GSWS 1102)

DANC 1211 c-VPA. Introduction to Modern Dance. Gwyneth Jones. Every Semester. Fall 2018

Classes in modern dance technique include basic exercises to develop dance skills such as balance and musicality. More challenging movement combinations and longer dance sequences build on these exercises. While focusing on the craft of dancing, students develop an appreciation of their own styles and an understanding of the role of craft in the creative process. During the semester, a historical overview of twentieth-century American dance on video is presented. Attendance at all classes is required. May be repeated for credit.

DANC 1302 c-VPA. Principles of Design. Judy Gailen. Every Fall. Fall 2018

An introduction to theatrical design that stimulates students to consider the world of a play, dance, or performance piece from a designer's perspective. Through projects, readings, discussion, and critiques, explores the fundamental principles of visual design as they apply to set, lighting, and costume design, as well as text analysis for the designer and the process of collaboration. Strong emphasis on perceptual, analytical, and communication skills. (Same as THTR 1302)

DANC 1500 c-VPA. The Art of Performance. Sarah Bay-Cheng. Every Fall. Fall 2018

What is performance? Today it seems as if nearly everything performs: from cars and computers to actors and athletes. Explores the many meanings of performance, particularly art forms such as theater, dance, and media, as well as actions and behaviors in everyday life such as political speeches, rituals, and celebrations. Explores the performing arts as “twice-behaved behavior”—that is, repeatable, embodied activities across both the performing arts and more broadly within culture. Studies what defines performance and also asks how we might use approaches to performance as interpretive lenses. Balances this focus on theory with practice via performance attendance and watching films as well as attending nontheatrical events in order to examine them “as performance.” Finally, in order to explore performance as a distinct epistemology or “way of knowing,” students participate in movement workshops in addition to making a culminating performance. (Same as THTR 1500)

DANC 1501 c-VPA. Dancing Histories. Adanna Jones. Every Other Fall. Fall 2018

Studio work accompanies video viewings and readings on twentieth-century modern dance and ballet. Focuses on the cultural politics of dance performance -- vocabularies and notions of representation, intention, and authorship -- and changing ideas of the performance space. Viewing and reading moves chronologically, while studio work addresses global themes such as dance and identity, expressionism, self-reference, and the natural. No previous dance experience is required.

DANC 1750 c. Technical Production. Davis Robinson. Every Semester. Fall 2018

Exposes performance arts students to the technical production process for theater and dance performance and serves as a complementary course to Theater 1700: Performance in Production (.5 credit). Students observe and engage with several areas of production through supervised participation in one departmental production, either theater or dance. Students are introduced to all dimensions of technical production, including lighting, set, sound, media, costume design and creation, stage management, and technical direction, among others. Following this overview, students serve as production assistants for a specific production. They attend regular rehearsals and participate in the collaborative creation process. Tasks may also include dramaturgical research, assistant directing, and other support as determined to best benefit the student and their specific goals. Students are very much a part of the production team and are expected to follow professional codes of conduct within the production. The course may be taken on any show, but students in 1750 may not perform in the show associated with the course. This course requirement may be waived by students who are either already engaged in work study in the department, or the requirement can be met by students through an approved and supervised independent study (Theater or Dance 2970/4000) in an area of technical production or design. Because of the limited resources available, this course is available to majors only. (Same as THTR 1750)

DANC 2212 c-VPA. Modern II: Repertory and Performance. Gwyneth Jones. Every Semester. Fall 2018

Builds on the beginning level performances in DANC 1212: Modern I: Repertory and Performance. This course deepens students' work in creative process, rehearsal and performance through the creation of original choreography for the Department Dance Concert. Students will be provided with a clearly defined grading rubric as well as course goals and expectations. Students may be involved in generating movement material as well as engaging in improvisational structures for performance. The course may also feature guest artists and opportunities for student choreography. In semesters when both Dance 2211 and 2212 are offered, it is recommended that students enroll in both simultaneously, but this is not required.

PREREQUISITE: DANC 1212

DANC 3211 c-VPA. Advanced Modern Dance. Aretha Aoki. Non-Standard Rotation. Fall 2018

An advanced level dance technique class. Students are expected to have prior training and/or have received full credit in Modern II. The course is a continuation of the processes of 2211, with more challenging and complex phrase-work and more in-depth physical explorations. In addition, the course will emphasize artistry and performance. Partnering/hands-on work may be included.

PREREQUISITE: DANC 2211

DANC 3212 c-VPA. Advanced Repertory and Performance. Gwyneth Jones. Non-Standard Rotation. Fall 2018

Builds on the intermediate-level performances in DANC 2212: Modern II: Repertory and Performance. This course deepens students' work in creative process, rehearsal and performance through the creation of original choreography for the Department Dance Concert. Students may be involved in generating movement material as well as engaging in improvisational structures for performance. The course may also feature guest artists and opportunities for student choreography. It is recommended that students enroll in DANC 3211 (Modern Dance III: Technique) simultaneously, but this is not required.

PREREQUISITE: DANC 2212

DANC 4040 c. Studio. Sarah Bay-Cheng. Every Spring. Fall 2018

An advanced performance-based studio course in which students develop an original project in their chosen performance area: e.g., acting, choreography, dance, design, directing, dramaturgy and criticism, or playwriting, among others. The course meets weekly as a group to critique, discuss, and present their work and may include guest artists and travel to attend productions in Portland and Boston, as available. This is the first half of a two-semester sequence with THTR/DANC 4041 to be taken in the spring when projects are presented. Both courses are one-half credit (0.5). Students are expected to take both semesters for full credit. Required for all Performance Arts majors; Theater and Dance minors and other majors may be admitted by permission of instructor. (Same as THTR 4040)

THTR 1007 c. Performance and Theory in James Bond. Sarah Bay-Cheng. Non-Standard Rotation. Fall 2018

Introduces students to performance theory, critical analysis, and cultural studies through diverse works related to the fictional British spy character, James Bond. Considers selected Bond films, Ian Fleming's novels, and other works related to the iconic series including parodies and spoofs (e.g., Austin Powers), advertising, and games, among others. A weekly group screening is encouraged, but students also have the opportunity to view required films individually. Writing assignments include performance and media analysis, critical reviews, and essays based on original research. (Same as CINE 1007, ENGL 1011)

THTR 1201 c-VPA. Acting I. Abigail Killeen. Every Semester. Fall 2018

Introduces the intellectual, vocal, physical, and emotional challenge of the acting process. Students examine theatrical texts and practice the art of translating intellectual analysis into embodied performance. Fundamentals of text analysis are learned and practiced, preparing students for the more complex performance work required in all sections of Acting II.

THTR 1302 c-VPA. Principles of Design. Judy Gailen. Every Fall. Fall 2018

An introduction to theatrical design that stimulates students to consider the world of a play, dance, or performance piece from a designer's perspective. Through projects, readings, discussion, and critiques, explores the fundamental principles of visual design as they apply to set, lighting, and costume design, as well as text analysis for the designer and the process of collaboration. Strong emphasis on perceptual, analytical, and communication skills. (Same as DANC 1302)

THTR 1500 c-VPA. The Art of Performance. Sarah Bay-Cheng. Every Fall. Fall 2018

What is performance? Today it seems as if nearly everything performs: from cars and computers to actors and athletes. Explores the many meanings of performance, particularly art forms such as theater, dance, and media, as well as actions and behaviors in everyday life such as political speeches, rituals, and celebrations. Explores the performing arts as "twice-behaved behavior"—that is, repeatable, embodied activities across both the performing arts and more broadly within culture. Studies what defines performance and also asks how we might use approaches to performance as interpretive lenses. Balances this focus on theory with practice via performance attendance and watching films as well as attending nontheatrical events in order to examine them "as performance." Finally, in order to explore performance as a distinct epistemology or "way of knowing," students participate in movement workshops in addition to making a culminating performance. (Same as DANC 1500)

THTR 1700 c-VPA. Performance in Production. Abigail Killeen. Every Semester. Fall 2018

The collaborative performance of a full-length work with a professional director either on faculty or visiting as a guest artist. The production is produced by the Department and performed for the public. Areas of concentration include rehearsal and performance of roles as part of a fully-produced production with a creative team over approximately 120 concentrated hours through the Fall or Spring semesters. Students gain admission to Theater 1700 through audition. Rehearsals may fall outside of traditional class hours. Grading is Credit/D/Fail. One-half credit. May be repeated a maximum of four times for credit, earning a maximum of two credits.

THTR 1750 c. Technical Production. Davis Robinson. Every Semester. Fall 2018

Exposes performance arts students to the technical production process for theater and dance performance and serves as a complementary course to Theater 1700: Performance in Production (.5 credit). Students observe and engage with several areas of production through supervised participation in one departmental production, either theater or dance. Students are introduced to all dimensions of technical production, including lighting, set, sound, media, costume design and creation, stage management, and technical direction, among others. Following this overview, students serve as production assistants for a specific production. They attend regular rehearsals and participate in the collaborative creation process. Tasks may also include dramaturgical research, assistant directing, and other support as determined to best benefit the student and their specific goals. Students are very much a part of the production team and are expected to follow professional codes of conduct within the production. The course may be taken on any show, but students in 1750 may not perform in the show associated with the course. This course requirement may be waived by students who are either already engaged in work study in the department, or the requirement can be met by students through an approved and supervised independent study (Theater or Dance 2970/4000) in an area of technical production or design. Because of the limited resources available, this course is available to majors only. (Same as DANC 1750)

THTR 1806 c-VPA. Introduction to Drama. Emma Maggie Solberg. Non-Standard Rotation. Fall 2018

Surveys the history of drama written in English from its origins in the deep past through to the present day. Covers the theory of drama from Aristotle to Brecht. Asks how plays across space and time have moved spectators to laugh, cry, gasp, and even vomit. Authors include Samuel Beckett, Tony Kushner, William Shakespeare, and Wole Soyinka. (Same as ENGL 1106)

THTR 2203 c-VPA. Directing. Davis Robinson. Every Other Year. Fall 2018

Introduces students to the major principles of play direction, including conceiving a production, script analysis, staging, casting, and rehearsing with actors. Students actively engage directing theories and techniques through collaborative class projects and complete the course by conceiving, casting, rehearsing, and presenting short plays of their choosing. A final research and rehearsal portfolio is required.

THTR 2813 c-VPA. Taking Liberties with Shakespeare. Ann Kibbie. Non-Standard Rotation. Fall 2018

Playwrights for the Restoration and eighteenth-century stage set about improving Shakespeare, correcting what they saw as flaws in the original plays. “King Lear” received a happy ending. “The Tempest’s” Caliban got a wife. “The Merchant of Venice” became “The Jew of Venice.” Compares the Shakespearean originals to the altered versions in order to explore questions of artistic license, revision, and changing notions of comedy and tragedy. Discusses how larger changes in the theater itself, including the use of women actors, transform the Shakespearean scene. Note: This class fulfills the pre-1800 literature requirement for English majors. (Same as ENGL 2306)

THTR 2854 c. Staging Blackness. Guy Mark Foster. Non-Standard Rotation. Fall 2018

Examines the history and contributions of African Americans to United States theater from the early blackface minstrel tradition, to the revolutionary theater of the Black Arts writers, to more recent postmodernist stage spectacles. Among other concerns, such works often dramatize the efforts of African Americans to negotiate ongoing tensions between individual needs and group demands that result from historically changing forms of racial marginalization. A particular goal is to highlight what Kimberly Benston has termed the expressive agency with which black writers and performers have imbued their theatrical presentations. Potential authors include Zora Neale Hurston, Langston Hughes, Lorraine Hansberry, Amiri Baraka, Ron Milner, Adrienne Kennedy, Ntozake Shange, George C. Wolfe, Anna Deavere Smith, Afro Pomo Homos, and August Wilson.

(Same as AFRS 2630, ENGL 2654)

THTR 3201 c. Theater Styles. Davis Robinson. Non-Standard Rotation. Fall 2018

An advanced acting class that explores issues of style. What is Tragedy? Farce? Melodrama? Commedia? Realism? The Absurd? Through research, analysis, and scene work in class, students become familiar with a range of theatrical idioms. Emphasis is placed on understanding the social/cultural needs that give rise to a particular style, and the way in which style is used in contemporary theater to support or subvert a text.

PREREQUISITE: Two of: || THTR 1000 or higher or DANC 1000 or higher || and THTR 1100 - 1999

THTR 4040 c. Studio. Sarah Bay-Cheng. Every Spring. Fall 2018

An advanced performance-based studio course in which students develop an original project in their chosen performance area: e.g., acting, choreography, dance, design, directing, dramaturgy and criticism, or playwriting, among others. The course meets weekly as a group to critique, discuss, and present their work and may include guest artists and travel to attend productions in Portland and Boston, as available. This is the first half of a two-semester sequence with THTR/DANC 4041 to be taken in the spring when projects are presented. Both courses are one-half credit (0.5). Students are expected to take both semesters for full credit. Required for all Performance Arts majors; Theater and Dance minors and other majors may be admitted by permission of instructor. (Same as DANC 4040)

Independent Studies and Honors Projects

Bowdoin 2017-2018 Course Guide Appendix A: Independent Studies and Honors Projects

The chart below depicts the levels of independent studies available in different departments and programs. An “X” indicates that the level/number(s) notated in the column headers is available for the corresponding subject. A “-“ indicates that the level/number(s) is not available for that subject. Some subjects delineate their independent studies and honors projects by areas of focus; those are explained beneath the chart.

	Intermediate Independent Study, 2970-2973	Intermediate Collaborative Study, 2999	Advanced Independent Study, 4000-4003	Advanced Collaborative Study, 4029	Honors Project, 4050-4051
Africana Studies	X	X	X	X	X
Anthropology	X	X	X	X	X
Arabic	X	X	X	X	-
Archaeology	X	X	X	X	X
Art History	X	X	X	X	X
Asian Studies	X	X	X	X	X
Biochemistry	X	X	X	X	X
Biology	X	X	X	X	X
Chemistry	X	X	X	X	X
Chinese	-	-	X	X	-
Cinema Studies	X	X	X	X	-
Classics	X	X	X	X	X
Computer Science	X	X	X	X	X
Dance	X	X	X	X	-
Digital & Computational Studies	X	X	X	X	-
Earth & Oceanographic Science	Please see below for details				
Economics	X	X	X	X	X
Education	X	X	X	X	-
English	X	X	X	X	X
Environmental Studies	X	X	X	X	X
French/Francophone Studies	-	-	X	X	X
Gay & Lesbian Studies	X	X	-	-	-
Gender & Women’s Studies	X	X	X	X	X
German	X	X	X	X	X
Government & Legal Studies	Please see below for details				
Greek	X	X	X	X	X
History	Please see below for details				
Italian/Italian Studies	-	-	X	X	-
Japanese	-	-	X	X	-
Latin	X	X	X	X	X
Latin American Studies	X	-	X	X	X
Mathematics	X	X	X	X	X
Music	X	X	X	X	X
Neuroscience	X	X	X	X	X
Philosophy	X	X	X	X	X
Physics	X	X	X	X	X
Psychology	X	X	X	X	X
Religion	X	X	X	X	X
Russian	X	X	X	X	X
Sociology	X	X	X	X	X
Spanish/Hispanic Studies	-	-	X	X	X
Theater	X	X	X	X	-

Bowdoin 2017-2018 Course Guide Appendix A: Independent Studies and Honors Projects

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Visual Arts	X	-	-	-	-
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Earth & Oceanographic Science

EOS 2970-2973, Intermediate Independent Study *in Solid Earth*
 EOS 2974-2977, Intermediate Independent Study *in Surface Processes*
 EOS 2978-2981, Intermediate Independent Study *in Oceanography*
 EOS 2983-2985, Intermediate Independent Study, *Interdisciplinary*
 EOS 2999, Intermediate Collaborative Study
 EOS 4000-4003, Advanced Independent Study *in Solid Earth*
 EOS 4004-4007, Advanced Independent Study *in Surface Processes*
 EOS 4008-4011, Advanced Independent Study *in Oceanography*
 EOS 4012-4015, Advanced Independent Study, *Interdisciplinary*
 EOS 4029, Advanced Collaborative Study
 EOS 4050-4051, Honors Project *in Solid Earth*
 EOS 4052-4053, Honors Project *in Surface Processes*
 EOS 4054-4055, Honors Project *in Oceanography*

Government & Legal Studies

GOV 2970-2974, Intermediate Independent Study *in American Politics*
 GOV 2975-2979, Intermediate Independent Study *in Political Theory*
 GOV 2980-2984, Intermediate Independent Study *in Comparative Politics*
 GOV 2985-2989, Intermediate Independent Study *in International Relations*
 GOV 2999, Intermediate Collaborative Study
 GOV 4000-4004, Advanced Independent Study *in American Politics*
 GOV 4005-4009, Advanced Independent Study *in Political Theory*
 GOV 4010-4014, Advanced Independent Study *in Comparative Politics*
 GOV 4015-4019, Advanced Independent Study *in International Relations*
 GOV 4029, Advanced Collaborative Study
 GOV 4050-4051, Honors Project *in American Politics*
 GOV 4055-4056, Honors Project *in Political Theory*
 GOV 4060-4061, Honors Project *in Comparative Politics*
 GOV 4065-4066, Honors Project *in International Relations*

History

HIST 2970-2971, Intermediate Independent Study *in Europe*
 HIST 2972-2973, Intermediate Independent Study *in United States*
 HIST 2974-2975, Intermediate Independent Study *in Africa*
 HIST 2976-2977, Intermediate Independent Study *in East Asia*
 HIST 2978-2979, Intermediate Independent Study *in Latin America*
 HIST 2980-2981, Intermediate Independent Study *in South Asia*
 HIST 2982-2983, Intermediate Independent Study *in Atlantic Worlds*
 HIST 2984-2985, Intermediate Independent Study *in Colonial Worlds*
 HIST 2986-2998, Intermediate Independent Study
 HIST 2999, Intermediate Collaborative Study
 HIST 4000-4001, Advanced Independent Study *in Europe*
 HIST 4002-4003, Advanced Independent Study *in United States*
 HIST 4004-4005, Advanced Independent Study *in Africa*
 HIST 4006-4007, Advanced Independent Study *in East Asia*
 HIST 4008-4009, Advanced Independent Study *in Latin America*
 HIST 4010-4011, Advanced Independent Study *in South Asia*
 HIST 4012-4013, Advanced Independent Study *in Atlantic Worlds*
 HIST 4014-4015, Advanced Independent Study *in Colonial Worlds*
 HIST 4016-4028, Advanced Independent Study
 HIST 4029, Advanced Collaborative Study
 HIST 4050-4051, Honors Project *in Europe*
 HIST 4052-4053, Honors Project *in United States*
 HIST 4054-4055, Honors Project *in Africa*
 HIST 4056-4057, Honors Project *in East Asia*
 HIST 4058-4059, Honors Project *in Latin America*
 HIST 4060-4061, Honors Project *in South Asia*
 HIST 4062-4063, Honors Project *in Atlantic Worlds*
 HIST 4064-4065, Honors Project *in Colonial Worlds*
 HIST 4066-4079, Honors Project