Max Grinnell **Section 1&10**  
**Global Problems, Local Solutions**

In the early 21st century, we are faced with a seemingly overwhelming set of problems, ranging from environmental degradation to homelessness. This course will provide students the opportunity to take a critical look at some of these most pressing issues via case studies, guest lectures, and other materials. As scholars and policy experts are also now recognizing the continued importance of "acting local" we will take a close look at how different groups and organizations in and around Boston are responding to some of these pressing challenges.

Cherie McGill **Section 2**  
**Minds, Brains, and Consciousness**

What is the mind? Some of history’s most profound thinkers have attempted to answer this question, yet the nature of the mind remains elusive and hotly debated in contemporary philosophy. Can the mysteries of conscious experience be reconciled with a naturalistic, scientific world view? Is the mind really just a kind of computer, a machine made of meat? What is thinking, and can computers do it? In this course, we will investigate what Francis Crick has called the Astonishing Hypothesis—“that "You," your joys and your sorrows, your memories and your ambitions, your sense of personal identity and free will, are in fact no more than the behavior of a vast assembly of nerve cells and their associated molecules.”

Jeanette Eberhardy **Section 3**  
**Creative Development across the Lifespan**

In this course, we will study artistic growth across the lifespan by drawing from biographies and documentaries of artists as well as current scholarly work on creative growth. Our studies will integrate perspectives from Developmental Psychology, Sociology, Philosophy, and History. And we will learn from artists on the essential roles of reading and writing for the “clean growth of humankind on earth.” (Quote from poet Pablo Neruda)

Emily Ronald **Section 4&5**  
**Contemporary Religion in America**

This course will study world religions through their communities, practices, and beliefs in contemporary America, in particular the Boston area. We will look at individual religious traditions as well as the role of religions in the public square and the question of American "civil religion." Readings will include articles, media coverage, memoirs, and essays.
Alan Gluck  **Section 6&7**  
**Moral Dilemmas and the law: Kieslowski’s Decalogue**

This freshman seminar investigates key philosophical and moral dilemmas critical to understanding the interpretation of constitutional law in the contemporary world. It does so through an examination of Polish filmmaker Krzysztof Kieslowski’s award-winning *Decalogue*, a series of 10, one-hour dramas that were originally made for public television between 1988 and 1989. Made in Poland under dictatorship, Kieslowski described these films as, “an attempt to return to elementary values destroyed by communism.” Krysztof Piesiewicz, the scriptwriter for these films, and also an attorney, states that many of the dilemmas in the films were taken from his experiences with clients in court. Piesiewicz is currently a member of the Polish parliament, who has continued to practice law in Poland. For Piesiewicz, the way the law either mitigated, or exacerbated, life’s fundamental moral dilemmas was a critical process he wanted to explore through these films.

Saul Nava  **Section 8**  
**Bio+Art: Hybrid D.N.A**

This course explores the objective and subjective study of life and nature. Biology and art may be seemingly two divergent disciplines; however both overlap a great deal in their lines of inquiry and creative methods. This course challenges historical and contemporary approaches to the study of life and the fusion of biology and art. This course takes an integrative approach to examine science and art symbioses and focuses on four major intersections: theme, representation, design, and medium. We will critically examine multiples levels of biological organization/hierarchy, symbiotic relationships between scientists and artists, the diversity of life and evolution, ethics in bioart, and the burgeoning S.T.E.A.M. (Science, Technology, Engineering, Art, and Mathematics) movement to include Art in S.T.E.M. research.

Norrie Epstein  **Section 9**  
**Dogs & Their Humans**

Who would have thought that the simple household pet could be so complex? Through a variety of readings, non-fiction and fiction, we’ll focus on dogs, their biology, their history and the stories we tell about them. Why has this species, perhaps more than any other, remained dear to us—even when it no longer serves a purpose? From domestication to designer breed, we’ll explore the role dogs have played in our culture and perhaps learn something about ourselves in the process.

Amy Finstein  **Section 11**  
**Utopias, Dystopias**

This course will examine how the notion of an “ideal city,” or utopia, has been cast by different types of visionaries since the mid-nineteenth century. We will explore why new social and physical ways of organizing communities excited novelists, planners, philosophers, architects, politicians and corporations alike. Topics will include: Garden Cities, City Beautiful planning, Le Corbusier, Frank Lloyd Wright, Hitler’s plan to remake Berlin, Disney World, New
Urbanism, and shopping malls. By reading primary and secondary sources about these topics students will develop not only a clear understanding of architectural history and theory, but also a mastery of critical reading and writing skills.

Duncan Givans Section 12 & 13 
LIGHT AND COLOR

This course is not a survey of, nor is it, strictly speaking, a systematic investigation of light and color in art. It is intended to help you improve your critical reading skills and your critical expression. However, it will introduce you to a range of questions that artists and art historians have engaged in relation to the phenomena of light and color. Each week we will read allocated texts in preparation for in-class discussion, and we will read and discuss allocated texts during class. The course is not ordered chronologically but rather by the difficulty and specificity of the selected readings.

Ezra Shales Section 14 
FRSM 100 Design/Craft/Art [in Tension] 

Get a grip on the dangerous liaisons between craft, design and art that are currently in play and the inventions of these terms. Examine the key debates, concepts and pedagogical frameworks that have sustained (and inhibited) critical discourse in Europe and America since 1750 and compare these on visits to local beautiful, awesome and enigmatic treasures such as the Gardner Museum, the Museum of Fine Arts and the Boston Public Library. By writing a good deal students will analyze this dialogue regarding classification and self-identification and admire the ways that the terms “design,” “craft” and “art” are culturally constructed and have had unstable meanings over the past three hundred years.