# Summer Session 1: May 27 – June 27, 2014

<table>
<thead>
<tr>
<th>Course #</th>
<th>Course Title</th>
<th>Credits</th>
<th>Instructor</th>
<th>Lab Fee (if any)</th>
</tr>
</thead>
<tbody>
<tr>
<td>AR-133</td>
<td>Drawing</td>
<td>4</td>
<td>Kathy Hemingway Jones</td>
<td>$50</td>
</tr>
<tr>
<td></td>
<td>This course builds on basic drawing experiences, refining skills in observation, organization, interpretation, and critical analysis. Studio work introduces a range of traditional drawing tools and materials while exploring a variety of approaches to image making and visual expression. (Fulfills arts requirement.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AR-134</td>
<td>Color</td>
<td>4</td>
<td>Kathy Hemingway Jones</td>
<td>$50</td>
</tr>
<tr>
<td></td>
<td>An introduction to the study of color in studio art. This course develops understanding of the characteristics of color through color theory, observation, organization, and experimentation, and builds skills in perception, visual thinking, and creativity. Guided exercises explore the role of color in compositional relationships, the psychological and expressive effects of color, and the physical properties of color mixing. (Fulfills arts requirement.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AR-209</td>
<td>Communication Design I</td>
<td>4</td>
<td>Adam Daily</td>
<td>$105</td>
</tr>
<tr>
<td></td>
<td>An introduction to visual design and communication theory. Emphasis is on developing a strong foundation in visual perception, design principles, and typography. Students will undertake studio problems aimed at developing visual awareness, analytical thinking, craftsmanship, and use of hands-on media and digital techniques. <strong>Prerequisites:</strong> AR 131 or AR 134.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AR-228</td>
<td>Introduction to Printmaking</td>
<td>4</td>
<td>Terry Conrad</td>
<td>$75</td>
</tr>
<tr>
<td></td>
<td>An introduction and investigation of the relief and intaglio printing processes through linocut, woodcut, collagraph, monoprint, etching, and drypoint, with an emphasis on personal visual growth. Research, writing and the history of printmaking will complement studio work. <strong>Prerequisites:</strong> AR 133 or permission of the instructor. (Fulfills arts requirement.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AR-229</td>
<td>Beginning Photography</td>
<td>4</td>
<td>Emma Powell</td>
<td>$80 (does not include paper)</td>
</tr>
<tr>
<td></td>
<td>An exploration of the varied aesthetic and mechanical aspects of contemporary photographic process. Emphasis is placed on using the camera as a tool to increase one’s visual sensitivity and personal awareness. Lab work is digital using Adobe Photoshop. Each student must own a camera: A DSLR or digital camera with manual settings. <strong>Prerequisites:</strong> AR 131 or AR 133.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AR-264C</td>
<td>Experimental Drawing</td>
<td>4</td>
<td>Vicky Palermo</td>
<td>$50</td>
</tr>
<tr>
<td></td>
<td>A course exploring non-traditional methods and material in approaching the act of drawing. Structured assignments provide a context for focused exploration of materials and processes and development of individual vision. Readings and discussions will complement studio work. <strong>Prerequisites:</strong> AR 133.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AR-330</td>
<td>Advanced Photography</td>
<td>4</td>
<td>Emma Powell</td>
<td>$80 (does not include paper)</td>
</tr>
<tr>
<td></td>
<td>This experimental narrative photography course will examine a variety of photographic approaches and techniques. Using digital photography we will address personal narrative, creative documentary, and/or fictional sequences. The course will include alternative approaches to shooting in a digital format, focused photoshop tutorials, printing demos and weekly critiques. <strong>Prerequisite:</strong> AR 229.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AR-351C</td>
<td>Experimental Drawing</td>
<td>4</td>
<td>Vicky Palermo</td>
<td>$50</td>
</tr>
<tr>
<td></td>
<td>A course exploring non-traditional methods and material in approaching the act of drawing. Class assignments, readings, and discussions will consider a definition of drawing as a means to discovery...an experiential record of time and perception. Emphasis will be placed on the development of personal vocabulary through further individual exploration of form, structure, and space. <strong>Prerequisite:</strong> AR 223.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BI-170</td>
<td>Human Genetics</td>
<td>4</td>
<td>Bernard Possidente</td>
<td></td>
</tr>
</tbody>
</table>

Revised 5/15/14
An introduction to the principles of genetics and their application to human biology. Topics include the history of genetics, the structure, function and inheritance of genes, medical genetics, and genetic engineering. Six hours of lab per week. (Fulfills natural sciences and QR2 requirements.)

**CS-106  Introduction to Computer Science**  
I 4  
Thomas O’Connell  
An introduction to the principles of design, implementation, and testing of object-oriented programs. The course covers language features such as control structures, classes, file I/O, and basic data structures including arrays. Other topics include recursion and fundamental algorithms, such as elementary searching and sorting algorithms. (Fulfills QR2 requirement.)

**EC-235  Macroeconomic Theory**  
4  
Kyle Kelly  
A study of the forces determining the levels of national income and employment, with emphasis upon public policy to attain basic economic goals such as economic growth, stable prices, and full employment. The course also addresses issues concerning international macroeconomic relations. *Prerequisites*: EC 103, EC 104, and MA 111 or equivalent.

**EN-211  Fiction**  
3  
Melissa Rampelli  
Designed to enhance the student's capacity to read novels and short stories. Explores fundamental techniques of fiction, such as symbol and myth, irony, parody, and stream-of-consciousness, within both conventional and experimental forms. Recommended preparation for advanced courses in fiction. (Fulfills humanities requirement.)

**FF-101  Elementary French I**  
4  
Cindy Evans  
An introduction to spoken and written French emphasizing cultural perspectives. Linguistic emphasis is on basic grammar, vocabulary, and the development of reading, conversation, and writing skills while learning about the cultures of France and the Francophone world. Presupposes no previous study of French.

**FI-101  Elementary Italian I**  
4  
Giuseppe Faustini  
An introduction to spoken and written Italian emphasizing cultural perspectives. Linguistic emphasis is on basic grammar, vocabulary, and the development of reading, conversation, and writing skills while learning about the culture of Italy. Presupposes no previous study of Italian.

**FL-252. Italian Cinema (in English)**  
4  
Giuseppe Faustini  
An examination of the literary and sociopolitical trends of Italian culture as portrayed by the media of literature and film. The course will focus on the literary works of Boccaccio, Machiavelli, Moravia, De Filippo, Bassani, and the cinematographic adaptations of those works by such directors as Pasolini, Lattuada, Visconti, and De Sica. The course also specifically examines the role in Italian cinema of such director-authors as Fellini and Wertmuller and the importance of Italian cinematic Neorealism in the films of Rossellini, De Sica, and Visconti. (Fulfills humanities requirement.)

**GE-101  Earth Systems Science**  
4  
Jennifer Cholnoky  
An introduction to Earth’s dynamic systems and geologic processes. The planet is studied from its deep interior to its oceanic, surficial, and atmospheric components to develop a scientific understanding of Earth as a holistic environmental system, of which the biosphere, including humanity, is one component. Within this context, course topics such as rocks and minerals, mountain building, earthquakes, volcanoes, oceans, glaciers, and deserts are examined from the perspective of the interactions between geologic processes and humans. *Prerequisite*: QR1. (Fulfills QR2 requirement; qualifies as a natural science laboratory course for breadth requirement.)

**GO-101  Introduction to American Government**  
3  
Natalie Johnson  
An analysis of United States national government with emphasis on constitutionalism, the presidency, Congress, and the judiciary. Reference will also be made to the impact of political parties and pressure groups on the contemporary political system. (Fulfills social sciences requirement.)

**ID-141  Mediation Training**  
1  
Duke Fisher  
Mediation is a conflict resolution process that is used in close cooperation with the courts. Cases such as small claims court disputes and parent/teen conflicts are often referred by the courts to mediation by trained volunteers. The mediation training is a partnership with Mediation Matters, a nonprofit agency in Saratoga Springs that provides
mediation services and receives its funding from the New York court system. This training will certify students as volunteers enabling them to mediate campus disputes through our own peer mediation program as well cases referred to Mediation Matters by the courts. This is an intensive 30-hour training using film clips, role plays, readings, and discussion that focuses on building facilitation skills.

**MB-214 Foundations of Marketing**
3 Paula Tancredi Penman
A comprehensive assessment of marketing’s dynamic role in contemporary global society. The course emphasizes the development of marketing strategies which reflect domestic and cross-national competitive structures and diverse market place realities. Topics include consumer analyses, target market identification, positioning, e-commerce, and coordination of marketing mix elements. Prerequisite: MB-107 or permission of instructor.

**MB-224 Foundations of Organizational Behavior**
3 Azita Hirsa
The study of human behavior in the organizational context. Students will gain an in-depth understanding of topics in the area of organizational behavior through three levels of analysis (individual, group, and organizational). Topics covered include personality, perception, decision making, motivation, team work, conflict, negotiation, leadership, organizational structure, and organizational culture. This course incorporates the following dimensions for studying management and business in context: I, II, III, IV, V, VI. Coverage of the dimensions may vary per instructor. Prerequisites: MB 107

**MB-234 Foundations of Financial Accounting**
4 Heidi Durkee
An introductory course in financial accounting examining the process of accumulating accounting information for decision-makers outside the organization. It introduces the accounting process, reviews the preparation of financial statements, examines the accounting for assets and liabilities, and concludes with an examination of accounting for corporations. The course focuses on the interpretation and effective use of financial statements and other financial data. Prerequisites: MB 107 or permission of instructor.

**MB-333 Business Law I**
3 Scott Mulligan
A study of the origin of laws, the court system, and legal procedures with emphasis on their impact in business and economic situations, in-depth study of the laws of contracts, agencies, corporations, partnerships, employment and labor law. Examination and briefing of existing case law in these fields.

**MP-195 Class Study of Jazz Piano**
2 John Nazarenko
Study of jazz piano voicings, scales, and modes for improvisation. Left-hand chording patterns, harmonic structures, and accompanying scales will be emphasized. Other areas of study will include diatonic and chromatic voice leading, phrasing and solo development, functional harmony, bass lines, and solo jazz piano technique. Class will read selected jazz charts and listen to and analyze contemporary and historical jazz pianists. Not for liberal arts credit. (Fulfills arts requirement.)

**MS-104 Introduction to Statistics**
4 Mary Taber
An introduction to fundamental concepts in statistical reasoning. Students will consider contexts, both historical and modern, in which statistical approaches arose and methodologies developed. Topics considered will include organization and analysis of data, the drawing of inferences from these data, and the careful presentation of these inferences. Examples will be drawn from a variety of disciplines. (Fulfills QR2 requirement.)

**MU-255 Music Technology I**
3 Anthony Holland Studio fee: $50
Introduction to basic music technology, electronic music, and professional recording studio techniques and equipment. Study of elementary acoustics, MIDI, synthesizers, microphones, analog and digital multitrack recording, sound mixing, and processing. Introduction to works in various styles by established electronic composers. Prerequisites: ability to read music and QR1. Studio/lab work. (Fulfills QR2 requirement.)

**PS-212A Clinical Psychopharmacology**
3 Rachel Mann-Rosan
This course will examine the clinical use and therapeutic effects of drugs used to treat a variety of psychiatric disorders. Students will gain an understanding of the fundamental aspects of psychopharmacology (how medications work in the brain and body.) In addition, through the use of textbook and current research articles as well as case examples, this course will discuss the hallmark clinical and biochemical features of specific mental illnesses and the current medication strategies used to treat these disorders. All major classes of psychotropic medications will be discussed including: anti-
depressants, mood stabilizers, anxiolytics, antipsychotics, and other drugs used to treat psychiatric illnesses.  
**Prerequisite:** PS 101 or NS 101.

**PY-207 General Physics I**

A calculus-based introduction to the concepts and principles of mechanics, emphasizing translational and rotational kinematics and dynamics, work and energy, conservation laws, and gravitation. Hands-on exploration of physical systems using computer interfaced laboratory equipment and spreadsheet modeling techniques are used to elucidate physical principles.  
**Prerequisites:** QR1. Corequisite: MA 111. Lecture, guided activities, laboratory experiments, and problem-solving. (Fulfills QR2 and natural sciences requirements.)

**RE-230 Drawing Identity: MEMORY, HISTORY AND THE NARRATED SELF IN THE COMICS MEDIUM**

This course offers close and critical readings of recent novels, memoirs and journalism produced in the comics medium. Comics are a hybrid form of artistic expression, combining words and pictures to tell fascinating stories and make powerful statements. We will be reading works that illuminate significant passages in personal development (awakening to love, leaving home, and losing faith) as well as deal with highly traumatic events (war, revolution, genocide) in a humanizing fashion. Through our readings we will explore the complex relations between memory and identity, fact and fiction, and story and history. Engaging ideas and images from a variety of canons, religious and secular, we will ask what it means to responsibly represent the past -- whether our own, or that of others -- and what moral imperative there might be to remember and revisit certain events.

**SO-251 The Sociology of Miley Cyrus: Race, Class, Gender and Media**

The current media frenzy focused on Miley Cyrus (her public image, her music, and more) highlights the ways in which intersectional identities are shaped by pop culture and mass media. In this special topics course, we will examine core issues of intersectionality theory, looking at the interplay among race, class, and gender, as well as taking a feminist critique of media and sociology of media approach to the Miley “problem.”

**SO-351 Visual Sociology**

Visual phenomena are integral to our social worlds, and sociological theory and methods may be used not only to interpret those worlds but to guide the creation of images to convey sociological understanding. As such, visual sociology is both an analytical tool for more deeply understanding society and a means of portraying social facts. Students will explore these two sides of visual sociology, discussing visual sociology theories, methods, and research while also producing sociologically-informed photographic and video-based projects of their own.  
**Prerequisites:** Two sociology courses or permission of instructor.
**All courses are open to Pre-College students except where noted.**

AM-260  Baseball and American Culture  
3  
Melvin Adelman  
The class examines the history of baseball from its emergence as a child’s game in the 1840 to its present status as a billion dollar industry. Through lectures, readings, class discussions and films we look at the influences of broader social, economic and cultural changes on baseball; how baseball was contoured by its development into a professional commercial–spectator sport; the various meanings that different social/racial and demographic groups bring to an extrapolate from their engagement with baseball and how this has changed over time; labor-management relations; baseball and various media forms; the globalization of the diamond game; of course, the ever presence and expanding presence of dollars; and explore not only how baseball came to be envisioned as the national pastime but how it embodies Americana and all this designates.

AN-101  Introduction to Cultural Anthropology  
3  
Christine Preble  
An overview of concepts, theories, and methods of cultural anthropology. Students learn about central anthropological topics, such as kinship, gender, class, race, environment, ritual and religion, ethnicity, economy, and politics, and gain understanding and appreciation for cultural differences. (Fulfills social sciences requirement.)

AR-101  Introduction to Painting  
3  
David Bradford  
Lab fee: $50  
AR-101Z  Introduction to Painting Workshop  
non-credit  
Lab fee: $50  
An introduction to painting as a medium of visual expression. Emphasis is placed upon exploration of formal and technical concerns. Basic studies include drawing and will explore a variety of subjects directed toward a greater understanding of the language of painting. Not open to Skidmore art majors.

AR-111  Basic Ceramics  
4  
Lauren Sandler  
Lab fee: $75  
AR-111Z  Basic Ceramics Workshop  
non-credit  
Lab fee: $75  
Basic issues of aesthetics and technique developed through the direct manipulation of clay. A variety of forming techniques will be explored and demonstrated, including pinching, coiling, slab constructing, and throwing. In addition to group and individual critiques, weekly lectures will provide a working knowledge of kiln firing (both gas and electric) and clay and glaze formulation. (Fulfills arts requirement.)

AR-131  Visual Concepts with Emphasis on the Figure  
4  
K. Hemingway-Jones  
Lab fee: $50  
AR-131Z  Visual Concepts with Emphasis on the Figure Workshop  
non-credit  
Lab fee: $50  
An introduction to the study of visual relationships on a two-dimensional plane. Through guided exercises using both drawing and design mediums, the course builds understanding of principles of design and composition, as well as skills in perception, visual thinking, problem solving, and creativity. Drawing directly from Life Models will be emphasized in this course. Observation, conceptual research, and manipulation of visual elements are integrated in this course. (Fulfills arts requirement.)

AR-133  Drawing  
4  
Kathy Hemingway Jones  
Lab fee: $50  
This course builds on basic drawing experiences, refining skills in observation, organization, interpretation, and critical analysis. Studio work introduces a range of traditional drawing tools and materials while exploring a variety of approaches to image making and visual expression. (Fulfills arts requirement.)

AR-136  Digital Foundations  
4  
Justin Baker  
Lab fee: $105  
A survey of technological and aesthetic best practices and theory in visual communication today. Students will study the basic functions of InDesign, Photoshop, and Illustrator. Font and file management, scanning, printing, using digital
images and typography are introduced through a series of demonstration/projects that build upon one another. Projects focus on design principles and basic skills needed to communicate a visual message to an intended audience with a specific intent. Note(s): (Fulfills arts requirement)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Instructor</th>
<th>Lab Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>AR-209</td>
<td>Communication Design I</td>
<td>4</td>
<td>Adam Daily</td>
<td>$105</td>
</tr>
<tr>
<td>AR-214</td>
<td>Introduction to Fiber Arts</td>
<td>4</td>
<td>Cyndy Barbone</td>
<td>$75</td>
</tr>
<tr>
<td>AR-214Z</td>
<td>Introduction to Fiber Arts Workshop</td>
<td>non-credit</td>
<td></td>
<td>$75</td>
</tr>
<tr>
<td>AR-229</td>
<td>Beginning Photography</td>
<td>4</td>
<td>David Gysce</td>
<td>$80</td>
</tr>
<tr>
<td>AR-229Z</td>
<td>Beginning Photography Workshop</td>
<td>non-credit</td>
<td></td>
<td>$80</td>
</tr>
<tr>
<td>AR-251</td>
<td>Elementary Sculpture</td>
<td>4</td>
<td>John Galt</td>
<td>$75</td>
</tr>
<tr>
<td>AR-264A</td>
<td>Special Topics in Studio Art: Ceramics: Handbuilding</td>
<td>4</td>
<td>Lauren Sandler</td>
<td>$75.00</td>
</tr>
<tr>
<td>AR-264C</td>
<td>Drawing Project</td>
<td>4</td>
<td>RJ Calabrese</td>
<td>$50</td>
</tr>
<tr>
<td>AR-264Z</td>
<td>Drawing Project Workshop</td>
<td>non-credit</td>
<td></td>
<td>$50</td>
</tr>
<tr>
<td>AR-351C</td>
<td>Drawing Project</td>
<td>4</td>
<td>RJ Calabrese</td>
<td>$50</td>
</tr>
<tr>
<td>AR-264H</td>
<td>Image + Process = Book</td>
<td>4</td>
<td>Terry Conrad</td>
<td>$100</td>
</tr>
<tr>
<td>AR-264Z</td>
<td>Image + Process = Book Workshop</td>
<td>non-credit</td>
<td></td>
<td>$100</td>
</tr>
<tr>
<td>AR-264F</td>
<td>Int Painting: Landscape Now</td>
<td>4</td>
<td>Elizabeth Terhune</td>
<td>$50</td>
</tr>
<tr>
<td>AR-264Z</td>
<td>Int Painting: Landscape Now Workshop</td>
<td>non-credit</td>
<td>Elizabeth Terhune</td>
<td>$50</td>
</tr>
<tr>
<td>AR-351F</td>
<td>Adv Painting: Landscape Now</td>
<td>4</td>
<td>Elizabeth Terhune</td>
<td>$50</td>
</tr>
</tbody>
</table>

Students will explore technical studio processes, formal relationships, and conceptual issues with an emphasis on landscape. As students work both from direct observation and invention, the emphasis will be on reconsidering a traditional genre and the development of a personal vision. Reading will include cultural criticism and literature and we will look at historical and contemporary painters. (Not open to Pre-College students.)
AR-264J Installation of Print 4 Terry Conrad  Lab fee: $100
This course is an exploration and development of monoprint, relief and letterpress processes and how the installation of printed materials effects the communicative potential of an artwork. Discussion will occur around installation and printmaking history as well as, critiques of student’s course work. Prerequisite: AR 133

AR-330 Advanced Photography 4 David Gyscek  Lab fee: $80 (does not include paper)
Students will build upon the development of their photographic eye as a means for creating compelling and innovative works of art. The central goal of this course is to enhance and expand students’ current abilities while cultivating individual photographic voices and creative vision. Each student should own a DSLR camera. (Not open to Pre-College students.)

AR-351A Special Topics in Studio Art: Ceramics: Handbuilding 4 Lauren Sandler  Lab Fee $75.00
This course explores a variety of handbuilding techniques in clay. The class will include a range of surface processes and kiln firings. Includes an examination of both sculptural and functional work in clay. (Not open to Pre-College students.)

AR-351I Bronze Casting 4 John Galt  Lab fee: $250
(Lab fee does not include the cost of bronze, wax or other miscellaneous supplies)
A five-week course in fine arts bronze casting. Students are taught basic foundry practices including rubber molding, wax-work, gating and shelling. (Other technologies presented are TIG welding, chasing and patina.) No casting experience is necessary but students must have significant experience in sculpture beyond the foundation level. Acceptance into the program is dependent upon instructor’s approval. (Not open to Pre-College students.)

AR-352 Advanced Sculpture 4 John Galt  Lab fee: $75
Further investigation of formal, expressive, conceptual, and technical aspects of sculpture. This course emphasizes individual exploration leading toward self-directed studio practice. A number of techniques and materials are available for consideration, which may include welding, metalworking (forging), casting, and carving processes. Readings and discussions complement studio practice. Prerequisites: AR 251. (Not open to Pre-College students.)

AR-357 Digital Sketchbook 4 Justin Baker  Lab fee: $105
A new media exploration of idea generation stemming from the traditional uses of the sketchbook. Digital cameras, video camcorders, scanners, and audio field recorders become the student’s manual extensions in addition to pens or pencils. Introductory assignments with electronic media tools will lead to individual exploration with digital, print, sound, or video. Weekly presentations of virtual sketches will be compiled into a final DVD. While no previous experience with the Electronic Media Studio is necessary, self-motivated research, a sense of play, and serious commitment to an existing studio practice are strongly encouraged. Prerequisites: AR 131, AR 132, AR 133, AR 134, and one 200-level studio course. (Not open to Pre-College students.)

EN-103 Writing Seminar I 4 Andy Fogle
Introduction to expository writing with daily writing assignments emphasizing skills in developing ideas, organizing material, and creating thesis statements. Assignments provide practice in description, definition, comparison and contrast, and argumentation. Additional focus on grammar, syntax, and usage. This course does not fulfill the all-College requirement in expository writing. Prerequisite: writing placement exam.

EN-105 Writing Seminar II 4 François Bonneville, Daniel Kraines
This seminar immerses students in the process of producing finished analytical essays informed by critical reading and careful reasoning. Special attention is given to developing ideas, writing from sources, organizing material, and revising drafts. Additional emphasis is on grammar, style, and formal conventions of writing. This course fulfills the all-College requirement in expository writing. Prerequisite: writing placement exam.

EN-213 Poetry 3 Daniel Kraines
Designed to bring the general student into a familiar relationship with the language and structure of poetry. General readings from the whole range of English and American poetry—from early ballads to contemporary free forms—introduce students to representative poets and forms. Recommended preparation for all advanced courses in poetry. (Fulfills humanities requirement.)
EX-111 Introduction to Exercise Science 4 Feng He
An introduction to the scientific basis of physical activity. Emphasis is placed upon the study of the physiological change and adaptations that occur as a result of the stress of exercise. Students will be active participants in laboratory experiments that examine the body’s response to exercise. (Fulfills natural sciences requirement.)

FG-101 Elementary German 4 Karin Hamm-Ehsani
An introduction to spoken and written German emphasizing cultural perspectives. Linguistic emphasis is on basic grammar, vocabulary, and the development of reading, conversation, and writing skills while learning about the culture of German-speaking countries. Presupposes no previous study of German.

FL-244 View China: Visual Cultural and Transnational Cinema 4 Mao Chen
An examination of masterworks of Chinese film and visual culture viewed within their cultural context and in light of both Chinese and Western literary traditions. Students will consider ways in which Chinese film has represented national identity, national trauma, and national history, and how globalization has given birth to a new transnational Chinese cinema. The course will address cinema as narrative, and in relation to visual art, music, psychology, and cultural history. Course includes a film screening and discussion session each week. It does not require knowledge of East Asian languages. (Designated a non-Western culture course; fulfills humanities requirement.)

FS-103 Alternative Second Semester Spanish 3 Beatriz Loyola
An introduction and review of elementary spoken and written Spanish emphasizing cultural perspectives. Linguistic emphasis is on grammar, vocabulary and the development of reading, conversation and writing skills while learning about the cultures of Spain and Spanish America. For students who have completed one or two years of pre-College Spanish, and who have not placed in FS 203 or above. Not open to students who have completed FS-101.

GE-101 Earth Systems Science 4 Kyle Nichols
An introduction to Earth’s dynamic systems and geologic processes. The planet is studied from its deep interior to its oceanic, surficial, and atmospheric components to develop a scientific understanding of Earth as a holistic environmental system, of which the biosphere, including humanity, is one component. Within this context, course topics such as rocks and minerals, mountain building, earthquakes, volcanoes, oceans, glaciers, and deserts are examined from the perspective of the interactions between geologic processes and humans. Prerequisite: QR1. (Fulfills QR2 requirement; qualifies as a natural science laboratory course for breadth requirement.)

HI-316C Empires in India 4 Tillman Nechtman
Examines the history of the Indian subcontinent from the late sixteenth century to the present. Begins with a study of the late Mughal period, moving on to explore the origins of the British empire in India, focusing in particular the role of the East India Company in that process and on the impacts British imperialism had on British, Indian, and world history. The second half of the course focuses on efforts to pull down the structures of British imperialism in India from the nineteenth century forward to independence in 1947, including such topics as the origins of Indian nationalism, the complex interaction of various groups involved in decolonization in India, and the early histories of the independent nations that emerged from British India. Note: Courses at the 300 level are open to sophomores only with permission of instructor. (Fulfills cultural diversity requirement.) (Not open to Pre-College students.)

MA-108 Calculus with Algebra I 3 Emelie Kenney
An introduction to derivatives, integrals, and their applications. Primarily for students who are not adequately prepared for MA111, this course (together with MA109) covers the same material as MA111 but integrates the material requisite to calculus with the calculus itself. Note that MA108 alone cannot be used as a substitute for MA111. Successful completion of MA108 and MA109 is equivalent to completion of MA111.

MA-111 Calculus with Algebra II 4 Jake Nota
An introduction to differential and integral calculus. (Not open to Pre-College students.)

MA-214 Abnormal Psychology 4 Jake Nota
An introduction to the history and study of psychological disorders (e.g., substance use disorders, psychotic disorders, mood disorders, anxiety disorders, personality disorders) with an emphasis on understanding the development of disorders, diagnostic issues, and symptoms. Prerequisites: PS 101. (Not open to Pre-College students.)

Revised 5/15/14
PY-109  Physics: Sound and Music with Lab  4  Jill Linz
The physical principles of sound—how it is produced, propagated, and perceived. Illumination of principles will emphasize examples from music. Mechanisms used to produce different types of musical sounds will be discussed as well as the physical principles behind the reproduction of music in its many forms such as radio, tape recorders, and CD players. The laboratory component will include measurement of the speed of sound, frequency analysis of musical instruments, and sound recording. (Fulfills QR2 and natural sciences requirements.)

RE-103  Religion and Culture  4  Thomas Davis
An introductory study of the nature of religion, the interaction of religion and culture, and the function of religious belief in the life of the individual. Consideration will be given to such phenomena as myth and ritual, sacred time and space, mysticism, evil, conversion, and salvation. Readings will be drawn from classical and modern sources. (Fulfills humanities requirement.)

RE-211 Western Religions: Moses, Jesus, and Mohammed  3  Catherine Burris
Moses, Jesus, and Mohammed: Scripture in Judaism, Christianity, and Islam. Jews, Christians, and Muslims define and defend themselves and their traditions by appealing to distinct and related sets of sacred writings. Conservative believers in each of these traditions see their sacred writings, their scriptures, as uniquely holy and divinely inspired. Each tradition claims that the other two have misunderstood and misrepresented the single God worshipped by all three. Yet, the Torah, the Christian Bible, and the Qur’an share key principles, basic assumptions, and quite a bit of specific information. In this course, by considering these scriptures and the ways these “religions of the book” rely not just on stories, but on written, official stories, we will attempt to answer the question of why Jews, Christians, and Muslims have so very frequently been violently opposed to each other.

SO-101  Sociological Perspectives  3  Phil Lewis
The basic concepts and principles of major sociological perspectives. Attention is given to how these perspectives have been developed and used by social scientists to explain social phenomena. Recommended as an introduction to the discipline. (Fulfills social sciences requirement.)

SW-212  Social Work Values and Populations-At-Risk  3  Peter McCarthy
This course introduces social work values; it provides students an opportunity to identify and clarify conflicting values and ethical dilemmas; and, it examines the impact of discrimination, economic deprivation, and oppression on groups distinguished by race, ethnicity, culture, class, gender, sexual orientation, religion, physical or mental ability, age, and national origin. Students learn assessment and intervention skills that enable social workers to serve diverse populations and to promote social and economic justice. (Fulfills social sciences requirement; designated a Cultural Diversity course.) (Not open to Pre-College students.)

TH-101  Voice and Speech Theater  2  Kate Bouchard
Students will learn to expand and develop their voices based on Kristen Linklater’s renown Progression. The premise is grounded in providing an atmosphere of self-awareness. Emphasis will be on creating a free connection to breath, developing range and resonance, releasing the jaw, tongue, and throat tension and building strength. Ultimately these exercises lead to freedom to express creative impulse. Class is for the theater major as well as non-majors interested in self-presentation. (Fulfills arts requirement.) (Not open to Pre-College students.)

TH-251 Theater Topics: Monologue Intensive  2  Kate Bouchard
This 5-week course offers precise methodology in the development of practical tools for preparing monologues from contemporary and classical material for the stage. In the condensed and concentrated 5-week time frame of the class, the instructor will bring skills acquired through immersion in the master teachings of Stanislavski, Sandy Meisner, Uta Hagen as well as the principles behind the nationally recognized techniques of Shakespeare and Company (Lenox, MA). Acting students will expand their understanding of the Actor as storyteller and deepen the essential Actor/Audience relationship. Not only will the students strengthen their repertoire of monologues with which to audition, the class will provide opportunities for students to tell their own stories in a theatrical context. The class will be created and delivered in an atmosphere of trust, collaboration, play and support. (Not open to Pre-College students.)

TH-304  Special Studies in Acting  3  Lawrence Opitz

Revised  5/15/14
Students will train with and perform with The Saratoga Shakespeare Company, a professional theater with an Actors' Equity contract. Students will be cast in roles in a production and will rehearse for a two week period and then perform in the production for twelve performances over two weeks. Training will involve techniques in Shakespearean acting, stage movement and combat, vocal work and career preparation. Students are eligible to join the Actors' Equity EMC (Equity Membership Candidate) program and will accrue four points towards Equity membership. Permission of the instructor is required. (Not open to Pre-College students.)

**TH-305H Special Studies in Design and Technical Theater**

3 Lawrence Opitz

Students will be involved in various aspects of production and/or arts management with The Saratoga Shakespeare Company, a professional theater with an Actors' Equity contract. Students will have a variety of opportunities to train and work in the areas of scenic construction, sound reinforcement, stage management, costume construction, arts management, and career development throughout the two week rehearsal period and the two week performance period. Permission of the instructor is required. (Not open to Pre-College students.)

**Summer Session 3: May 27 – August 1, 2014**

**Classes will not be held July 4, 2014**

**CH-125 Principles of Chemistry**

4 Kara Cetto Bales

An accelerated course in the fundamental principles of chemistry that provide a basis for the in-depth study of natural science disciplines; appropriate for students who intend to major in the natural sciences. Topics include atomic and molecular structure, periodic relationships, properties of gases, kinetics, equilibria, acids and bases, electrochemistry, and thermodynamics. Laboratory experiments serve to illustrate concepts learned in the classroom. Prerequisites CH 115 or consent of the department based on an online diagnostic exam and QR1 results. Three hours of lecture-discussion and one three-hour lab per week. (Fulfills QR2 and natural sciences requirements.) Partially fulfills the writing requirement in the major. (Not open to Pre-College students.)