

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

### **Course #, course title, credits, instructor, and lab fee (if any)**

**AM-260C African-American Experience, 1860s-1980s                      3                      Leonard Slade, Jr.**

A study of the African-American experience, 1860s–1980s. Using both primary and secondary source material, the course examines the critical issues and period relevant to the African-American struggle toward freedom and equality. Topics include slavery, emancipation, and Reconstruction; the woman’s era; the age of Jim Crow and the new Negro; the civil rights movement; and the post-reform period. Sources include narratives, documents, photographs, and films. (Designated a Cultural Diversity course; fulfills social sciences requirement.)

**AN-252 Globalization: Latin America    3    Christine Preble**

What is globalization? How does it affect cultures other than our own? Through migration, trade, new technologies, global environmental and health problems, the flow of capital, music, viruses, and cultures across borders, human communities are facing new types of challenges, opportunities, and perils. In this course, you will examine how contemporary and historical forces of globalization have changed the cultures and people of Latin America. We will accomplish this by exploring the similarities and diversity of human societies through in-depth case studies and cross-cultural comparisons with an emphasis on Latin America. Considering the flows of people, ideas, and things, central to the ideas of globalization, you will analyze not only transformations and flows within this region but also how these flows are translated across the globe. You will learn about topics related to the anthropology of globalization including identity, race, gender, food, and tourism and gain understanding and appreciation for cultural differences. (Fulfills social sciences 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-134 Color    4    Kathy Hemingway Jones    Lab fee: \$50**

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.)

**AR-209 Communication Design I    4    Adam Daily    Lab fee: \$105**

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.

*Prerequisites:* AR 131 or AR 134 .

**AR-228 Introduction to Printmaking    4    Terry Conrad    Lab fee: \$75**

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. *Prerequisites:* AR 133 or permission of the instructor. (Fulfills arts requirement.)

**AR-229 Beginning Photography    4    Emma Powell    Lab fee: \$80 (does not include paper)**

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: 35mm or digital. *Prerequisites:* AR 131 or AR 133.

**AR-264C Experimental Drawing    4    Vicky Palermo    Lab fee: \$50**

A course exploring non-traditional methods and material in approaching the act of drawing. Structured assignments provide a context or focused exploration of materials and processes and development of individual vision. Readings and discussions will complement studio work. *Prerequisite:* AR133.

**AR-351C Experimental Drawing****4****Vicky Palermo****Lab fee: \$50**

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. *Prerequisite:* AR 223.

**BI-170 Human Genetics****4****Bernard Possidente**

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.

**ED-213 The Exceptional Child in the Elementary School****3****Mary Beth Arcidiacono**

A comprehensive survey of the field of special education with special emphasis on individual differences and the strategies for adapting programs to students with disabilities and gifted children. Topics will include the impact of PL 94-142 and Section 504 on the elementary school program.

**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 Chalnoky**

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.)

**GO-314 Civil Liberties**

**4**

**Natalie Johnson**

An analysis of recent Supreme Court decisions interpreting our civil liberties, civil rights, guarantee of due process of law, and equal protection of the laws.

**HI363C History & Cartography**

**3**

**Jordana Dym**

Historians often use maps to understand or illustrate basic topographical features or political boundaries, but have only recently adopted these graphic texts as primary sources important for their role in making history as well as depicting historical fact. In this class, students will engage recent scholarship to understand how the information and silences in maps can reveal something about not only the peoples, spaces, and times they portray, but also about the societies that create and consume them. Specifically, we will draw from scholarship in history, geography and art history to consider maps' role in how local, regional, national and international spaces came to be defined, measured, organized, occupied, settled, understood, and disputed from medieval Europe through colonial India to the contemporary Americas. Then, students will apply the course's analytical approaches to a local case study, and to maps of their own choosing. Topics covered will include ideas of space and place; map production and consumption; local, national, and world mapping; imperial mapping; maps and travel; and cartographic lies.

**ID-141 Mediation Training**

**1**

**David Karp**

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.

**ID-251C Taiko Drumming and Movement**

**3**

**Lei Bryant, Rubén Graciani**

In this course we will examine the origins of Taiko drumming in Japan and consider how the tradition has developed in North America over the past four decades. This process will be an exploration of personal movement vocabulary and choreography as a companion to Taiko performance. We will discuss the role of Taiko drumming in the Asian American Movement, explore different styles of contemporary Taiko in Asian America, and gain basic drumming competency. Through the integration of academic and performance study we will consider and experience Taiko drumming as a prominent and dynamic Asian American performing art. (Fulfills the Arts and Cultural Diversity requirements.)

Coursework designed to initiate students to the practice of choreography will be integrated into the study and performance of Taiko. Beginning choreographers will work to develop a personal movement vocabulary by adopting various investigative methods and applying them to class assignments. Through solo and group work the choreographer will develop a sense of craft as it applies to the art of making of dances.

**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 Hirs**

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-207 Introduction to Child Development** **4** **Jocelyn Dautel**

A survey of theory and research related to physical, psychological, and behavioral development from conception through childhood. Students will learn about the process of development as a continuous interaction between biology and experience. Topics include the development of cognition, gender, and self-understanding; socioemotional development; and the role of parenting. Through the service-learning component of the course, students will interact directly with children at one of the two campus preschools on a weekly basis. *Prerequisites:* PS 101 .

**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** **4** **Jill Linz**

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 3 Greg Spinner**

This course offers close and critical readings of recent novels, memoirs and journalism produced in the comic's 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 3 Carolyn Chertoff**

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 3 Rik Scarce**

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.

**SW-253 Human Behavior and the Social Environment 3 Peter McCarthy**

A multidisciplinary examination of theories and knowledge of human bio-psycho-social development from birth through later years. The course draws on research from biology, psychology, sociology, anthropology, and political science to study the impact of biological, psychological, social, and cultural systems on health and well-being. Students explore the range of social systems in which individuals live (families, groups, communities, and organizations) and study the importance of ethnicity, culture, gender, disability, and other elements of diversity in human development.

## **Summer Session 2: June 30 – August 1, 2014**

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

**Course #, course title, credits, instructor, and lab fee (if any)**

***\*\*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: \$25**

**AR-101Z Introduction to Painting Workshop**

**non-credit**

**Lab fee: \$25**

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)

**AR-209 Communication Design I** 4 Adam Daily Lab fee: \$105  
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.  
**Prerequisites:** AR 131 or AR 134 .

**AR-214 Introduction to Fiber Arts** 4 Cyndy Barbone Lab fee: \$75  
**AR-214Z Introduction to Fiber Arts Workshop** non-credit Lab fee: \$75  
Project will allow students to explore off-loom woven structure, loom weaving, resist-dyeing, and screen printing. Students will work with flat pattern and composition as well as three-dimensional fiber construction. Historical works will be studied as well as the contemporary evolution. (*Credit course not open to Pre-College students; workshop open with permission of Director.*)

**AR-229 Beginning Photography** 4 David Gyseck Lab fee: \$80 (does not include paper)  
**AR-229Z Beginning Photography Workshop** non-credit Lab fee: \$80 (does not include paper)  
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 and Lightroom. Each student must own a camera: 35mm or digital. Prerequisite: AR-131. (*Credit course not open to Pre-College students; workshop open with permission of Director.*)

**AR-251 Elementary Sculpture** 4 John Galt Lab fee: \$75  
Enables students to create individual, self-defined projects in sculpture. Initial classes instruct students in a variety of mediums including wax, clay, and plaster. Mold making, welding, and the fundamentals of life modeling are technologies presented as the semester progresses. Selected works may be cast in bronze. *Prerequisites:* AR 132 . (*Not open to Pre-College students.*)

**AR-262A 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-264C Drawing Project** 4 RJ Calabrese and Jane Fine Lab fee: \$50  
**AR-264Z Drawing Project Workshop** non-credit Lab fee: \$50  
**AR-351C Drawing Project** 4 RJ Calabrese and Jane Fine Lab fee: \$50  
Students will explore non-traditional methods and material in approaching the act of drawing. (*Credit course not open to Pre-College students; workshop open with permission of Director.*)

**AR-264H Image + Process = Book** 4 Terry Conrad Lab fee: \$100  
**AR-264Z Image + Process = Book Workshop** non-credit Lab fee: \$100  
In this class students will learn several printmaking processes including monoprint and relief to explore creating a variety of images. Students will learn to edition their work as well as consider using multiples to make a single piece. In the final week of this class students will bind a book of a series of related images. (*Credit course not open to Pre-College students; workshop open with permission of Director.*)

**AR-264F Int Painting: Landscape Now** 4 Elizabeth Terhune Lab fee: \$50  
**AR-264Z Int Painting: Landscape Now Workshop** non-credit Elizabeth Terhune Lab fee: \$50  
**AR-351F Adv Painting: Landscape Now** 4 Elizabeth Terhune Lab fee: \$50  
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



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.

**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 Mugal 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.

**PH- 230 Philosophy of Race and Gender**

**4**

**Jo-Jo Koo**

In this course we will examine whether and (if so) how race and gender are “socially constructed”, as well as what metaphysical, ethical, and political implications should follow from their “social construction”. We will think critically about some of the following questions: To what extent are race and gender natural (based in human biology)? If they are not natural, what are they? In what sense are they real if they are “socially constructed”? What ethical and political ramifications does their “social construction” have? What are exactly racism and sexism at the interpersonal, subconscious, and social-structural levels? What are their similarities and differences? How are they oppressive? How should we understand and achieve racial and gender equality? We will read and examine arguments by mostly contemporary philosophers who address these questions.

- PS-101 Introduction to Psychological Science** 4 **Corey Cook**  
An introduction to the science of psychology through a survey of theories, methods, facts, and principles of behavior.
- PS-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.)*
- 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**

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.)*