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
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
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
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 drawing course. (Fulfills arts requirement.)

AR-133  Drawing  4  Kathy Hemingway Jones
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. (Not open to Pre-College students.)

AR-214 Introduction to Fiber Arts 4 Cyndy Barbone 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 Gysce 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-264A 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.)
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.)

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

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.)

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.)

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.)

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**  
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.)  

**MA-108 Calculus with Algebra I**  
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.

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

**PS-214 Abnormal Psychology**  
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**  
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**  
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**  
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.)