



ACH 102.1: Digital Humanities

Meeting Pattern: F 10:40 AM-11:35 AM
Location: Tabler 107

An introduction to the basic skills required to build a web page, write a computer program with a script language, set up and run a wiki, perform advanced searches using Google and other search engines.

Instructor:

Andrea Fedi, *ELLC*

Andrea Fedi is an Associate professor of Italian. His interests include Second Language and Second Culture Acquisition, and the integration of technology into language

ACH 102.2: Digital Humanities

Meeting Pattern: F 11:45 AM-12:40 PM
Location: Tabler 107

An introduction to the basic skills required to build a web page, write a computer program with a script language, set up and run a wiki, perform advanced searches using Google and other search engines.

Instructor:

Andrea Fedi, *ELLC*

Andrea Fedi is an Associate professor of Italian. His interests include Second Language and Second Culture Acquisition, and the integration of technology into language

ACH 102.3: Talking Hands: How Sign Languages Work

Meeting Pattern: W 3:50PM-4:45PM
Location: Tabler 104

Until fifty years ago, it was thought that sign languages were just poor substitutes for real spoken languages. The standard attitude in schools for the deaf was to strongly discourage the use of signing in favor of speech. Since then, scientific research has revealed that sign languages are much more similar to spoken languages than anyone had thought, which has changed people's attitudes towards sign languages. *Talking Hands*, by Stony Brook graduate and New York Times reporter Margalit Fox, is a very accessible introduction to this research, and features the work of the instructor of this course, Mark Aronoff, a linguistics professor at Stony Brook. In this course, we will read *Talking Hands* and Prof. Aronoff will discuss his own experience in a Bedouin village whose people have created their own sign language, different from any other in the world.

Instructor:

Mark Aronoff, *Linguistics*

Mark Aronoff has been on the Stony Brook faculty since receiving his Ph D. His research touches on almost all aspects of morphology and its relations to phonology, syntax, semantics, and psycholinguistics. He has used a wide variety of methods in his work, ranging from traditional morphological analysis of both primary and secondary data from a wide variety of languages to lexical decision experiments to dictionary-based counting. He maintains a secondary research interest in writing systems, especially how they relate to spoken language and linguistic awareness. He also has a strong commitment to promoting the teaching of linguistics at all levels and was the founding chair of the committee on language in the schools of the Linguistic Society of America. Recent morphological research projects and publications have dealt with suffix combinations in English and German; the morphology of sign languages; and Latin deponent verbs. For the last five years he has been a member of a team studying a newly-created sign language, Al-Sayyid Bedouin Sign Language. From 1995 to 2001, he served as Editor of *Language*, the Journal of the Linguistic Society of America. Professor Aronoff has long been involved in university administration and served from 1998 to 2007 as Associate Provost and Deputy Provost at Stony Brook. In 2005, he was

President of the Linguistic Society of America. He is a Fellow of AAAS and LSA.

ACH 102.4: Ammore to Zazzà: The Language and Culture of Naples

Meeting Pattern: F 12:50 PM-1:45 AM
Location: Tabler, Room 107

Naples is one of the most controversial cities in the world; it is the land of the most powerful crime organization in Europe: the Camorra; but it is also an historical symbol of music and art. With the help of different media and technology we will be able to study its culture and its language and we will discover the most iconic aspects of the city as we immerse ourselves in its streets and alleys.

Instructor:
Giuseppe Costa, *ELLC*

Giuseppe Costa is a Lecturer of Italian. His interests include Italian Cinema, Organized Crime in Naples, Italian Language and Culture acquisition and the integration of technology into language teaching.

ACH 102.5: Contemporary Spain

Meeting Pattern: W 2:20PM-3:15PM
Location: Tabler 107

This seminar has two interrelated objectives. The first is substantive in focus, to seek to understand the culture and society of contemporary Spain, with some emphasis on how Spain has come to be the country it is today. The second objective focuses on process, on how one goes about identifying the relevant elements that make up the "otherness" of societies different from our own.

Instructor:
James McKenna, *Hispanic Languages and Literature*

James McKenna is an Associate Professor Emeritus whose teaching and research have focused on modern Spanish culture, with particular emphasis on the Spanish Civil War

ACH 102.6: Deep Listening: A Sonic Meditation Practice

Meeting Pattern: W 2:20 PM-3:15 PM
Location: Tabler 110

Students will need to purchase the following item for the course

<http://www.amazon.com/gp/product/B00465CGT1?linkCode=xm2&tag=invihand-20?>

In this course we will explore the meditation practice developed by Pauline Oliveros: Deep Listening. Participants will be expected to meditate through listening, discuss what they heard and felt, and participate in sonic improvisation. Students should have an interest in participation, and a willingness to explore sound. We will cultivate listening strategies and an awareness of the world.

Instructor:
Margaret Schedel, *Music*

Margaret Anne Schedel is a composer and cellist specializing in the creation and performance of ferociously interactive media whose works have been performed throughout the United States and abroad. While working towards a DMA in music composition at the University of Cincinnati College Conservatory of Music, her interactive multimedia opera, *A King Listens*, premiered at the Cincinnati Contemporary Arts Center and was profiled by *apple.com*. She holds a certificate in Deep Listening with Pauline Oliveros and has studied composition with Mara Helmuth, Cort Lippe and McGregor Boyle.

ACH 102.7: Filthy Shakespeare

Meeting Pattern: TH 2:20 PM-3:15 PM
Location: Tabler 107

Shakespeare's astonishing genius lies in his supreme understanding of the human condition, and one of his favorite devices for getting his audience to explore the funny as well as the serious side of life was to play to its love of decoding meanings by making his tantalizing subtext sizzle. Shakespeare lived in a world that was vulgar and brutal by our standards, and people across the social spectrum spoke in a language that was full of colorful, bawdy, and often blatantly filthy speech. This course will explore the filthy side of Shakespeare's London as well as the raunchier elements of his plays, and through them gain a greater understanding and appreciation of the life and work of the greatest of all writers.

Instructor:
Howard Gimple, *Communications*

Howard Gimple is senior writer and sports editor in the Stony Brook University Office of Communications. He co-wrote the University's Fight Song as well as a song for the horror movie Rejuvenator. Howard has been a penslinger for most of his adult life. He was a copywriter and creative director for several ad agencies, has written English dialogue for the American releases of Japanese anime cartoons, reviewed movies for a pay-per-view television network, and was the writer-editor of a newsletter for the New York Giants. Howard is the author of three suspense novels, *Deadly Refuge*, *Tiebreak*, and *Death & Tennis*. His current work-in-progress, *Shakespeare's Table*, is informed by his lifelong interest in William Shakespeare.

ACH 102.8: How to Stretch Your Ears: Listening to and Creating New Music
Meeting Pattern: W 2:20PM-3:15PM
Location: Staller Center 2310

ACH 102.10: Cultural Enigmas
Meeting Pattern: TH 3:50PM-4:45PM
Location: Library 5340
Limit 12

An analysis of cross-cultural practices with an emphasis on symbolic interpretations

Instructor:
William Arens, *International Academic Programs*

William Arens, received his Ph.D. in Social Anthropology from the University of Virginia in 1970 based upon dissertation research in Northern Tanzania. He was appointed to the faculty of SBU in the same year and is now Professor of Anthropology and since 2003 Dean of International Academic Programs and Services. Previously he served as chair of the Department of Anthropology and Associate Dean of the Graduate School. He is the author of *On the Frontier of Change* (Michigan), *The Man Eating Myth* (Oxford) and *The Original Sin* (Oxford). He has also edited *A Century of Change in Eastern Africa*, (Mouton), *The American Dimension*, (Alfred) and *The Creativity of Power* (Smithsonian). He is the recipient of Fellowships and Awards from the National Institute of Mental Health, the Social Science Research Council, as well as, Senior Fulbright and Rockefeller Fellowships and an Honorary

Can listening to Mozart make you smarter? Why did some people in the 1920s think that listening to jazz was immoral? Why do you "like" some kinds of music and not others? In this seminar, we will listen to a variety of different kinds of music and create new music in order to explore the question of how or why "stretching your musical ears" has a positive social value. Students will be required to attend concerts in the Staller Center and at other venues on-campus. We will meet approximately every other week.

Instructor:
Judith Lochhead, *Music*

Judy Lochhead is Professor and Chair of the Department of Music. She studies the history and theory of recent musical practices, with a particular emphasis on contemporary classical music.

Doctorate from the University of Gothenburg, Sweden.

ACH 102.11: New Play Development Workshop (Update in PeopleSoft)
Meeting Pattern: W 9:35 am-10:30 am
Location: Tabler 110

What is important to you and how can you express those ideas in dramatic form? Students will learn that there are many different dramatic forms through which ideas may be expressed. In this seminar we will pay special attention to the 10-Minute play format, which has become a staple of many regional theatre and playwrighting organizations around the country. All students who participate in this workshop will share their ideas through writing plays.

Instructor:
Steve Marsh, *Theatre Arts*

Steve Marsh is an actor, literary manager and dramaturg. He is the director of graduate studies in SBU's department of Theatre Arts where he teaches play analysis, acting and dramaturgy; as an associate of the School of Journalism' Center for Communicating Science, he teaches a nationally acclaimed workshop in Improvisation for scientists. Steve has been literary manager for the John Gassner New Play Competition at SBU, a national playwrighting

competition now in its 9th year.

ACH 102.12: The Telepresent Self: Art, Technology, and Social Expression Online

Meeting Pattern: M 5:20PM-7:20PM

Location: Tabler 105

Limit: 14 Note: This class meets for 2 hours a week for the first 7 weeks of the semester.

Who, what, why, where, when, and how are you online? How much is your time worth if you are trying to earn a living from on line work? In this short class we will explore many of the open source (Free!) software and social media to construct a sense of the self and 'the other' in the new telematic era. We will begin by Gathering images of your grandparents and parents and then Doctor them in Photoshop or gimp and certain 'cartoonize' programs. From this we will work on a graphic novel of your quick 'biography as identity'. We will start collective blog. We will get/expand face book, flicker, you tube, second life, twitter, sketchup warehouse, and other select social media sites. We will then do a quick media installation with some form of live performance that will bring the digital media 'mash up' together. We will start your graphic novel and then integrate the Collective topic: Vitalism contra Materialism. You will keep a digital or paper sketchbook.

2. Open source software to download and to use: comic life, cartoonize, comic book creator, onyx, audacity, sketchup, blender, processing, open cobalt, open office, pure data, gimp, imovie, windows media maker, audacity, Gary's Mod, gamer, drammatica, and others.

Instructor:

Phillip Baldwin, *Theatre Arts*

Is a scenographer, immersive environment designer. Has current research and authorship in the relationship of space to telematics and telepresence. Conducts SB study abroad programs in Rome, and Seoul. Integrates the 'zero distance' telematics with public installation. Conducts a campus and Brooklyn based grant writing group and NGO: 'Global Civic Media'. MFA from Yale University in design, FAAR, Fellow of the American Academy in Rome 1994. Worked and lived in Seoul, Tokyo, Rome, NYC, Singapore on various scenographic and digital media/telematics projects. Recipient of numerous yearly awards, grants, and prizes including the Japan Foundation Prize 1996 for work in Design, Performance, and Information

Technology, Recipient of the National Endowment for the Arts Award, Jerome Foundation Grant for Collaboration, Japan-US Partnership for the performing arts, Korea Industrial development grant, Singapore Interactive media grants, and other grants and research in Art and Te!

chnology. Is interested in the relationship of human computer interface and the performing arts. Maintains a design practice and business in New York City. Lives in Brooklyn.

ACH 102.13: Trials and Tribulations of Little Red Riding Hood

Meeting Pattern: Th 10:00 AM-10:55 AM

Location: HUM 1082

I would like to teach the class @ 10:00-10:55am (in other words not starting at 9:50am) for train schedule reasons. Thanks!

This first-year seminar is a unique opportunity for students to discover the original French literary version of the famous fairy tale Little Red Riding Hood that inspired so many international adaptations ever since (novels, short stories, poems, films, musicals, comics, etc.). In this class students will analyze the differences between their own knowledge of the story, Charles Perrault's 1697 original text, and its various adaptations through time (texts or films).

Instructor:

Sophie Raynard-Leroy, *Euro Langs*

PhD in 1999 from Columbia University and Universite de Paris IV-Sorbonne (joint degree). Specialized in 17th-century French literature, fairy-tale studies and women's literature.

ACH 102.14: Paul Robeson: A Celebration in Tragedy

Meeting Pattern: W 2:20 PM-4:20 PM

Location: HUM1051

This class meets for 2 hours a week for the first 7 weeks of the semester

The seminar will explore a play based on the life of Paul Robeson. Robeson's life provides a particularly acute perspective on American cultural and political history in the twentieth century. On the one hand, students will study the conditions of racial prejudice and inequality that sets the context for Robeson's life, beginning with his father, a former slave. On the other hand, students will define the ways in which human ability and dedication transcend

race and set cultural standards. Robeson was a uniquely gifted individual, whose outstanding talents in sport, theater, vocal performance, and politics broke ground in American history, not only in matters of race, but on the intrinsic merits of his particular contribution to the cultural endeavors themselves. As they become acquainted with Robeson's life through their research and the play, students will also learn that race is not a determinant of talent, but that social and historical causes influence

its expression in complex ways. In the case of Robeson's life, his exceptional gifts are played out in tragic tonalities in which the cultural-historical context when combined with the rare sensitivity, vision, and daring of a unique individual lead to attempted suicide and moral-psychological disorder

Instructor:
Nicholas Rzhnevsky, ELLC

Nicholas Rzhnevsky is Professor and Chair of the Department of European Languages, Literatures, and Cultures. He has published widely on topics of Russian literature and culture, and has worked professionally in theater.

ACH 102.15: Sources of Creativity

Meeting Pattern: TH 5:20 PM-7:20 PM

Location: SBS N244

This class meets for 2 hours a week for the first 7 weeks of the semester

What is creativity and why is it so important? Are people born with it, or can it be learned? These and other related questions will be addressed in this course.

Instructor:
Paul Edelson, School of Professional Development

Dr. Edelson is Dean of the School of Professional Development. He has a special interest in creativity and has written on the subject. He is also a painter.

ACH 102.16: Visions and Revisions of the American Dream

Meeting Pattern: W 10:40 AM-12:40 PM

Location: Tabler 107

This class meets for 2 hours a week for the first 7 weeks of the semester

However one defines it, "The American Dream" has been a powerful symbolic incarnation and force of whatever the United States stood for, almost since its inception. In this seminar we will look at its many embodiments, both by "native" Americans and by foreigners who were drawn toward our shores by one or more of its articulations. We will juxtapose creative and critical writings covering nearly two centuries in order to sound the complexity of what it means to be an American.

Instructor:
Peter Carravetta, ELLC

ACH 102.17: Inspiration and the Dance Experience

Meeting Pattern: F 9:35AM-11:35AM

Location: Nassau Hall 104/114

This class meets for 2 hours a week for the first 7 weeks of the semester

What inspires us to move, what is the dance experience and why is it so contagious? Experience various dance techniques and styles including jazz, contemporary and ballet through a movement class and the study of their sources of inspiration.

Instructor:
Alison Russell, Center for Dance, Movement and Somatic Learning,

Ms. Russell is an adjunct lecturer at the Center for Dance, Movement and Somatic Learning, Stony Brook University. She holds an MFA in dance from New York University's Tisch School of the Arts.

ACH 102.18: Getting Away With Murder

Meeting Pattern: TU 9:50AM-11:10

Location: Library N3090

Note: This class meets for 70 mins a week for the first 10 weeks of the semester.

Getting away with murder: East Timor and the history of Unpunished Atrocities East Timor (Timor Leste) is the poster child for mass atrocities that have remained unfinished. In this survey we will first take a look at the genocidal brutality of the occupation of Timor Leste by the Indonesian military between 1975 and 1999, their ongoing involvement in human rights violations in West Papua, and the failure of the

international community to hold them accountable. We will then consider examples of the culture of impunity worldwide and debate the role of the United Nations, state sovereignty, humanitarian intervention, and the prospects of the recently established International Criminal Court in the context of Great Power realpolitik.

Instructor:

Jakob Schmidt, *Biochemistry and Cell Biology*

After education and training at the University of Munich, the University of California Riverside, and the California Institute of Technology in Pasadena I pursued a career in biochemistry and neurobiology at SUSB. I have taught Freshman Seminars on science and public policy and on Third World development with emphasis on East Timor. I have been a member of the East Timor and Indonesia Action Network since 1999.

ACH 102.19: How I Write My Novels

Meeting Pattern: M 2:20PM-3:15PM

Location: Tabler 107

Instructor:

Patrice Nganang,

My intellectual work covers scholarly activities, writing and essayistic interventions.

As a scholar, I investigate the diverse ramifications of violence, and I am particularly interested in what is commonly referred to as the "colonial archive" (pictures, books, instruments). I have published and lectured extensively on this topic. I have also published on numerous topics related to postcolonial African literature, theatres and cultures.

In my writing, my goal is to transform the city of my birth, Yaounde, into a library, to reconstruct the voices, smells, tastes and languages of people, animals and plants, in order to create a sense of that city in letters. For after all, one cannot return to the place of one's birth.