

ACH 102 First-Year Seminars

ACH 102.1: Long Island and the Movies

Meeting Pattern: M 7:00PM -9:00PM
W 3:50PM-4:45PM

Location: Tabler 107

Note: This class meets for 2 hours a week for the first 7 weeks of the semester. Additionally, this class requires a 2-hour movie screening for the first 7 weeks of the semester.

While New York City is the birthplace of cinema in the United States, Long Island has become an iconic location for many films from the silent era to the present. In this seminar, we will explore what Long Island has come to “mean” on film: what it says about the urban, the suburban, class, race (whiteness in particular), and gender. Films to be screened may include: *The Cheat*, *Capturing the Friedmans*, *Sabrina*, *LIE*, *The Brother’s McMullen*, *Boiler Room*, *Love and Death on Long Island*, *Grey Gardens*, and *The Amityville Horror*.



Jacqueline Reich,
Comparative Literary and Cultural Studies

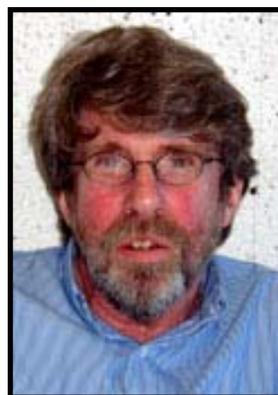
Jacqueline Reich is Associate Professor of Comparative Literary, and Cultural Studies and the faculty director of the college of Arts, Cultures and Humanities. She writes on Italian cinema, Italian American cinema, and masculinity. She also

directs the Cinema and Cultural Studies, Humanities Interdisciplinary, and Comparative Literature Undergraduate Programs at SBU.

ACH 102.2: Adolescence in Fiction and Film

Meeting Pattern: W 10:40AM-11:35AM
Location: Humanities 2052

When does adolescence start? Does it ever end? What makes it so hard? We will consider these and other questions as they are confronted in J. D. Salinger’s “Catcher in the Rye,” the television series “My So-Called Life” and “Freaks and Geeks,” and other visual and verbal fictions of adolescence.



Sandy Petrey, *Comparative Literary and Cultural Studies*

Sandy Petrey is a Professor of French and Comparative Literature. His books include *In the Court of the Pear King* (Cornell University Press, 2005), *Speech Acts and Literary Theory* (Routledge, 1990), *Realism and Revolution: Balzac, Stendhal, Zola, and the Performances of History*

(Cornell University Press, 1988), and *History in the Text Quatrevingt-Treize and the French Revolution* (Purdue University Monographs in the Romance Languages, 1980). His principal research interests are realist fiction and contemporary literary theory.

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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.



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: Game Preservation

Meeting Pattern: W 2:20PM-4:20PM
Location: Library N3090

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

This course will study the various processes of preservation, conservation, and restoration currently employed to maintain the lifespan of video and computer game soft and hardware.



Raiford Guins, Comparative Literary and Cultural Studies

Raiford Guins is an Assistant Professor of Digital Cultural Studies. He is the author of numerous articles on video games and is currently writing a book on the material history and preservation of video games. He is also a founding curator for the

William A. Higinbotham Game Studies Collection at Stony Brook

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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.

James McKenna, *Hispanic Languages*

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: Pity the Poor Reader

Meeting Pattern: TU 5:20PM-6:15PM

Location: Tabler 107

Learn how to write a blog (or email, tweet, Facebook posting, novel - whatever) that people will really want to read. The sad fact is that 35% of all blogs never have a single reader outside the author and 10% of all blogs receive 90% of all readership. This course is about how have your blog among that golden 10%. The professor is an accomplished writer (he's written everything from online computer column to novels) and he will teach students how to write effectively. That is, work that is interesting and compelling. The course will work like a workshop, with students writing short, weekly assignments that are then critiqued by the class and professor based on the principals taught.



Charles Haddad,

Journalism

Author of the irreverent writing un-textbook "Pity the Poor Reader," Associate Professor Charles Haddad has been teaching writing to college and high school students for more than five years. His lessons are based on 30 years of writing experience, which includes three children's novels, all

published by Random House, one of the first successful online columns and award-winning writing and editing work for such major publications as the St. Louis Post-Dispatch, the Atlanta Journal-Constitution and Business Week magazine. He spent ten years covering the likes of Ted Turner, Rupert Murdoch and other Hollywood moguls.

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ACH 102.7: Digital Humanities

Meeting Pattern: F 11:45AM-12:40PM

Location: Humanities 3019

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



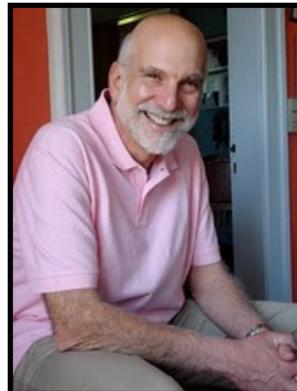
Andrea Fedi,
European Languages
Andrea Fedi is an Associate professor of Italian. His interests include Second Language and Second Culture Acquisition, and the integration of technology into language teaching and research in the Humanities.

ACH 102.8: Rock and Relevance

Meeting Pattern: TU 12:50PM-1:45PM

Location: Tabler 107

Political and social commentary in the lyrics of popular music from the 1960's to the present



Howard Gimple,
Communications
Howard majored in English with a concentration in creative writing at Brooklyn College. In his spare time he sang lead and played bongos for an extremely unsuccessful rock-folk-funk band and was active in politics. Shortly after he graduated in 1972, Howard marched in Washington as part of Martin Luther King's Poor People's Campaign. He then hitchhiked across the country to Haight Ashbury in San Francisco with a

copy of Jack Kerouac's "On the Road" in his back pocket. Upon his return he was a campaign volunteer for George McGovern in Brooklyn – it was the first time in half a century that the Democrats didn't win that borough in a presidential election. He feels he was only partly responsible for that result.

Howard then left politics and used his creative writing expertise to land himself a job on Madison Avenue writing ads and jingles, the most famous of which is "You've Got the Look" for Jordache Jeans. His other songwriting credits include "Relax, Have a Cigar," which was featured in the horror film "Rejuvenators," and the Stony Brook University Fight Song. Howard is currently a Senior Writer in the Stony Brook University Office of Communications. He is the author of two novels "Deadly Refuge" and "Tiebreak."



Chris Filstrup, *Library*
Chris earned his B.A. in political science at Haverford College (1965) where he was elected to Phi Beta Kappa. He earned an M.A. in Middle East Studies at Harvard (1967) where he specialized in Islamic studies. He earned his Master of Library Science degree at Columbia (1974). He began his library career at the Research Libraries of the New York Public Library as assistant chief and then

chief of the Oriental Division. From the New York Public Library, he went to the Library of Congress as chief of the Overseas Operations division.

He served as director of the Cairo office for one year. Chris's first university library position was at George Washington University where he was Associate University Librarian in charge of collection development, special collections, technical services, and Friends of the Library. From GWU, Chris headed south to North Carolina State University where he was in charge of collection development, special collections, technical services, preservation and for two years of branch libraries serving the colleges of Textiles, Veterinary Medicine, Design, and Forestry. Chris took on his current position as Dean of Libraries at SBU in August 2000.

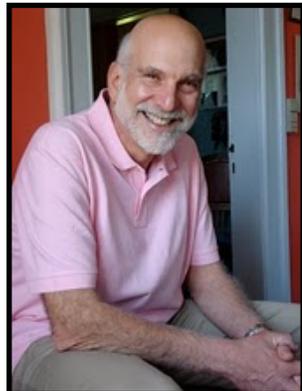
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ACH 102.9: Rock and Relevance

Meeting Pattern: TH 12:50PM-1:45PM

Location: Tabler 107

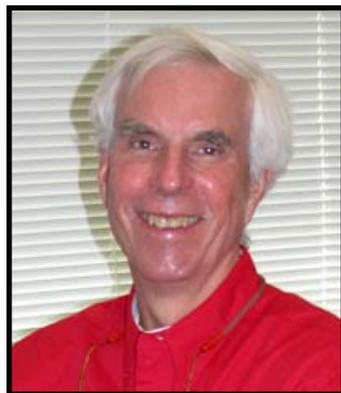
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ACH 102.10: Cultural Enigmas

Meeting Pattern: TH 3:50PM-4:45PM

Location: Library E5340

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



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 Doctorate from the University of Gothenburg, Sweden.

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ACH 102.11: Script Development and Play Reading Workshop

Meeting Pattern: W 9:35AM-10:30AM
Location: Tabler 110

There is a world of ideas to be explored. The goal of the workshop is to give young playwrights the freedom to write about what is important to them in a supportive and professional atmosphere. All students must participate in this workshop by sharing ideas through writing plays. 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. The workshop sessions will allow students the freedom to share their writing with the class, and receive feedback from the class and the instructor. Nothing is off limits.



Steven Marsh,
Theatre Arts
Steve Marsh teaches play analysis and dramaturgy in the department of Theatre Arts. He is a teaching associate in the school of Journalism where he teaches

Improvisation for the Center for Communicative Science. He has been the literary manager for the John Gassner New Play Competition, a national playwriting contest, for the past 8 years and will be literary manager for the SBU Student and Faculty 10-Minute Play Competition this spring.

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

Meeting Pattern: M 5:20PM-7:20PM
Location: Tabler 105 (Computer Lab)

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

1. 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.



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 Technology. 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.

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ACH 102.13: French Fairy Tales and their Disney Avatars

Meeting Pattern: TH 9:50AM-10:45AM
Location: Humanities 1051

This seminar is an opportunity to discover the origins of fairy tales (17th-century France) as we know them and discuss their evolution over time namely through their Disney versions.



Sophie Raynard,
European Languages
Sophie Raynard-Leroy is an Associate Professor of French at Stony Brook. She specializes in early-Modern French literature, especially fairy tales and other minor genres as well as women's writings. She has published a

monograph, several edited volumes, as well as many articles on the poetics of French fairy tales in various perspectives.

ACH 102.14: How to Stretch Your Ears: Listening to and Creating New Music

Meeting Pattern: W 2:20PM-3:15PM
Location: Staller 2318

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.



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.

ACH 102 First-Year Seminars

ACH 102.15: Long Island and the Movies

Meeting Pattern: M 7:00PM -9:00PM
TH 2:20PM-3:15PM

Location: Tabler 107

Note: This class meets for 2 hours a week for the first 7 weeks of the semester. Additionally, this class requires a 2-hour movie screening for the first 7 weeks of the semester.

While New York City is the birthplace of cinema in the United States, Long Island has become an iconic location for many films from the silent era to the present. In this seminar, we will explore what Long Island has come to “mean” on film: what it says about the urban, the suburban, class, race (whiteness in particular), and gender. Films to be screened may include: *The Cheat*, *Capturing the Friedmans*, *Sabrina*, *LIE*, *The Brother’s McMullen*, *Boiler Room*, *Love and Death on Long Island*, *Grey Gardens*, and *The Amityville Horror*.



Jacqueline Reich,
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Jacqueline Reich is Associate Professor of Comparative Literary, and Cultural Studies and the faculty director of the college of Arts, Cultures and Humanities. She writes on Italian cinema, Italian American cinema, and masculinity. She also

directs the Cinema and Cultural Studies, Humanities Interdisciplinary, and Comparative Literature Undergraduate Programs at SBU.

ACH 102.16: Jazz and Its Cultures

Meeting Pattern: TH 11:20AM-1:20PM
Location: Staller 3317

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

An overview of the American-born and now world-wide music known as Jazz. The course will examine the esthetics and the history as well as the social and cultural influence of this unique art form. The format will be primarily listening and discussion; everyone will bring in music that they like and we will expand each other’s musical horizons. Some concert attendance will be required.



Ray Anderson, Music
Ray Anderson is the Director of Jazz Studies at SBU. He performs frequently around the world, usually leading his own band.

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ACH 102.17: Understanding Television News

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

Location: Tabler 107

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

Local news, national news, network morning news shows, network news magazine shows, 24 hour cable news, "fake" comedy news... millions of Americans tune in to some form of television news programming every day. This class will examine the different forms of television news with the goal of identifying the strengths and weaknesses of the medium. News stories of the day will be analyzed for accuracy, fairness, truth, worth, sensationalism, bias and effect. Discussions will include the editorial decisions that dictate what is seen on the air as well as practical and business decisions that impact today's television news industry.



Rick Ricioppo, School of Journalism

Rick Ricioppo teaches broadcast journalism classes in the School of Journalism. Previously he spent 16 years working in television shooting and editing news, sports and public affairs programming.

ACH 102.18: Experiencing Asian Diaspora

Meeting Pattern: TU 11:20AM-1:20PM

Location: Humanities 2052

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

What does it mean to be Asian? Are we still relying on politically incorrect and outdated stereotypes to define the broad category of Asian identities? With the recent rise of interest in diaspora and transnational studies, what kind of identity politics should we adopt to relocate and restructure transforming Asian identities within a global context? The objective of this course is 1) to introduce students to Asian diasporic experience through literatures and films from three cultural traditions: Chinese, Japanese and Indian, and 2) to address the abovementioned issues by examining the common themes concerning the works of Asian diaspora writers and filmmakers. We will discuss works by authors and artists such as Jhumpa Lahiri, Maxine Hong-Kingston, Salman Rushdie, Rea Tajiri, Fort Minor and Alice Wu.



Eng Kiong Tan, Comparative Literary and Cultural Studies

E.K. Tan is Assistant Professor of Comparative Literary and Cultural Studies. His areas of interest include Sinophone Literature & Film, Modern & Contemporary Chinese Literature, Southeast Asian studies, Asian Diaspora studies, Cultural Translation,

Globalization, Transnationalism, and Film theory. He is working on a revision of his dissertation into a book manuscript tentatively entitled *Translational Identity: Articulations of Chineseness in Narratives of the Nanyang Diaspora*.

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ACH 102.19: How to Write a Mystery Novel

Meeting Pattern: W 12:50PM-1:45PM

Location: Humanities 2052

Writing a mystery novel is not hard, but it requires techniques which can be learned. In this course, we will discuss how to write a story, read selected stories by acclaimed authors, and use them to write our own mystery. The form and content of our novel will be based on class discussions.



Patrice Nganang,
Comparative Literary and Cultural Studies

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.

My essayistic interventions are, in an attempt to revive the poetry of the essay as a genre, a way through which I address the diverse issues that make it impossible for me to sleep, or when I wake up, to look at myself in a mirror without a little shame.

ACH 102.20: USA PATRIOT Act and Its Legacy

Meeting Pattern: M 3:50PM-4:45PM

Location: Humanities 2128

Soon after the attacks of September 11th 2001, the U.S. Congress voted into law an act suggested by then Attorney General, John Ashcroft. USA PATRIOT Act is supposed to protect us from further terrorist attacks at home. But what it really does is jeopardize our rights as citizens as protected by the 4th Amendment of the Constitution, while doing little to make us safer. Believe it or not, librarians (those meek people) have been at the forefront of questioning the wisdom of USA PATRIOT Act. We'll explore the work cut out for George W. Bush's successor with respect to this law. Whether we keep it or throw it out, USA PATRIOT Act will shape U.S. and world politics for the next decade.



Robert Harvey,
Comparative Literary and Cultural Studies

Robert Harvey teaches topics ranging from literary and film theories to modern and contemporary literatures and the interpenetrations of literary and philosophical discourse. He has written extensively on Jean-

François Lyotard, Jean-Paul Sartre, Marguerite Duras, Marcel Duchamp and Michel Deguy and has translated Lyotard, Deguy, Derrida, Ricoeur, and other French thinkers. Among Harvey's most recent books are *Témoins d'artifice* (L'Harmattan, 2003), an essay in fragments on the imagination and its role in the formation of the witness, and (with Pascal Le Brun-Cordier) *Queer: repenser les identités* (Presses Universitaires de France, 2003). He is currently writing a book entitled *WWW: Wit, Witness, Witnessness*, on the imagination and the mind-set of the witness figure in Samuel Beckett's later works. Harvey is Chair of the Department of Comparative Literary and Cultural Studies at Stony Brook as well as a Program Director at the Collège International de Philosophie in Paris.