

# FCPE Newsletter – Issue No. 6 – Summer 2004

## **Adelphi's First Annual Undergraduate Research Conference**

by Mary Cortina

On Monday, April 19th, the university held its first annual undergraduate research conference celebrating the outstanding accomplishments of our students and their faculty mentors. The day was a great success and featured poster presentations from twenty students representing the sciences, social sciences and humanities. The subjects of their research were rich and varied with students exploring the meaning of concepts in literature, quantum teleportation, plant cell genetics, attachment theory, infant cognitive development, and burial customs during the Bronze Age, to name just some of the projects on display. The keynote speaker was Dr. Steve Watkins, a faculty member at the University of Missouri, Rolla, who is currently a congressional fellow in Washington. Dr. Watkins discussed current science and technology issues in Congress, and how we can influence some of these issues and decisions.

An awards committee of five faculty and five students reviewed each of the poster presentations. Listed below are the students and projects that were noted for their distinction.

First place (\$300) went to Richard Brancaccio and Staci Scianablo for their work on infants' understanding of hand-held tool use. With their faculty mentor, Dr. Sarah Berger, Rich and Staci conducted studies to demonstrate infants' understanding and abilities regarding spatial distances and objects. Their study, *Insightful Infants: Spatial Understanding of Tool Use* also won best in the social sciences.

Larisa Belau was awarded second place (\$200) for her study of the perception of emotion and attachment style in college-age women. Larisa and her faculty mentor, Dr. Susan Petry, explored the responses of young women to photos of males and females expressing happiness, sadness, and anger. She notes that as attachment theory predicts, one's perception of the emotional state of others is related to your attachment style.

Third place (\$100) went to Shelly Kate Balgobin for her studies of auxin, a plant hormone that plays an important role in growth and embryo development. Shelly Kate and Dr. Hobbie, her faculty mentor, identified the effects of a mutant gene on the expression of specific tissues in transgenic plants. Shelly's project was also nominated as the best in the sciences.

Geisha Rodriguez's project was recognized as the best in the humanities. Her study, *The Struggle for Peace in the Far East: 1914-1922*, looked at the role of Japan, China and the United States during World War I, and the effects of these relations upon Asia, especially China. Geisha's faculty mentor is Dr. Cristina Zaccarini.

The university is committed to fostering the knowledge and skills of its students and to hosting undergraduate research day which will be held each year in April.

## **Adelphi Grant News and Updates**

Adelphi faculty have been busy preparing and receiving new grants and should be commended for their efforts over the past five years. The university had approximately \$855,435 in external funding in the 1998-1999 academic year, with over \$300,000 awarded to the breast cancer hotline and support program. However, a year later, the university experienced an increase in grant support of 88% or \$1,614,411, which included four new grants to the School of Education and one in nursing. During the 2000-2001 academic year, the university received a large information technology grant (\$925,000) and the total amount of grant awards doubled to \$3,227,136. But even without the technology award, the amount of new funding continued to increase by 12% from the previous academic year. Steady increases in both the number of new submissions and awards continued, so that by the end of the 2002-2003 academic year, the university had almost \$3,000,000 in grant support. At this point in the 2003-2004 academic year, the university has approximately \$2.9 million in outside funding.

As always, please let the Office of Sponsored Programs (ext. 3259) know what types of services and information you find most helpful to support your efforts in the future.

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### **Adelphi's Sports Leadership Institute: Returning Altruism to Sports**

by Don McPherson

*"Do you think sports is good for kids?"*

Without much thought, each member of the class raises their hands. The class is a graduate seminar on sports and violence. Most of the students plan professions as teachers and coaches. They are certain that sports are good for children.

They are stunned, when I assert my belief that sports have become a cancer in American Culture.

Adding to their disbelief of my assertion, is that I stand before them as the beneficiary of successful sports career. Football provided a scholarship to Syracuse University, award-winning success on the field, celebrity status and a seven-year professional career in professional football. I used my status as an athlete to reach out to millions of young people in community service and educational programs designed to use sport to help make a better society. As founder and Executive Director of the Sports Leadership Institute at Adelphi University, why would I believe that sport is a cancer in our society?

The Sports Leadership Institute was created by Adelphi University, in summer of 2002, in collaboration with Athletes Helping Athletes, Inc. (AHA). For more than 20 years AHA, also housed at AU, has implemented the Student Athlete Leadership Team program, training high school athletes to serve as mentors and peer leaders on issues ranging from bullying to substance abuse prevention. The underlying premise of our programs is that sport is a powerful teaching tool and provides innumerable teaching moments to address important social concerns.

In recent years, however, the role of sports in our society has become increasingly distorted. The altruistic qualities of teamwork, sacrifice and dedication have given way to collective bargaining agreements, endorsement deals and scandals involving the worst of (anti) social behavior. The altruism has been lost, on all levels.

The most glaring examples are at the professional level. Currently, criminal trials involve two of the National Basketball Association's brightest young stars Kobe Bryant (rape) and former player, turned media star Jason Williams (murder). Major League Baseball is in the midst of a steroid investigation that questions the integrity of its home run champions of the past several years and dozens of prominent players.

On the college level, the University of Colorado is the focal point of what many are calling a "recruiting scandal." However, the reality of Colorado's problem doesn't lay in recruiting, but the culture that has enabled football players to rape several (10 and counting) female students in the past seven years. And, as we conclude another basketball tournament, AKA "March Madness," the NCAA continues to serve as the governing body of college athletics designed to protect student athletes. Oh, by the way, the NCAA is also the negotiating arm of college athletics that signed the eight billion dollar deal with CBS television to air the tournament. In return student athletes receive a free education. The problem here is that more than 55% of the student athletes involved in this year's tournament will not graduate; a fact that has not changed or been addressed despite continue claims of exploitation.

On the high school level, Long Islanders are far too familiar with the case of three boys being sodomized by their teammates at Mepham High School in what people continue to call a "hazing" ritual. The fact is, these boys were not being "hazed," they were being sodomized. However, this difficult word and our inability to confront the "football machine" have distracted us from dealing with the reality of the problem. As a result, the school district is being sued and the coaches are suing the school district. Meanwhile, what has outraged most people is not the incident, but the silence about it.

On the youth sports level we continue to see the growing problem facing sport in American society. Seventy percent of children participating in youth sports drop out by the age of thirteen. The primary reason, 'it's no longer fun.' The primary result is that young people are not cultivating life long habits of physical activity and sports participation. With an increasingly alarming obesity problem, particularly among our youth, this is an important problem to be addressed. The fact that "play" and "games" are no longer fun for children should cause alarm.

Young people are not learning citizenship, teamwork, loyalty and sacrifice through sports. They have adopted the winner-take-all mentality and leave their social and legal transgressions to their lawyers. In each of these cases, there are deeper issues at the core, sexual violence, gambling, drug use and a lack of parental (and adult) responsibility and accountability.

I'm often asked about the connection between sexual violence and sport. My response is simple, early in life most boys hear the "insult" 'you throw like a girl' or something of this nature. I call it the language of sport as it attacks ones masculinity in an effort inspire or degrade. The reality is that it teaches and perpetuates sexist and misogynistic attitudes and until it's addressed, sport will continue to be a breeding ground for narrow masculinity and misogyny.

The Sports Leadership Institute at Adelphi University was created to return altruism to sport by proactively teaching the altruistic qualities we assume are inherent in participation. High profile cases and national statistics are not enough to change the ways in which we take these things for granted. Comprehensive educational programs and public education campaigns are necessary to address a society living the illusion and lie of sport.

Kobe Bryant's image was sold to us by Nike and the NBA. Why don't we hear from these entities now to vouch for his credibility? And, as young boys wear his jersey, how do parents explain that their hero is facing charges of rape, when you they haven't even told their son about puberty?

The question is not whether sports are good for children, but rather, what are we teaching them through our obsessive and preoccupied sports culture.

[Editor: To find out more about the Sports Leadership Institute, explore their website below.]

<http://sli.web-dev.adelphi.edu/>

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## **An Interview with Les Baltimore: On Plagiarism**

by Bruce Rosenbloom

### **Q: What is your role when it comes to the issue of plagiarism?**

As Associate Provost for Academic Affairs one of my responsibilities is to respond to faculty concerns regarding the Honor Code. I am the person in the Provost's Office who keeps track of the students who are reported for academic dishonesty. I also talk to a lot of students who get themselves in trouble because of plagiarism, about how they should deal with the issue and what they need to do to make certain it doesn't happen in the future.

### **Q: Do we have any (formal or informal) way to know how prevalent the student plagiarism problem is at Adelphi? If not, how prevalent do you estimate it is?**

There are no ways to ever know for sure how much plagiarism exists. Suffice it to say that Adelphi, like every other school, is not without plagiarism. The impression I have from talking to faculty is that there is less of it than there was four or five years ago, but there is still too much.

### **Q: Has there been faculty reluctance to use formal procedures with a student caught plagiarizing?**

This question has to be answered yes and no! Since the adoption of the Honor Code in 2002-2203 faculty are obligated to report all instances of academic dishonesty and, for the most part, I think they are doing that.

The Code allows the matter to be settled between the faculty member and the student if the student is a first time offender. That is what faculty have chosen to do. Rather than insist on turning it over to the Committee for Academic Honesty, they have dealt with it informally. The Code allows for that. If the student is reported for the second time, then it must go to the Committee.

**Q: How long have these procedures been in place? Are they currently being revised?**

This is the second year of the Honor Code and it is too early to be considering revisions. As we get used to functioning under the code, I think issues will come up and amendment certainly could be suggested.

**Q: When it comes to plagiarism, are undergraduates treated differently from graduate students?**

If a graduate student is accused of plagiarism, the charge is sent directly to the Dean, and the Dean makes a decision and imposes the penalty. If the student believes s/he has been treated improperly, the student can appeal to the Committee for Academic Honesty. Graduate students have been through college and are assumed to know what cheating is, and isn't.

In many cases undergraduates plagiarize because they aren't really sure what it is. Faculty members are much more likely to give a student some benefit of the doubt if they think it was because of ignorance. Also, faculty might be inclined to give a freshman or sophomore a break that they wouldn't to a junior or senior. This is a reason why the Code requires faculty to report all cheating even if they settle it themselves. The individual faculty member would have no way of knowing if a student had cheated with another instructor and was making the same appeal based on supposed ignorance.

**Q: How can faculty prevent student plagiarism-e.g. discussing the issue in class?**

I think the single most important thing a faculty member can do is make clear the expectations of the highest level of integrity. A culture of academic honesty goes a long way to eliminating cheating. Different discussions need to take place depending on the level of the class. Graduate students are assumed to know what is expected in this regard and if they are unclear, it is assumed they know enough to ask. It is probably the same for juniors and seniors. Freshmen might not understand that it's plagiarism if they paraphrase someone else's work and not give credit. Or they might hand in a paper that is all quotations and think they have done original research. So it is very helpful to use class time to talk about what they should—and should not—do in order to make sure the work they are handing in is really their work. Examples of what is plagiarism and what isn't can be shown to students. But still, the most important aspect is to demand integrity and to deal with cheating immediately and appropriately.

**Q: If a faculty member strongly suspects that a student's writing has been plagiarized, what immediate steps would you recommend?**

Confront the student. Explain why you think it is plagiarism. Tell the student that this information must be turned over to the Provost. If the instructor wants to reach an understanding with a student regarding the punishment, then that can be done. If not, the matter must be turned over to the Committee on Academic Honesty.

My personal opinion is that if an instructor is convinced that the student deliberately attempted to cheat, the minimum penalty should be failure in the course, not just for that assignment. I would explain to students that "now that I have caught you cheating on this piece I assume you cheated on everything." It is on my syllabus that cheating means failure, so students know from the outset that if they were caught cheating they would fail the course.

**Q: How much discretion does a faculty member have in dealing with an incident informally (like telling the student to re-write the paper and reduce the grade substantially)?**

The faculty member is obliged to report the incident to the Provost. Beyond that, for first offenses the faculty member has complete discretion unless the department or school has standards that apply.

**Q: With the ease of copying information from websites, and the potential to buy papers over the web, is catching plagiarism becoming more difficult?**

This is one I really can't answer. The Web has exploded since I stopped teaching. I know that most experienced teachers can pick out plagiarism even when they cannot identify the source. Also, the web provides tools to check for plagiarism as well.

**Q: Briefly, if a faculty member wishes to pursue a plagiarism charge against a student, what are the main steps in the process?**

As I have said above, the faculty member reports the matter to the Provost and if s/he wants can turn it over to the Committee on Academic Honesty. The Committee will conduct an investigation and hold a hearing. It recommends penalties as well.

**Q: If a student is found guilty of plagiarism, what are the penalties?**

It can be anything from failure on that assignment to expulsion for repeat offenders.

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**An Interview with Paul Moravec: Winning the Pulitzer**

by Bruce Rosenbloom

**Q: Please share with us your feelings and impressions on how winning the Pulitzer Prize has changed your life.**

Winning the Pulitzer Prize has indeed changed my life-for the better. This is widely regarded as the highest honor in American music, and so it puts me suddenly in an empowered position. It can open doors that otherwise may not have been opened to me. And it's tremendously exciting- I still haven't gotten over the shock of hearing the news, and I will probably never get use to it, which may not be such a bad thing.

In another way, though the Pulitzer changes everything, it also changes nothing, since much of its effect depends on how the composer responds to it, how intelligently he uses the opportunities that present themselves. It also depends on how proactive the composer is in pursuing new opportunities and avenues. For example, I used to write music for documentaries, industrials, commercials and small projects like that. I'd be very interested in doing a feature film, an opera, or some large-scale musical theater work, in addition to writing and performing more orchestral and chamber music. All of these things are made possible, not necessarily probable, by holding this honor.

The Pulitzer Effect is astounding. I've known Pulitzer prize winners, and they've spoken about it, but to experience it is really something else altogether.

**Q: You have a fairly long and distinguished career. Who are some of your influences?**

I'd begin with Johann Sebastian Bach, and composers like Monteverdi, Beethoven, Brahms, Wagner, Bartok, Stravinsky, Schoenberg. There are really way too many to mention here. Among Americans, the composers I admire most are Samuel Barber (who, by the way, won the Pulitzer Prize twice) and Aaron Copland (who won the Prize in 1945 for Appalachian Spring, certainly one of the most popular of American compositions. It's also a masterpiece, a brilliant composition.)

I am also influenced by lots of great song-writers — who are technically not composers in the art-music sense — but who have done fantastic work: Gershwin, Kern, Porter, Sondheim, the Beatles and so on. Leonard Bernstein (who, by the way, never won a Pulitzer), has undoubtedly influenced every composer in my generation-negatively or positively. Whatever one thinks of Bernstein as a conductor and a composer, his influence is inescapable.

**Q: How do you view contemporary music, both classical and popular, and its context in the greater society?**

This is a golden age for American music, in the sense that there are some very talented composers and performers currently active in the contemporary American music scene. The technical standards for performance and composition are quite high. There is a lot of healthy, diverse activity. Stylistically, all bets are off-everyone is going in so many different directions.

On the other hand, it is a bad time financially for music. The recording industry seems to be in free-fall right now. The internet has caught the leaders of the recording industry off-guard, and they are all

scrambling to contain the damage of internet piracy and to deal with the advent of new technologies. And music is now in competition with a fantastic array of relatively new distractions and forms of entertainment in our society. To put this in some perspective, one should be aware that a century ago, say, before the advent of movies, radio, and recording, one had to entertain oneself at home. You had to do it yourself. Out of necessity, commonly members of every middle-class household could make music on some level: Mom could play the piano, Dad could sing, the daughter could play the flute and so on. And they learned to read music because they had to. They had to make their own entertainment and figuratively speaking, there was a “piano in every parlor.” The tradition of amateur musical literacy and sophistication was quite healthy — we can’t even imagine this today. Now with mass electronic media, and the prevalence of recorded music, that amateur tradition seems lost and it probably will not return.

In addition, with a few heroic exceptions, public school arts education is in dire straits in this country –and we’re now several generations into seeing the results of this cultural collapse and failure of will. Whereas the professional level is rather high, the general amateur, non-specialist level is problematic, to say the least. And it doesn’t help that America’s inescapably pervasive popular mass entertainment culture is appallingly stupid and debased. Art-music faces enormous challenges on every level, and so do its educators.

**Q: So you really see your mission is to be an advocate of arts education-K-12?**

Yes, it’s terribly important. One thing I’d like to do with whatever prestige the Pulitzer lends me is to work to improve arts education in our culture generally, not just at Adelphi, through print and electronic media and in residencies, lectures and performances.

The most important thing I do as an artist is to make the best and most beautiful music that I can. But a close second is to be an effective advocate for my mission and the ideas that I believe in. It is an idealistic calling. My mission is artistic and intellectual, and even spiritual. My world intersects with that of religion, but it is not religious per se. I am a deeply spiritual being, but not necessarily religious in any specific institutional sense. As we can see every time we pick up a newspaper, religion divides as much as it unites people with its clashing, mutually exclusive dogmas and ideologies. The genius of art-music, on the other hand, is that while being intensely spiritual, and fulfilling the deeply felt spiritual need in the human condition, it is essentially non-dogmatic and non-ideological. This is part of what people mean when they say that music is the universal language. It is not only universal, it is timeless as well.

**Q: How do you strike a balance between teaching, chairing the Music Department, composing, and performing? Is it difficult to find that balance?**

I don’t have a social life! That about sums it up. I work 24/7.

**Q: You talk about your teaching here at Adelphi. You’ve been here for about seven years. What’s been your experience with students and faculty?**

I was hired by Larry Newland, in the last year of the Diamandopoulos Administration. Since then, Adelphi has, I think, progressed miraculously, especially since President Scott and Provost Welsh arrived. It’s due to the efforts of some truly remarkable people, among them Gayle Insler, the Arts and Sciences Dean. She was not only courageously prominent in the revolt necessary to remove the ridiculous Diamandopoulos crowd, but has been a tirelessly effective leader in the revival of this university.

So my department has progressed considerably, and we serve a lot more students, both majors and non-majors. In the last few years, we have hired the outstanding Christopher Lyndon-Gee for a full-time position, we’ve built a state-of-the-art digital music studio, the administration bought eleven new pianos from Steinway, and built four new rehearsal/practice rooms. Most ambitiously, we are planning a new arts center, which for me is amazing considering where we were when I started here. I really like the students; they’re terrific. And compared to other institutions I been involved with and visited over the past twenty-five years, I can say that this is a relatively happy environment. The vibe at Adelphi is good. We have a lot of work to do, a lot of challenges still to be met, but we’re moving forward, and as long as we’re doing that, I’m pleased.

**Q: How do you encourage students to write music?**

In music generally, I teach as much by example as much as by precept. I have taught theory since I got here — theory is basic music literacy necessary for all musical performance and composition — and that involves a lot of teaching by precept, things like, “OK, folks, here are the rules of the game, here are the ‘laws,’ some immutable, some not, of musical construction in Western civilization”. But I also teach by example. For instance, our ensemble-in-residence, the amazing Trio Solisti and I did two lecture/demos just last month on my and other composers’ music. It’s important for students to observe professional artists practicing their art close up, talking about it and answering specific questions.

I should mention that the Pulitzer Prize is a double honor for Adelphi. The people who actually premiered the piece, Maria Bachmann (our violin professor here at Adelphi), Alexis Gerlach, and Jon Klibonoff (all three make up the Trio Solisti, the Adelphi ensemble-in-residence), along with clarinetist David Krakauer, are my co-winners of this award. Technically, the Pulitzer goes primarily to a particular composition, in this case, my Tempest Fantasy. The most important thing is the work itself, not the person who wrote it. The work itself would not have been made audible without the performance of Trio Solisti and David Krakauer- it wouldn’t have become ultimately what it is.

**Q: Anything you wish to add?**

Onward and upward. When I consider Adelphi, I am impressed by its considerable potential. I think it’s being realized, and will continue to be so far into the future. In my life as a professional composer, I would say that while the Pulitzer is a culmination of sorts, it is primarily a rebirth for me. On April 5, when I heard the news that I had won, I said to my wife, Wendy, “This is the beginning. Now it begins.”

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**Deborah Little – Assistant Professor, Department of Anthropology and Sociology**

In general, I guess you could say that I am interested in the relationships between citizens and the state, particularly as they are constructed by gender, race, class and disability and by ideologies about work and need.

**A brief overview of your area of expertise, research and teaching.**

My background is in both law and sociology. I have a law degree and practiced for several years as a legal aid attorney and then as a social security disability attorney. I often say that my practical experience in the legal trenches has fed my sociological research interests. My experience with legal aid led to my interests in gender, poverty, and welfare and my dissertation examined welfare reform and struggles between welfare-reliant women and welfare-to-work staff over issues of welfare, need, dependency, and motherhood. My experience with social security disability led to a 2-year post-doc research fellowship through the Robert Wood Johnson Foundation and the opportunity to study the struggle for independent living by people with disabilities. In general, I guess you could say that I am interested in the relationships between citizens and the state, particularly as they are constructed by gender, race, class and disability and by ideologies about work and need.

Here at Adelphi I am filling the sociology of law position. I am lucky to be working with Dr. Stephanie Lake and others on the new Criminal Justice program for sociology and ABLE students. We are developing new courses and a new major designed to provide a broad social science background to those interested in working in the field of criminal justice. Many students have already expressed interest in the program, so that is really exciting. My courses in Sociology of Law and Social Inequality and Law, fall under the rubric of Criminal Justice.

In addition, I’ve had fun teaching introductory sociology and the social research methods class. Next fall I’m developing a class on gender and carework. One thing I love about being here is that I have the opportunity to teach courses in all of my areas of interest!

**Why did you come to Adelphi?**

Two reasons: first, I wanted to teach in a liberal arts university. I was very impressed with the people I met here (faculty and administration), with the enthusiasm of the students, and with the overall positive feeling. I also like the fact that the faculty here like each other. I’ve spent much of my life around

universities and that is not always the case. Second, I wanted to be in the greater New York area for family reasons. So the opportunity to teach here was very welcome.

**What has been your experience so far?**

My experience to date has been wonderful. My impressions from the interview have been confirmed – Adelphi offers friendly and supportive faculty and administration, eager and curious students, and a feeling of energy and commitment to intellectual growth. It's a terrific place and I'm delighted to be here.

**What do you wish to contribute? What do you wish to impart to your students?**

I'd like to become a really great teacher. I'd like my students to take away a different way of looking at the world and their own lives. I'd like them to think sociologically about the many pressing issues in their lives. For example, I hope that students in the criminal justice program will think about structural inequality more than individual deviance. I'd like to have a career at Adelphi that is rich in thought, human connection, and social justice. I hope that my research will contribute to such a world and that my teaching will inspire students to lead such a life.

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**Eric Touya – Assistant Professor, Department of Languages and International Studies**

The students gain power by reading, speaking and writing in a foreign language and, through this process, they open themselves to the world. They acquire the ability to encounter a person beyond their borders, and be able to exchange ideas, find compromises and/or make agreements.

**A brief overview of your area of expertise, research and teaching.**

I am originally from south-west of France. I pursued my advanced studies in the United States. I received my BA at the University of California at Berkeley then an MA and a Ph.D. at the University of Chicago. I also have an advanced degree from the Université de Paris IV (Sorbonne). Academically, my areas of interests include European languages and literatures and their relation with art, history, culture, and politics. Studying, teaching and/or doing research in my field today requires one to be familiar with all these disciplines.

Because of my background, I also have a great interest in news around the world. I am particularly interested in the perspective that each person has on a vast array of issues, in the relation among cultures and countries for example. What I like about teaching and/or doing research is that I am able to incorporate in these activities questions that concern everyone at a university but also outside the ivory tower.

**Why did you come to Adelphi? What has been your experience so far?**

I chose to come to Adelphi because it is a university on the move. Based on what I have heard and what I have seen, the university is enjoying a rebound. There are better students. The departments are growing and all this is very positive. Another reason that made me chose Adelphi is the challenge to bring a new dynamic to the French program.

Since the beginning of the year, the students at Adelphi have the possibility of working toward a BA degree in French. I have been asked to organize a program in Paris designed for Adelphi students that would last for three weeks every two years at the end of the Spring semester. We also need to define strategies that will enable the program and the department to continue to be successful. These challenges have allowed me to gain experience since I have arrived.

One last reason finally that brought me to New York is a better possibility for my wife, also an academic, to find employment in the New York metropolitan area than in many other places in the country. My experience at Adelphi has been positive. I enjoy the students who are imaginative and can think for themselves, but also the faculty and the administration who both have been supportive.

**What do you wish to contribute? What do you feel strongly about in regards to teaching or your specialization?**

Many possibilities of career exist for students who major in French and/or International Studies. French is the second most frequently taught language in the world after English. It is also an official working language of the United Nations, including UNESCO and hundreds of international organizations. France



is the fourth economy in the world. The US is the largest investor in France and France is one of the three largest investors in the US. This means that tens of thousands of jobs are offered to those who are able to speak, write or “think” in French. What I feel strongly about in teaching is that French is not a difficult language and that one can have a fun experience learning it. What I also feel strongly about is that learning a foreign language goes beyond speaking words, it goes to the core of what our modern world needs: an understanding of other people, cultures, and traditions, and an appreciation of their heritage and ways of life.

### **What do you wish to impart to your students?**

With the knowledge of a foreign language, culture and literature which, as I indicated above, is absolutely necessary to a college education, I would like to impart to the students a better understanding of themselves and the world. I am particularly interested in the progress a student can make. I know that our activities go beyond the simple mechanics of acquiring a technique or a strategy. The students gain power by reading, speaking and writing in a foreign language and, through this process, they open themselves to the world. They acquire the ability to encounter a person beyond their borders, and be able to exchange ideas, find compromises and/or make agreements. They also have the capacity to read and understand a text written in a foreign language. Many of the most critical writing in the fields of Arts and Sciences derive from France today. In this context, what I would like to impart to my students is at the same time a sense of enjoyment, in and outside the class, and also a certain rigor. I think the two are not irreconcilable.

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### **How to Start Moving Towards Health**

by Sue Greenfield

In the last edition of the FCPE’s Newsletter, [Robert Otto](#) reminded us of the dangers of a sedentary lifestyle – an increased incidence of hypertension, cardiovascular disease, osteoarthritis, diabetes, obesity, and even premature death. He also pointed out some of the health benefits to be gained by adopting a more active lifestyle – enhanced glucose control, reduced blood pressure, attenuated osteoporosis and osteopenia, enhanced body composition, and a lowered risk of cardiovascular disease.

Regular exercise can also increase your ability to cope with stress, give you more energy, decrease anxiety and depression, improve sleep, and improve self-image. The overall effect of an active lifestyle is associated with a better quality of life and a reduced risk for premature disease. Who doesn’t want that? For health benefits, the American Heart Association (AHA) currently recommends moderate to vigorous activity for 30-60 minutes on most days of the week at 50-75 percent of maximum heart rate (to calculate 50-75% of your maximum heart rate visit [www.americanheart.org](http://www.americanheart.org)). I know what you are thinking, “I don’t have that kind of time!”

With some creative planning it is not only possible to fit exercise into your day, but you can actually enjoy doing it. Two of the key points to remember are to look for ways to increase your activity as you go about your day and to choose activities that you love to do. If you are middle-aged or older, sedentary, and at risk for heart disease or already have a medical condition, check with your physician before increasing your daily activity. The AHA says that most apparently healthy people can begin moderate levels of physical activity without consulting a doctor first.  
OK, let’s get started!

If you tend to be sedentary, start off by gradually increasing your physical activity during your day. Starting too fast with high intensity can leave you sore and discouraged. The key is to look for opportunities to move. Walking is easy to do, it’s portable, and you are in control of how fast or slow you want to go.

#### **At Home:**

- Work in the garden.
- Wash windows, vacuum, or dust by reaching for the high spots.
- Go for a 5-10 minute walk before breakfast and/or after dinner.

- Gradually increase the time until you are walking 30 minutes or more a day. Take a family member with you or meet a friend to walk.
- Walk or bike to pick up the quart of milk you forgot.
- Walk and play with your dog.
- Park further away and walk the extra distance to the mall, movies, train station or office.
- Plan family outings that include physical activity.
- Set up a badminton net or croquet course at your next barbeque.
- Join friends for an activity instead of for dinner.

#### **While watching TV:**

- Put the treadmill, stationary bike, or jump rope in front of the TV; increase the pace during commercials.
- Check the TV schedule for exercise programs and participate.
- Hide the TV remote control and get up to change the channel.
- Tune in to a station with music and dance.
- There are 18 minutes of commercials for every hour of TV. Use that time to do jumping jacks, sit-ups, push-ups or any other movement that doesn't include lifting food to mouth or finger to remote.
- Make a deal with yourself of no TV without a work-out.

#### **At the Office:**

- Instead of emailing or phoning, walk down the hall to speak to someone.
- Always take the stairs instead of the elevator.
- Lunch Laps: keep sneakers in your office and walk around the beautiful Adelphi campus during lunch.
- Walk around your building several times during the day.
- Plan a new project with a co-worker while taking a walk together.
- Balance on one foot while talking on the phone.
- Stretch while sitting or standing.
- Chair Sit-Ups: While sitting in your chair, hold onto the seat and lift your feet off the floor by using your abdominal muscles.

Once you have incorporated more activity into your day, try doing more on the weekends. If you hate jogging – don't do it! If you pick something you enjoy doing you are more likely to stick with it. To make any exercise program a part of your life it should be fun and leave you with a sense of fulfillment and accomplishment.

A great side benefit of being active is that the whole family can be involved and you become a role model for a healthy lifestyle for your children or grandchildren. On a personal note, I took snowboarding lessons with my two daughters. We all laughed so hard and I learned that I could still do forward-rolls down the mountain and live to tell about it! It can be a humbling experience as you watch your children excel, but gratifying when they are parenting you by encouraging and assisting your efforts.

To ascertain if the intensity of your workout is sufficient, take your heart rate to ensure that you are in your target heart rate range. Some people like to use a "conversational pace" to monitor their efforts. The general rule is, if you can talk and walk at the same time, you are not working too hard. If you can sing and continue with your activity, you are probably not working hard enough. If you are out of breath you are working too hard.

Now you have some ideas on how to increase the activity in your day. It is all up to you to start moving in the direction of enhancing your health and your life!

#### **Katherine Flynn – Assistant Professor, Department of Biology**

I want to take away 'science fear'. I want to encourage students to think independently, to know how to find things out, to question authority. I think it's very important that students understand the scientific process – how thorough it is and how slowly science moves because of that.

**A brief overview of your area of expertise, research and teaching.**

I like to call myself an environmental toxicologist. That's a mouthful that means I'm interested in the effects of poisons on the environment. The poisons I like to study are those that act like hormones, particularly the female sex hormone estrogen. The environment I'm most interested in is water and the aquatic animals that live in it. And the effects I study are behavioral changes and changes in protein expression in cells. I'm now setting up a lab here in the Adelphi Science Building where local mussels are living in tanks. Soon my students and I will expose these mussels to pesticides and we'll monitor their behavior then look at their cells.

**Why did you come to Adelphi? What has been your experience so far?**

I wanted to come back to NY. I had been away for over 5 years. From Italy I was applying for jobs in academia and research all around the NY area. A couple of places brought me in for an interview – AU was one of course – and that already impressed me, bringing me all the way from Italy for an interview! But AU was my first choice because of the people. The Biology Department impressed me with its variety of research the faculty is involved in and with the variety of courses available to bio majors. I felt that at AU I could become a better teacher, I would have the academic freedom to plan and teach and evaluate students the way I want to. Also at AU I felt I would have scholarly freedom, to determine the direction of my own research with the support of the other faculty and of the administration.

**What do you wish to contribute? What do you feel strongly about in regards to teaching or your specialization?**

I want to take away 'science fear'. I want to encourage students to think independently, to know how to find things out, to question authority. I think it's very important that students understand the scientific process – how thorough it is and how slowly science moves because of that. I want students to find science (and learning) interesting and personally rewarding.

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**What is SynchronEyes?**

by Bruce Rosenbloom

SynchronEyes is computer lab instructional software that has recently been installed in all the Adelphi teaching labs. With this software, you can use the campus network to monitor and control your student's computers in a manner that can aid your teaching. Some typical uses for this software include:

- In broadcast mode, you may demonstrate something on your PC and even use interactive whiteboard features like highlighting text or drawing on a screen. Subsequently, you can turn control over to the class so they can practice what was taught.
- As your students are working on an assignment, you can monitor each computer in the lab, and even show a typical problem or issue on a student's PC to the entire class
- You may do a quick poll (with T/F questions) on a specific issue or question during a lesson to ascertain whether students comprehend a concept
- You may transfer a file to the entire class or answer student questions via chat mode and,
- Ensure student attention, by disabling all student mice and keyboards and insert a message on all students' PC's.

Once you become proficient on these features you may also wish to explore the group and quiz capabilities of SynchronEyes. FCPE will be there to demonstrate and support professors who teach in labs and wish to use this software. Please call X4221 for more information.

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**Why Don't Faculty Use Learning Objects?**

by Mieke Caris

As the director of the Faculty Center for Professional Excellence for about three years, I interact with faculty from a variety of schools and departments. Due to increased use of the course management system Blackboard, professors are more inclined to seek support from our office for the design of electronic course elements and to seek answers on how to load publisher's material into the course environment. Consequently, our support of faculty has shifted from introducing instructors to the use of

basic technology tools, towards the design of course content, specifically learning objects. As a learning object, you might think of any electronic resource like a picture, an animation, a video clip or audio explaining content concepts and to stimulate critical thinking.

As members of our team are 'invited' into courses, we establish an eclectic process for producing and adding materials. Anticipating the development and modification of course materials delivered in an online setting, the FCPE has scheduled workshops about visual learning and multimedia.

### **Current state of affairs**

The choice instructors have for preparing teaching materials often relates as to how technology-savvy they are in using electronic possibilities to deliver their topics. As instructors have always used books to accompany their lectures, they often seek additional materials to enliven or bring more depth to their teaching. Publishers, aware of their changing market, are developing electronic materials like PowerPoint, streaming video and computer based assessments. Professional instructional designers and a selected group of content experts collaborate to develop these high quality publisher materials. The downside of this approach is that the content of published materials can quickly become outdated, since these materials take time to produce and are difficult to update.

### **Undergraduate versus Graduate Course Development**

Many faculty on campus report differences in how graduate versus undergraduate courses are developed. For undergraduate courses, faculty mostly use the publishers' materials since they are based on the educational standards, are easy to use, have no copyright issues to deal with and preparation time is minimal. The only issue for the instructor is to become familiar with the material before teaching the class.

For graduate courses, instructors tend to develop their own resources, sometimes working with online library materials and the Internet. Due to a flexible delivery (web-enhanced, hybrid or fully online), instructors are aware they need to focus more attention on electronic resources. With the new generation of animation and image software, instructors can develop learning objects themselves, illustrating difficult concepts in a visual way. Compared with the traditional delivery method, the visual electronic media eliminates repeated actions and is a logical extension of traditional face-to-face teaching tools like the chalkboard. Such learning objects can consist of an image, an animation or an interactive tool which the learner can use for exploratory learning, retention or as some kind of formative assessment.

However, professors are often hesitant to become instructional designers themselves. In this role, they will have to analyze the learner and define the learning problem at a micro level. S/he will have to understand the power of media elements, both singly and in combination with other media elements. This activity will take valuable time. Administrators assume that keeping teaching materials up to date is part of the instructors' job. They are therefore loath to allow extra time or incentives for the development of electronic teaching materials. With no external incentives, the motivation of faculty to develop these materials is primarily professional satisfaction, and the advantage of having course-specific, updateable modules. Adelphi's intellectual property document needs to be ready to address the concerns of faculty when they opt to develop their own course materials.

### **Ready Made Learning Object-Repositories**

As standards for education become a national norm, more instructors might search for free access, peer-reviewed, discipline-specific, online learning materials. The databases, or learning resource repositories, depend on contributions from instructors. It can give one great satisfaction to donate to the community of learners, or to find the appropriate materials and exchange ideas with the developer, a peer instructor. However, an altruistic mind-set to share resources does not come naturally. It is an interesting contradiction; the Internet, was originally designed to share higher education materials and scientific ideas, yet instructors are not always eager to 'give away' their teaching materials over the internet. To the contrary, instructors often voice requests for stronger copyright laws and clear statements on intellectual property.

“Knowledge-bases” (or databases of learning objects) are a new and exciting way of exchanging teaching elements with some distinct advantages. Extensive and searchable metadata (a precise instructional breakdown of the content and design of contributions to a searchable repository) is in its beginning phase. This will make finding and utilizing content that has been pre-constructed around a learning object, easy to identify for a specific course. On the other hand, this might give restrictions for the design.

Currently, the only database faculty might have heard of is MERLOT. However, few of our faculty has actually used MERLOT. Others less familiar databases are WiscOnline (a project managed by the Wisconsin Technical College system and working with internal faculty to produce learning objects), and CAREO, a Canadian project sponsored by the University of Alberta. The repositories are unfamiliar to many instructors, even though MERLOT presents at many conferences.

### **Possible solutions**

The first step is to raise awareness of learning object repositories. At the faculty Center for Professional Excellence we have every semester a workshop called “Multi media and Visual Learning”, in which an overview of a learning repository is part of the workshop material.

Whether designing a course for online delivery, a hybrid modality or supporting traditional classes with Blackboard, the issue of granularity is important in the selection of pre-made media and resources. Typically, learning objects in online databases cover particular topics, not an entire course. If faculty are encouraged to search for resources, not just at the overall course level, but also on a topic basis, they will no doubt find learning object repositories more useful. Use of these pre-existing learning objects can save faculty a tremendous amount of time, while also providing students with learning experience that tap into other modalities.

Looking for and selecting materials is a multi-step process which required asking several questions. How much can faculty rely on publishers materials? How much should they be involved with the custom design of learning materials? When is it effective to search for materials in a learning object repository?

After faculty become aware of learning object repositories, a next step would be attending brief workshops. The FCPE in collaboration with the library, can demonstrate how to conduct searches for course materials that go beyond the WWW and electronic journal databases, and be specific to your discipline and audience. Please look for our course schedule to determine the dates of these workshops.

Link to Explore:

[MERLOT](#)