January 1, 2014
Number 123

Coming Up…

Alive and Kicking
Tuesday, January 14; p. 13

Spring Reception
Friday, January 17; p. 1

Emma Bovary Book Club
Wednesday, January 22; p. 3

How Do We Remember Them?
Thursday, January 23; p. 12

Jazz: An American Art Form
Friday, January 24; p. 16

Bel Canto Tradition
Monday, January 27; p. 3

Hot Spots
Tuesday, January 28; p. 3

Three Moments in History
Thursday, January 30; p. 4

Here Be Dragons
Monday, February 3; p. 5

Exploring Africa
Tuesday, February 4; p. 5

Humanity on the Brink
Wednesday, February 5; p. 5

Peace to Central America
Thursday, February 13; p. 6

Origins of Human Language
Thursday, February 27; p. 6

Spring Reception
Friday, January 17, 2014
4:30–6 p.m.
Mortensen Library
Admission is free
IN THE FALL SEMESTER WE PASSED AN IMPORTANT MILESTONE: 1,000 registrations in a single semester. These numbers were spread over 18 courses, our Annual Symposium, the session on Alzheimer’s disease *I Remember Better When I Paint*, and the lunch for the Hertford College Lecture. Our largest class was Patrick McCaughey’s course on Paris, with 126 enrollees, followed by George Lechner on Vincent Van Gogh, Steven Blackburn on Modern Islam, and Jilda Aliotta on the U.S. Supreme Court.

In the fall of 2012, when we offered the same number of courses (18), our numbers totaled a little under 700, including the Annual Symposium. A year before, in the fall of 2011, our 12 courses attracted 407 people and our Symposium an additional 100. So our fall enrollment numbers have pretty much doubled in the space of two years.

And the 1,000 registrations this past fall did not include attendees at the 11 lectures that we offered in the course of the semester; a conservative estimate puts that total at an additional 250 participants.

A major factor in these sharp increases has been the availability of the KF Room. The opening of this new room in the library two years ago gave us dedicated space that allowed us to program events at more or less any hour on any day. By offering our larger courses at times when Wilde Auditorium was available, we were able to move some of the larger classes there, though in several instances we were obliged to close courses ahead of time because of lack of space in the KF Room. This past December, we ran into a new problem: Amanda Walling’s Fellows Lecture on the English language was so well attended that we had to turn people away. We do not insist that people sign up in advance for Fellows Lectures; hence the overcrowding.

Can we keep on growing? Should we keep on growing? Reaching out to a larger part of the community has been one of our goals for the past few years. It has allowed us to reach a level of financial stability. It has made new friends for the University in the community. And it has allowed us to share with others some of the remarkable talent that our intellectually nimble faculty has to offer. The Presidents’ College is a major factor in the composition of audiences for events at the Hartt School and in many other activities around the campus and beyond.

But we are reaching capacity. More activities will inevitably require more staff and more expense; the KF Room is not getting any bigger; the intimacy that we have cultivated among our members could easily be lost if we grow too much. So the next step for the Presidents’ College may be one of consolidation.

Let me mention two ways in which such consolidation might occur.

First, we have decided to make some changes in the Fellows Lecture Series, announced in this issue of the newsletter. For future lectures, it will be possible to order a box lunch in advance, to be consumed when the lecture is over, preferably in informal conversation with the speaker and with one another. We hope that this will help create a sense of community. It will also allow us to reserve a block of seats for those who announce themselves in advance, thereby avoiding the problem that we had at Dr. Walling’s December lecture.

Second, we are exploring a new kind of offering: small three-session seminars, with no more than a dozen or so people each, in which participants would explore a specific topic with a faculty member and would undertake to do some preparation for each session. I would be interested in knowing what you think of this idea. Is it worth doing, and would you be interested? Drop me a line at tonkin@hartford.edu. And enjoy the spring semester and its many offerings!

— Humphrey Tonkin
The Emma Bovary Book Club
Marie Healey
Wednesdays, January 22; February 5, 19; March 5
A masterpiece of the 19th century novel, Gustave Flaubert’s Madame Bovary has intrigued such 20th century directors as Jean Renoir, Claude Chabrol and Vincente Minnelli. In 2000, Frances O’Connor and Hugh Bonneville starred in a British miniseries of the same name. What continues to draw people to this story of a young woman from the provinces whose daydreams lead only to disappointment? Come explore the world of Emma Bovary and the style of Flaubert in a book club format by reading along with the instructor. Recommended translation: the Penguin Classics edition translated by Lydia Davis.

Marie Healey has been an adjunct instructor of French and Spanish at the University of Hartford since 2005. In 2010 the University awarded her a Sustained Excellence in Teaching Award for Part-Time Faculty. In the Presidents’ College, she co-presented a course on Molière’s Tartuffe. Previously she taught the Advanced Placement French language course at Hall High School in West Hartford and served as a guest lecturer on Madame Bovary in the AP English course.

Wednesdays, Jan. 22, Feb. 5, 19; March 5; 10:30 a.m.–12 p.m. Cost: $65; Fellows, $50

Spring Programs

The Bel Canto Tradition
Willie Anthony Waters
Mondays, January 27, February 3, 10
In the early 19th century, the emphasis of Italian opera on vocal tone and agility reached its apotheosis in the work of three towering figures of the operatic scene.

Willie Anthony Waters served as general and artistic director of Connecticut Opera, and artistic director of Florida Grand Opera (formerly Greater Miami Opera) for seven years. He has also taught opera at the University of Connecticut. In 2002 Maestro Waters debuted at New York City Opera and in 2008 made his debut at the Deutsche Oper, Berlin. Maestro Waters also serves as artistic director of Opera at the Houston Ebony Opera Guild. In 2005, he was awarded an honorary doctorate from the University of Hartford. He is currently music director of Prelude to Performance, a summer training program for young singers in New York sponsored by the Martina Arroyo Foundation. He is a frequent guest panelist on the quiz of the Metropolitan Opera’s Saturday afternoon broadcasts, and is a sought-after lecturer and master-class clinician.

Mondays, Jan. 27; Feb. 3, 10; 2–4 p.m. Cost: $85, Fellows: $65

FAQ:
Where do we meet?
Most courses take place in the KF Room in the Mortensen Library, but sometimes we must move elsewhere and can’t always secure classroom space until shortly before a program or course begins. We do our best to get the word out to participants about location before each event starts. Each course has a volunteer coordinator who normally takes care of this. If in doubt, call the Presidents’ College at 860.768.4495 or Humphrey Tonkin at 860.768.4448.

Am I Enrolled?
If you signed up for a class, please assume you are registered and plan to attend on the date and place listed. You will be notified if a class is cancelled or filled.

If you are concerned about whether we have received your registration, call the Presidents’ College at 860.768.4495.

Should I start reading in advance?
It’s always a good idea. The UHart Bookstore (part of the Gray Center) stocks most of the basic texts recommended by our lecturers.

The Emma Bovary Book Club
Marie Healey
Wednesdays, January 22; February 5, 19; March 5
A masterpiece of the 19th century novel, Gustave Flaubert’s Madame Bovary has intrigued such 20th century directors as Jean Renoir, Claude Chabrol and Vincente Minnelli. In 2000, Frances O’Connor and Hugh Bonneville starred in a British miniseries of the same name. What continues to draw people to this story of a young woman from the provinces whose daydreams lead only to disappointment? Come explore the world of Emma Bovary and the style of Flaubert in a book club format by reading along with the instructor. Recommended translation: the Penguin Classics edition translated by Lydia Davis.

Marie Healey has been an adjunct instructor of French and Spanish at the University of Hartford since 2005. In 2010 the University awarded her a Sustained Excellence in Teaching Award for Part-Time Faculty. In the Presidents’ College, she co-presented a course on Molière’s Tartuffe. Previously she taught the Advanced Placement French language course at Hall High School in West Hartford and served as a guest lecturer on Madame Bovary in the AP English course.

Wednesdays, Jan. 22, Feb. 5, 19; March 5; 10:30 a.m.–12 p.m. Cost: $65; Fellows, $50

The Bel Canto Tradition
Willie Anthony Waters
Mondays, January 27, February 3, 10
In the early 19th century, the emphasis of Italian opera on vocal tone and agility reached its apotheosis in the work of three great composers: Gioachino Rossini, Gaetano Donizetti, and Vincenzo Bellini. Illustrated with video and sound recordings, this course will analyze the major works—many of them staples of the opera repertoire, some of them less well known—of these three towering figures of the operatic scene.

Willie Anthony Waters served as general and artistic director of Connecticut Opera, and artistic director of Florida Grand Opera (formerly Greater Miami Opera) for seven years. He has also taught opera at the University of Connecticut. In 2002 Maestro Waters debuted at New York City Opera and in 2008 made his debut at the Deutsche Oper, Berlin. Maestro Waters also serves as artistic director of Opera at the Houston Ebony Opera Guild. In 2005, he was awarded an honorary doctorate from the University of Hartford. He is currently music director of Prelude to Performance, a summer training program for young singers in New York sponsored by the Martina Arroyo Foundation. He is a frequent guest panelist on the quiz of the Metropolitan Opera’s Saturday afternoon broadcasts, and is a sought-after lecturer and master-class clinician.

Mondays, Jan. 27; Feb. 3, 10; 2–4 p.m. Cost: $85, Fellows: $65

Hot Spots and Burning Issues: The Foreign Affairs Discussion Group
Michael Clancy, moderator
Tuesdays, January 28; February 25; March 25; April 22
Launched last year in cooperation with the World Affairs Council, the monthly Foreign Affairs Discussion Group has been restructured to allow all those interested to sign up in advance for a one-semester series of discussions, to be moderated by government and politics professor Michael Clancy.

Mondays, Jan. 27; Feb. 3, 10, 2–4 p.m. Cost: $85, Fellows: $65
Michael Clancy, with the participation of additional experts from around the university and beyond. Each month a topic will be chosen that is in the news or that is generally recognized as an ongoing global problem, and readings will be distributed in advance. What kinds of topics? Turkey, Syria, Wikileaks, international migration, food, Brazil and austerity in Europe among others. The list is endless and the topics are fascinating.

Michael Clancy, professor and chair of Politics and Government, coordinates the steering committee for the International Studies program. He teaches international politics, including U.S. foreign policy, the politics of war, international political economy, the Iraq war, and international organization and law. His research focuses on the political economy of tourism and the politics of Global Commodity Chains (GCCs). He is author of two books on tourism and development in Mexico and Ireland. His research has also utilized a GCC approach to examine sex tourism in Cuba and the political economy of cruise tourism in the Caribbean. His more recent work looks at nation branding through tourism marketing materials. Before coming to Hartford he taught at Williams, Mount Holyoke and Smith colleges.

This program is jointly sponsored by the Presidents’ College and the World Affairs Council.

Tuesdays, Jan. 28, Feb. 25, March 25, April 22; 5:30–7 p.m. Cost: $80; Fellows and members of the World Affairs Council, $40

Three Moments in the History of American Race Relations

Warren Goldstein

Thursdays, January 30, February 6, 13

In an issue as highly charged as race in the United States, it is often difficult to separate myth and truth. In this three-session course, Professor Goldstein will examine two moments in the history of American race relations: Jackie Robinson’s 1947 baseball debut and what flowed out of it, and the meteoric rise of Martin Luther King as a civil rights leader. Behind both of these moments lies a history of racial discrimination—one rooted ultimately in slavery and the movement for its abolition. The third moment will be a historical overview of the nature of slavery and its corrosive influence on American society from that day to this.


Thursdays, Jan. 30; Feb.6, 13; 12:15–1:45 p.m. Cost: $60; Fellows, $45
Here Be Dragons: Monsters and Magic in the Middle Ages
Amanda Walling
Mondays, February 3, 10, 17, 24; March 3

Medieval maps famously used dragons, sea monsters, and fantastic beasts to mark unexplored parts of the world. This course will explore how stories of monsters and magical other worlds in medieval Europe allowed people to answer the question “who are we?” by first imagining “who aren’t we”? Through stories of heroes, saints, enchanters, and explorers, we will consider what these fascinating stories tell us about the cultures that imagined them, and why monsters have such enduring power in our own culture.

Amanda Walling is assistant professor of English specializing in medieval literature and culture. She teaches courses in the English and European literature of the Middle Ages, women’s writing, folklore, and the history of the English language. Her research is primarily focused on 14th and 15th century English poetry, but she is also interested in medieval religion, politics, and drama, the Renaissance, the history of rhetoric, and responses to medieval literature in later centuries. She received her BA from the University of Chicago and her PhD in English from Stanford University. She has published her work in Chaucer Review and The Yearbook of Langland Studies, and has recently presented conference papers on religious poetry, Arthurian romance, and medieval literary forgery.

Mondays, Feb. 3, 10, 17, 24; March 3; 10:30 a.m.–12 p.m. Cost: $80; Fellows, $65

Exploring Africa: How the West Claimed the Continent
Michael Robinson
Tuesdays, February 4, 11, 18, 25

Since antiquity, Africa has been vital to the world economy. Medieval Europe relied upon African gold as a source of currency while Asia and the Middle East became the destination for African ivory and slaves. By the 1500s, Europeans had also entered the slave trade, exporting 10 million Africans to power the Atlantic economy from Brazil to Virginia. Yet despite its importance, Africa’s interior remained almost entirely unexplored until the 1800s. How could a region so important remain so shrouded in mystery? This course will examine the place of Africa in world history, focusing on the 19th century explorers Livingstone, Stanley, Burton and others who first brought reports of the interior back to the western world.

Michael Robinson is associate professor of history at Hillyer College, University of Hartford. He is the author of The Coldest Crucible: Arctic Exploration and American Culture (Chicago: University of Chicago Press, 2006), which won the 2008 Book Award for the History of Science in America. He is currently writing a book on the myth of white tribes in Africa and its relationship to colonial expansion. Robinson has been invited to give lectures about his work to the American Museum of Natural History, The Explorers Club, and the Geographical Society of Philadelphia, among others. He serves as the advisory editor to the history of science journal Isis and writes a blog about the history of science and exploration called Time To Eat the Dogs, which was nominated for a 2008 Weblog Award.

Tuesdays, Feb. 4, 11, 18, 25; 3–4:30 p.m. Cost: $80; Fellows, $65

Humanity on the Brink: Environmental Challenges of the Next 100 Years
Stephan Bullard
Wednesdays, February 5, 12, 19

In 1813, there were a billion people in the world; in 1913, that number had climbed to 1.7 billion; in 2013, the number exceeded 7 billion. This huge increase has been accompanied by scientific and technological advances, but also by the anarchic growth of cities, environmental degradation, and, now, the threat of climate change. Fossil fuels are steadily depleted, nuclear energy...
Spring Programs

What is a QR Code?
QR Code (Quick Response Code) is a type of matrix barcode (or two-dimensional code) first designed for the automotive industry. The code consists of black modules (square dots) arranged in a square pattern on a white background. The information encoded can be made up of four standardized kind (“modes”) of data (numeric, alpha-numeric, byte/binary, Kanji), or through supported extensions. Source: Wikipedia.

Search your mobile device for “QR Code Reader” (a good one is from Kaywa) and then begin scanning. Scan below for the Presidents’ College calendar.

What is a QR Code?  
QR Code (Quick Response Code) is a type of matrix barcode (or two-dimensional code) first designed for the automotive industry. The code consists of black modules (square dots) arranged in a square pattern on a white background. The information encoded can be made up of four standardized kind (“modes”) of data (numeric, alpha-numeric, byte/binary, Kanji), or through supported extensions. Source: Wikipedia.

Search your mobile device for “QR Code Reader” (a good one is from Kaywa) and then begin scanning. Scan below for the Presidents’ College calendar.

Robert McLaughlin is a lecturer in Modern History in the College of Arts & Sciences at the University of Hartford. His book, Irish Canadian Conflict and the Struggle for Irish Independence 1912-1925, was recently published by the University of Toronto Press.

Thursdays, Feb. 13, 20; 10:30 a.m.–12 p.m. Cost: $40; Fellows, $30

≈ ≈ ≈

The Origins of Human Language
Michael Horwitz
Thursdays, February 27; March 6, 13

How and why did complex human language originate? Did it evolve through the processes and mechanisms of natural selection as other complex systems have? Or are there alternative explanations? What might be some ways to approach these questions? In this course we will draw on many disciplines, including anthropology, biology, history, and psychology (in addition to linguistics) to try to answer the question of how our ancestors learned to use language.

Michael Horwitz is an assistant professor at Hillyer College, University of Hartford. He holds a doctorate in theoretical linguistics from the Graduate Center at City University of New York. While in graduate school, he became interested in the origins of language and took additional offerings in physical anthropology. His doctoral thesis explored the relationship between grammatical markers and the migratory behavior of early humans. He has studied and reflected on the evolution of language for over two decades.

Thursdays, Feb. 27; March 6, 13; 3–4:30 p.m. Cost: $60; Fellows, $45

≈ ≈ ≈

Peace Comes to Central America: How One Nation Found a Road to Peace
Robert McLaughlin
Thursdays, February 13, 20

In August 1987, Costa Rican President Oscar Arias met in Guatemala City with the leaders of Guatemala, Honduras, El Salvador, and Nicaragua and convinced them to sign the Procedure to Establish a Firm and Lasting Peace in Central America, as a means to end the costly wars in neighboring Nicaragua, Honduras, and El Salvador. The Central American leaders signed up for the Arias peace plan not because they feared retaliatory military attacks from Costa Rica, but rather to revive war-ravaged economies which had lost significant funding from their traditional benefactor, the Soviet Union. In fact, there was not the slightest chance the Central American leaders feared an attack from the Costa Rican military: Costa Rica abolished its army in 1948, and devoted those resources to education. Having then rewritten their constitution in 1949, Costa Ricans established what Walter LaFeber (1993) called “the most equitable and democratic system in Central America.”

Robert McLaughlin is a lecturer in Modern History in the College of Arts & Sciences at the University of Hartford. His book, Irish Canadian Conflict and the Struggle for Irish Independence 1912-1925, was recently published by the University of Toronto Press.

Thursdays, Feb. 13, 20; 10:30 a.m.–12 p.m. Cost: $40; Fellows, $30

≈ ≈ ≈

The Origins of Human Language
Michael Horwitz
Thursdays, February 27; March 6, 13

How and why did complex human language originate? Did it evolve through the processes and mechanisms of natural selection as other complex systems have? Or are there alternative explanations? What might be some ways to approach these questions? In this course we will draw on many disciplines, including anthropology, biology, history, and psychology (in addition to linguistics) to try to answer the question of how our ancestors learned to use language.

Michael Horwitz is an assistant professor at Hillyer College, University of Hartford. He holds a doctorate in theoretical linguistics from the Graduate Center at City University of New York. While in graduate school, he became interested in the origins of language and took additional offerings in physical anthropology. His doctoral thesis explored the relationship between grammatical markers and the migratory behavior of early humans. He has studied and reflected on the evolution of language for over two decades.

Thursdays, Feb. 27; March 6, 13; 3–4:30 p.m. Cost: $60; Fellows, $45

≈ ≈ ≈
The First American Revolution: The Rising of New England
Robert Churchill
Tuesdays, March 4, 11, 25
Most of us have at one time or another walked the liberty trail, or visited Old North Church. But few of us really know the story of how the people of New England initiated what would become the American Revolution. This course will examine the process by which average ordinary people committed themselves to a revolution. We will discuss Ray Raphael’s 2002 book *The First American Revolution*. Raphael examines the critical month of September 1774, in which the people of New England nullified British law, drove colonial officials out of their communities, and established a new government as General Gage watched hopelessly from Boston. This moment of grassroots democracy and armed insurrection continues to have profound implications for American political culture even in the present day.

Robert Churchill is a historian of early America, specializing in the history of the American Revolution, early national political culture, and American political violence. He received a BA in history from Brown University in 1987 and a doctorate in early American history from Rutgers University in 2001. Prior to arriving at the University of Hartford, he served as a lecturer at Princeton University. He is the author of a number of articles on gun ownership and gun regulation in early America and of Shaking Their Guns in the Tyrant’s Face: Libertarian Political Violence and the Origins of the Militia Movement (Ann Arbor: University of Michigan Press, 2009). At the University of Hartford, Professor Churchill teaches American history and global history in Hillyer College.

Tuesdays, March 4, 11, 25; 3:45–5:15 p.m.  Cost: $60; Fellows, $45

A Reading of Virginia Woolf’s *To the Lighthouse*: Life into Art
Catherine Stevenson
Tuesdays, March 25; April 1, 8
*To the Lighthouse* is not only one of the major texts of 20th century modernism, it is also a deeply felt and witty reflection on Woolf’s mother and father, on Victorianism, and on the “new art” of her day. We will explore this dense, rich novel in three classes. Class one will examine Part I, “The Window,” in the context of Woolf’s family background, particularly her struggle to reconcile herself to her mother’s untimely death and her father’s demanding egotism. Participants will read sections of Woolf’s autobiographical writings in *Moments of Being* along with the novel. Class two will investigate Part Two, “Time Passes,” as it illuminates some artistic and philosophical premises of modernism in fiction and painting. We will spend some time looking at paintings by Woolf’s sister Vanessa and other members of the Bloomsbury group. Class three will look at how Part Three, *To the Lighthouse*, attempts to resolve some of the novel’s emotional and artistic issues through the character Lily Briscoe and her act of painting. Texts: Virginia Woolf, *To the Lighthouse* (any edition) and *Moments of Being: A Collection of Autobiographical Writing*, edited Jeanne Schulkind (Harcourt, 1985).

Catherine Stevenson, former academic dean for International and Honors Programs at the University, is the author of Victorian Women Travel Writers in Africa (1982) and many scholarly articles on English literature, theater, and women’s studies. In her 30 years at the University of Hartford, she has served as a department chair, associate dean of the College of Arts and Sciences, assistant provost and dean of the faculty, and the Harry Jack Gray Distinguished Teaching Humanist. She has received the University of Hartford’s Outstanding Teachers Award and the Trachtenberg Award for Service to the University.

Tuesdays, March 25; April 1, 8; 10:30 a.m.–12 p.m.  Cost: $70; Fellows, $55
God in the Details: The World of Northern Renaissance Art 1400-1510
Alexandra Onuf

Wednesdays, March 26; April 2, 16, 23, 30

“Flemish painting will please the devout better than any painting of Italy… In Flanders they paint with a view to external exactness or such things as may cheer you… They paint stuffs and masonry, the green grass of the fields, the shadow of trees, and rivers and bridges, which they call landscapes, with many figures on this side and many figures on that. And all this, though it pleases some persons, is done without reason or art, without symmetry or proportion, without skillful choice or boldness and, finally, without substance or vigor.” Such was the verdict that Michelangelo rendered on Flemish painting in the 1540s. While perhaps unfairly prejudiced in his judgment, Michelangelo nonetheless highlights many of the characteristics that make early Northern Renaissance painting so distinctive. Beginning around 1400, Northern artists combined meticulous renderings of the world around them—from the minute particulars of fur, silk and metal surfaces to the vast expanses of distant landscapes—with a profound emotional and spiritual immediacy. This course will explore the art of the Northern Renaissance, focusing on major figures such as Jan van Eyck, Rogier van der Weyden, and Hugo van der Goes, as well as several lesser-known but equally influential masters. We will consider how paintings were made as well as how they were used and what they meant to contemporary viewers. In addition to painting, we’ll examine the new art of printmaking, especially as advanced by Martin Schongauer and Albrecht Dürer, and investigate the ways prints both spread and transformed artistic ideas. We’ll also study the relationships between Northern and Italian Renaissance art, which—Michelangelo notwithstanding—were rich and fruitful indeed.

Humphrey Tonkin, President Emeritus and University Professor of Humanities at the University of Hartford, is director of the Presidents’ College. He teaches English literature of the 16th and 17th centuries, and particularly Shakespeare, in the Theatre Division of the Hartt School. His publications include books on Edmund Spenser and Walter Ralegh and numerous articles on the poetry of the period. He was professor of English at the University of Pennsylvania and visiting professor at Columbia University.

Air and Angels: The Poetry of John Donne 1572-1631
Humphrey Tonkin

Wednesdays, March 26; April 2, 9, 16, 23

The hard-edged, sophisticated poetry of John Donne created a sensation when T. S. Eliot and others drew it to the attention of readers again nearly 100 years ago. Its dazzling use of imagery, its emphasis on the anchoring of human experience through the use of metaphor, and its startling realism led critics to think differently about the culture of the age and about Donne’s contemporaries, among them Shakespeare. This course will look closely at some of Donne’s early love poetry and his later religious poetry and the relation of both to the work of his contemporaries.

Alexandra Onuf, one of the University’s most dynamic younger scholars and teachers, teaches art history with a concentration on the Medieval, Renaissance and Baroque periods, as well as the history of printmaking and landscape art. Her research explores the historical significance of landscape prints in early modern Europe, particularly how their style connects to the changing political and cultural circumstances of the 16th and 17th century Low Countries. She is currently working on a book of landscape prints and the depiction of the countryside in early modern Netherlands.

Wednesdays, March 26, April 2, 16, 23, 30; 10:30 a.m.–12 p.m. Cost: $80; Fellows, $65
How Can We Know the Dancer from the Dance?
Stephen Pier
Thursdays, March 27; April 3, 10

Yeats’s famous question suggests, of course, that dancer and dance are one and the same. But is there a way of separating the two, of writing the dance down so that other dancers can learn it? How do you write a dance? Since the 18th century, people have been trying to come up with a system for recording the movements of dance so that dancers can learn not just from watching others dance but from a system of symbols that allow them to recreate the choreography of the original. Call it the written language of dance, if you will. By examining the repertoire of dance, this course will look at how dances are recorded, how they are reconstructed, and how dancers maintain consistency of performance—and how technology may be opening up new possibilities.

Stephen Pier, director of the Dance Division at The Hartt School, has achieved a uniquely rich and varied career as dancer, teacher, and choreographer. For many years he danced with the José Limón Company, going on to become a leading soloist with the Hamburg Ballet in Germany and the Royal Danish Ballet. He has taught at the school of the Royal Danish Ballet, the Alvin Alley School, the Martha Graham Center, Regional Dance America, and the New York International Ballet Competition, and for many notable companies in Europe, America and Asia, and he was on the faculty of the Juilliard School from 1996 until 2010. He has created over 30 works for the concert stage, opera, theater, and film.

Thursdays, March 27; April 3, 10; 4:30–6 p.m.
Cost: $75; Fellows, $60

Death to America! The Legacy of Bitterness in U.S.–Iran Relations
Russ Hoyle
Tuesdays, April 1, 8, 22, 29; May 6

Iran’s Islamic revolution, the decades-long holy war against the Great Satan, and Tehran’s growing power and reach in the Middle East form the backdrop of the historic controversy over the prospect of an Iranian nuclear bomb. With a lingering glance back at Iran’s rich past, we will examine the bitter and intertwined history of modern U.S.–Iran relations, from the CIA– and MI6–backed coup against Mohammad Mossadegh in 1953 to the U.S.–Israeli Stuxnet cyberattacks on Iran in 2010. We will revisit the fall of the Shah, the rise of Ayatollah Khomeini, the impact of the Iran–Iraq war, the 1989 Iranian hostage crisis and the Desert One rescue mission. A generation after the Iranian revolution, what are the forces now in play in contemporary Iran? We will assess the shifting fortunes of Iran’s moderate political elite, and the motivations of militant clerics around Supreme Leader Ali Khamanei and the terrorist masters of the Revolutionary Guard.

Russ Hoyle has recently spent time in Afghanistan as a journalist embedded with U.S. troops and is currently writing a book about his experiences. A former senior editor at Time, The New Republic, and the New York Daily News, he is the author of Going to War (2008, St. Martin’s Press), a comprehensive account of the 18-month run-up to the Iraq War (http://www.russhoyle.com). He was a visiting lecturer in 2009 on the Iraq war at Trinity College and has written on Iraq and Afghanistan for The Daily Beast and Nation Online.

Tuesdays, April 1, 8, 22, 29; May 6; 1:30–3 p.m.
Cost: $80; Fellows, $60
Spring Programs

At The Hartt School…
Richard P. Garmany
Chamber Music Series 2013-2014
A spectacular roster of artists are appearing in The Hartt School’s premier chamber music series. Next Up:
Sybarite 5, February 6, 7:30 p.m., Millard Auditorium.
One of the fastest-rising chamber music ensembles in the U.S., the string quintet (quartet plus bass) Sybarite5 has been earning rave reviews and cheering audiences from coast to coast. After winning the prestigious Concert Artists Guild Competition last year (the same competition previously won by Imani Winds, eighth blackbird, and many other now-celebrated artists) the group enjoyed a raucous, sold-out debut performance at Carnegie Hall’s Zankel Hall. Its latest album, Everything in its Right Place, is a collection of Radiohead songs arranged expressly for them.

For details on the series, etc., visit the Hartt School website at www.hartford.edu/hart

Lies, Damned Lies, and Statistics
Jean McGivney-Burelle
Thursdays, April 10, 17, 24
Mark Twain’s famous reminder about the power of numbers was right. This course will explore some elementary statistics and discuss classic cases of how statistics have been used to sensationalize, inflate, obscure and oversimplify matters. We will also examine more current examples of how mathematics is used and misused by the media.

Jean McGivney-Burelle is an associate professor of mathematics and chair of the department of Education at the University of Hartford. She is also the director of the Secondary Mathematics Education program. Jean has been on the faculty since 2005 and teaches a range of undergraduate mathematics and mathematics education courses. Her research interests are in the area of technology and the teaching and learning of K-16 mathematics.

Thursdays, April 10, 17, 24, 10:30 a.m.–12 p.m. $65; Fellows, $50

The Science and Fantasy of Robots
James McDonald
Thursdays, April 10, 18, 25
Robots are a staple of science fiction that has quietly become a staple of the modern world. In 2012 there were more than 1.2 million working robots in the world, accounting for an estimated $26 billion market value. Even so, people have always been wary of how the two groups — humans and robots — will coexist. In fact the very first robot story ends with an uprising as the robots turn on their human creators. Of course this hasn’t prevented the U.S. Department of Defense from field testing armed robots for the battlefield. This course will look at the history of automata in literature and culture, the current state of robotics (which is amazing), and the potential legal and ethical treatment of a truly autonomous robot.

James McDonald, associate professor of physics, is an accelerator physicist with experience in low-energy measurements in astrophysics. His experience with building unusual chambers and detector arrays has been applied to projects in places such as the Wright Nuclear Structure Laboratory at Yale University, the High Intensity Gamma Source at Duke University, the Institut de Physique Nucléaire at the Université Catholique de Louvain in Belgium, and the Weizmann Institute of Science in Israel. He holds a PhD from the University of Connecticut and an undergraduate degree from Clarkson University. As an educator, he specializes in teaching introductory physics to pre-medical majors and using other subjects, like art or science fiction, to illustrate scientific concepts. In recent years he has taught courses in science fiction in both the First Year Seminar and the Honors Program of the College of Arts and Sciences at the University of Hartford.

Fridays, April 11, 18, 25; 10:30 a.m.–12 p.m. Cost: $60; Fellows $45

How the Cold War Was Sold to Americans
Mari Firkatian
Wednesdays, April 16, 23, 30; May 7, 14
The simmering conflict between the United States and the Soviet Union from 1945 to 1989 was the defining phenomenon of the age, affecting not only the country’s foreign policy but its politics, society, economy, and culture as well. In this course, we will examine the most important events, ideas, and personalities of the years from the end of World War II to the early years of the Nixon administration. Our focus will be American propaganda aimed at its own population during the phases of the Cold War. We will address key historical debates on topics including the origins of the Cold War, the development of atomic and nuclear weapons, McCarthyism, the expansion of the Cold War beyond Europe, race relations,
gender relations, and human rights; and we may jump to the end of the Cold War for a wrap up discussion. The course will also give attention to Cold War crises—including the Korean War, the Taiwan Strait, Berlin, Cuba, and Vietnam—and their impact on American domestic society. Lectures, propaganda and feature films, and discussions will focus on a mix of primary documents and influential interpretative texts.

Mari A. Firkatian specializes in East European history with an interest in Russian and Soviet foreign policy. She received her PhD from Indiana University and her MA in Slavic Linguistics from the same institution. Born in Bulgaria of Armenian parents, she has lived and traveled extensively in Europe, the former Soviet Bloc as well as the former Soviet Union and the Levant. Trained as a linguist and a historian, her research interests include minority populations, diplomatic history and nationalism. Her publications include The Forest Traveler: Georgi Stoikov Rakovski and Bulgarian Nationalism; Diplomats and Dreamers: the Stancioff Family in Bulgarian History, and numerous book chapters and scholarly articles. She is a professor of History at the University of Hartford.

Wednesdays, April 16, 23, 30; May 7, 14; 3:30–5 p.m. Cost: $75; Fellows, $60

Music and Literature in 1914: “What’s Past Is Prologue”
Michael Lankester
Mondays, April 21, 28; May 5, 12, 19; 1–2:30 p.m.
Cost: $95; Fellows, $75

The events set in motion by the assassination of the Archduke Franz Ferdinand of Austria and his wife, Sophie, 100 years ago in Sarajevo changed the world forever. Incredibly, the work of the artist continued unabated amidst the chaos and terror of the war that followed. Michael Lankester examines five major compositions from the period of the outbreak of World War I and places them alongside the literary works of James Joyce, Franz Kafka, H. G. Wells, Lytton Strachey, and D. H. Lawrence.

Michael Lankester served for 15 years as music director of the Hartford Symphony Orchestra. He combines an international conducting career with work as composer, arranger and commentator in opera, theatre and broadcasting. He has worked as guest conductor with major orchestras in Britain and North America, including the Pittsburgh, Toronto, City of Birmingham, and London Symphonies, the Cleveland Orchestra, and the Royal Philharmonic. As music director of the National Theatre (UK), he worked with such distinguished directors as Jonathan Miller and Franco Zeffirelli. He collaborated extensively with Laurence Olivier, working with him on several television productions. He served as conductor for the inaugural production of Tom Stoppard’s play Every Good Boy Deserves Favour (with music by André Previn) at London’s Mermaid Theatre. He studied at the Royal College of Music with Sir Adrian Boult and has had close professional collaborations with Benjamin Britten, William Walton, and Michael Tippett.

Mondays, April 21, 28; May 5, 12, 19; 1–2:30 p.m.
Cost: $95; Fellows, $75

Spring Programs

Save the Date!
The 2014 Patricia Cremins Memorial Lecture and Luncheon
Friday, May 30, 2014
Speaker—Carolyn Kuan, Music Director of the Hartford Symphony Orchestra.
We look forward to your participation in this memorable and exciting event.
How Do We Remember Them?

Commemoration After 9/11

Sarah Senk
Thursday, January 23, 12:15 p.m.

Every day we walk past commemorative markers of dead people and past events without thinking about how modes of mourning and commemoration have changed over time and been shaped by historical events. By looking close at one such site, the 9/11 memorial, this lecture will examine how memory is transmitted through these “sites of memory.” The National 9/11 Memorial is a space of drastic contradictions: a “hallowed” place of memory and a site of world commerce. It draws upon a host of commemorative forms developed in the late 20th century. How does the rush to create so-called “appropriate” modes of remembrance shape our understanding of the past and the future?

Sarah Senk is an assistant professor in the Department of English, where she specializes in postcolonial literature in English. She earned a BA in Literature from Yale University, an M.St. in English (1900-present day) from the University of Oxford, and a PhD in Comparative Literature from Cornell University. Her research focuses on twentieth-century and contemporary Anglophone writing and trauma studies, examining the ways in which literary production in former British colonies has responded to a legacy of colonial violence and loss. She teaches a variety of courses on English literature from the Romantic era to the present day, as well as interdisciplinary classes on memory and popular culture.

This lecture is sponsored by Eunice Groark.

≈ ≈ ≈

Strikes and Strokes:
The 1980s in Recent British Film

Michael Walsh
Thursday, February 27, 12:15 p.m.

The 1980s are likely to enter British history as a moment of reorientation from social democracy to neoliberalism. British films about the period either emphasize its conflicts (the year-long miners’ strike, the IRA hunger strikes), or join in a pageant tradition of imagining the doings of monarchs and prime ministers (The Queen, The King’s Speech, The Iron Lady). That some of the most powerful of these figures are women makes the films only more delicious.

Michael Walsh, associate professor of cinema, was born in London and educated at universities in both Britain and the U.S. He has been a cinema professor since 1986, and has taught in the Cinema Department at the University of Hartford since he co-founded it with Robert Lang in 1997. He has published on classical Hollywood directors Jacques Tourneur and Douglas Sirk, modern Hollywood directors Martin Scorsese and Robert Altman, French filmmakers Jean-Luc Godard and Chris Marker, British filmmakers Peter Greenaway, Mike Leigh, and Derek Jarman, and cultural theorists Jacques Lacan, Fredric Jameson, Jean Baudrillard, Slavoj Zizek, and Alain Badiou. His recent publications and presentations are on installation video makers Janet Cardiff and Isaac Julien and sound in experimental film and video (Andy Warhol, Christian Marclay, Bruce High Quality Foundation).

This lecture is sponsored by Sherwood Willard.
The Medieval Art of Love
Nicholas Ealy
Thursday, March 13, 12:15 p.m.

During the Middle Ages, Western Europe underwent a “love renaissance” as writers and artists explored the simultaneous exhilaration and despair that occur when we fall in love. In a discussion of troubadour poetry and the stunning illustrations from René of Anjou’s Book of the Love-Smitten Heart, this talk will examine how works such as these created the blueprint for what we still consider today to be “romantic love.”

Nicholas Ealy, associate professor of modern languages, specializes in the medieval literature and culture of Iberia and France. He teaches French and Spanish language courses as well as courses in European and Latin-American literature and culture. His research is primarily focused on the literature of erotic and spiritual love from the 12th to the 15th century, but he is also interested in the philosophical tradition of human subjectivity, psychoanalytic studies, and studies in text and image. He is currently working on a book on the influence of Ovid’s myth of Narcissus on writers such as Chrétien de Troyes, Guillaume de Machaut, and Alain de Lille. Professor Ealy has presented conference papers on Marian devotion, Arthurian literature, and gender studies and has published on the theme of desire in medieval and contemporary literature. His research has been supported by fellowships from the National Endowment for the Humanities and the Mellon Foundation.

This lecture is sponsored by Jean-Pierre van Rooy.

≈ ≈ ≈

Is Communication Technology Changing the Nature of Human Interaction and Relationships?
Lynne Kelly
Thursday, April 3, 12:15 p.m.

Everyday interaction is now dominated by the use of technology, from sending text messages to video chat and social networking sites. The talk will explore what research is demonstrating about the impacts of mediated communication on our relationships with family, friends, romantic partners and strangers, raising the question of whether fundamental aspects of relationships and interpersonal communication are changing.

Lynne Kelly, professor and director of the School of Communication, teaches courses in group, organizational, and interpersonal communication; communication technologies and relationships; research methods; and a special communication course for shy and apprehensive students. She served as the 1996-98 Harry Jack Gray Distinguished Teaching Humanist, and in 1999 received the Roy E. Larsen Award for Excellence in Teaching. In September 1999 she was featured in the Hartford Courant Northeast Magazine as one of twelve “Hot Pros” in Connecticut. She holds a PhD in Speech Communication from the Pennsylvania State University. Her current research interests include communication technologies like email, cell phones, instant messaging and their role in developing and maintaining relationships as well as her career-long focus on the nature and treatment of communication reticence and speech anxiety. She has co-authored four books, has published or presented over a hundred papers on communication topics, and has served on the editorial boards on several communication journals.

This lecture is sponsored by David & Sara Carson.

≈ ≈ ≈

Alive and Kicking: A Short History of Dance on Broadway
John Pike
Tuesday, January 14

Whether it’s the stylized gang fights of West Side Story or a celebration of individual dancers in A Chorus Line, “hoofing” has always added energy to the Broadway musical. The lecture will look at Broadway dance from its beginnings in vaudeville to the present, paying particular attention to the work of iconic choreographers such as George Balanchine, Jerome Robbins, Bob Fosse and Michael Bennett.
John Pike teaches theatre at The Hartt School. For 15 years he was artistic associate for Goodspeed Musicals where he worked on more than 90 productions including Gentlemen Prefer Blondes (Broadway), King of Hearts, Red, Hot and Blue! and A Tree Grows in Brooklyn. His stage direction and/or musical direction credits include: Titanic, Big, Cabaret, A Little Night Music, The Wild Party, The Apple Tree, Company and The Frogs. He has served as publisher of Show Music, written for Playbill, The Sondheim Review and Dramatists Quarterly and is the author of The Grand View and The Womb. He holds degrees in theatre, music, management and Latin from Wake Forest, University of Pennsylvania, and Yale.

An American in Paris: Mary Cassatt Among the Impressionists

George Lechner
Tuesday, February 11

The artistic journey of the American painter Mary Cassatt is a fascinating story. We will examine her early training in Philadelphia and the ultimate triumph of her art in the heady atmosphere of fin-de-siècle Paris. She knew the Impressionists well and was greatly admired by them, forming an especially close and rewarding friendship with the painter Degas. Along the way she produced a superb body of work, remarkable not only for her own bold Impressionist style, but also for her perceptive treatment of women and children as her primary subjects. We will analyze the development of Mary Cassatt’s life and art through a study of her paintings, drawings, and prints, as well as her letters and those of her contemporaries.

George Lechner was a 2012 recipient of the Gordon Clark Ramsey Award for excellence in teaching. A reference librarian at the Mortensen Library, he is also a scholar of the Italian Renaissance, and has been sharing his knowledge and passion as an adjunct faculty member for the past 20 years. His innovative assignments give students the confidence to write essays contrasting the social and political ideas of the past with their own social, cultural, and political beliefs. An authority on Italian Baroque art and symbolism, he contributed a chapter to Secrets of Angels and Demons, a book critiquing the 2000 Dan Brown bestseller. His expertise led to appearances as commentator in documentary broadcasts on A&E, the BBC, and the History Channel examining Angels and Demons.

Fukushima, Chernobyl and Three-Mile Island, How We Got There

Thomas Filburn
Tuesday, March 11

If we wish to understand the causes of the three most well-known nuclear accidents, at Fukushima, Chernobyl, and Three-Mile Island, we need to understand the origins of the three very different nuclear reactor designs that the plants used and how the plants came into operation. The Fukushima plant was based...
on work performed by Argonne National Lab, proving that boiling water could be allowed within a nuclear reactor. The Chernobyl reactor traces its roots to Fermi’s initial reactor in Chicago in 1942. The TMI plant’s history begins with Admiral Rickover and his effort to develop a nuclear reactor for naval propulsion. What lessons can we learn from these histories and how can we avoid similar events in the future?

Thomas Filburn is professor of mechanical and biomedical engineering at the University of Hartford, director of the Connecticut Space Grant Consortium, and assistant director of the Clean Energy Institute. He holds a PhD from UConn. In addition to his work on nuclear energy, his research interests include air pollution (especially CO2 removal) and thermofluid systems (especially micro-gravity applications).

≈ ≈ ≈

The War of the Book: or The Spy Who Loved Books

Michele K. Troy
Tuesday, April 8

Even before Britain declared war in September 1939, Nazi officials were dismayed that Germany was losing the war of the book in Europe. International sales confirmed two dismal facts: Germany imported far more foreign books than it sold German books abroad, partly because the Nazi regime’s violence led continental consumers to boycott German goods; and sales of German books abroad, in German and translation, lagged behind Anglo-American and French literatures. In fact, the S. S. Security Services flagged these discrepancies as the leading cultural problems for 1938: how was the Reich to curb “the appallingly high number of translations from other languages” in Germany and sell more German books abroad? Come hear about the “if you can’t beat ‘em, join ‘em” moment in which the German Propaganda Ministry and Foreign Office tried to learn from the example of their British and American rivals. Come hear about the spy who helped them try to beat the British and Americans, once and for all, at their own propaganda game.

Michele K. Troy (PhD, Loyola University of Chicago) is associate professor of English and directs the Honors Experience in Hillyer College at the University of Hartford. Her earlier research explored how French and German critics and publishers introduced Anglo-American modernism to continental audiences in the 1920s and ’30s; this work includes articles on James Joyce, D. H. Lawrence, and a co-edited essay collection, May Sinclair: Moving towards the Modern (Ashgate 2006). Her book-in-progress, Strange Bird: The Albatross Press and the Third Reich, revolves around one question: how did a British-financed publisher with Jewish ties that printed its English-language paperbacks in Nazi Germany manage to survive Hitler’s Germany? Thanks in part to a German Academic Exchange Service grant, she has been able to follow leads at over two dozen public and private family archives, including a recent foray into French Secret Service collections from World War II.

≈ ≈ ≈

360 Years of Jewish Life in America: Past, Present, and Future

Avinoam Patt
Tuesday, May 13

Avi Patt will examine the evolution of Jewish life in America from its origins in 1654 to the present—from a group of 23 impoverished refugees fleeing the inquisition in Brazil to a remarkably diverse group of nearly six million Jewish Americans today. The lecture will also offer suggestions for how the findings of the recent Pew Study on Jewish life in America may influence our assessment of the American Jewish future.

Avinoam Patt is Philip D. Feltman Professor of Modern Jewish History at the Maurice Greenberg Center for Judaic Studies at the University of Hartford, where he also directs the Sherman Museum of Jewish Civilization. Previously, he was Miles Lerman Applied Research Scholar for Jewish Life and Culture at the Center for...
About the McAuley Lectures

This series of lectures features outstanding faculty members from the University of Hartford. The lectures take place once a month on Fridays at 2:00 p.m. at The McAuley Retirement Community, Asylum Avenue and Steele Road, West Hartford. Visitors should take the Steele Road entrance and park in Visitors Parking. The lectures are held in the main building, at the foot of the hill. Non-residents of McAuley who are Fellows of the Presidents’ College may attend the lectures without charge (but registration is advised: 860.768.4495 or pcollege@hartford.edu). Non-residents who are not Fellows may register for $15. A reception follows each lecture.

Jazz – An American Art Form

Javon Jackson
Friday, January 24

Javon Jackson, Chair of the Jackie McLean Institute of Jazz in the Hartt School, will engage us in conversation, coupled with performance, on the subject of jazz. What does it take to make a career as a jazz musician? It could entail performing, teaching, composition, or combining all three and more. And what are the key components to the jazz combo when it comes to preparation and presentation? Joining the conversation and performance will be a jazz trio of Hartt School alumni who are currently thriving professionals in the field.

Javon Jackson first came into international prominence touring and recording with drummer Art Blakey as a member of his band Art Blakey and the Jazz Messengers. Symbolizing a new generation of musicians that blended tradition with neo-jazz, Jackson went on to release 14 recordings as a band leader, and to tour and record more than 135 CDs with numerous jazz greats. In 2010, the Syracuse International Film Festival commissioned him to compose a full-length score for the Alfred Hitchcock film The Lodger, a silent movie based on the hunt for Jack the Ripper. The original score was performed live by Jackson at the film’s screening in October 2010. In addition to his performance schedule, Jackson is a highly sought-after jazz educator, conducting clinics and lectures at universities throughout the U. S. and abroad. In 2012, he was the recipient of the prestigious Benny Golson Award from Howard University in Washington, DC, for recognition of legendary excellence in jazz.

Who Was William Shakespeare?

Humphrey Tonkin
Friday, February 28

Ever since Delia Bacon left Catherine and Mary Beecher’s Female Seminary in Hartford in 1825 and began working on her theory that Shakespeare’s works were not written by William Shakespeare, theories about the authorship of the plays have continued to fascinate journalists, conspiracy theorists, and amateur historians. In this lecture, Humphrey Tonkin will take a new look at these theories. What are the grounds for thinking that someone other than Shakespeare might have written the works attributed to him? How plausible are the arguments?

Humphrey Tonkin, president emeritus of the University of Hartford and professor of the Humanities, is director of the Presidents’ College.
Educated at Cambridge (MA) and Harvard (PhD), and formerly professor of English at the University of Pennsylvania, he has published three books and numerous articles on the literature of Shakespeare’s time, and regularly teaches courses on Shakespeare.

Steve Metcalf
Friday, March 28
An informal survey of the golden age of American popular music — from the end of World War I to the beginning of rock ‘n’ roll — with emphasis on the five composers who not only defined it but who personally created an astonishing percentage of it. With musical examples.

Steve Metcalf, formerly director of instrumental studies at The Hartt School, and full-time music critic at the Hartford Courant from 1982 to 2001, is founder and curator of the Garmany Chamber Music Series and an alumnus of Hartt. He is a frequent commentator on the local musical scene and a frequent guest on WNPR’s Colin McEnroe Show.

New Sources of Energy
David Pines, Thomas Filburn, Cy Yavuzturk
Friday, April 25
Three engineering professors from the College of Engineering, Technology and Architecture discuss new developments in the energy field.

Details to be announced in next month’s newsletter.

Friday, May 23—Save the date
Topic and speaker to be announced in next month’s newsletter.

You are invited to our 2014 tribute events
Dr. Martin Luther King
Monday, January 20 • Observe Dr. Martin Luther King Jr. Day Ceremony
11 a.m.–noon, Lincoln Theater
Speaker: Linda Kelly, president, Hartford Foundation for Public Giving
Stay on campus for a special matinee Hartford Hawks men’s basketball game (special family-friendly ticket packages available, call 860.768.4295) at 1 p.m.

Tuesday, February 18 • Re-enactment
Private William Webb, Civil War Era
12:30–1:30 p.m., Wilde Auditorium
Actor: Kevin Johnson

Wednesday, February 19 • Symposium
Civil Rights and Immigration: The Legacy of Dr. Martin Luther King
3–6 p.m., Wilde Auditorium • refreshments will be served
Speaker: Jeffrey O.G. Ogbar, vice president for diversity and professor of history, UConn. Roundtable discussion follows with UHart faculty members Bilal Sekou, Woody Doane, Karen Tejada, Adryan Wallace, Katharine Owens, and facilitator Maria Frank.

Thursdays, February 13, 20, and 27 • Film
Film Series and Discussion: Celebrating African-American Service in the Military
12:15–1:30 p.m. (2/13, 2/20); 7–8:30 p.m. (2/27)
Wilde Auditorium • refreshments will be served

Events in red are free and open to the public
for more information
860.768.4220 • cgrant@hartford.edu
Volunteer Voices
A series featuring our volunteers

Volunteer Voices

The Presidents’ College has attracted a cadre of enthusiastic volunteers with diverse life experiences who are integral to the planning and facilitation of its programs.

Peg Walker hails from the heartland of America. She was born in Cleveland and spent time in Michigan before settling in Connecticut. She received her undergraduate degree in English from Miami University of Ohio, intending to become an English teacher. However, she quickly lost her passion for the new educational philosophy which deemphasized fundamentals such as grammar. Instead, having played the violin all her life, she decided to shift her educational focus in that direction. After obtaining a masters degree in musical education, Peg taught violin to precollege students and played violin in the Kalamazoo Symphony Orchestra.

After 20 years in Michigan, Peg moved with her husband and family to Connecticut. She worked in the insurance industry, starting as an administrative assistant for New York Life and advancing to Director of Marketing Technology for Travelers Life Insurance. Peg keeps her love of music alive by playing chamber music in a string quartet called Con Brio, which performs regularly in Meriden. She also performs with the Musical Club of Hartford.

After retiring from the insurance industry, Peg helped to develop a reading program (peer tutoring) for the Hartford school system. She heard from a friend about the Presidents’ College and, after taking her first course, given by Michael Lankester, she was hooked. She subsequently volunteered her time to coordinate courses and serve on the advisory committee. She has also taken trips to Paris, Cornwall and Rome through the Presidents’ College. Peg describes the program as an amazing experience that energizes her brain and feeds her soul.

Prague: Art, Politics and Human Rights, A Presidents’ College Trip
March 16–23, 2014

The historic culturally and architecturally rich city of Prague, experienced two of the major human rights incursions of the 20th Century—Fascism and Communism. In the 21st century, it has emerged as the seat of a vibrant, although sometimes troubled, democracy. This one-week trip led by politics and government professor Jilda Aliotta will explore this history and this transition as well as the city itself. It will include informal presentations by Czech political leaders and human rights advocates, as well as visits to museums, galleries and historic sites.

The $3,048 cost includes hotel, lectures, visits, most meals, and support services for double occupancy. For single room, add $350 more. The cost also includes a $500 contribution to the University of Hartford. Limit: 15 people.

To reserve a space, a deposit of $500 per person is required, fully refundable up to January 31, 2014.
Please check relevant items and indicate amount paid at right.

- I wish to register as a Patron of the Presidents’ College for Spring 2014. $250
  This includes registration as a Fellow and a $175 tax-deductible contribution to the Presidents’ College
- I wish to register as a Fellow of the Presidents’ College for Spring 2014. $75
- I plan to attend the Spring Reception. No charge
- I would like to reserve a space for the Prague Trip. $500 deposit, refundable up to January 31, 2014
- The Emma Bovary Book Club. $65; Fellows, $50
- The Bel Canto Tradition. $85; Fellows, $65
- Three Moments in the History of Race Relations. $60; Fellows, $45
- Here Be Dragons. $80; Fellows, $65
- Exploring Africa. $80; Fellows, $65
- Humanity on the Brink. $60; Fellows, $45
- Peace Comes to Central America. $40; Fellows, $30
- The Origins of Human Language. $60; Fellows, $45

(continued on side B)

Total _______
Total Side B (if applicable) _______
Grand Total _______

Name: ___________________________________________________________________________
Address: __________________________________________________________________________

Phone: DAYTIME: (____)_____-_________ EVENING: (____)_____-_________

If you wish to receive correspondence from course coordinators, please include your email address.
E-mail: ________________________________.

Fee may be paid by: □ Check □ Visa □ MasterCard □ Discover □ American Express
Credit Card# ______________________________ Security Code ___________
Exp. Date __________ Signature________________________ Date ___________

Checks payable to University of Hartford.
Send form and (where appropriate) check to:
Presidents’ College: Education for a Lifetime
Mortensen Library
University of Hartford
200 Bloomfield Avenue
West Hartford, CT 06117-1599

Questions? 860.768.4495 or pcollege@hartford.edu.
Precedents for Life
Registration Form and RSVP

☐ The First American Revolution. $60; Fellows, $45
☐ A Reading of To the Lighthouse. $70; Fellows, $55
☐ God in the Details. $80; Fellows, $65
☐ Air and Angels. $80; Fellows, $65
☐ Know the Dancer from the Dance? $75; Fellows, $60
☐ U.S.-Iran Relations $80; Fellows, $60
☐ Lies, Damned Lies and Statistics. $65; Fellows, $50
☐ The Science and Fantasy of Robots. $60; Fellows, $45
☐ How the Cold War Was Sold to Americans. $75; Fellows, $60
☐ Music and Literature in 1914. $95; Fellows, $75
☐ Hot Spots and Burning Issues. $80; Fellows and World Affairs Council Members, $40

I plan to attend the following Duncaster lectures. Lectures free for Fellows and Duncaster residents ($15 for all others),
☐ John Pike on dance on Broadway
☐ George Lechner on Mary Cassatt
☐ Thomas Filburn on nuclear accidents
☐ Michele Troy on the war of the book
☐ Avinoam Patt on Jewish life

I plan to attend the following Fellows Lectures (no charge); $12 for boxed lunch
☐ Sarah Senk on commemoration
☐ Michael Walsh on British films
☐ Nicholas Ealy on Medieval art of love
☐ Lynne Kelly on communication

I plan to attend the following McAuley lectures. Lecture and reception free for Fellows, ($15 for all others)
☐ Javon Jackson on jazz
☐ Humphrey Tonkin on Shakespeare
☐ Steve Metcalf on popular music

Total (to Side A)

Checks payable to University of Hartford.
Send form and (where appropriate) check to:
Presidents’ College: Education for a Lifetime
Mortensen Library
University of Hartford
200 Bloomfield Avenue
West Hartford, CT 06117-1599

UNIVERSITY OF HARTFORD

Questions? 860.768.4495 or pcollege@hartford.edu.