### December 1, 2014

**Number 134**

**Women and Political Change in Africa**
- Mon., Dec. 1, 8, 15; 10:30 a.m.–12 p.m.

**Mozart’s Magic Flute**
- Mon., Dec. 1, 8, 15; 4–5:30 p.m.

**Truth, Beauty, and Elegance in Science**
- Fri., Dec. 5; 2 p.m.

**The African-American Experience in 19th-Century Connecticut**
- Tues., Dec. 9; 4:45 p.m.

**Painter, Preacher, Slave and Storyteller**
- Thurs., Dec. 11; 12:15–1:15 p.m.

### January at the Presidents’ College

**JAN. 12–16, 2015**

**Getting to Know Your Computer**
- Mon.–Fri., Jan. 12–16; 9–10 a.m.

**Introducing the Art of the Book**
- Mon.–Fri., Jan. 12–16; 10:10–11:40 a.m.

**How to Read Poetry**
- Mon.–Fri., Jan. 12–16; 12–1 p.m.

**Acting Out and Acting In**
- Tues., Wed., Fri., Jan. 13, 14, 16; 1:30–4 p.m.

**A Short History of Jazz**
- Mon., Thurs., Jan. 12, 15; 1:30–3 p.m.

**The Life and Times of Verdi’s La Traviata**
- Mon., Thurs., Jan. 12, 15; 3:30–5:30 p.m.

For details of course descriptions, visit hartford.edu/presidentscollege
EVERY JANUARY WE THROW A PARTY—a kick-off reception open to everyone, at which we tell you about our upcoming programs for the spring. The event, always well-attended, has grown too big for the library café, so we are moving it to the 1877 Club. That means that we have to hold it a week later than usual. So mark your calendar now for Fri., Jan. 23, 4:30–6 p.m.

Launching our spring program a week later than usual creates something of a vacuum in January programming; but, as our volunteer Boyce Batey never tires of saying, there are no problems in this world—just opportunities. So we have created a new opportunity and called it January at the Presidents’ College. We have taken the week of January 12–16 and filled it with six one-week courses—courses fitted into five consecutive days.

Several of these courses are hands-on experiences: creating books, learning the art of acting, working with computers, and learning to read poetry aloud. Two are more conventional two-session events—a history of jazz, and an introduction to Verdi’s La Traviata. They are taught by a remarkable range of talent—actors Tracey Moore and Johanna Morrison, musicians Willie Anthony Waters and Javon Jackson, artist Jenni Freidman—and, for the more practically minded, Eric Boisvert to help us get the best out of our computers. The six courses are so scheduled that none overlaps with the others, so you can sign up for more than one, or even more than two. Indeed you can spend every day of the week learning if you choose to do so.

Above all, January at the Presidents’ College will be fun. We hope you’ll join us to make this experiment in hands-on education drive away the January blues, break down some inhibitions, and prove yet again that the Presidents’ College is the place to be when it comes to learning about new things and gaining new experiences.

January at the Presidents’ College, of course, is but a prelude to our regular courses, the first of which begin in late January. In this issue of the newsletter, we are announcing our January-to-April offerings; we’ll announce the May and June program later in the spring.

And what are we offering?

“Hot Spots and Burning Issues” is back. George Lechner will be teaching again, as will Michael Robinson and Kathleen McGrory. Lynne Kelly will tell us about the social effects of technology.

Steven Blackburn will offer a seminar on the Qur’an. Bryan Sinche will lead us through Faulkner’s The Sound and the Fury, and Marie Healey will provide a similar excursion through Garcia Márquez’ One Hundred Years of Solitude. We have courses on film, pilgrimages, landscape, “hyphenated Americans,” poetry, and percussion.

Catherine Stevenson will focus on Dickens’ David Copperfield; Stephen Pier and Michael Lankester will return—the first with a course on choreography and the legacy of dance, and the second with a major exploration of the concerto. David Watson and I will provide a course on Shakespearean comedy, Katharine Owens will explain “Why Water Matters,” and Jean McGivney-Burelle will be back with one of her fascinating courses on mathematics.

Finally, in cooperation with the Noah Webster House, we are offering another course on the history of West Hartford. Not bad, eh? We hope you like this wonderful line-up of topics and the even more impressive line-up of professors. We are so lucky to have so many fine teachers at the University of Hartford, and we love to share their talents through the Presidents’ College.

In our January issue, we'll announce our lecture program for the spring.

If past experience is anything to go by, some of the courses will fill up fast. So please try to register soon. If you are not a Fellow of the Presidents’ College, note that you can sign up for the remainder of the year at a reduced price, thereby not only expressing your support for our programs but also enjoying a discount on all of the above offerings, and those offered in May and June as well.

—HUMPHREY TONKIN
THE FELLOWS LECTURES

PAINTER, PREACHER, SLAVE AND STORYTELLER: THE MAKING OF THE FIRST PROFESSIONAL AFRICAN–AMERICAN WRITER

BRYAN SINCHE
Thurs., Dec. 11; 12:15 pm.

Robert B. Anderson was born a slave in Georgia in 1819. After working as a painter for a number of years, he purchased his freedom in 1850 and went on to a career in the ministry. While working as a minister in the Methodist Episcopal church, Anderson self-published a short narrative of his life in 1877 and sold it around his Sandersville, Ga. home. This unremarkable book by an unremarkable man spawned a truly remarkable career. Anderson would go on to write and publish five more editions of his autobiography and sell thousands of copies as he traveled throughout the eastern United States, including Connecticut. This lecture will tell Anderson’s remarkable story, highlight his incredible achievements, and explain why he should be regarded as the first professional African–American writer. Why does he remain (more or less) unknown to this day?

BRYAN SINCHE, associate professor of English, was recently named as the first holder of the Belle K. Ribicoff Professorship. He has just returned to the University from a year of research at Harvard. He teaches and writes about antebellum American literature and pre-1900 African–American literature.

ABOUT THE FELLOWS LECTURES

The Fellows Lectures are sponsored by the Fellows of the Presidents’ College as a service to the campus and the community. They are free and open to the public. The lectures take place monthly on Thursdays in the KF Room in the Mortensen Library at 12:15 p.m. While registration is not required, it is recommended. Please complete and mail the registration form. Seats will be held for those who sign up in advance. Those wishing to do so may order lunch and pay on the day of the lecture. Please indicate you will stay for lunch on the registration form.
THE AFRICAN–AMERICAN EXPERIENCE IN 19TH–CENTURY CONNECTICUT: 
THE ISSUE OF INTERRACIAL MARRIAGE

THERESA VARA–DANNEN

Tues., Dec. 9; 4:45 p.m.

This lecture, an outcome of extensive work with 19th century newspaper archives, will look at racial attitudes in Connecticut in the 19th century. By examining newspaper accounts of interracial marriage, we will discuss the perceived threat of racial mixture, the impact of an interracial marriage on society and the powerful forces of fear and attraction associated with it.

THERESA VARA–DANNEN holds a PhD from the University of Swansea in Wales and a JD from New York Law School. In 2012 she was named Connecticut History Teacher of the Year. She combines her role as teacher at the University of Hartford’s University High School of Science and Engineering with serving as an adjunct professor of history at the University. Her book The African–American Experience in 19th Century Connecticut: Benevolence and Bitterness was published this year by Lexington Books.

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 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. Please complete and mail the registration form. Non-residents who are not Fellows may register for $15. A reception follows each lecture.

Be sure to set aside the enclosed sheet of the Presidents’ College Activities @ a Glance page for future reference. It lists all the events for this coming fall on one convenient sheet with FAQs on the back.

TUESDAYS AT DUNCASTER

TRUTH, BEAUTY, AND ELEGANCE IN SCIENCE

JAMES MCDONALD

Fri., Dec. 5; 2 p.m.

Scientists often refer to equations as “beautiful” or solutions as “elegant”? What do they mean when they do so, and how do they find beauty in a field that some people think of as dispassionate, and reliant on dry formulae and desiccated data rather than emotions? Murray Gell–Mann, winner of the 1964 Nobel Prize in physics, once remarked about the first theory of weak nuclear force: “It was beautiful and so we dared to publish it, believing that all those experiments must be wrong.” (In fact they were!). Professor McDonald will take us on an exploration of the idea of beauty in science and how it affects the way that scientists do their work.

JAMES MCDONALD chairs the departments of mathematics, physics, and computer science at the University of Hartford. He is an accelerator physicist with experience in low–energy measurements in astrophysics and has been associated with projects at Yale University and Duke University and at leading institutions in Belgium and Israel. He is also well known at the University as a professor skilled in explaining complex concepts in comprehensible terms. Recently he taught a course for the Presidents’ College on the science and fantasy of robots.

PARKING AT DUNCASTER

As you enter the property at 20 Loeffler Road, Bloomfield, there is a white building on your left (Caleb Hitchcock Health Center). After the stop sign, proceed without turning. Follow the bend in the road and an entrance with a green awning. Park anywhere near the green awning. If spaces are unavailable, park along the perimeter of the circle but not directly in front of the entrance.
JANUARY AT THE PRESIDENTS’ COLLEGE
Jan. 12–16, 2015

Come to “January at the Presidents’ College,” a selection of short courses on hands-on topics.

*AN ALUMNI WELCOME PROGRAM*
Alumni of the University of Hartford enjoy the same discounts for all courses in this program as Fellows of the Presidents’ College.

GETTING TO KNOW YOUR COMPUTER
ERIC BOISVERT
Learn to get the most out of your computer and use it responsibly, how to navigate safely on the internet and stay in contact with friends and family, and how to use the Microsoft family of Office products. Among the topics covered: computer history, types, and purchasing; navigating Windows and Office (including Word and Excel); Facebook, and privacy and safety (including viruses and malware). A mid-week session will introduce you to databases (reference materials) available through the Mortensen Library.

ERIC BOISVERT received a BS degree in business from Albertus Magnus College in New Haven, then an MBA from the University of Hartford in 2008. Before starting at the University of Hartford as a computer support engineer and adjunct faculty member for the College of Arts and Sciences, he worked for several years at People’s United Bank in Bridgeport as a technology associate, and at Webster Bank in New Britain as an information technology analyst. He is currently based at the Faculty Center for Learning Development in the Mortensen Library.

Enrollment will be limited to 15 people.
Mon.–Fri., Jan. 12–16; 9–10 a.m. Cost: $50; Fellows and UHart Alumni, $40.
Location: Woods Family Classroom, Mortensen Library

INTRODUCING THE ART OF THE BOOK
JENNI FREIDMAN
The book is a fascinating and familiar form that artists have utilized for many years as a means for expressing their ideas and passions. This five-day hands-on workshop dealing with the art of the book will bring exciting experiences, including: binding books from scratch, printing letterpress, and viewing of historical and contemporary examples of artists books. The workshop will include a bonus visit to the Mortensen Library to view rare and special books from their collection.

JENNI FREIDMAN makes prints and drawings as well as limited edition books under the name of Stone Dragon Press. Her work has been shown in exhibitions across the United States and abroad. Her most recent work is celebratory and works to create a sense of joy within the viewer. Jenni teaches at the Hartford Art School and lives in West Hartford.

Enrollment will be limited to 15 people.
Location: Book Arts Room, Hartford Art School

HOW TO READ POETRY
HUMPHREY TONKIN and JOHANNA MORRISON
Poetry combines sound and sense. It pushes at the limits of meaning, but also expresses that meaning through the artful arrangement of sound. A teacher of speech and a teacher of literature will invite participants to join them in exploring the sound and sense of poetry, through a small selection of poetry from different historical periods and in different styles. The course will also offer opportunities for members of the class to learn and practice the art of reading poetry aloud.

HUMPHREY TONKIN is director of the Presidents’ College and University Professor of the Humanities. A former president of the University of Hartford and professor of English at the University of Pennsylvania, he has published two books on the poetry of Edmund Spenser, and books and articles on language and international education. He teaches Shakespeare in The Hartt School’s Theatre Division. JOHANNA MORRISON, who teaches in The Hartt School’s Theatre Division, is a graduate of the Victoria University of Manchester and an associate of the Drama Board of Great Britain and the London Academy of Music and Dramatic Art. She has acted in theatres all across the country and locally at Hartford Stage and TheaterWorks. Her television credits include Perry Mason and Murder She Wrote. Films include Critical Condition, Double Exposure, and The Queen’s Horse.

Mon.–Fri., Jan. 12–16; 12–1 p.m. Cost: $65; Fellows and UHart Alumni, $50.
Location: KF Room, Mortensen Library
JAVON JACKSON chairs the Hartt School’s Jackie McLean Institute of Jazz. He gained international prominence touring and recording with drummer Art Blakey as a member of his band Art Blakey and the Jazz Messengers. One of a new generation of musicians who blended tradition with neo-jazz, he went on to release 14 recordings as a band leader, and to record more than 135 CDs with numerous jazz greats. In addition to performing, Jackson is a highly sought-after jazz educator, conducting clinics and lectures at universities in the U.S. and abroad. In 2012, he received Howard University’s prestigious Benny Golson Award for recognition of legendary excellence in jazz.

Mon., Thurs., Jan. 12, 15; 1:30–3 p.m. Cost: $60; Fellows and UHart Alumni, $45.

Location: Fuller Building, The Hartt School

THE LIFE AND TIMES OF VERDI'S "LA TRAVIATA"

WILLIE ANTHONY WATERS

Join Maestro Willie Anthony Waters for an in-depth study of the music and libretto of one of the world’s most popular and beloved operas. Enhanced by audio and video examples, the course will explore the “life and times” of one of Verdi’s most fascinating characters, Violetta Valery, the “lost woman” of the title, through an examination of Verdi’s music and Francesco Maria Piave’s libretto.

WILLIE ANTHONY WATERS, who holds an honorary doctorate from the University of Hartford, is former general and artistic director of Connecticut Opera, and artistic director of Florida Grand Opera. He has been a guest conductor for numerous American and European opera companies and symphony orchestras, and opera companies and orchestras in South Africa. In 2002, he debuted at New York City Opera, and in 2008 at the Deutsche Oper, Berlin. Maestro Waters also serves as artistic director/opera of the Houston Ebony Opera Guild. He is music director of Prelude to Performance, a summer training program for young singers in New York sponsored by the Martina Arroyo Foundation, and a visiting associate professor at Binghamton University (State University of New York). He is a regular guest panelist on the Metropolitan Opera Quiz and is a widely sought-after lecturer and master class clinician.

Mon., Thurs., Jan. 12, 15; 3:30–5:30 p.m. Cost: $60; Fellows and UHart Alumni, $45.

Location: Fuller Building, The Hartt School
HOT SPOTS AND BURNING ISSUES: THE FOREIGN AFFAIRS DISCUSSION GROUP

ROBERT McLAUGHLIN, MODERATOR

Launched three years ago 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 this year by History Professor Robert McLaughlin, 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? Ukraine, Syria, China, international migration, world health, the European Union, Nigeria. The list is endless and the topics are fascinating.

ROBERT McLAUGHLIN teaches 20th-century history in the College of Arts and Sciences. His book Irish–Canadian Conflict and the Struggle for Irish Independence 1912–1925 was published by the University of Toronto Press in 2013, and he is now working on a study titled “Baltic Independence in 1919 and 1991: The Measure of British Support,” focusing particularly on connections between Britain and Latvia.

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


*AN ALUMNI WELCOME PROGRAM COURSE*

BY STONE AND PRESS: THE GRAPHIC ARTS IN AMERICA

GEORGE LECHNER

This five–week course will focus on the rich panorama of American printmaking and illustration, primarily in the 19th and 20th centuries. Special emphasis will be placed on the influence of major European artists such as Dürer, Delacroix, Rackham, and Doré on the development of American artistic sensibilities. We will discuss the graphic work of Currier and Ives, Winslow Homer, Howard Pyle, Maxfield Parrish, Wanda Gág, Edward Hopper, and many more artists, printmakers and illustrators. Children’s literature holds a special place in the hearts of American readers; we will examine favorite illustrators of books for children such as Robert Lawson, Jessie Willcox Smith, Ludwig Bemelmans, and the D’Aulaires. We will conclude with a look at the very popular art form of American newspaper comics, from Frank King’s “Gasoline Alley” to Hal Foster’s “Prince Valiant.” Actual art works will be included as part of the presentations.

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. 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.

Tues., Jan. 27; Feb. 3, 10, 17, 24; 9:30–11 a.m. Cost: $95; Fellows and UHart Alumni, $75.

*AN ALUMNI WELCOME PROGRAM COURSE*

THE HISTORY OF SCIENCE: AN INTRODUCTION

MICHAEL ROBINSON

When did what we call science first begin? How has our knowledge of the world changed over time? In what ways has this knowledge been influenced by culture, art, trade, and religion? In this course, we will examine critical episodes in the history of science from ancient Greece to the present day. Topics will include astronomy, natural history, physics, and evolution. (The course will include lecture and discussion. Participants are encouraged to bring a brown bag lunch.)

MICHAEL ROBINSON is associate professor of history in the University’s Hillyer College. His book, The Coldest Crucible: Arctic Exploration and American Culture (University of Chicago Press) won the 2008 Book Award for the History of Science in America. He is currently writing on the myth of white tribes in Africa and its relationship to colonial expansion. He has given lectures about his work at the American Museum of Natural History, the Explorers Club, the Geographical Society of Philadelphia, and other venues. He is 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.

Enrollment limited to 30 people.

Tues., Jan. 27; Feb. 3, 10, 17; 12–1:30 p.m. Cost: $80; Fellows, $60.
What is happening to us as human beings? Are we sacrificing too much privacy? emancipation of teens? How is it affecting our face–to–face on us. Is it harmful to our relationships? Is it enabling the are questioning the impact of all of this mediated communication of this is happening, scholars, social critics, and ordinary people separated by distance video chat to maintain their intimacy. As all with their children to try to keep tabs on them; romantic partners sending Snap Chats so their messages are erased; parents text Facebook to become “friends” with their grandchildren; teens are KATHLEEN McGRORY holds a PhD from Columbia University in comparative literature. She was a Sister of Divine Compassion in New York, then professor of English and founder of the Irish Studies graduate program at Western Connecticut State University. She was dean of Arts and Sciences and academic vice president at Eastern Connecticut State University (ECSU), president of Hartford College for Women, NEH fellow at Stanford University, and senior fellow at the University of Virginia’s Commonwealth Center for Literary and Cultural Change. As executive director of the Society for Values in Higher Education at Georgetown University, she also taught medieval literature at Georgetown. She currently teaches part–time at ECSU.

Wed., Jan. 28; Feb. 4, 11, 18; 2–3:30 p.m. Cost: $75; Fellows, $60.

LYNNE KELLY, professor of communication, served as the 1996–98 Harry Jack Gray Distinguished Teaching Humanist, and in 1999 received the Roy E. Larsen Award for Excellence in Teaching. She holds a PhD from the Pennsylvania State University. 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 100 papers on communication topics, and has served on the editorial boards of several communication journals.

Thurs., Jan. 29; Feb. 5, 12; 10:30 a.m.–12 p.m. Cost: $65; Fellows and UHart Alumni, $50.

*AN ALUMNI WELCOME PROGRAM COURSE*

A PROTESTANT LOOKS AT THE QUR’AN

STEVEN BLACKBURN

The course will begin with an introductory survey of how Protestants have approached the Qur’an over the last half millennium. From there, participants will study a few brief readings of Qur’anic passages and analyze them around four themes: echoes of Hebrew scriptures in the Qur’an, echoes of Christian scriptures in the Qur’an, echoes of tales from Jewish and Christian legend in the Qur’an, and portions of the Qur’an that treat topics and personages unknown in either the Jewish or Christian faiths. The goal would be to highlight congruence where it occurs, and to understand lack of congruence where it does not. The Qur’an includes versions of Jewish and Christian legends (the Seven Sleepers of Ephesus come to mind) as well as stories that are unknown to either Jewish or Christian tradition, including a number of pre-Islamic prophets who are not known outside of Qur’anic narrative.

Rev. STEVEN BLACKBURN, PhD, is faculty associate in Semitic scriptures at Hartford Seminary, where he has taught courses in Islamic Mysticism, Major Themes of the Bible and the Qur’an, Information Literacy for Islamic Studies, Readings in the Qur’an, Readings in the Hadith, and various levels of Arabic, both Classical and Modern Standard. His dissertation (St. Andrews, 1999) addresses the interplay of linguistics and theology as found in first millennium C.E. translations of the Book of Job by Arabic–speaking Jews, Christians, and Muslims of the Middle East and North Africa.

A seminar in the Scholarly Encounters Series

Enrollment limited to 15 people

Thurs., Jan. 29; Feb. 5, 12, 19, 26; 2–3:30 p.m. Cost: $105; Fellows, $85.
READING FAULKNER: THE SOUND AND THE FURY

BRYAN SINCHE

Faulkner’s The Sound and the Fury is one of those classics that sometimes prove daunting to readers. Here is an opportunity to read it with a specialist. Published in 1929, the novel features the stylistic novelty, syntactic difficulty, and formal innovation often associated with modernist literature. The novel is more than just a literary challenge, though. Although Faulkner wrote about his own “postage stamp of native soil” in central Mississippi, his real interest was in human beings—like the members of Compson family in The Sound and the Fury—who struggled to cope with the burden of Southern history and to deal with changes they could neither control nor comprehend.

BRYAN SINCHE teaches American and African-American literature at the University of Hartford and has published widely on 19th-century American literature and culture. He has taught classes on both Southern literature and William Faulkner, and, as a native southerner who once drove to Oxford, Mississippi, to walk through Faulkner’s house and photograph his Nobel Prize, he feels eminently qualified to teach a class on the first of Faulkner’s many masterpieces.

Thurs., Jan. 29; Feb. 5, 12, 19; 4–5:30 p.m. Cost: $70; Fellows and UHart Alumni, $55.

*AN ALUMNI WELCOME PROGRAM COURSE*

EXPLORING 100 YEARS OF SOLITUDE: WHERE THE REAL AND THE MARVELOUS MEET

MARIE HEALEY

In One Hundred Years of Solitude, Gabriel García Márquez, like his master William Faulkner, has created an unforgettable world. In the fictional Columbian town of Macondo, carpets fly, objects and people levitate and the names Aureliano and Arcadio are each given to five separate characters. Yet we are not in a fantasy world. This masterpiece evokes very real aspects of the Caribbean world and of the political history of Colombia. Over the course of four sessions, we will read and discuss the novel, drawing on the author’s words—from his Nobel Prize acceptance speech, his memoir and interviews—to help us discover and enjoy the world of the Buendía family.


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 on Madame Bovary in the AP English course lecturer room.

Mon., Feb. 2, 9, 16, 23; 10:30 a.m.–12 p.m. Cost: $70; Fellows, $55.

UNDERSTANDING FILM

MICHAEL WALSH

This course will address aspects of what goes into making a film. The course will begin with Akira Kurosawa’s Sunshine Through the Rain, a 12-minute short from 1990, to consider such basic matters as camera distance, camera angle, screen direction, shot length, and eyelines, and then go on to identify the principles of continuity editing, using as the main example Tippi Hedren’s journey by boat across Bodega Bay in Alfred Hitchcock’s The Birds (1963). Finally, the course will look at montage as the main alternative to continuity editing, starting with the famous Odessa Steps sequence from Sergei Eisenstein’s Battleship Potemkin (1925) and going on to examine set-piece montages from more recent action films. This course will change the way in which you look at film and increase your appreciation of the art of cinema!

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 and modern Hollywood directors, French filmmakers, British filmmakers, and cultural theorists. 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).

Mon., Feb. 23; March 2, 9; 12:30–2 p.m. Cost: $65; Fellows, $50.
**PILGRIMAGE: FROM THE HOLY LAND TO GRACELAND (AND IN BETWEEN)**

**DAVID SIMON**

This course will consider the nature of pilgrimage, the journey to a shrine or sacred place for spiritual and personal reward, and the artistic responses to such journeys. We shall concentrate on pilgrimages from the Middle Ages, particularly Santiago de Compostela, but also consider ancient pilgrimage sites and those of the modern world, and as such, will examine secular pilgrimages as well as religious ones, from Jerusalem, Rome, Mecca, and Lourdes to Disneyland and Graceland.

**DAVID SIMON** was, until his recent retirement, Ellerton M. Jetté Professor of Art at Colby College, in Waterville, Maine. He will begin teaching this spring on a part-time basis for the Art History Department at the Hartford Art School. With degrees from Boston University and the Courtauld Institute of Art at the University of London, he is a specialist on Spanish art of the Middle Ages. He has published widely on Romanesque art and architecture and on the history of art in general and is joint author of A Basic History of Art, now in its ninth edition.

**Wednesday, Feb. 25, March 4, 11, 25; 11 a.m. – 12:30 p.m.**
(Note: The course will not meet on March 18.) Cost: $70; Fellows, $55.

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**LOOKING AT NATURE: A BRIEF HISTORY OF LANDSCAPE PAINTING**

**ALEXANDRA ONUF**

Pictures of the landscape are immensely popular in our contemporary world. The record-breaking prices reached at auction for Monet’s landscapes attest to their extraordinary market value. And even if you are not an artist, chances are you’ve snapped a photo of an especially beautiful sunset or a particularly idyllic countryside in your time. What spurs our fascination with landscapes? By turns realistic or fantastical, charming or terrifying, mystical or mundane, the images we make of landscapes? By turns realistic or fantastical, charming or terrifying, mystical or mundane, the images we make of the land are remarkably revealing, divulging a great deal about our culture’s changing attitudes toward nature—and ourselves. In this three-session course, we will explore the origins of the genre and some of the major moments in the history of landscape painting since the Renaissance with particular attention to 17th-century Dutch landscape painters, the sublime landscapes of the Romantic period, and the new directions forged by Impressionist and Post-Impressionist painters.

**ALEXANDRA ONUF** 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 on landscape prints and the depiction of the countryside in the early modern Netherlands.

**Fri., Feb. 27; March 6, 13; 10:30 a.m.–12 p.m. Cost: $70; Fellows, $55.**

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**THE QUINTESSENTIAL DICKENS: DAVID COPPERFIELD**

**CATHERINE STEVENSON**

Last year the New York Times hailed Donna Tartt’s prize-winning *The Goldfinch* as a “glorious Dickensian novel.” But what does that really mean? We will spend four classes reading together the quintessential Dickens novel, *David Copperfield*, with an eye to identifying those characters, plot devices, settings, stylistic turns and myths that have come to be labeled “Dickensian.” Written as Dickens was approaching 40 and had begun secretly revisiting the traumas of his early life, *David Copperfield* is the novel that the father of nine called his “favorite child.” The story of the orphaned David’s progress to manhood and literary fame blends the real events of Dickens’ childhood and early manhood with imaginative re-creation of important relationships in his life. David’s life story unfolds against a broad canvas of Victorian life—from city to country to seaside, from slums to middle-class parlors and upper-class homes. In it we find a world of memorable characters—from comic eccentrics like Betsey Trotwood and Wilkins Micawber to creepy villains like Uriah Heep and Mr. Murdstone. *David Copperfield* embodies the compelling Dickens universe in microcosm. If time permits we will also view some of the wonderful cinematic treatments of this rich and various novel.

**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 served as a department chair, associate dean, assistant provost and dean of the faculty, and the Harry Jack Gray Distinguished Teaching Humanist. She received the University of Hartford’s Outstanding Teachers Award and the Trachtenberg Award for Service to the University.

**Tues., March 24, 31; April 7, 14; 10:30 a.m.–12 p.m. Cost: $85; Fellows, $65.**
HYPHENATED AMERICANS: MEMOIRS OF LIVES LIVED BETWEEN TWO CULTURES

HILA YANAI

Many of us have friends, neighbors, and colleagues who are first– or second-generation immigrants, and yet we tend to have only a superficial understanding of what it is like to adapt to life in a new land, or to grow up in an immigrant family. In this course we will read contemporary autobiographical works that will help us better understand how immigrants and children of immigrants from a variety of backgrounds, including Brazilian, Chinese, Iranian, (East) Indian, and Vietnamese perceive and respond to the challenges of living between two cultures. Participants will be encouraged to contribute ideas and share experiences. Brief readings will include selections from *Children of Immigration* by Carola and Marcelo Suárez-Orozco, research essays about second–generation Vietnamese–Americans and Indian–Americans, *Almost Home* by H.B. Cavalcanti, *The Accidental Asian* by Eric Liu, and *Lipstick Jihad* by Azadeh Moaveni. A list of short stories by Jhumpa Lahiri and Gish Jen, among others, will be provided as a supplement to the nonfiction readings.

HILA YANAI has taught courses on immigrant literature in the GLSP program at Wesleyan University and at the Hartford campus of the University of Connecticut. These courses have explored the theme of bicultural identity in contemporary fiction, short stories and memoirs by immigrants to the U.S. and their children. As an immigrant herself (from Israel), Hila has a strong personal as well as academic interest in cross-cultural issues. Hila holds a PhD in American Studies from Yale University.

**Tues., March 24, 31; April 7, 14; 2–3:30 p.m. Cost: $70; Fellows, $55.**

SHAKESPEARE AND THE SPIRIT OF COMEDY

HUMPHREY TONKIN AND DAVID WATSON

The Hartt School will be performing *As You Like It* in early May under the direction of David Watson. The play, which dates from the middle period of Shakespeare's career, parodies many of the literary themes of the day. In this course we will look at how *As You Like It* fits among Shakespeare's comedies, how the play itself is constructed, and what kinds of directorial challenges it presents. The course will include opportunities to talk with the performers as they work on the play, and to attend rehearsals.

HUMPHREY TONKIN teaches Shakespeare to students of acting in The Hartt School. He is a specialist in the literature of the Elizabethan and Jacobean period, the years when Shakespeare was active. He is University Professor of the Humanities, President Emeritus, and director of the Presidents' College. Recent publications include the reissue of a book on the poetry of Edmund Spenser, an edited collection of essays on translation, and an edited collection of essays on Esperanto literature.

DAVID WATSON studied theatre and directing at the University of Delaware, Wesleyan University, and the University of Massachusetts at Amherst. He has taught theatre, mask design, and diction at numerous colleges, theatres, and theatre festivals. In addition to numerous directing credits, he has done mask design and construction for Canterbury Tales at The Drama Studio, The Yeats Project at Trinity College, Comedy of Errors for the Connecticut Shakespeare Festival, The Madness of Isabelle at Capital Classics, Dracula for Daedalus Company, and The Dentist and The Pedant for Zanni Street Theatre.

**Wed., March 25; April 1, 8, 15, 22; 3–4:30 p.m. Cost: $85; Fellows and UHart Alumni, $65.**

*AN ALUMNI WELCOME PROGRAM COURSE*
Precedents for Life | Dec. 1, 2014 | Number 134 | The Presidents’ College is a program of the University Libraries  

**THE GENETICS OF CHOREOGRAPHY: HOW EACH GENERATION OF DANCERS INHERITS FROM THE ONE BEFORE**

**STEPHEN PIER**

Dancers are united by a pedigree of interaction that stretches far into the past, a kind of string of artistic DNA passed from teacher to pupil over many generations. Thus George Balanchine was the product of the Imperial Ballet and claims Petipa as an artistic progenitor; Petipa was influenced by the Italian Cechetti and the Swede Johansen, who in turn was brought up under the tutelage of Bournonville, father of the Danish school. This course will look at how the artistic DNA of the dance is transmitted, and how it is traceable in choreography.

**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 Ailey 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.

**Thurs., April 2, 9, 16; 3–4:30 p.m. Cost: $75; Fellows, $60.**

**THE CONCERTO**

**MICHAEL LANKESTER**

From the *cori spezzati* of the Renaissance to the fully-fledged display vehicle of the Romantic era and beyond, composers have enjoyed the challenge of pitting one or more instruments against the larger forces of the symphony orchestra. In this series of six lectures, Michael Lankester examines the development of the concerto from its beginnings in St. Mark’s, Venice, through the flamboyant display vehicle of the 19th century, to two masterpieces of the 20th century. He will give particular attention to the following six works: Bach’s six Brandenburg concertos, Mozart’s piano concerto No.21 in C major K467, Beethoven’s violin concerto, Brahms’ piano concerto no. 2 in B flat, Elgar’s cello concerto, and Berg’s violin concerto.

**Wed., April 1, 8, 15; 9:30–11 a.m. Cost: $70; Fellows, $55.**

Location: Fuller Music Center, room 221.

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**THE WORLD OF PERCUSSION**

**BENJAMIN TOTH**

This three-session course provides an introduction to the vast world of percussion. Professor Toth will discuss historical, cultural, and musical contexts for various percussion instruments, and will demonstrate their distinct playing techniques. The course will begin by providing an overview of Western classical percussion instruments, including various membranophones (drums) and idiophones (cymbals, xylophone, etc.), in both solo and ensemble contexts, from the works of Charles Ives to John Cage and beyond. In addition, much of the course will be dedicated to studying, and experiencing, the percussion music of other cultures, particularly Africa, Cuba, Brazil, the Caribbean, and the Middle East.

**BENJAMIN TOTH,** professor of percussion at The Hartt School, has presented concerts, radio and television broadcasts, master-classes, and children’s programs in many countries. His performance venues have included Ravinia, Walker Arts Center, Carnegie Hall, Hong Kong Cultural Centre, Dagbe Arts Centre (Ghana), the Encontro Internacional de Percussao (Brazil), the Festival Bicich Nastroju (Czech Republic), Schleswig-Holstein Musik Festival (Germany), and various international music festivals.

**Enrollment limited to 20 people.**

**Wed., April 1, 8, 15; 9:30–11 a.m. Cost: $70; Fellows, $55.**

Location: Fuller Music Center, room 221.
MICHAEL LANKESTER was music director of the Hartford Symphony Orchestra for 15 years. He combines an international conducting career with work as composer, arranger and commentator in opera, theatre and broadcasting. He has been guest conductor with orchestras in Britain and North America, including the Pittsburgh, Toronto, City of Birmingham, and London Symphonies, the Cleveland Orchestra, and the Royal Philharmonic. He worked with Jonathan Miller and Franco Zeffirelli, and collaborated with Laurence Olivier on several television productions. 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.

Mon., April 13, 20, 27; May 4, 11, 18; 10:30 a.m.–12 p.m. Cost: $110; Fellows, $85.

WHY WATER MATTERS
KATHARINE OWENS
Water is a critical resource necessary for human life but often undervalued by society. Over three lectures we will explore the importance of water, examining water issues and policies at the state, national, and global levels. This broad introduction will address many of the issues that currently plague water resources. Challenges include the invasive didymo, lobster in the sound, and the Connecticut River fisheries. National issues for exploration include the bottled water debate, pesticide runoff, and red tides.

KATHARINE OWENS is associate professor of politics and government, with a particular interest in how stakeholders make decisions about natural resources. She holds a PhD from the University of Twente, in the Netherlands, and has worked on projects in Kenya and India as well as the United States. See her blog posts at sustainableuha.blogspot.com.

Wed., April 15, 22, 29; 1–2:30 p.m. Cost: $65; Fellows and UHart Alumni, $50.

*AN ALUMNI WELCOME PROGRAM COURSE*

WORDS OF THE GODS: A HISTORY OF ANCIENT EGYPTIAN HIEROGLYPHICS
COLLEEN MANASSA DARNELL
Invented about 5,000 years ago, Egyptian hieroglyphs are among the world’s oldest attested writing systems. While often beautifully decorated pictures, hieroglyphs were employed primarily to write the sounds of the Egyptian language. Around 2,000 BCE, foreigners working for the Egyptian administration used the hieroglyphic script to create a group of alphabetic signs. This early alphabet ultimately became the letters we write today. For 1,500 years, scholars speculated about hieroglyphs, leading to Renaissance “neo-hieroglyphs” and Egyptianizing designs in Baroque Europe. Only with Jean-François Champollion’s decipherment in 1822 can we again read the fascinating records of this ancient culture.

COLLEEN MANASSA DARNELL is a visiting professor of art history at the Hartford Art School. An associate professor of Egyptology at Yale University, she is an award-winning author and a frequent contributor to the History Channel and National Geographic Channel. Recent books include the catalog to the critically acclaimed exhibition at the Yale Peabody Museum, Echoes of Egypt: Conjuring the Land of the Pharaohs, and, newly released with Oxford University Press, Imagining the Past: Historical Fiction in Ancient Egypt.

Mon., April 13, 20, 27; 1–3 p.m. Cost: $70; Fellows, $55.

DABBING IN DISCRETE MATHEMATICS
JEAN MCGIVNEY-BURELLE
Discrete mathematics is the branch of mathematics dealing with objects that can assume only distinct, separated values, and differs from continuous mathematics (e.g., calculus) which is the branch of mathematics dealing with objects that can vary smoothly. Discrete mathematics topics include combinatorics, graph theory, and number theory, to name a few. In this course we will explore some of the more well-known problems in discrete mathematics. Don’t forget to pack your pencils!

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

Fri., April 17, 24; May 1; 10:30 a.m.–12 p.m. Cost: $65; Fellows and UHart Alumni, $50.

*AN ALUMNI WELCOME PROGRAM COURSE*
WEST HARTFORD’S HIDDEN HISTORY

JENNIFER DiCOLA MATOS AND VISITING LECTURERS

How did West Hartford evolve from a colonial parish, a mere district of Hartford, to the cosmopolitan suburb it is today? What population and demographic trends have driven its development? Which historical buildings and sites have stood the test of time, and which are gone but not (completely) forgotten?

Using images and objects from the museum’s collection, Jennifer Matos will present a survey of West Hartford history from Native American settlement to the present. Mary Donohue (Connecticut Explored) will look at West Hartford’s residential architecture. Eugene Leach (Trinity College) will remember Luna Park and the Charter Oak Racetrack, and the Noah Webster House staff will present artefacts from the 19th-century Goodwin Pottery. The course will end with a bus tour of West Hartford.

JENNIFER DiCOLA MATOS was named executive director of the Noah Webster House and West Hartford Historical Society in September 2014. She holds an undergraduate degree from the University of St. Joseph and a graduate degree in American Civilization from Brown University and was previously Head of Education at the Old State House in downtown Hartford. Before that she was Director of Education at the Noah Webster House.

Location: Noah Webster House, 227 South Main Street, West Hartford.

Tues., April 21, 28; May 5, 12, 19; 2–3:30 p.m. (final session 2–4:30 p.m.). Cost: $90; Fellows, UHart Alumni, and Members of the Noah Webster House, $70.

*AN ALUMNI WELCOME PROGRAM COURSE

ALUMNI WELCOME

We are eager to get more of our alumni, many of whom live locally, involved in the Presidents’ College, which is, after all, a great way to stay in touch with professors and the University in general. So we have selected several spring courses we think will be of special interest and offering them at the discounted rate normally reserved for Fellows of the Presidents’ College. The courses are:

» Hot Spots and Burning Issues: The Foreign Affairs Discussion Group
» By Stone and Press: The Graphic Arts in America
» Cell Phones and Social Media: How Technology-Mediated Communication is Changing Us
» Reading Faulkner: The Sound and the Fury
» Shakespeare and the Spirit of Comedy
» Why Water Matters
» Dabbling in Discrete Mathematics
» West Hartford’s Hidden History

SCHOLARLY ENCOUNTERS

The Presidents’ College offers a small number of limited-enrollment seminars called Scholarly Encounters. They focus on a very specific topic, generally related to the instructor’s research and writing and appealing to people with a special interest in the subject. Participants will be engaged in dialogue with the instructor, encouraged to read up on the topic, and, we hope, will help the instructor focus on his or her work and try out ideas. Our topic this semester is A Protestant Looks at the Qur’an, taught by Hartford Seminary professor Steven Blackburn.

Looking for a place to eat lunch before or after your Presidents’ College course?

Dine at the 1877 Club Restaurant

located next to Mortensen Library.

Buffet lunch Tuesday–Friday, 11:30 a.m.–1:30 p.m.
Cost $10.50. Credit cards MC/Visa/AMEX accepted.

Call Diane MacDonald, manager, at 860.768.4876 for reservations.
Winter Events

WAC Model United Nations Conference
December 5 & 6
The World Affairs Council of Connecticut is hosting its annual Model United Nations Conference for CT high school students. Hosted at the University of Hartford, this year’s conference features several special committees such as the Special Committee on Refugees and the Special Historical Security Council.

Annual Global Economic Outlook 2015
January 21
Find out what is in store for the global economy in 2015 with Edward Gusy, Principal at Winsted Risk Management. Luncheon at the Hartford Club from 11:45—1:30pm.

Visit our website at www.char.org
Or call 860.241.6118

The Backstage Cafe Jazz Series
Twelfth Performance
An Evening of Holiday Jazz

Featuring: Atla DeChamplain, vocals
Joe Farnsworth, drums

With: Nat Reeves, bass
Rick Germanson, piano
Josh Bruneau, trumpet

Date: Sat., Dec. 20, 2014
Reception: 6 p.m.; hors d’oeuvres, cash bar
Jazz Begins: 7 p.m.
Location: Roberts Theater
Handel Performing Arts Center
35 Westbourne Parkway
(corner of Albany Avenue), Hartford

Ticket Price: $35
**AROUND TOWN**

**BECOME A FELLOW OF THE PRESIDENTS’ COLLEGE FOR 2014-15**

To make the most of your association with the Presidents’ College, sign up as a Fellow.

**BENEFITS:**
- Significant discounts on courses and other programs
- Free parking on campus
- Complete access to the University Libraries, including borrowing privileges and access to data bases.

To become a Fellow you pay just $75 for the remainder of the academic year.

You can now make a special additional contribution to the University and the President’s College by joining as a Patron, at $250. The sum of $175 is tax-deductible.

By supporting the Presidents’ College you help the University Libraries. Any surplus the College generates at year’s end goes to support the Libraries, and their best services and collections.

If you were a Fellow last year, now is the time to renew.

Take advantage of all the discounts and opportunities that membership allows.

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**GIVE THE GIFT OF KNOWLEDGE THIS HOLIDAY SEASON!**

You have been enjoying the Presidents’ College experience all this time. You know what fun it is to take interesting courses with talented professors. Share the experience with a friend. Give that person a Presidents’ College 2014-15 Gift Certificate.

Gift Certificates are available for $50 or $100 and are valid for the full academic year (until June 30, 2015). The recipient can use them to sign up as a Fellow or to take a course (or maybe two!).

**THE PERFECT GIFT FOR SOMEONE WHO LIKES TO LEARN!**

Send a check for the amount in question, made out to the University of Hartford, and mail it to Judy Kacmarcik, Presidents’ College, Mortensen Library, University of Hartford, West Hartford, CT 06117.

Provide us with the name of the recipient. We will send the certificate to you, or, if you wish, to the recipient.

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**HARTT HAPPENINGS**

**Percussion Ensemble**
Sat. Dec. 6; 7:30 p.m.
Millard Auditorium
Hartt Percussion Ensemble presents a dynamic program, featuring Brazilian music, and guest director Rogerio Boccato.

**Hartt Orchestra**
Fri., Dec. 12; 7:30 p.m.
Lincoln Theater
Admission: $20 discounts for students, seniors, and groups
The Hartt Symphony Orchestra performs a program that includes Steen’s gravity reconsidered (recording); Vaughan Williams’ Fantasia on a theme by Tallis; and Elgar’s Enigma Variations.

**The Nutcracker**
Fri., Dec. 12 – Sun., Dec. 14; Fri., Dec. 19 – Sun., Dec. 21
Fri.-Sat., 7:30 p.m.; Sun., 2 p.m.
Millard Auditorium
Admission: $30 for adults, $20 seniors, $20 for all students with ID, $15 for children 12 and under.

**Hartt Wind Ensemble and Hartt Symphony Band**
Sat., Dec. 13, 2014; 7:30 p.m.
Lincoln Theater
Admission: $20 discounts for students, seniors, and groups
The Hartt Wind Ensemble performs “Timepiece” by Cindy McTee; Symphony for Wind Ensemble by Andrew Ardizzoia; and Sull’ala by Susan Botti. Hartt Symphony Band presents “Variants of a Medieval Tune” by Norman Dello Joio; Mvt. 2 of Trittico Bottocelliano by Respighi/Martin; and “J’ai été au bal” by Donald Grantham.

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**www.hartford.edu/tickets**
860.768.4228
REGISTRATION FORM

Please check relevant items and indicate amount paid at right.

- I wish to register as a Patron of the Presidents’ College for 2014-15. $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 2015. $75
- Women and Political Change in Africa. $65; Fellows, $50
- Mozart’s Magic Flute. $60; Fellows, $45

**January at the Presidents’ College**
- Getting to Know Your Computer. $50; Fellows, UHart Alumni, $40
- Introducing the Art of the Book. $105; Fellows, UHart Alumni $85
- How to Read Poetry. $65; Fellows, UHart Alumni, $50
- Acting Out and Acting In. $105; Fellows, UHart Alumni, $85
- A Short History of Jazz. $60; Fellows, UHart Alumni, $45
- The Life and Times of Verdi’s “La Traviata”. $60; Fellows, UHart Alumni, $45

Total Side A

Total from Side B

Grand Total

Name: _____________________________________________________________________________________________
Address: ___________________________________________________________________________________________

STREET CITY STATE ZIP

I am a UHart alumnus _____ Year _____ Phone: Daytime: _____________________ Evening: _____________________

Please print information legibly

Print email address to receive correspondence from course coordinators:
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,
Program details: Visit www.hartford.edu/presidentscollege

UNIVERSITY OF HARTFORD

t: 860.768.4495  f: 860.768.4274  e: pcollege@hartford.edu  w: www.hartford.edu/presidentscollege
## REGISTRATION FORM

### Spring Programs
- Hot Spots and Burning Issues. $80; Fellows, UHart Alumni, WAC members, $45
- By Stone and Press. $95; Fellows, UHart Alumni, $75
- The History of Science. $80; Fellows, $60
- God in the Cosmos. $75; Fellows, $60
- Cell Phones and Social Media. $65; Fellows, UHart Alumni, $50
- A Protestant Looks at the Qur’an, $105; Fellows, $85
- Reading Faulkner. $70; Fellows, UHart Alumni, $55
- Exploring 100 Years of Solitude. $70; Fellows, $55
- Understanding Film. $65; Fellows, $50
- Pilgrimage: From the Holy Land to Graceland (and in between) $70; Fellows $55
- Looking at Nature. $70; Fellows, $55
- Quintessential Dickens. $85; Fellows, $65
- Hyphenated Americans. $70; Fellows, $55
- Shakespeare and the Spirit of Comedy. $85; Fellows, UHart Alumni, $65
- Falling in Love with Poetry. $80; Fellows, $60
- The World of Percussion. $70; Fellows, $55
- The Genetics of Choreography. $75; Fellows, $60
- The Concerto. $110; Fellows, $85
- Words of the Gods. $70; Fellows, $55
- Why Water Matters. $65; Fellows, UHart Alumni, $50
- Dabbling in Discrete Mathematics. $65; Fellows, UHart Alumni, $50
- West Hartford’s Hidden History. $90; Fellows, $70; UHart Alumni, Noah Webster House members, $70

I plan to attend the following **Fellows Lectures** (no charge)
- Painter, Preacher, Slave, and Storyteller
- I will stay for lunch at the 1877 Club ($10.50 per person)

I plan to attend the following **Duncaster Lectures**. Lectures free for Fellows and Duncaster residents ($15 for all others)
- The African–American Experience in 19th Century Connecticut

I plan to attend the following **McAuley Lectures**. Lecture and reception free for Fellows, ($15 for all others)
- Truth, Beauty, and Elegance in Science

**Total (to Side A)**
Fall 2014 Presidents’ College Activities @ a Glance

DECEMBER

Women and Political Change in Africa  
—Adryan Wallace  
Mon., Dec. 1, 8, 15; 10:30 a.m.–12 p.m.

Mozart’s Magic Flute—Doris Lang Kosloff  
Mon., Dec. 1, 8, 15; 4–5:30 p.m.

Truth, Beauty, and Elegance in Science  
—Michael Morris and the students of The Hartt School  
Fri., Dec. 5; 2 p.m.

Tues., Dec. 9; 4:45 p.m.

Hot Spots and Burning Issues: The Foreign Affairs Discussion Group—Robert McLaughlin  
Wed., Dec. 10; 5:30–7 p.m.

Painter, Preacher, Slave and Storyteller—Bryan Sinche  
Thurs., Dec. 11; 12:15–1:15 p.m.

JANUARY

Getting to Know Your Computer—Eric Boisvert  
Mon.–Fri., Jan. 12–16; 9–10 a.m.

Introducing the Art of the Book—Jenni Freidman  
Mon.–Fri., Jan. 12–16; 10:10–11:40 a.m.

How to Read Poetry—Humphrey Tonkin, Johanna Morrison  
Mon.–Fri., Jan. 12–16; 12–1 p.m.

Acting Out and Acting In—Tracey Moore  
Tues., Wed., Fri., Jan. 13, 14, 16; 1:30–4 p.m.

A Short History of Jazz—Javon Jackson  
Mon., Thurs., Jan. 12, 15; 1:30–3 p.m.

The Life and Times of Verdi’s “La Traviata”—Willie Anthony Waters  
Mon., Thurs., Jan. 12, 15; 3:30–5:30 p.m.

Hot Spots and Burning Issues—Robert McLaughlin  
Wed., Jan. 21; Feb. 18; March 25; April 15; 5:30–7 p.m.

Spring Preview  
Fri., Jan. 23; 4:30–6:30 p.m.

By Stone and Press: Graphic Arts in America—George Lechner  
Tues., Jan. 27; Feb. 3, 10, 17, 24; 9:30–11 a.m.

The History of Science: An Introduction—Michael Robinson  
Tues., Jan. 27; Feb. 3, 10, 17; 12–1:30 p.m.

God in the Cosmos: C. S. Lewis’s Space Trilogy—Kathleen McGrory  
Wed., Jan. 28; Feb. 4, 11, 18; 2–3:30 p.m.

Cell Phones and Social Media: How Technology—Mediated Communication is Changing Us—Lynne Kelly  
Thurs., Jan. 29; Feb. 5, 12; 10:30 a.m.–12 p.m.

A Protestant Looks at the Qur’an—Steven Blackburn  
Thurs., Jan. 29; Feb. 5, 12, 19, 26; 2–3:30 p.m.

Reading Faulkner: The Sound and the Fury—Bryan Sinche  
Thurs., Jan. 29; Feb. 5, 12, 19; 4–5:30 p.m.

Exploring 100 Years of Solitude: Where the Real and the Marvelous Meet—Marie Healey  
Mon., Feb. 2, 9, 16, 23; 10:30 a.m.–12 p.m.

FEBRUARY

Understanding Film—Michael Walsh  
Mon., Feb. 23; March 2, 9; 12:30–2 p.m.

Pilgrimage: From the Holy Land to Graceland (and in between)—David Simon  
Wed., Feb. 25; March 4, 11, 25; 11 a.m.–12:30 p.m.

Looking at Nature: A brief History of Landscape Painting—Alexandra Onuf  
Fri., Feb. 27; March 6, 13; 10:30 am.–12 p.m.

MARCH

The Quintessential Dickens: David Copperfield—Catherine Stevenson  
Tues., March 24, 31; April 7, 14; 10:30 a.m.–12 p.m.

Hyphenated Americans: Memoirs of Lives Lived Between Two Cultures—Hila Yanai  
Tues., March 24, 31; April 7, 14; 2–3:30 p.m.

Shakespeare and the Spirit of Comedy—Humphrey Tonkin and David Watson  
Wed., March 25; April 1, 8, 15, 22; 3–4:30 p.m.

Falling in Love with Poetry—Theresa Vara–Dannen  
Thurs., March 26; April 2, 9, 23, 30 (no meeting on April 16); 1–2:30 p.m.

APRIL

The World of Percussion—Benjamin Toth  
Wed., April 1, 8, 15; 9:30–11 a.m.

The Genetics of Choreography: How Each Generation of Dancers Inherits from the One Before—Stephen Pier  
Thurs., April 2, 9, 16; 3–4:30 p.m.

The Concerto—Michael Lankester  
Mon., April 13, 20, 27; May 4, 11, 18; 10:30 a.m.–12 p.m.

Words of the Gods: A History of Ancient Egyptian Hieroglyphics—Colleen Manassa Darnell  
Mon., April 13, 20, 27; 1:30–3 p.m.

Why Water Matters—Katharine Owens  
Wed., April 15, 22, 29; 1–2:30 p.m.

Dabbling in Discrete Mathematics—Jean McGivney-Burelle  
Fri., April 17, 24; May 1; 10:30 a.m.–12 p.m.

West Hartford’s Hidden History—Jennifer Dicola Matos and Visiting Lecturers  
Tues., April 21, 28; May 5, 12, 19; 2–3:30 p.m.
Frequently Asked Questions

Where do we meet?
Most courses take place in the Mortensen Library KF Room, 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. A course coordinator will notify you if the class location has changed. If in doubt, call the Presidents’ College at 860.768.4495.

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 canceled 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?
The course coordinator will notify you if reading is required in advance. The University Store (in the Harry Jack Gray Center) stocks most of the basic texts recommended by our lecturers.

What happens if the University closes?
If the University closes for severe weather or any other reason, Presidents’ College courses and events are canceled. Complete closing information is posted at hartford.edu or you may call 860.768.4100. Please check these sources to confirm any information you see on TV or hear on the radio.

Parking on campus
If, as a Fellow of the Presidents’ College, you have been issued a parking permit, please hang it on the inside rearview mirror of your vehicle whenever you park on campus. You may park in any legal and unreserved space in any of the faculty, student or visitor lots at any time of the day. But if you park in a student or faculty lot without displaying the permit, you will be ticketed. If you run into problems or have questions, please call the Presidents’ College at 860.768.4495 or the Office of Public Safety at 860.768.7985.

Am I permitted to record class sessions?
The University has a Lecture Capture system, which automatically records lectures and classes if the professor has given his or her consent. These recordings are sometimes available to those who have signed up for the course in question if they happen to miss a session. Lectures are intellectual property, just like written texts, and therefore you must get permission from the instructor if you wish to record him/her for your own use. Some instructors are sensitive about this.

Please also refrain from photographing during class sessions. This can be disruptive, and photographing Power Point presentations is potentially an infringement of copyright.

What is a QR Code?
QR Code (Quick Response Code) is a type of matrix bar code (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.


For further information on programs, visit the Presidents’ College web site:
hartford.edu/presidentscollege

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You can provide the Presidents’ College with additional support by becoming a Patron. You enjoy all the benefits of a Fellow and make a $150 tax-deductible contribution to the Presidents’ College. During spring semester, Fellows pay $75 for the remainder of the academic year while Patrons pay a $175 tax-deductible contribution.

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