The Ancient Burying Ground Association and Presidents’ College and University of Hartford invite you to:

**The Thomas Hooker Lecture**

Presented by

Allegra di Bonaventura
Yale University

**For Adam’s Sake: A Family Saga in Colonial New England**

Thurs., March 26, 2015, 5 p.m.

University of Hartford
Harry Jack Gray Center
Wilde Auditorium

**FREE AND OPEN TO THE PUBLIC**
WE STARTED THE SPRING SEMESTER WITH OUR ONE-WEEK JANUARY PROGRAM, which attracted considerable interest and, given that this was a new program, can certainly be regarded as a success. We did learn, though, that scheduling courses at nine in the morning in a cold January was not a good idea – and for that reason we rescheduled the course on using computers to a more congenial season and time of day – namely 10 a.m. in March. The rescheduled course will be reorganized into three rather longer sessions rather than the five short ones originally anticipated. We have also added an optional session (both for people taking the computer course and for anyone else who wants to attend) on databases available in the library. There will be no charge for this session.

The term “database” sounds off-putting to the non-technical, but it’s really just a fancy name for reference materials in electronic form. It used to be that to find out about more or less anything you had to go down to the library and look it up in the reference section. Now, such material is online in electronic form. But it’s not all in the public domain: in many cases it is accessible only through libraries that subscribe to it. We want you to know what a wealth of material is available to you in this form through our libraries.

Following the January program, we kicked off the regular spring semester with our annual reception, this year held in the 1877 Club (we have outgrown the library café). Attendance was strong and the program entertaining. Participants welcomed the chance to mingle with other Presidents’ College devotees. The semester has started well: registrations are up, our courses well populated, and reports suggest that people are enjoying, and profiting from, our offerings.

This issue of the newsletter also announces our courses for May and June – ten of them. They range from Javon Jackson on jazz to Kathleen McGrory on Flannery O’Connor’s short stories, and from Stephan Bullard on the human body to Willie Anthony Waters on the voices of opera. Jilda Aliotta will be back with her Supreme Court Book Club; Richard Voigt, who last year told us about sewing machines, has this year moved on to Thomas Jefferson; Fiona Mills will look at film and reproductive rights; and a newcomer, Joseph Ness, will put a new twist on an old subject – the story of immigrants to North America fleeing persecution or injustice in Europe, but in this case one class of immigrants: musicians. Russ Hoyle’s course will also look at a new version of an old story – the game of chess played out by the great powers in the Middle East and South Asia. We are also very pleased that art expert Zina Davis will be doing another of her New York-based programs, in which she guides a small group through some of the most interesting art events in New York and comments on what they have seen. Last year’s program got rave reviews.

An important event this March is featured on the front page—the first Thomas Hooker Lecture. A year ago, the Ancient Burying Ground Association approached us about jointly sponsoring an annual Thomas Hooker Lecture at the University on early American history. Such an initiative fit with our priorities because it brought an important cultural opportunity to the University, and it fit with the Association’s desire to reach a wider audience. The Association’s goal is to preserve and promote the history of the Ancient Burying Ground, at the corner of Gold and Main Streets, adjacent to Center Church. “The Ancient Burying Ground,” as the Association describes it, “is the oldest historic site in Hartford, and the only one surviving from the 1600s. From 1640, four years after the arrival of the first English settlers, until the early 1800s, it was Hartford’s first and foremost graveyard. During that period anyone who died in town, regardless of age, gender, race, ethnic background, economic status, or religious faith, was interred here. The oldest gravestone is believed to be that for Timothy Stanley, who died in 1648.”

For the past several months, a committee has been at work planning the first lecture, to be given on March 26. The speaker will be Allegra di Bonaventura, author of For Adam’s Sake: A Family Saga in Colonial New England, which tells the story of a New London family, drawing on the diary that Joshua Hempstead (1678-1758) kept for nearly 50 years. Hempstead also kept a slave, Adam Jackson. Di Bonaventura’s book sheds new light on the institution of slavery in the North and on the ordinary life of New Englanders and has received much acclaim by historians. I hope you will come to hear her.

—Humphrey Tonkin
MARCH 2015

GETTING TO KNOW YOUR COMPUTER

ERIC BOISVERT

How can you get the most out of your computer? Computers are becoming ever more versatile but ever more complex. Many people never really learn what their computer can do to make their lives easier. This hands-on course will help you with such things as getting acquainted with the Microsoft family of Office products (including Word and Excel), sending multiple mailings, mastering e-mail, navigating the Internet, staying in touch with friends and family, and buying a computer or tablet (and choosing the right one). You will learn about Facebook and social media, about privacy and safety (including viruses and malware), and a little about computer history. An additional session, offered by members of the library staff, will introduce participants to databases (reference materials) available through the Mortensen Library (see below).

ERIC BOISVERT received a Bachelor of Science 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 New Britain as an Information Technology Analyst. He is currently based at the Faculty Center for Learning Development in the Mortensen Library.

Enrollment limited to 15 people.

Tues., Wed., Thurs., March 17-19, 10-11:20 a.m. Cost: $50; Fellows and UHart Alumni, $40

Location: Woods Family Classroom, Mortensen Library

*AN ALUMNI WELCOME PROGRAM COURSE*

USING A MODERN REFERENCE LIBRARY

STAFF OF THE MORTENSEN LIBRARY

Participants in this session, specially organized for the Presidents' College, will explore the numerous non-paper reference sources available to the library user – everything from statistics to dictionaries, from images in art history to dictionaries, and from complete texts of scholarly articles to bibliographies. The session will be led by a member of the library staff and participants will have the opportunity for hands-on experience in doing their own searches.

Fri., March 20, 10-11:20 a.m. Free (registration required).
Location: Woods Family Classroom, Mortensen Library

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. 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, and short stories by Jhumpa Lahiri and Gish Jen.

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”

FALLING IN LOVE WITH POETRY

THERESA VARA–DANNEN
Poetry is often viewed with doubt and suspicion by some; for others, it is an essential lifeline to the human experience. Poetry allows us to say what is almost un-sayable with a brevity that somehow magnifies our understanding with each rereading. In this course we will begin a conversation with poems that have moved and awed generations, but we will also read the work of contemporary local poets, and in our last class, speak and listen to the poets themselves.

Readings will include the work of Robert Browning; Matthew Arnold; T. S. Eliot; Edna St. Vincent Millay; Gerard Manley Hopkins; ee cummings; Theodore Roethke; Robert Hayden; Edwina Trentham; Rennie McQuilkin, and John Stanizzi.


Thurs., March 26; April 2, 9, 23, 30 (no meeting on April 16); 1–2:30 p.m. Cost: $80; Fellows, $60.

APRIL 2015

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 distinctive 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 Percussão (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.

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 Bouronville, 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.

Thurs., March 26; April 2, 9, 23, 30 (no meeting on April 16); 1–2:30 p.m. Cost: $80; Fellows, $60.

T: 860.768.4495     F: 860.768.4274     E: pcollege@hartford.edu     w: www.hartford.edu/presidentscollege
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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.

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.

Mon., April 13, 20, 27; 1:30–3 p.m. Cost: $70; Fellows, $55.

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.

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. During 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*
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 David Corrigan (Museum of Connecticut History) will present artifacts 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*

MAY/JUNE 2015 COURSES

CROSSCURRENTS IN MODERN ART
ZINA DAVIS

This season at New York City’s major museums, there is no better opportunity to gain insight and understanding into how the pioneers of 20th-century art and graphic design assimilated each others’ ideas, forever altering the way we see the world. As popular culture evolved during the 20th century, designers and those involved with mass media looked to the visual explorations of the European avant-garde, while, on the other hand, a new generation of painters and sculptors recognized the potential of incorporating elements in their work borrowed from mass media. Central to this understanding will be a stunning exhibition by Paul Rand whose iconic logos – IBM, UPS, Apple, to name just a few – revolutionized the field of graphic design. Rand’s exhibition can be viewed in juxtaposition to the newly installed galleries at the Met, which highlight pivotal artists from the period and illuminate the history of modernism.

An introductory lecture at the President’s College will be followed in subsequent weeks by two days in Manhattan visiting the Metropolitan Museum of Art, the magnificently renovated and recently reopened Cooper Hewitt Smithsonian Design Museum, and the Museum of the City of New York, with other stops along the way should time allow. Instructions as to location and time of each meeting in New York will be provided in advance. All museums are located on the Upper East Side. Lunch arrangements are optional.

A final discussion will be held at the President’s College.

ZINA DAVIS is a curator of contemporary art in New England and throughout the northeast. Through her work as director of the Joseloff Gallery at the University of Hartford, she created and presented highly acclaimed exhibitions by many of today’s most influential artists. The impact of these exhibitions extended far beyond the campus to make the gallery a major cultural resource throughout the region. Davis is currently pursuing independent curatorial projects for museums and galleries and private consulting for individuals interested in acquiring art. Davis served on the faculty of the University, developed courses in museum and curatorial practices, and has written extensively on the subject of contemporary art. Enrollment limited to 15 people.
THE GLORIES OF THE OPERATIC VOICE

WILLIE ANTHONY WATERS

In this in-depth analysis of the operatic voice, Maestro Willie Anthony Waters will discuss how the operatic voice works, and how it is used in operatic and song literature. He will discuss the traditional voice categories, including the ‘subsets’ of those categories (e.g., what is a ‘spinto’ soprano, and how does it differ from a dramatic or a lyric soprano?), illustrating the discussion with audio and video examples of all voice types – female and male. Participants can compare and discuss which voices are ‘right or wrong’ for certain roles, and how the music determines the kind of voice best suited for a role. How do the voices of Callas, Tebaldi, Price, Caballe, and Nilsson differ? How are they similar? (They all sang many of the same roles, yet their voices were startlingly different.). The course will cover everything you always wanted to know about the operatic voice, and now have the opportunity to ask!

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.

Thurs., May 14; Tues., May 19; Thurs., May 21, 10 a.m. - 12 p.m. Cost: $75; Fellows, $60.

THE BODY, AN OWNER’S MANUAL

STEPHAN BULLARD

Whenever we buy a TV, car, cellphone, or any semi-complex piece of equipment, it comes with a thick owner’s manual describing all of its parts and functions. However, our most important machine — our body — is provided to us without any instructions. This class will examine some basic parts of human anatomy and explain how they work. Learn about the skeleton, muscles, joints, and more!

LIVE & LEARN

2015 MUSIC UNIVERSITY SERIES

Wagner’s Jews — A brilliant documentary film brings to light new insights on this topic
Wed., March 11; 7 p.m.
Followed by a panel discussion
Special Guest, Film Producer Hilan Warshaw

Into the 20th Century: Schoenberg’s Music Revolution and Music of the Theater
Wed., March 18; 7 p.m.
Cantor Joseph Ness, lecturer

Series is open to members and non-members
Beth El Temple, 2626 Albany Ave., West Hartford
bethelwesthartford.org

STEPHAN BULLARD, associate professor of biology in Hillyer College, received his Ph.D. in Marine Sciences from the University of North Carolina at Chapel Hill. His teaching involves all aspects of biology, and he has a particular interest in environmental studies and the science of disasters. His research concerns invasive species, particularly sea squirts and plankton, and is currently centered on Long Island Sound. His publications include work on ascidians and bryozoans, crabs, and plankton.

Wed., May 20; Tues., May 26; Thurs., May 28, 10:30 a.m. - 12 p.m. Cost: $65; Fellows and UHart alumni, $50.

*AN ALUMNI WELCOME PROGRAM COURSE*

BACK TO THE FUTURE: THE NEW GREAT GAME

RUSS HOYLE

For thousands of years, the great trade routes of Central Asia, from Tehran to the Indus River, witnessed a storied history of invasions, migrations, and empire-building at the hands of the great Persian emperors, Cyrus and Darius, and conquerors from Alexander to Genghis Khan. In the 19th century, Russian czars and British prime ministers played cat-and-mouse with Islamic khanates and caliphates in what became known as the Great Game, trying unsuccessfully to subdue regional powers such as Afghanistan to enhance and protect their colonial expansion. This was a richly colorful period of high romance and adventure documented by the likes of Rudyard Kipling and others. The New Great Game, a noted Pakistani authority observed, “is no fun” by comparison. Nonetheless, the great powers — primarily, the United States, Russia, China, and India — have reinvaded Central Asia with a vengeance, each for its own reasons, vying for control of its strategic locations and wealth of resources, from oil and gas to copper, uranium, and gold — and so far failing. The course will be taught by Russ Hoyle. It will examine a region shaped by its early history, linger over its heyday...
Russ Hoyle has just returned from retracing the Silk Road in central and eastern Iran. He is a former senior editor at Time, The New Republic, and the New York Daily News; and 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, and The Niger Affair, the foreword to Joseph Wilson’s The Politics of Truth. He spent time embedded with the US military in Afghanistan and is currently writing on the Afghan War.

Wed., May 27; Fri., May 29; Mon., June 1. 2-3:30 p.m. Cost: $65; Fellows and UHart alumni, $50.

*AN ALUMNI WELCOME PROGRAM COURSE*

Jazz – The Art Form and Its Icons
Javon Jackson
The American art form known as jazz has produced many dynamic and influential musicians who transcend musical genres. This five-session, one-week course will examine the careers and musical styles of five such dynamic jazz artists who have shaped and influenced the art form. Included will be audio and video perspectives on their work, along with live demonstration and performance. Who are these five icons? Join us for the answer!

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 that 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 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. In addition to performing, Jackson is a highly sought-after jazz educator, conducting clinics and lectures at universities in the USA and abroad.

Monday-Friday, June 8-12, 2-3:30 p.m. Cost: $90; Fellows and UHart alumni, $75.

*AN ALUMNI WELCOME PROGRAM COURSE*

Our Bodies, Ourselves: Reproductive Rights on Film
Fiona Mills
Throughout history, the lives of women have been shaped, influenced, and constrained by various legal precedents — from struggles to gain the right to vote, to legally protected claims to property and finances, to the invention of the pill and legalized abortion in the mid-twentieth century, to name a few. In this course, we’ll explore the historical struggle of women to gain reproductive rights — specifically, access to birth control and legalized abortion — as depicted on film. We’ll begin with a global perspective as we witness a young woman’s controversial decision to seek an illegal abortion in 1980s Communist Romania in Cristian Mungui’s award-winning film 4 months, 3 weeks and 2 days and then view the tumult caused by a woman’s position as an illegal abortion practitioner in 1950s Great Britain in Mike Leigh’s Vera Drake. Additionally, we’ll read excerpts from The Birth of the Pill: How Four Crusaders Reinvented Sex and Launched a Revolution by Jonathan Eig, chronicling the development of the birth control pill by feminist Margaret Sanger, among others, that radically altered the way women thought about sex and helped catalyze Americans into what we now refer to as the sexual revolution of the 1960s. Lastly, we’ll consider contemporary debates around access to contraception and reproductive rights.

Fiona Mills is a lecturer in the Humanities Department at St. Anselm College and has taught at various universities including the University of North Carolina at Chapel Hill, Duke University, Keene State College and Curry College. She received her Ph.D. in African American literature and Latino/a literature and theory from the University of North Carolina at Chapel Hill. She is the author of After the Pain: Critical Essays on Gayl Jones and has written several essays in the areas of African American literature, Latino/a literature, women’s studies, and film criticism. She is currently editing a collection of essays on Kathryn Stockett’s 2009 novel The Help titled Like One of the Family; Domestic Workers, Race and In/Visibility in The Help to be published by Cambridge Scholars Press in 2015.

The movie 4 months, 3 weeks and 2 days will be shown in the KF Room on Wed., June 3, 2-4:30 p.m. Vera Drake will be shown, also in the KF Room, on Fri., June 5, 2-4:30 p.m. The course itself will take place as follows:
Mon., Wed., Fri., June 8, 10, 12, 11 a.m. -12:30 p.m. Cost: $65; Fellows, $50.

*AN ALUMNI WELCOME PROGRAM COURSE*
THOMAS JEFFERSON AND EDWARD COLES: INTEGRITY IN THE INDIVIDUAL LIFE AND THE MEANING OF “GREATNESS”

RICHARD VOIGT
Thomas Jefferson is one of the “great men” of American history. Is this status deserved in view of how he actually lived his life? Does the contrast between his life and that of Edward Coles, a member of the Virginia landed gentry who is virtually lost to history even though he was responsible for one of the boldest challenges to Jefferson’s ownership of slaves, raise fundamental questions about Jefferson’s political legacy? Do Jefferson’s financial dealings, his relationships with women, his personal indulgences and deceits, his failure to free his slaves suggest a need to reassess his historical stature? This exploration of the life and times of Jefferson and Coles asks whether political figures, including those of our day, should be judged by anything other than their public accomplishments.

RICHARD VOIGT is a labor and employment lawyer with McCarter & English, LLP in Hartford, having previously served with the Office of the Solicitor, U.S. Department of Labor in Washington, D.C. He holds a BA from Wesleyan University and a JD from the University of Virginia and maintains a strong interest in American history. He is a fellow of the Connecticut Bar Foundation, is listed in Best Lawyers in America, and is serving as a Parajudicial Officer for the U.S. District Court for Connecticut.

Tu., June 9; Th., June 11; Tu., June 16, 10:30 a.m.-12 p.m. Cost: $65; Fellows, $50.

FLANNERY O’CONNOR’S SHORT STORIES: COSMIC SOUTHERN GOTHIC

KATHLEEN MCGORRY
This course will be devoted to a reading and discussion of the stories in Flannery O’Connor’s second collection of short stories, Everything That Rises Must Converge. When O’Connor was awarded the National Book Award for Fiction (posthumously) in 1972, the citation singled out her short fiction for special commendation. She wrote two novels and 24 short stories while battling lupus, the disease that would cause her death in 1964 at age 39. For a time she lived, and wrote her first novel, in Redding, Connecticut as a boarder living over the garage of friends. Her stories deflate the social and intellectual pretensions of her characters, revealing with sardonic humor the flawed nature of her world in which she saw that “the good is under construction.”

O’Connor’s fictions reveal the Divine Comedy as it is enacted, regionally in the Southern culture of the American Bible Belt, but universally in its applications to humanity.

KATHLEEN MCGORRY holds a Ph.D. from Columbia University in comparative literature. A native of New York City, 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 before its merger with the University of Hartford, NEH fellow at Stanford University, and senior fellow at the University of Virginia’s Commonwealth Center for Literary and Cultural Change. She also taught medieval literature at Georgetown University while executive director of the Society for Values in Higher Education. She currently teaches part-time at ECSU.

Tues. and Thurs., June 16, 18, 23, 25, 2-3:30 p.m. Cost: $75; Fellows and UHart alumni, $60.

*AN ALUMNI WELCOME PROGRAM COURSE*

THE SUPREME COURT: A BOOK CLUB

JILDA ALIOTTA
In this year’s Supreme Court Book Club, Jilda Aliotta looks at Dale Carpenter’s 2012 book Flagrant Conduct: The Story of Lawrence v. Texas: How a Bedroom Arrest Decriminalized Gay Americans, which explores the complex background to the 2003 decision of the United States Supreme Court striking down state statutes criminalizing gay sex. Enrollment will be limited to 20 people. Please read the book in advance.

JILDA ALIOTTA, a popular professor in the Politics and Government Department and well-known among Presidents’ College participants for her thought-provoking commentaries on the US Supreme Court, teaches classes in law, American politics, and women in politics. She has published on decision-making in the Supreme Court, women in law, and related topics. Her current research investigates the impact of women on the judiciary in the United States.

Wed., June 17; Fri., June 19; Wed., June 24; Fri., June 26. 10:30 a.m.-12 p.m. Cost: $80; Fellows, $65.
ESCAPE ARTISTS: EUROPEAN MUSICIANS WHO FOUND SANCTUARY IN NORTH AMERICA

JOSEPH NESS
This course explores the trials and tribulations of some of the great musicians (composers and performers) of the late 19th and first half of the 20th centuries who chose to leave their homelands and come mainly to the United States to escape persecution with the hope of a better life and more opportunities to make great music. They came from all corners of Europe, driven out by threats on their lives or in protest at injustice and tyranny. Some were classical musicians, some worked in theater and cinema, but they all ultimately found homes in Hollywood or New York, Boston or Mexico City, all with the intention of developing their creative powers in places that allowed for the freedom of expression. The course will touch on the careers of such figures as Mahler, Weill, Stravinsky, and Schoenberg.

JOSEPH NESS is cantor at Beth El Temple in West Hartford. He is the composer, orchestrator, and arranger of hundreds of pieces of music spanning both the liturgical and concert genres, and has been commissioned by major musical figures such as Lukas Foss and Fred Sherrt, and also by orchestras and ensembles such as the Brooklyn Philharmonic and the Washington Festival Orchestra. Because of his creative programming and noteworthy performances, Beth El Temple is a three-time winner of the National Solomon Schechter Award for Excellence in the Performing Arts. He has taught at New York University, the University of Hartford, Hebrew Union College, and other institutions, and holds a master’s degree in composition from the Manhattan School of Music.

Thurs., June 18; Tues., June 23; Thurs., June 25. 10:30 a.m. -12:00 p.m. Cost: $65; Fellows, $50.
THE FELLOWS LECTURES

FRENCH AND ENGLISH: KISSING COUSINS OR EVIL TWINS?
JOSEPH VOELKER
March 12

The French and English languages have grown up together like a pair of siblings who share a lot of genetic traits and an intense mutual dislike. Living just 26 miles apart, why do the English call their sexually transmitted ailments "the French disease" and why do the French refer to the toilet as the "water" (short for the English WC=water closet)? Why do English speakers decorate their prose with elegances such as fait accompli and sauve qui peut while the French call for the legal deportation of "booster" and "jogging"? Joe Voelker will visit key points of parallel and divergence in the gestation, births, and development of French and English, and offer a snapshot of where they may be headed from here.

Joseph Voelker is professor of English and former dean of the College of Arts and Sciences. His publications include numerous articles on James Joyce and Irish literature and a book on American novelist Anne Tyler. A frequent instructor in the Presidents' College, in January 2016 he will assume the directorship of the College as successor to Humphrey Tonkin.

DELIVERANCE WITH A TWIST:
HANDEL'S JEPHTHA
KEN NOTT
April 16

Several of Handel's oratorios have been called victory or deliverance oratorios. They tell a familiar story: Israel, suffering under an oppressive enemy, cries to God for help; God raises up a deliverer who defeats the oppressor so that Israel enjoys a time of peace and prosperity. This plot figures in Handel's Judas Maccabaeus and Israel in Egypt, among others. The composer's last oratorio, Jephtha, tells a similar story, but varies the pattern so that the national deliverance story is combined with a personal story of great poignancy. This lecture will explore how Handel and his librettist accomplished this masterful synthesis of oratorio types.

Kenneth Nott is professor and chair of music history at The Hartt School. An organist who has performed in the USA and the UK, he is a specialist in 18th-century music. Among his recent publications is a full score edition of Handel's oratorio Jephtha, recently performed in concert by The Hartt School.

THE McCAULEY LECTURES

THE BEATLES: 50 YEARS OF MIXING THE FAMILIAR WITH THE COMPLEX
MICHAEL SCHIANO
March 6

The Beatles were masters at expressing complex ideas alongside familiar feelings, and this is one reason why we neither seem to grow tired of, nor outgrow, their music. This talk illustrates some of the ways in which they were able to accomplish this enduring loyalty—from their earliest songs to the tightly knit albums like Abbey Road and Sgt. Pepper.

Michael Schiano is associate professor of music theory at The Hartt School, where he teaches courses in music analysis, 20th–21st century music history, and counterpoint. He has taught courses for the Presidents' College on Mozart scholarship, Haydn, Beethoven's Influence, Mozart "Young and Old," and The Beatles.

TOSCA: THE DIVA WITHIN THE DIVA
DORIS LANG KOSLOFF
April 10

This lecture and discussion will delve into the world of Puccini's opera about an opera singer, Tosca. Who is this opera singer who lives in the world of music and political intrigue? What is the mystique behind this opera that has as many back stories as the plot itself? Join Maestro Doris Lang Kosloff for a backstage look at one of Puccini's greatest works.

Doris Lang Kosloff is music director of The Hartt Opera and artistic director of the Connecticut Concert Opera. Her guest conducting includes appearances with the Miami Lyric Opera, Syracuse Opera, Orlando Opera, Hartford Ballet, Southern Ballet Theatre, Opera Columbus, and Treasure Coast Opera.

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 with the speaker at the 1877 Club following the lecture. They may pay on the day of the lecture. Please indicate you will stay for lunch on the registration form.
COLOSSAL DEVASTATION: THE COLOSSUS OF RHODES AND THE JEWS OF RHODES, GREECE

RICHARD FREUND
May 22

Almost 2,300 years ago the citizens of Rhodes commemorated a military victory by building a 100-foot-tall statue of Helios. It became one of the seven wonders of the ancient world and suddenly disappeared after only 56 years. University of Hartford archaeologist, Richard Freund has been working in Rhodes on recovering ancient synagogues and has discovered clues to where the remains of the statue are buried. Come hear a PowerPoint illustrated lecture about one of the greatest archaeological mysteries of the ancient world.

Richard Freund, director of the Maurice Greenberg Center for Judaic Studies and Greenberg Professor of Jewish History at the University of Hartford, has directed six archaeological projects in Israel and three projects in Europe on behalf of the University. He is author of six books on archaeology, two books on Jewish ethics, and more than 100 scholarly articles. He has appeared in 15 television documentaries.

GETTING TO McAULEY

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.

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.

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 are offering them at the discounted rate normally reserved for Fellows of the Presidents’ College. The courses include:

- Shakespeare and the Spirit of Comedy
- Why Water Matters
- Dabbling in Discrete Mathematics
- West Hartford’s Hidden History

UNIVERSITY OF HARTFORD HUMANITIES CENTER

Spring 2015 Lecture Series: Complexity

  Robert Leve, Associate Professor of Psychology, U of H

- March 10. Everything You Wanted to Know About Complexity and the Arts but Were Afraid to Ask Heisenberg
  Power Boothe, Professor of Painting, U of H

  Patricia Mellodge, Associate Professor of Electrical and Computer Engineering, U of H

- March 31. Complexity and Social Change: The Emergent of Intersectionability in LGBT Youth Movements
  Melinda Miceli, Associate Professor of Sociology, U of H

Mali 2, Dana Hall, University of Hartford, Tuesdays, 7:30–9 p.m. Information: 860.768.4315
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TUESDAYS AT DUNCATER

ABOUT TUESDAYS AT DUNCASTER
As part of the University’s continuing cooperation with the Duncaster Retirement Community in Bloomfield, we offer monthly lectures on the Duncaster campus, 40 Loeffler Road in Bloomfield. The lectures are open to all residents and non-residents alike. Each lecture begins at 4:45 p.m. and is followed by a light buffet reception, providing an opportunity to talk informally with the speaker and to mingle with other participants. Residents of Duncaster and Fellows of the Presidents’ College may attend the lectures, and the reception following, without charge. The charge per lecture for non-resident, non-Fellows is $15.

Parking at Duncaster: As you enter the Duncaster property, there is a white building on your left (Caleb Hitchcock Health Center). After the stop sign, continue straight to an entrance with a green awning. Park anywhere near the green awning, or park along the perimeter of the circle, but not directly in front of the entrance.

IT’S NOT JUST THE ECONOMY:
IT’S ALSO RACE, STUPID!
RACE IN POST-RACIAL AMERICA
BILAL SEKOU
March 10

In 2008, the nation elected its first black President, Barack Obama. For many Americans, Obama’s victory was a sign that the country had finally moved beyond race, that America had become post-racial. But, racial inequalities today are as bad as they were 30 years ago. Indeed, blacks and Latinos lag behind whites on nearly every indicator of social and economic well-being in the United States.

Bilal Dabir Sekou is associate professor of political science at the University of Hartford’s Hillyer College. His research interests include race and politics, urban politics, campaigns, elections, and voting behavior. He has published articles on social and political participation by African Americans, and on public attitudes to quality and integrated education in Connecticut.

Breath, Eyes, Memory and the short story collection Krik? Krak! Danticat received critical acclaim for the lyrical power of her prose and immediate recognition as one of America’s most promising young writers. As she continued to write both fiction and non-fiction, and to take on an ever more visible role as spokesperson for the Haitian community, numerous honors followed, culminating in her 2009 MacArthur genius award.

Jane M. Barstow is Professor Emerita of English. A specialist in contemporary American literature, she is the author of One Hundred Years of American Women Writing, 1848-1948. Particularly interested in American women novelists of the mid-19th to 21st centuries, she has published on Edwidge Danticat, Toni Morrison, Edith Wharton, Margaret Atwood and others.

THE INVENTION OF AMERICAN POPULAR MUSIC
STEVE METCALF
May 12

The golden age of popular music—from the end of World War I to the coming of rock ‘n roll—was to a remarkable extent the creation of just five composers: Jerome Kern, Irving Berlin, George Gershwin, Cole Porter, and Richard Rodgers. What did they do and how did they do 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.

THE LIFE AND WORK OF NOVELIST
EDWIDGE DANTICAT
JANE BARSTOW
April 14

Contemporary novelist Edwidge Danticat uses her art and imagination with consummate artistry to articulate the pain of others and to bear witness against the institutions and individuals behind their suffering. With her first novel

GETTING TO DUNCASTER

DUNCASTER

University of Hartford

DUNCASTER

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T: 860.768.4495 F: 860.768.4274 E: pcollege@hartford.edu w: www.hartford.edu/presidentscollege
March Events

Member Reception

March 10
Join us for a reception at the new World Affairs Council of CT offices at 1049 Asylum Avenue. Explore our new space, meet our new team, and mingle with members old and new.

4-6:30 pm, WACCT Offices, 1049 Asylum Avenue

Global Conversation Series: Countering Islamic Extremism

March 26
Join us for a panel discussion on measures to counter Islamic Extremism in the wake of ISIL terrorist actions the Bosnian Hasan kidnappings. The panel will feature Haroon Ullah, advisor to Secretary of State John Kerry; and Harriett Hassell, President of Hartford Seminary.
Program: 6:30 pm, Networking 7-7:30 pm at the Mark Twain House.

TheaterWorks Presents

Dancing Lessons

by Mark St. Germain • Directed by Julianne Boyd

JAN. 23–MARCH 6

A man with Aspergers seeks the instruction of a Broadway dancer, now sidelined with injuries. As their relationship unfolds, they’re caught off-guard by surprising discoveries—both hilarious and heartwarming. This new play is a touching story about finding love in unexpected places from the author of Becoming Dr. Ruth and Freud’s Last Session.
Audience favorite Andrew Benator and TV’s Trading Spaces Paige Davis star in this romantic Comedy.

For more information, visit theaterworkshartford.org or call 860.527.7838

The Pianist of Willesden Lane

Adapted and Directed by Hershey Felder

March 26 – April 19, 2015

Based on the book The Children of Willesden Lane by Mona Golabek and Lee Cohen

Save 25% on tickets to any Wed. or Sat. matinee use code: UHAPC25

www.hartfordstage.org • 860-527-5151

Hartt Performance Calendar

March 2015

Orchestral. Hartt Orchestra
Fri., March 6, 7:30 p.m.
Lincoln Theater

Dance. Spring Senior Dance Production
Fri., March 6, 7:30 p.m.; Sat., March 7, 2 p.m. and 7:30 p.m.
Handel Performing Arts Center

Choral. Spring Choral Concert
Spring is in the Air
Thurs., March 12, 7:30 p.m.
Millard Auditorium

Winds. Hartt Wind Ensemble and Hartt Symphony Band
Friday, March 13, 7:30 p.m.
Lincoln Theater

Opera. Opera Blackbox
Fri.-Sat., March 27-28, 7:30 p.m.
Millard Auditorium

www.hartford.edu/tickets
860.768.4228

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Visit our website at www.hartford.edu
Or call 860.244.6118
REGISTRATION FORM

Please check relevant items and indicate amount paid at right.

☐ I wish to register as a Patron of the Presidents’ College for Jan. 1–June 30, 2015. $250
☐ I wish to register as a Fellow of the Presidents’ College for Jan. 1–June 30, 2015. $75

Spring 2015 Programs

☐ Getting to Know Your Computer. $50; Fellows, $40
☐ Using a Modern Reference Library. No Charge
☐ 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, UHart Alumni, Noah Webster House members, $70
☐ Crosscurrents in Modern Art. $90; Fellows, $75
☐ The Glories of the Operatic Voice. $75; Fellows, $60

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Name: _____________________________________________________________________________________________

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

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Credit Card# __________________________ Security Code __________________________

Exp. Date __________ Signature __________________________ Date __________________________
REGISTRATION FORM

Spring 2015 Programs continued
☐ The Body, An Owner's Manual. $65; Fellows, $50
☐ Back to the Future: The New Great Game. $65; Fellows, $50
☐ Jazz – The Art Form and Its Icons. $90; Fellows, $75
☐ Our Bodies, Ourselves: Reproductive Rights on Film. $65; Fellows, $50
☐ Thomas Jefferson and Edward Coles. $65; Fellows, $50
☐ Flannery O'Connor's Short Stories: Cosmic Southern Gothic. $75; Fellows, $60
☐ The Supreme Court: A Book Club. $80; Fellows, $65
☐ Escape Artists: European Musicians Who Found Sanctuary in North America. $65; Fellows, $50

I plan to attend the following Fellows Lectures (no charge)
☐ French and English: Kissing Cousins or Evil Twins?
☐ Deliverance with a Twist: Handel's Jepthah
☐ I will stay for lunch at the 1877 Club ($10.50/person) payable that day

I plan to attend the following McAuley Lectures. Lecture and reception free for Fellows, ($15 for all others)
☐ The Beatles: 50 Years of Mixing the Familiar with the Complex
☐ Tosca: The Diva within the Diva
☐ Colossal Devastation: The Colossus of Rhodes and the Jews of Rhodes, Greece

I plan to attend the following Duncaster Lectures. Lectures free for Fellows and Duncaster residents ($15 for all others)
☐ It's Not Just The Economy, It's also Race, Stupid! Race in Post-Racial America
☐ The Life and Work of Novelist Edwidge Danticat
☐ How American Popular Music was Invented

Checks payable to University of Hartford.
Send form (and where appropriate, check) to:
Presidents’ College
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

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**MARCH**

**The Beatles: 50 Years of Mixing the Familiar with the Complex**—Michael Schiano  
Fri., March 6; 2 p.m., McAuley

**It’s Not Just the Economy: It’s Also Race, Stupid! Race in Post-Racial America**—Bilal Sekou  
Tues., March 10; 4:45 p.m., Duncaster

**French and English:**  
**Kissing Cousins or Evil Twins?**—Joseph Voelker  
Thurs., March 12; 12:15 p.m.

**Getting to Know Your Computer**—Eric Boisvert  
March 17–19; 10–11:20 a.m.

**Using a Modern Reference Library:** Woods Family Classroom, Fri., March 20, 10–11:20 a.m., Mortensen Library

**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.

**The Thomas Hooker Lecture**—Allegro di Bonaventura  
Thurs., March 26; 5 p.m., Wilde Auditorium

**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.

**Tosca: The Diva Within the Diva**—Doris Lang Kosloff  
Fri., April 10; 2 p.m., McAuley

**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.

**The Life and Work of Novelist Edwidge Danticat**—Jane Barstow  
Tues., April 14; 4:45 p.m., Duncaster

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

**deliverance with a Twist: Handel’s Jephtha**—Ken Nott  
Thurs., April 16; 12:15 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.

**May**

**Doughboys on the Great War**—Edward Gutierrez  
Wed., May 6; Wilde Auditorium; 2–3 p.m.

**Crosscurrents in Modern Art**—Zina Davis  
Thurs., May 7 (Hartford, 2–3:30 p.m.); May 14 (New York City); May 21 (New York City); May 28 (Hartford, 2–3:30 p.m.).

**How American Popular Music was Invented**—Steve Metcalf  
Tues., May 12; 4:45 p.m.

**The Glories of the Operatic Voice**—Willie Anthony Waters  
Thurs., May 14; Tues., May 19; Thurs., May 21, 10 a.m. - 12 p.m.

**The Body, An Owner’s Manual**—Stephan Bullard  
Wed., May 20; Tues., May 26; Thurs., May 28, 10:30 a.m. - 12 p.m.

**Colossal Devastation: The Colossus of Rhodes and the Jews of Rhodes, Greece**—Richard Freund  
Fri., May 22; 2 p.m.

**Back to the Future: The New Great Game**—Russ Hoyle  
Wed., May 27; Fri., May 29; Mon., June 1; 2–3:30 p.m.

**JUNE**

**Searching for the American Dream in Frog Hollow**—Susan Campbell  
The Annual Patricia Cremins Lecture; Tues., June 2; 1877 Club; 12 noon lunch, followed by lecture

**Jazz – The Art Form and Its Icons**—Javon Jackson  
Monday–Friday, June 8–12, 2–3:30 p.m.

**Our Bodies, Ourselves: Reproductive Rights on Film**—Fiona Mills  
Mon., Wed., Fri., June 8, 10, 12, 11 a.m. - 12:30 p.m.

**Thomas Jefferson and Edward Coles: Integrity in the Individual Life and the Meaning of “Greatness”**—Richard Voigt  
Tues., June 9; Th., June 11; Tu., June 16, 10:30 a.m. -12 p.m.

**Flannery O’Connor’s Short Stories: Cosmic Southern Gothic**—Kathleen McGrory  
Wed., June 17; Fri., June 19; Wed., June 24; Fri., June 26. 10:30 a.m. - 12 p.m.

**The Supreme Court: A Book Club**—Jilda Aliotta  
Wed., June 17; Fri., June 19; Wed., June 24; Fri., June 26. 10:30 a.m. - 12 p.m.

**Escape Artists: European Musicians Who Found Sanctuary in North America**—Joseph Ness  
Thurs., June 18; Tues., June 23; Thurs., June 25. 10:30 a.m. - 12 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. We will be in touch with you about make-up sessions.

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. If you are not a Fellow, the volunteer coordinator for your course will send you a parking permit valid for the duration of the course. If the permit does not reach you by the date of the first course session, park in a Visitors Lot.

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.


To access a QR Code, 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.

Become a patron
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 an additional $175 tax-deductible contribution.

Why is this important? Because you and others like you derive much benefit from the Presidents’ College—and because the University’s finest faculty contribute their time for very little financial reward to bring you the benefit of their knowledge and ideas.

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