

BOLLI



Brandeis

WHERE *learning* AND *friendship* THRIVE

BOLLI Class Schedule Fall 2015

<u>MONDAY</u>	<u>TUESDAY</u>	<u>WEDNESDAY</u>	<u>THURSDAY</u>
September 28	September 29	September 30	October 1
October 5	October 6	October 7	October 8
October 12	October 13	October 14	October 15
October 19	October 20	October 21	October 22
October 26	October 27	October 28	October 29
November 2	November 3	November 4	November 5
November 9	November 10	November 11	November 12
November 16	November 17	November 18	November 19
No Classes Week of November 24-26			
November 30	December 1	December 2	December 3
December 7	December 8	December 9	December 10
Snow Dates: December 14, 15, 16 and 17			

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BOLLI: Fall Term 2015

- Preparation times are estimated per week.
- If handouts are listed as readings, your Study Group Leader may request reimbursement from class members; arrangements for this will be made in the class.
- eBoards are online communication and information tools available to study groups. If they are being used in a course, they are listed in the course descriptions.
- SGL contact info can be found on the BOLLI member website.
- Course enrollment is dependent upon availability.
- **If you expect to be absent for three or more weeks during the semester, please read the course descriptions carefully. Courses where the SGL has indicated the importance of regular attendance are not appropriate for you. Please select an alternative.**

MUS1-5b-Mon1 **Beyond Hava Nagila: What is Jewish Music?**

Leader – Sandy Bornstein

Monday – Course Period 1 – 9:30am to 10:55am
5 Week Course November 2 to December 7

Description Over the centuries Jews have developed a lot of music for use in worship, in celebrations, at home, for work and for entertainment, just like every other group of people. So what makes Jewish music Jewish? Is it the situation in which it is used, (Shabbat services, a wedding)? The language, (Hebrew, Yiddish, Ladino)? The people writing it, (Leonard Bernstein was Jewish, so does that make all of his music Jewish)? Is it the intended audience? Is it the tune? Is it the person performing it? Well, it depends...on the one hand, and then on the other hand... In this class we will examine different types of Jewish music from many parts of the world, from Torah cantillation to prayer settings, to Shabbat songs, to Klezmer, and Yiddish theater. We will learn what they sound like, why they sound that way, where they come from, and how they developed. Format is mostly presentation by the SGL, with class discussion where possible and much listening. Participants need no previous knowledge of music.

Readings There will be handouts for each week and online readings and You Tube listening as well.

Preparation time 1 hour per week

Biography Sandy Bornstein was Cantorial Soloist and Choir Director at Temple Isaiah in Lexington for 20 years. In that capacity she presented many special worship series focusing on one or another aspect of Jewish music. She also taught an adult ed course similar to this one called “Jewish Music---I Don’t Know Anything About It, But I Know What I Like!” Sandy is a professional soprano appearing in oratorios and recitals throughout New England. She used to teach Middle School Music and has taught voice for 25 years at Harvard University, the Cambridge School for Adult Education, and in her home studio.

MUS2-5a-Tue1 Americana Music: Roots and Branches

Leader – John Clark

Tuesday – Course Period 1 – 9:30am to 10:55am
5 Week Course September 29 to October 27

Description Join us for a historical musical journey that will explore American roots music, including various types of religious music, rural blues, early political protest and topical songs, Appalachian mountain balladry, cowboy music and bluegrass. The first week will address some important definitions and distinctions between folk, traditional and roots music. When, where and why did the American roots music genres emerge as viable, commercial recordings and how did they evolve into their modern day forms? What sparked the folk music revival of the 1950s and 1960s and why have many of these traditional music genres experienced a resurgence in the last 20 years? Each of the next four weeks will locate one genre in its historical context, presenting representative recordings and landmark artists and then follow certain musical threads through their commercialization up through the folk revival and current country, gospel and blues-based rock. Featured artists include Robert Johnson, Blind Willie McTell, Lead Belly, Carter Family, Jimmie Rodgers, Gene Autry, Bill Monroe, Singers, Thomas Dorsey, Mahalia Jackson, Woody Guthrie and Pete Seeger. Each week will also include examples of more recent artists and recordings that have kept the spirit of the older music alive, often adding their own personal stamp to it. I'll feature artists like Ry Cooder, Taj Mahal, Ollabelle, Carolina Chocolate Drops and recordings like *O Brother Where Art Thou*, *Cold Mountain* and Bruce Springsteen's *Seeger Sessions*. Format is lecture and discussion. Viewing of documentary and YouTube video footage will be a part of every class session.

Readings *Introducing American Folk Music* by Kip Lornell, 1992 Edition. For those who would prefer not to purchase the text, pdfs of the reading will be emailed well in advance of the class session.

Preparation time Two hours of reading and listening using YouTube audios or a free streaming music service.

Biography John Clark grew up in rural Ohio, attended college in Illinois and graduate school in Massachusetts in the seventies. During the eighties he worked in the music business in Nashville in various capacities. After moving to Atlanta in 1992, he taught high school for six years and adult education for more than twenty years for Emory University and Mercer University. He created and taught classes on Bob Dylan, music of the 50s and 60s, Americana music and a series called Lyrics as Literature. He guest hosted several Atlanta radio stations and boasts a combined record/CD collection of 7,000 recordings.

H&G14-5a-Tue1 (formerly H&G14-5a-Tue3) Henry VIII: Marriage, Religion and Politics at his Court

Leader – Dr. Craig Smith

**Tuesday – Course Period 1 – 9:30am-10:55am
5 Week Course September 29 to October 27**

Description Henry VIII is a towering figure in British history. A powerful King, his most important achievement was to break with the Roman Catholic Church and establish the Church of England with himself as head. Also, anxious for a male heir, he married six times, beheading two wives and divorcing two others. His marriages have made him most famous and are revealing of his personality and egotism. As we shall see, they were not merely sexual exploits, but also reflected the changing religious and political character of court and nation. They are clearly of great importance and we shall examine each of them carefully. To achieve his ends he gathered around himself a group of talented counselors, destroying most of them in his wake. He is definitely a complex individual who we shall try to comprehend. There will be some lecturing and frequent discussions where everyone should have something to say.

Readings Antonia Fraser, *The Wives of Henry VIII*, Vintage reprint

Preparation time 1 – 2 hours

Biography Dr. Craig Bruce Smith holds a PhD in American History from Brandeis University. He specializes in the American colonial and early republican history, and is the recipient of an outstanding Brandeis teaching fellow award. His current book project is entitled *Rightly to Be Great: Honor, Virtue, Ethics and the American Revolution*.

ART3-5b-Tue3 Learning to See Photographically

Leader – Joe Cohen

**Tuesday – Course Period 3 – 2:20pm to 3:45pm
5 Week Course November 3 to December 8**

Description We are living in an era of change and advancement in photography. With the advent of the digital camera, more people have taken it up. It is easier to shoot a picture, see it, enter it into the computer, and print it in minutes. Technology has improved the camera, and automatic controls have been perfected to a high degree. What does this mean with regards to taking artistic photos? Not very much. The finest equipment cannot improve the art of seeing and composing. This course, which is for students at all levels, including beginners, will touch on the technical, but it will stress the aesthetics of photography. We will learn that an artistic photograph is composed well, different from the ordinary, shot

at the decisive moment, imaginative, exciting, and is reflective of individual tastes and personality. We will focus on developing creativity and artistry with our photos. I will show demo shots, lecture on the basic rules of taking artistic pictures, and the class and I will critique the assignments. Members will be guided to do a project on one theme, develop it in depth, and celebrate their presentations at the last class.

Readings There will be no required readings, but class members might find the following museum collection websites helpful: www.icp.org; www.moma.org; and www.eastmanhouse.org (International Center of Photography in NY, Museum of Modern Art in NY, and Eastman House in NY)

Preparation time One to two hours each week shooting the assignment which will include five photographs. It is necessary to get your photos onto your computer and send/attach this homework to an assigned source in a timely manner. This will allow for the photos to be available for each class.

Biography Joseph A. Cohen studied at The New School for Social Research, Parsons School of Design, New School for Design, C.W. Post, and the Maine Photography Workshops. He has taught photography for 40 years in New York colleges (C.W. Post, Queens College, Queens Community College, etc.), at various adult education programs, and at BOLLI. His courses have included The Basics of Photography, Darkroom Technique, Portraiture, and Travel. He has studied with Philippe Halsman, Lizette Model, Arthur Liepzig, George Tice, and Marie Cosindas. He has published photography articles and has exhibited at the Parish Museum, Great Neck Library, and more.

SCI2-5b-Tue3 **Genesis of the Computer**

Leader – Carl Lazarus

Tuesday – Course Period 3 – 2:20 pm to 3:45 pm
5 Week Course November 3 to December 8

Description The modern digital computer has greatly changed our lives and society. Did it just spring up suddenly in the second half of the 20th century? In fact, many ideas and inventions combined to make it possible, and there were a lot of interesting men and women behind these ideas and inventions. We will go from the 17th century through the invention of the transistor and the integrated circuit and their application to digital computers. Some of the underlying architecture of the computer will be presented, but no technical background is required. The material brings up questions about the relative merits of, and the interaction between, creative geniuses and teams, and the interaction between theorists and practical engineers. We will also visit the question of patents versus “open source.” It will also be interesting to see how very similar ideas and inventions have arisen simultaneously when the time was ripe. Volunteers will be solicited for biographical and other relevant reports. There will be a mixture of lecture and discussion.

Readings *The Innovators*” by Walter Isaacson (the first five chapters). There will also be some online reading.

Preparation time Approximately 50 pages a week

Biography Carl Lazarus studied chemistry and biochemistry, but made his career in information technology. He wrote software and managed software development for the health care industry, and later managed various online services, for medical administration and billing, for PC backup, for server backup, and for SEC-regulated email archiving.

H&G10-5a-Wed1 Harry Truman: the Buck Stopped There

Leader – George Model

Wednesday – Course Period 1 – 9:30am to 10:55am
5 Week Course September 30 to October 28

Description Coming off his unexpected and inspiring victory in the 1948 Presidential Election, Harry Truman was soon confronted by a number of great challenges during his second term. These included the continuing strained relations with the Soviet Union in the new atomic age, the emergence of the People's Republic of China as a formidable adversary, a toxic political environment exacerbated by the conduct of Joe McCarthy and the HUAC, high expectations for prosperity among consumers, labor and management, and especially the outbreak of the Korean War. HST effectively dealt with these problems in his characteristic forthright manner, but his approval ratings plummeted over the course of his second term and he decided not to run for reelection. When his term ended, Truman returned to a simple life in Independence MO, indulging in some travel but focusing primarily on his memoirs and the launch of the Truman Library. As the years passed, the American public came to once more appreciate HST's fine character and his wise decisions. We will assess HST's performance and his proper place in history through open discussions facilitated by weekly study questions and video clips. Voluntary presentations are encouraged. This course is a sequel to one offered at BOLLI in 2014-15 which covered Truman through the 1948 elections. Although helpful, this prior course is not a prerequisite.

Readings *Truman* by David McCullough, ISBN 9780671456542

Preparation time 2-3 hours per week, about 65 pages

Biography George is a retired consulting actuary who spent 40 years in the health benefits field. In this capacity, he led several training classes, made frequent presentations and often led discussion groups. He holds a BA and MA in Mathematics from Queens College and the University of Maryland respectively and is a Fellow of the Society of Actuaries. George has developed a strong interest in 20th Century American history and last BOLLI year led a course on Harry Truman and his career through the 1948 elections.

SOC3-5b-Wed2 Views from the Heights; We've Never Been Old(er) Before!

Leader – Eleanor Jaffe

Wednesday – Course Period 2 – 11:10am to 12:35pm
5 Week Course November 4 to December 9

Description The intent of this course is to explore what it feels like to be a member of the oldest demographic in the U.S. today, the over 65 crowd. We have a lot in common: we have lived through the same history of our times, and this history has helped to define us and prepared us for the various pleasures and challenges we face. Among the topics we will discuss are: What is our place in today's

society? What are the pleasures and problems associated with growing old? What significant decisions must we make? How does our impending mortality shape our thinking and decision making? How to talk about thoughts concerning our own illness and mortality? These serious questions deserve our serious attention. The format of the class is primarily discussions based on readings with a few additional presentations from members of the class. It is advisable to attend all classes (there are only 5 classes!) The prior knowledge is our shared experiences of life. NOTE: There are some similarities to 2 or 3 classes from last year's course, but 2 classes based on Gawande's book are new.

Readings *Dancing Fish and Ammonites: a memoir*, by Penelope Lively, chapters 1 and 2, pages 1-117. *Being Mortal: Medicine and What Happens in the End*, by Atul Gawande
There may be several additional handouts.

Preparation time Approximately 2 ½ hours

Biography Eleanor has studied the subject, aging in America, and concludes that those of us who are aging benefit from open discussions based on our own experiences, changing demographics, and current literature. She brings the skills of a former teacher of English, school counselor, social worker, and psychotherapist to this course. She has been an SGL 7 times previously. Subjects ranged from immigration, to marriage, to two previous courses about aging. Half of this course will focus on a recent publication, Gawande's, *Being Mortal*. She is counting on active, thoughtful participation from class members.

LIT10-5a-Thur1 **Trying Times: Playwrights in Protest in Post-World War II America**

Leader – Sue Wurster

Thursday – Course Period 1 – 9:30am to 10:55am
5 Week Course October 1 to October 29

Description In the 1950s, when the First Amendment rights of U.S. citizens were being trampled in hearings being held in Washington, two great staples of American drama hit Broadway. Fueled by the flames of the anti-Communist fervor of the day and the excesses of its chief fanatic, Senator Joseph McCarthy, these dramatic works reached back into our history to remind us of issues considered central to our American character—particularly, our passionate concern for the right to individual freedom of thought and expression. But, of course, this led these playwrights (and us) to what may be an even more important question: if this right is so central to our cultural being, how and why have we allowed it to be threatened in times of turmoil? Using this lens, we'll look at Arthur Miller's classic drama, *The Crucible*, set against the backdrop of the Salem Witch Trials of 1692, as well as Jerome Lawrence and Robert E. Lee's enduring work, *Inherit the Wind*, echoing the voices heard in the Scopes "Monkey" Trial of 1925. We'll examine these works in their multi-layered historical contexts, explore the warnings provided in each, and focus on why the two have endured as classic pieces of American drama. Each class session will consist of approximately equal portions lecture presentation, discussion, and – considering the fact that plays are written to be performed – the reading aloud of key scenes in order to bring each work more fully "to life."

Readings *The Crucible* by Arthur Miller (any edition)
Inherit the Wind by Jerome Lawrence and Robert E. Lee (any edition)

“History Handouts” (provided via email as PDF attachment; print versions available upon request for those who prefer hard copy reading) as well as some online viewing of clips/commentary.

Preparation time 1-2 hours of reading/viewing.

Biography After earning B.S./M.A. degrees in Theatre & Communications from Ohio University, Sue taught at St. Cloud State University (MN), Elizabeth Seton College (NY), the Chapin and Calhoun schools (NYC), and Nashoba Brooks School (Concord). She received fellowships from Northwestern’s School of Speech, NYC’s New Actors’ Workshop (studying with Paul Sills), Bank Street College (studying with Jack Zipes), and Columbia University (studying with Howard Stein). Sue served on the executive board of the American Alliance for Theatre in Education, chairing its high school division. She served as director of the New York State Forensics League and as co-founding chair of the Massachusetts Middle School Forensics League.
