

OSHER LIFELONG LEARNING INSTITUTE AT BRANDEIS

BOLLI: Fall 2021

Please note: All Fall 2021 study groups will take place virtually on Zoom.

Please see the notes below in the case that you must enter the physical space at any point throughout the Fall.

- Your health and safety is our top priority. The HVAC system has been upgraded and calibrated to provide at least 30% outside fresh air at all times, and HEPA filtration meets and exceeds current standards (i.e. MERV 13 Filters). In order to provide an extra measure of security, you will also find mobile HEPA filtration systems arrayed around the Gathering Space perimeter.
- All BOLLI students entering the BOLLI space will be required to confirm their fully vaccinated status.

Additional Information

- Most Zoom sessions will be recorded.
- All times are expressed in Eastern Standard Time.
- SGL contact info can be found on the BOLLI member website.
- If you expect to be absent for two 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.

MONDAY

MUS2-10-MonWed1 Underscoring with Jazz: An Exploration of Jazz, Film, and the Evolving Media of American Entertainment

Study Group Leader (SGL) – James Heazlewood-Dale

Monday & Wednesday– Course Period 1 – 9:30 am to 10:55 am

10 week course - September 20 - November 29

(No class October 11)

Description This 10-week course will investigate the interaction between the media of jazz music and cinema. These two great American art forms run parallel in their evolution throughout the 20th and 21st

centuries. When these popular entertainment media intersect, jazz transcends beyond the dance halls, concert halls, clubs, and late-night jam sessions to transport the viewer into the world of the film. Participants will develop an understanding of how film music is an essential part of immersing the viewer into the narrative, characters, locations, time, and drama of the motion picture.

Directors and composers throughout moving picture history have utilized jazz styles in a wide variety of cinematic contexts. This stylistic diversity is reflected in the choice of films we will be exploring, ranging from Louis Malle's *Ascenseur Pour L'Echafaud* (1958) to Clint Eastwood's acclaimed biopic, *Bird* (1988). By looking at the works of composers such as Duke Ellington, Elmer Bernstein, John Lewis, Charles Mingus, Miles Davis, and Herbie Hancock, this course aims to address how jazz music can enhance the cinematic experience. No prior knowledge of musical theory or film studies is required.

NOTE: This course will meet twice a week – one session devoted to jazz styles and jazz composers, one session devoted to a discussion of the film. This course is considered a full BOLLI course load. If you get this course in the lottery, you will not get any other course. You may be able to get a “third course” if there is space after the lottery.

Readings The SGL will send weekly emails containing a link to the film, the CD release of the soundtrack (when applicable), and an assigned reading in PDF format. Participants are encouraged to listen to the CD release prior to watching the film in order to familiarize themselves with the musical themes.

Preparation Time 40 minutes for the reading and roughly two hours for the film

Biography Growing up in Australia, James discovered a passion for playing jazz double bass. After receiving first-class honors in jazz performance at the Sydney Conservatory, he relocated to Boston to study music performance at Berklee School of Music and New England Conservatory on full scholarships. James is currently a PhD candidate at Brandeis University in musicology, focusing on the relationship between jazz and multimedia. James has been an SGL for numerous BOLLI courses, including *All That Jazz*, *The Beatles*, and *Protest Music of the 1960s*.

H&G10-10-Mon1 The Ugly History and Legacy of Eugenics in America

Study Group Leader (SGL) – Ali Kardatzke

Monday – Course Period 1 – 9:30 am to 10:55 am

10 week course - September 20 - November 29

(No class October 11)

Description In 1883, English scientist Francis Galton coined the term eugenics to mean “the ‘science’ of improving the human stock.” Galton believed that heredity determined a person’s character as well as his or her physical and mental traits, and he argued that selective breeding could improve the human race. Though now understood as a pseudoscience, eugenics took hold in many places around the world and

enjoyed recognition as a legitimate scientific movement. It found particular welcome in America—a place that had long embraced harmful ideas about racial difference—during a period of growing concern over immigration from southern and eastern Europe. Eugenics ultimately contributed to anti-miscegenation laws (laws preventing interracial marriage), immigration restriction, and the forced sterilization of thousands of people in America.

How did eugenics manage to gain such a foothold in America? Using Daniel Okrent’s renowned book *The Guarded Gate*, we will attempt to answer this question. This course will examine the ways in which eugenics shaped American law, medicine, and culture through the first half of the 20th century. We will also highlight the figures and groups who opposed eugenics along the way and explore the events that finally led to its delegitimization.

Readings Daniel Okrent, *The Guarded Gate: Bigotry, Eugenics, and the Law That Kept Two Generations of Jews, Italians, and Other European Immigrants Out of America*, Scribner, 2019.

The SGL will provide additional primary source readings prior to each session.

Preparation Time Class members will be expected to read about 65 pages each week.

Biography Ali Kardatzke is a doctoral candidate in the Brandeis history department. Her dissertation examines the development of a veteran healthcare system in the wake of the Civil War. She received her BA in history and psychology from Anderson University in Anderson, Indiana and her MA in history from the University of Nebraska. Ali has served as a teaching fellow for numerous history courses at Brandeis. As an instructor with the University Writing Program, she taught a course on the history of epidemics in America. She previously led the course Pox and Progressivism at BOLLI.

LIT5-10-Mon1 Whodunit?: International Mysteries-Part 2

Study Group Leader (SGL) – Marilyn Brooks

Monday – Course Period 1 – 9:30 am to 10:55 am
10 week course - September 20 - November 29
(No class October 11)

Description What makes murder mysteries so satisfying to readers? There are many different types of mysteries including the thriller, the detective story, the cozy, the police procedural, and the spy novel, and we will discuss them all. What is most important to us—the characters, the plots, the setting? Some of us seek out books of only one type, while others favor certain kinds of characters. How do the differences in geography and culture impact our perceptions? In this world-wide tour that takes us to mysteries in the Falkland Islands, France, Greece, Iceland, Israel, Italy, South Africa, and the United States, we will explore the similarities and differences between the various countries we are visiting and ours. On this journey, we may think of ourselves as non-judgmental, or we may become aware of certain prejudices and stereotypes that we may bring with us when we read a novel in a place where we don’t live. Interviews on YouTube will enable us to see many of the authors and think about whether they look/talk/present

themselves as we would expect. While sharing our viewpoints, we can hopefully introduce others to new writers and ideas. Acting in a way as investigators, we will examine the clues as to what makes a mystery worth reading. Then, as we meet together in the “library,” perhaps we can come to an answer that satisfies us all.

Note: the course is similar to a course by the same name taught in spring 2021, but covers different books. It is not necessary to have completed Part 1 in the spring to enroll in Part 2.

Readings We will read a book a week for eight weeks, starting with the second class and continuing through the ninth. Any edition is fine—hardcover, paperback, Kindle, or other ebook sources. Physical copies are available at libraries and new and used books sites such as Amazon and Thriftbooks. The print copies will range from 300-375 pages each.

Death in a Strange Country (Italy) – Donna Leon

Little Black Lies (Falkland Islands) – Sharon Bolton

The Saturday Morning Murder (Israel) – Batya Gur

Bruno, Chief of Police (France) – Martin Walker

The Mist (Iceland) – Ragnar Jónasson

Smokescreen (South Africa) – Dick Francis

A Dangerous Crossing (Greece) – Ausma Zehanat Khan

The Kind Worth Killing (United States) – Peter Swanson

Preparation Time Participants should plan to spend 3-4 hours reading each book.

Biography Marilyn Brooks has been a devoted reader since her elementary school years when she discovered Nancy Drew. She reads three or four mysteries a week to search out the best books for her classes and her blog. She admires police detectives, private investigators, and amateur sleuths equally. She is a member of the Mystery Writers of America. Her blog, marilynmysteryreads.com, has appeared weekly since 2010. Some of her posts have been reprinted in the *BOLLI Banner* under the title Mystery Maven, and she is a frequent contributor to the *Mainely Murders Newsletter*. Marilyn has taught eight previous Whodunit? courses.

LIT9-10-Mon1 A History of the Sonnet from Petrarch to Terrance Hayes

Study Group Leader (SGL) – Ryan Hitchcock

Monday – Course Period 1 – 9:30 am to 10:55 am

10 week course - September 20 - November 29

(No class October 11)

Description Can a history of poetry be told through the history of a single poetic form? In this course, we will survey a history of the sonnet, and by doing so we will encounter a lyric tradition that extends from the Italian Renaissance to contemporary letters in which the sonnet and the sonnet sequence has become one of the most paradigmatic, ubiquitous, and flexible modes of poetic expression. Most famously associated with love poetry, the sonnet has adapted itself to various concerns, from the erotic, to the political, to the theological. Likewise, while the sonnet is narrowly defined as a 14-line poem with specific meters and rhyme schemes, it has lent itself to enormous formal innovation from the Petrarchan to the Shakespearean to the curial sonnet and beyond. In this class we will examine both traditional and transgressive sonnet forms, while exploring three major thematic concerns of the sonnet sequence: as love poetry, as devotional poetry, and as a meditation on the power and practice of poetry itself. Our readings may include poems by Petrarch, Wyatt, Surrey, Anne Locke, Shakespeare, John Donne, Elizabeth Barret Browning, Christina Rossetti, Gerard Manley Hopkins, Rilke, Mallarme, John Berryman, Adrienne Rich, and Terrance Hayes. This course is meant to be both accessible to the “poetically un-initiated” as well as stimulating for the “poetically experienced” alike. Our primary project will be to read and reflect on powerful poems together as a group of collaborative, creative, and inquisitive readers.

Readings *The Poetry of Petrarch* translated by David Young. Published by Farrar, Straus and Giroux, ISBN 978-0374529611.

American Sonnets for My Past and Future Assassin by Terrance Hayes. Published by Penguin, ISBN 978-0143133186.

Both texts are available in paperback. Additional readings will be made available as pdfs.

Preparation Time Class members should plan to spend around 3 hours a week reading poetry for this course.

Biography Ryan Hitchcock is a doctoral student in the English department at Brandeis, and focuses on literary modernism with an emphasis on poetry. He has previously led courses at BOLLI on literature and place, modern poetry, the novels of Vladimir Nabokov, and on modernist fiction.

LIT14-5a-Mon1 Taking the Stage with Athol Fugard

Study Group Leader (SGL) – Sue Wurster

Monday – Course Period 1 – 9:30 am to 10:55 am
5 week course - September 20 - October 25th
(No class October 11)

Description In this course focused on dramatic literature, we will look at the life and work of playwright, novelist, actor, and director Athol Fugard. Fugard is considered to be South Africa’s greatest

playwright and, in 1985, was acclaimed “the greatest active playwright in the English-speaking world” by Time Magazine. Best known for his political dramas opposing the system of apartheid, he has written over thirty plays, a wealth of work spanning a wide range of issues, ideas, and individuals reflecting the spectrum of life in his country. He has received numerous honors and awards, including a 2011 Tony Award for lifetime achievement. In this course, we will look at the period of apartheid in South Africa and will read and discuss five of Fugard's works: *A Lesson from Aloes*; *Master Harold and the Boys*; *The Road to Mecca*; *My Children, My Africa*; and *Playland*. The course will include lecture/presentation, discussion, and reading key scenes aloud as a group.

Readings The Samuel French acting edition of *A Lesson from Aloes* and *Master Harold and the Boys* are available from ConcordTheatricals.com.

Additional reading/viewing materials will be available on the course Google Site.

Preparation Time Approximately 1 ½ to 2 hours of reading/viewing per week.

Biography Sue Wurster has B.S./M.A. degrees in Theatre & Communications from Ohio University, 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 in speech, theatre, and writing from Northwestern, NYC’s New Actors’ Workshop, Bank Street College, Harvard, and Columbia. Sue served on the executive board of the American Alliance for Theatre in Education, as director of the New York State Forensic League, and co-founding chair of the Massachusetts Middle School Speech League. (She is often referred to as “Wurster, the Wily Word Woman.”)

LIT1-10-Mon2 The Aeneid

Study Group Leader (SGL) – Len Aberbach

Monday – Course Period 2 – 11:10 am to 12:35 pm

10 week course - September 20 - Nov 29

(No class October 11)

Description This course, the third in a three-semester sequence, will cover Virgil’s *Aeneid*. This epic poem connects the Rome of Augustus to the distant mythic past of the devastated Troy through Aeneas, a Trojan prince, who is compelled by the Gods to leave the dying city and found a new people and nation. *The Aeneid* was immediately accepted as the foundational myth of Rome and the Roman people. This epic will be read very closely, focusing on the most important details and story lines, as well as on a tantalizing array of issues that Virgil leaves us to puzzle over. Continuous comparisons and references will be made to the Iliad and Odyssey, as Virgil, in numerous ways, is paying homage to Homer and his extraordinary epics. The value of reading these epics in sequence is that they build on one another while discovering characters, whose passions, flaws, nobility, and frailties exemplify a humanity that we can readily relate to today.

Whether you are completely new to the *Aeneid* or have read it in high school or college, your understanding and appreciation will be profoundly greater as a mature reader. Through our study of the poem we will explore the values and morals of the society, the complex relationships between humans and their Gods, and the nature of interpersonal relationships in a world frequently dominated by war.

Readings *The Aeneid*, Virgil, translated by Robert Fagles, Viking Press ISBN 0670038032. This translation is mandatory for the study group, as study questions refer to lines from this translation.

Preparation Time 3-4 hours each week to read the assigned text and think about the study questions.

Biography Leonard Aberbach has been a member of BOLLI since it began and has led a number of study groups on the great epics of western civilization. His interest in this area began after joining BOLLI and has little connection to his education and work experience, which includes a PhD in chemical engineering and technology-based business general management. The classical epics satisfy his desire to lead courses in an area of interest that requires new focus, study and effort.

H&G4-10-Mon2 The Shirt Off Your Back: The History and Cultural Meaning of Textiles

Study Group Leader (SGL) – Sandy Bornstein

Monday – Course Period 2 – 11:10 am to 12:35 pm

10 week course - September 20 - Nov 29

(No class October 11)

Description Why was purple reserved for royalty? Did you know that silk was used as money? And that the secrets of how to make it were snuck out of China by industrial espionage? That the Industrial Revolution came about because we needed better ways to manufacture cotton? Or that the modern fashion industry is one of the world's worst polluters?

Anything made of fibers woven together is a textile. This includes clothing and carpets of course, but also sails, backpacks, ropes, yurts, and even baskets and paper. The making of textiles is the original industry in all cultures from prehistoric times onward. Both the methods and the production traditionally belonged to women. We will look at what textiles are made of, how they are produced, and what they mean in each culture. They are responsible for the development of trade networks, business practices, Pasteur's germ theory of disease, computers, conquest and competition, and the spread of religions and technologies. Who knew your camel needs knee covers?

Readings *The Fabric of Civilization*, Virginia Postrel (Basic Books, 2021)

Internet articles & YouTube videos which SGL will send each week.

Preparation Time 40-50 pages per week, plus articles...up to 2 hours.

Biography Sandy Bornstein has always been interested in how things work, and who invented them, perhaps because her father was a mechanical engineer. So the recent publication of a new book on

textiles piqued her curiosity and generated the idea for this course. In her professional life Sandy was Cantorial Soloist and choir director at Temple Isaiah in Lexington for 20 years. She was also a professional soprano appearing in oratorio and recital performances throughout New England and taught voice for 25 years at Harvard University, the Cambridge School of Adult Education and in her home studio.

ECON2-10-Mon2 Innovation and Entrepreneurship in the Global Economy: the United States, Canada, China, and Israel

Study Group Leader (SGL) – Scott McKnight

Monday – Course Period 2 – 11:10 am to 12:35 pm
10 week course- September 20- November 29
(No Class October 11)

Description How and why did Silicon Valley emerge as the home of several globe-spanning tech giants? How did China and Taiwan end up as robust manufacturing hubs for things like semiconductors, smartphones and bicycles? Why did Canada, a high-income country and stable democracy, fall behind in practically every metric of innovation? These, as well as several other innovation-related questions, are the focus of this course. What conditions and government policies brought about these success stories, these failures and the many mixed outcomes in between?

This course introduces broad theories of innovation policy while also going in-depth in various case studies, including the United States, China, Canada and Israel. These discussions naturally touch upon various factors – history, culture, law – but the general focus will be on politics and the role of the state. By the end, students will have knowledge of innovation policy, major changes therein, as well as knowledge of concepts and some theories that frame innovation-related questions.

Readings Dan Breznitz, *Innovation in Real Places: Strategies for Prosperity in an Unforgiving World* (Oxford University Press, 2021). Available at a 30% discount at <https://global.oup.com/academic/store/cart?cc=us&lang=en> using discount code ASFLYQ6. Also available from Amazon.

Other materials will be on a Google site <https://sites.google.com/view/politicsofinnovation/home>. The SGL will also periodically send additional (optional) materials for further reading or viewing in emails after the class.

Preparation Time 1-2 hours (25-40 pages per class)

Biography After receiving his PhD in political science from the University of Toronto, Scott McKnight became a postdoctoral fellow at the Munk School of Global Affairs. His research focuses on the comparative political economy of energy. For his doctoral dissertation, he conducted fieldwork in Brazil, China, Ecuador and Mexico. After completing his undergraduate degree in public affairs and policy

management at Carleton University in Ottawa, he completed a Master's in International Relations (in Chinese) at Renmin University of China, where he later spent two years as a lecturer. He is fluent in five languages.

MUS7-5a-Mon2 Eastern European Jewish Music Traditions: From the Traditional Wedding to the Yiddish Theatre

Study Group Leader (SGL) – Hankus Netsky

Monday – Course Period 2 – 11:10 am to 12:35 pm
5 week course - September 20- October 25
(No Class October 11)

Description Eastern European Jewish musical traditions have experienced an unprecedented resurgence in recent years. Through listening to classic recordings and reading and discussing pivotal articles we will explore major genres including klezmer, Hassidic song, Cantorial music, Yiddish folksong, and Yiddish theatre music. We will also consider why these genres fell out of favor over the course of the twentieth century and why they now resonate with a new generation. No prior knowledge of or experience with any of the topics is necessary.

Readings Excerpts from a broad range of readings will be provided on a course website as PDFs.

Preparation Time 45 minutes to an hour per week.

Biography Dr. Hankus Netsky is chair of New England Conservatory's Contemporary Improvisation Department and founder and director of the internationally renowned Klezmer Conservatory Band. He has composed extensively for film, theater, and television, collaborated closely with Itzhak Perlman, Robin Williams, Joel Grey, Theodore Bikel, and Robert Brustein, and produced numerous recordings. His essays have been published by the University of California Press, the University of Pennsylvania Press, the University of Scranton Press, Hips Roads, Indiana University Press and the University Press of America. Temple University Press published his book *"Klezmer, Music and Community in 20th Century Jewish Philadelphia"* in 2015.

MUS8-5b-Mon2 Eastern European Jewish Music Traditions: From the Concert Hall to the Hit Parade

Study Group Leader (SGL) – Hankus Netsky

Monday – Course Period 2 – 11:10 am to 12:35 pm
5 week course - November 1- November 29

Description Through readings and recordings we will explore the evolution of Eastern European Jewish music in the twentieth and early twenty-first century. Class topics will include the rise of Yiddish art music, Yiddish folksong of the Holocaust period, the music of Yiddish cinema, the many hybrid forms of Eastern European Jewish music that developed in twentieth-century America, and the contemporary klezmer and Yiddish music resurgence. This course will work well as a continuation of the BOLLI course, “Eastern European Jewish Music Traditions,” offered in Spring 2021 online and in the 5a period of this term, but no prior knowledge of Eastern European Jewish music is required and there is no prerequisite for taking this course.

Readings Excerpts from a broad range of readings will be provided on a course website as PDFs.

Preparation Time 45 minutes to an hour per week

Biography Dr. Hankus Netsky is chair of New England Conservatory’s Contemporary Improvisation Department and founder and director of the internationally renowned Klezmer Conservatory Band. He has composed extensively for film, theater, and television, collaborated closely with Itzhak Perlman, Robin Williams, Joel Grey, Theodore Bikel, and Robert Brustein, and produced numerous recordings. His essays have been published by the University of California Press, the University of Pennsylvania Press, the University of Scranton Press, Hips Roads, Indiana University Press and the University Press of America. Temple University Press published his book “*Klezmer, Music and Community in 20th Century Jewish Philadelphia*” in 2015.

ART8-5b-Mon2 Seeing Photographs: Critiquing the Art of the Camera

Study Group Leader (SGL) – Michael Sandman

Monday – Course Period 2 – 11:10 am to 12:35 pm

5 week course - November 1- November 29

Description When photography first emerged, the art world viewed photographs with condescension. After all, what skill did it take to simply record what the camera saw? But photographs ultimately were recognized as a new form of art. We’ll examine photography from Daguerre to the selfie by viewing images from each stage of development. We’ll discuss the principles of photography criticism; explore what gives a photograph impact and look at where the art of photography is headed. Since making a photograph requires both art and science, we’ll consider how photography has co-evolved with technology. Although we’ll discuss how photographers produce their work, this is not a course in how to take photographs, but rather in how to see them. Nonetheless, photographers interested in improving their work will learn to look more critically at their own results.

Readings *Photography: The Definitive Visual History* – by Tom Ang; available as a special order from bookstores; as a new hardcover on Amazon for about \$26 depending on the vendor; and used on Amazon for about \$15

Additional online reading will be assigned.

Preparation Time 1 1/2 – 2 hours/week

Biography Mike Sandman is an amateur photographer who has won numerous Boston Camera Club awards. His photographs have been featured on the cover of Eastman Magazine, at the North Carolina Museum of Natural Sciences, and on the Brookline Community Foundation, Brookline Parks Department, and Eastman Community Association websites. Most recently he has exhibited at the New England School of Photography. This course is a repeat of a well-received course offered at BOLLI in the fall of 2019 and the fall of 2020.

FILM2-5a-Mon2 The Land Down Under: A Search for Identity in Australian Films

Study Group Leader (SGL) – Kate Seideman

Monday – Course Period 2 – 11:10am to 12:35 pm

5 week course - September 20- October 25

(No Class October 11)

Description Australia is an English speaking country on the other side of the world. Although small in population relative to its size, it is a wealthy, stable and influential democracy close to Asia. But what is the country really like? Who are Australians? Are they different from the British who came to Australia in 1788 to establish a penal colony? Have they become more like Americans? What can we learn about Australia and its people from its films? In this short course we will explore historical and contemporary life in Australia through the lens of five iconic Australian films, including *Australia*, *Gallipoli* and *Rabbit-Proof Fence*. Each week we will discuss the merits of the film and what it reveals about Australians. We will debate how much these films tell us about real lives or mythologize them. And we will use historical information to examine how Australians have navigated the physical challenges of Australian geography and the persistence of colonial attitudes to forge their own multicultural identity. To allow time for lively and provocative discussion, films will be viewed for homework. By the end of the course, you should have a better understanding of Australia, Australians and what films can reveal about other cultures.

Readings Films: *Australia*, (2008), *Rabbit-Proof Fence* (2002), *Gallipoli* (1981), *Looking for Alibrandi* (2000), *The Castle* (1997). Each film is available for rental at \$3.99 or less without a subscription on YouTube, and may be available on some popular subscription services such as Amazon Prime and Netflix. Additionally, the SGL will make movies available via Google docs in case other methods are unavailable.

Recommended and required readings (excerpts, videos, books) will be posted on a Google Site

Preparation Time 1.5 - 2 hours per week to watch film plus 0.5 - 1 hour additional reading

Biography Kate grew up in Melbourne, Australia. She went to college (undergraduate and graduate) in England before moving to America for post-doctoral research. Since coming to Boston she has worked in research or early product development for several large high tech companies addressing issues of collaboration and ease-of-use. She has been a BOLLI member for over 5 years. This will be her first course as SGL. Kate retains her Australian citizenship, her Australian friends and some of her accent.

LIT8-5a-Mon3 Revelations and Retrospective Reassessments in Proust's *The Fugitive*

Study Group Leader (SGL) – Hollie Harder

Monday – Course Period 3 – 2:10 pm to 3:35 pm
5 week course - September 20- October 25
(No Class October 11)

Description Why is Proust often called the greatest French writer, comparable to England's Shakespeare, Spain's Cervantes or Argentina's Borges? How can Proust's seven-tome novel, which explores the seamy undersides of human existence, have the reputation of being a witty, enchanting, and philosophical book that lends readers a distinctive lens (a "Proustian lens") through which to see life in fundamentally new and innovative ways?

The Fugitive, volume six of Proust's seven-volume masterpiece, details the protagonist's attempt to move beyond his emotional losses and overcome his anxieties, especially those worries concerning Albertine, the young woman with whom he has carried on a jealously obsessive love affair. In order to do this, he must reassess past incidents and come to terms with his past selves as well as with the many Albertines associated with those former selves. He realizes that to move forward, he needs to forget Albertine, but just as we cannot conjure up past experiences on demand, we cannot forget on command either. Forgetting takes time, and this volume is full of the deep pain that precedes the quiet calm of forgetting. The protagonist's long-awaited trip to Venice offers him an immersion in Italian art that reveals aesthetic achievements but also reawakens memories and uncovers still more errors of interpretation and understanding.

The course is designed to accommodate first-time and experienced readers of Proust, and familiarity with the first five volumes is not assumed or required. The SGL will provide an overview of the preceding volumes before the first class.

Readings *The Fugitive* by Marcel Proust (volume 6 of *In Search of Lost Time*)

We will read the Modern Library edition, which also contains *The Captive*, volume 5 (ISBN 0-375-75311-7). Readers can use other editions, but it is preferable for reasons of discussion if most readers use the Modern Library edition.

Preparation Time *The Fugitive* contains 373 pages, so we will be reading and discussing about 75 pages per week.

Biography Hollie Harder is Professor of French and Francophone Studies (outside the tenure structure) at Brandeis University, where she teaches all levels of French language, literature, and culture and directs

the language programs in French and Italian in the Department of Romance Studies. Her most recent work on Marcel Proust is “*On the Beach and in the Boudoir: Albertine as an Amazon Figure in Marcel Proust’s In Search of Lost Time*,” published in *French Forum*, Fall 2019.

H&G11-10-Mon3 Our Radical Foundations: These Truths, the Democratic Ideal, and Radicalism in American Political History

Study Group Leader (SGL) – Bridget Kelleher

Monday – Course Period 3 – 2:10 pm to 3:35 pm
10 week course - September 20 - November 29
(No class October 11)

Description The struggles, upheaval, and escalation of rhetoric that 2020 generated for Americans across the political spectrum have left many people feeling unmoored, overwhelmed, and under-informed about their nation, their community, and their government. This confusion, fear, and political manipulation came to a head with the January 6th attack on the US capitol that threatened the lives and safety of lawmakers. In this course, students will work through the history of America’s radical civic and political traditions, and explore how so-called “fringe” political ideologies influence the center and often actually come from centrist ideologies. Using Jill Lepore’s *These Truths* as a springboard we will expand on the centrist traditions to explore how progressive, socialist, populist, libertarian, fascist, and nationalist political movements have radically shaped us from the fringes. We will cover the complex and the deceptively simple in American politics, including questions like what are populism and progressivism and how are they different? How have ideologies and politics of Black and white nationalism influenced our political history and major political parties? When and where have fascist movements had the most impact on our politics? This course will be facilitated with a firm hand by the study group leader, and will work best for members who enjoy a structured inquiry combining periodic lectures and moderated class discussion.

Readings Jill Lepore’s *These Truths*, Intro to Chapter Six. Other readings provided by the SGL. Mostly readings, and some videos.

Preparation Time 1-2 Hours/Week

Biography Bridget Kelleher is a lifelong student of history steeped in the revolutionary traditions of New England. She is currently in her fourth year as a PhD student in the Brandeis History department, specializing in modern American history and the history of racisms. She holds a BA in History from UMass Lowell and has worked as a teacher and youth mentor in Lawrence, MA, as an intern with the National Historic Parks, as a Teaching Fellow within the History department at Brandeis, and as an instructor in the University Writing Program.

SCI2-10-Mon3 Can we Avoid Climate Disaster?

Study Group Leader (SGL) – Carl Lazarus

Monday – Course Period 3 – 2:10 pm to 3:35 pm

10 week course - September 20 - November 29

(No class October 11)

Description Despite many decades of warnings, the world has been hurtling toward the climate precipice. Is this because of human nature, entrenched interests, feckless leaders, or lack of technology that could solve the problem? We will see that all of these are factors. Fossil fuels and modern agricultural practices have created unprecedented, though uneven, world-wide prosperity that no nation is willing to give up. Developing nations are increasing their fossil fuel use. We've been told that greenhouse gas emissions need to end by 2050 and even start to go negative by then. Is this possible? There is no one magic solution, so this course will examine a variety of possibilities. Many well-meaning people focus on partial or local solutions that won't get us nearly where we need to be. Because it is a world-wide problem, we must consider the possibilities from a global viewpoint, not a narrow US viewpoint. The youth movement symbolized by Greta Thunberg is admirable in its demand that leaders take action, but what should those actions be? Through a mixture of lecture and discussion, we will look at the history and dimensions of the problem, examine the pros and cons of possible solutions, and consider which could make a significant difference and what incentives – carrot or stick – can lead to their widespread adoption.

Readings Bill Gates, *How To Avoid A Climate Disaster*, Alfred A. Knopf, 2021
Saul Griffith, *Rewiring America, a handbook for winning the climate fight*, download at <https://www.rewiringamerica.org/handbook> (small donation requested.)

Additional materials will be provided online through a class website.

Preparation Time 2-3 hours/week.

Biography Carl Lazarus studied chemistry at Yale and biochemistry at Brandeis, but subsequently studied computer science at MIT and made his career in information technology. He wrote software and managed software development for the healthcare industry, and later managed various online services. He has read extensively on climate and energy, and has attended the MIT Climate Symposium and MIT Energy Initiative talks. Carl has been a BOLLI member since 2013 and has led a variety of BOLLI courses since 2015.

H&G18-10-Mon3 Race and Reunion: The American Civil War and the Mythology of the 'Lost Cause'

Study Group Leader (SGL) – Rachel Stephens

Monday – Course Period 3 – 2:10 pm to 3:35 pm

10 week course - September 20 - November 29

(No class October 11)

Description This course traces the American romance with the antebellum southern United States in the post-bellum period in art and history. The class will examine how optimistic views of the “Old South” eventually took hold as white society drove the nation to prioritize white national reconciliation over African American advancement. We will weave historical understanding based on a reading of David Blight’s *Race and Reunion* and other works with evidence of the art and visual culture of the period to confront what Blight and others call the “Lost Cause Mythology.” This view celebrated southern culture, considered the Confederate cause heroic, and mourned the loss to an army that overpowered the Confederacy with superior resources. The course will combine a study of the history of the fifty years after the Civil War with a focus on the art and visual culture of the period, including paintings, monuments, photographs, and pen and ink illustrations.

Readings *Race and Reunion: The Civil War in American Memory* by David W. Blight (Belknap Press of Harvard, 2002). ISBN: 978-0674008199 (available at any library or for about \$25).
All other course materials will be articles posted to the class web site.

Preparation Time 2-3 hours/week.

Biography Dr. Rachel Stephens is an associate professor of art history at the University of Alabama, where she teaches a range of courses on American art topics. Her research focuses on nineteenth-century southern art. Her first book, *Selling Andrew Jackson: Ralph E. W. Earl and the Politics of Portraiture* was published in 2018 with the University of South Carolina Press.

H&G14-5b-Mon3 The Making of Modern China, 1900 to the Present

Study Group Leader (SGL) – Joey Low

Monday – Course Period 3 – 2:10 pm to 3:35 pm
5 week course - November 1- November 29

Description Napoleon once said that “China is a sleeping lion. When it wakes, the world will tremble.” Today, it has awakened, but how did it happen? Might our view of China’s rise differ by considering it from a non-Westerner’s perspective? Using Rana Mitter’s *Modern China: A Very Short Introduction*, we will discuss these questions through the lens of modernity. China’s most recent century was a period of dramatic upheaval and fundamental transformation. To make sense of this era, this class will attempt to view China’s modern history from a Chinese vantage point. The students will discuss topics such as the May 4th Movement, the Cultural Revolution, and the transition from socialism to capitalism in the 1980s, all the while engaged in questions about what makes China “modern.” By the end, students should grasp the origins of China’s rise to an undisputed power and the force of contingency in history and in our lives. Our goals will be both to build knowledge of China’s past and to become historically-minded thinkers. Classes will consist mainly of discussion with questions circulated beforehand and viewing occasional videos for background information.

Readings Rana Mitter, *Modern China: A Very Short Introduction* (Oxford University Press, 2016)

Additional materials will be shared on a Google Site.

Preparation Time 20-30 Pages per Week

Biography Joey Low is a History PhD student at Brandeis University. He was born and raised in south-central California. He received a BA and MA in history at California State University. Currently, he is working his way towards ABD status. His field of study is on early modern China with interests in global and European history and a focus on state formation, borderlands, and comparative political economy. He has previously taught a course on the gunpowder age in China and Europe for BOLLI.

SOC8-5b-Mon3 Augmented Intelligence in the Workplace: Are Humans Redundant or Essential?

Study Group Leader (SGL) – Henry Morris

Monday – Course Period 3 – 2:10 pm to 3:35 pm
5 week course - November 1- November 29

Description Will AI take away all our jobs? Will robots get out of control? Though artificial intelligence is often in the news, the coverage can be sensationalized. This course examines a dimension of artificial intelligence that is complementary to human intelligence. “Augmented intelligence” combines human intelligence with machine intelligence to get things done that humans or machines alone could not do. Did you know that machine intelligence can recognize a person’s mood (via image analysis) and then signal an autistic child? Or that human audits of algorithms seek to monitor AI applications for bias and unfairness?

We will see how augmented intelligence gets applied in real situations by analyzing a variety of case studies. These applications cover industries and departments from law, fashion, music, healthcare, child welfare, to human resources. What do these examples tell us about what machines can do and what capabilities are uniquely human? Are the results beneficial or harmful to society? What policies could be adopted to govern the use of artificial intelligence and to encourage human-centered applications?

Classes feature lectures on augmented intelligence (technology, economics, regulations), followed by discussions of case studies. No technical background in computer software is required. Volunteers can present short reports in the final class, proposing policies to address issues raised by the case studies.

Readings *Augmented Intelligence: The Business Power of Human-Machine Collaboration* (130 pages, of which half is required reading), (e-book – ISBN 9780429589713; or paperback – ISBN 9780367687878)

MIT Report (2020), *The Work of the Future: Building Better Jobs in an Age of Intelligent Machines*. (free download)

Harvard Business School Case Study *Predicting Consumer Tastes with Big Data at the Gap*

Links to additional case studies, articles, and short videos will be provided.

Preparation Time 1-3 hours/week

Biography Henry Morris worked for 35 years in high tech, most recently as Senior Vice President at International Data Corporation, the global technology market research company. He joined BOLLI last year. Henry enjoys writing and teaching about analytics and artificial intelligence, emphasizing the need for ethical governance and control of intelligent systems. He was a lecturer at Tufts University Experimental College (artificial intelligence and the changing workplace) and co-authored *Augmented Intelligence: The Business Power of Human-Machine Collaboration* (CRC Press, 2020). Henry received a B.A. from the University of Michigan and a PhD in philosophy from the University of Pennsylvania.

TUESDAY

LIT3-10-Tue1 Look to the Ladies: America's Forgotten Women Writers, 1861-1961

Study Group Leader (SGL) – Kathryn Bloom

Tuesday – Course Period 1 – 9:30 am to 10:55 am
10 week course - September 20 - November 30
(No class November 23)

Description If I asked you to name some of the most important contemporary North American women writers, it wouldn't take long to come up with a compelling list: Toni Morrison. Cynthia Ozick. Joyce Carol Oates. Dara Horn. Anne Tyler. And that's just the first round of responses that come to mind.

But what about their literary foremothers, the American women writers of the mid-19th through mid-20th centuries, whose popular fiction was well regarded in its day, but is almost forgotten now? In this course, we'll look at the work of authors such as Kate Chopin, Kathryn Forbes, Fannie Hurst, and Rebecca Harding Davis. We'll consider some forgotten fiction and poetry. We'll discuss how they wrote about issues of their era--some that are all-too-familiar today. We'll ask ourselves how (and if) they are resisting the restrictive social norms of their time. And we'll ask ourselves whether we think their work and reputations are worth restoring to the literary canon.

Readings Short stories available online (links will be provided).
Fannie Hurst, *Back Street*. 1930. Vintage Movie Classics edition, 2014.

Preparation Time 2 hours/week.

Biography Kathryn Bloom, PhD, has taught a variety of literature courses at BOLLI over the past few years. She retired from a career in public relations and holds the BA from Rutgers University (Douglass College), MA from University of Toronto, MJLS from Hebrew College, and PhD from Northeastern University. Her op eds, feature articles, short stories, and blogs, and scholarly essays have appeared in the *New York Times*, *Wall Street Journal*, *Newsday*, *Boston Globe*, *Boston Herald*, *Philip Roth Studies*, *Lilith*,

and the Times of Israel. She also teaches at Orchard Cove, North Hill, and Congregation Shir Tikvah (Winchester, MA).

ART5-5b-Tue1 Fall Brilliance and Your Smartphone: Attain a New Level of Artistry and Technical Expertise

Study Group Leaders (SGLs) – Nancy Katz

Tuesday – Course Period 1 – 9:30 am to 10:55 am

5 week course - October 26 - November 30

(No Class November 23)

Description This class will take place in mid to late fall with its beautiful and varying colors and light, where you will learn to see like a photographer. Editing tools from your phone and a popular app will be used to artistically enhance your images. We will review the composition basics of good photography and learn how to apply them to your smartphone using composition techniques that all pros use. These techniques include: focal point, rule of thirds, diagonal lines, filling the frame and more. This course will contain different photography themes from the SGL's previous smartphone courses. We will spend one session and follow-up field trip on each of the following themes: fall foliage and water landscapes; fall foliage-informal portrait; fall foliage and classic New England architecture; as well as a course-long assignment, due at the last class. Homework assignments centering on each topic will be discussed during every class. In this course you will master editing on your smartphone and learn the use of artistic editing using the Snapseed app (free download). You should be familiar with using your smartphone camera and its features, including saving images in albums, renaming image files and emailing jpeg images. A tripod will be helpful but not required. Images will be saved through a Google Site, and the Study Group Leader's website and email. It will be helpful to have a Gmail address.

Readings iPhone User Guide (no cost download)

iPhone the Missing Manual (13th Edition for iPhone SE or IOS 13.2 or later) by David Pogue

iPhone for Seniors in easy steps: Covers iOS11 by Nick Vendome 2017

Android Phones for Dummies (4th Edition) by Dan Gookin

Additional materials will be provided on a Google Site.

Preparation Time 1-2 hours shooting and editing; required reading 1 hour/week.

Biography Nancy Katz graduated Girls' Latin School and Hebrew College, holds a BA in Sociology from UMass, Amherst and MEd from McDaniel College. She studied Landscape Design at the NY Botanical Garden and taught darkroom photography and Adult Education digital photography in NJ and Boston. She has photographed for newspapers and magazines, had exhibitions, including one on the Jewish community of Cuba and was a guest artist at the Apple Store, Boston. She is a docent at The Vilna Shul, and taught Smartphone photography at The Arnold Arboretum, Brookline Adult Education, and The Weissman Preservation Center at Harvard.

H&G16-10-Tue1 Will Our House Divided Stand? Can American Democracy Survive the Extreme Political Polarization of the 3rd Decade of the 21st Century?

Study Group Leader (SGL) – Saul Schapiro

Tuesday – Course Period 1 – 9:30 am to 10:55 am
10 week course - September 21 - November 30
(No class November 23)

Description The United States is facing an existential crisis in 2021. Clashes between and among historical forces, such as racial antagonism and religious fervor, combined with cultural disagreements about the role of women in our political life, the nature of gender in our society, and governmental control over reproductive decisions, have risen to a fever pitch. How did wearing masks or receiving vaccines during a pandemic become a political issue? How did one of our two governing parties come to reject the legitimacy of a presidential election? It is not clear whether our political institutions can still keep the nation together and/or preserve our democratic traditions.

The aim of this class is to provide new information and explore alternative understandings of the historical facts we already know. The unpredicted events of the last 4 years and the 2020 election surprised even seasoned political professionals. This indicates that we don't have an adequate operational understanding of what is transpiring and why.

This course will re-examine American history, culture, its ideas and ideals, its political institutions and trace the origins of the conflicts we are facing as a society today to their historical roots. It will also consider how the structure of our government facilitates and/or impedes our ability to successfully deal with the challenges of contemporary life. We will attempt to better understand and re-conceptualize the nature of these challenges and arrive at new insights and perspectives on our collective life in these extraordinary times in this exceptional country.

NOTE: This is very similar to the course that was offered in spring of 2021 under the name “The Government of the United States: Form and Function – Its Origins and Does It Still Work?”

Readings Primary sources and documents will be made available on line by SGL.

Preparation Time 1-2 hours/week

Biography Saul Schapiro is a graduate of the City College of New York and Harvard Law School. He practiced law for more than 40 years having extensive experience in the intersection of the private sector and government, serving among others as outside litigation counsel to the Boston Redevelopment Authority and General Counsel to the AFL-CIO Housing Invest Trust. Schapiro has previously taught the BOLLI course that examined race relations in the US and the Supreme Court from 1772 to the present. His interest post retirement is in the intersection of government, politics, economics and the law.

LIT13-10-Tue1 Masterpieces Times Three: From Drama to Film and Opera

Study Group Leader (SGL) – Peter Schmidt

Tuesday – Course Period 1 – 9:30 am to 10:55am

10 week course - September 21 - November 30

(No class November 23)

Description Drama has often served as the inspiration for other art forms. In this course we will look at four masterpieces of drama: *Salome* by Oscar Wilde; *Woyzeck* by Georg Büchner; *Earth-Spirit* and *Pandora's Box* by Frank Wedekind, and their realization in film and modern opera. The films are: *Salome* with Alla Nazimova; *Woyzeck* by Werner Herzog and with Klaus Kinski; *Pandora's Box* by G. W. Pabst and with Louise Brooks. The operas are: *Salome* by Richard Strauss, and *Wozzeck* and *Lulu* by Alban Berg. Besides in-depth discussion and analysis of each of the plays, we'll consider visualization of the characters and staging as a guide to viewing selections from the films and operas based on them. This will include some comparisons of the plays and their main characters, and also of the films and operas. Come join in this exciting adventure. No prior knowledge is required. Although the plays with their films and operas are planned to be covered separately in three, three and four weeks, respectively, continuous attendance in the course is highly recommended.

Readings Aubrey Beardsley and Oscar Wilde, *Salome*; Dover Publications, 1967. ISBN- 0486218309 (Note: *Salome* is also available free online, including the Aubrey Beardsley illustrations.)

Georg Büchner *Woyzeck*; Drama Classics, Nick Hern Books, 1997. ISBN- 1854591835 (Note: Only this particular translation will be used in the course).

Additional materials will be provided on the course website.

Preparation Time 2-3 hours for play-discussion sessions; about 1 hour for the others

Biography Peter Schmidt has led and co-led several BOLLI courses: "Five Physicists who Changed the World View," "Who's Afraid of 20th-Century Music" with Naomi Schmidt, and "The Humanity of Heinrich Böll: Selected Short Stories". His professional careers have been in physics and machine vision engineering, but he has also cultivated an interest in classical music and short stories, including 20th-century music based on literary works; hence this multidisciplinary venture.

ART2-10-Tue2 Mavericks: Five Artists Who Sailed Against the Wind

Study Group Leaders (SGLs) - Suzanne Art

Tuesday – Course Period 2 – 11:10 am to 12:35 pm

10 week course - September 21 - November 30

(No class November 23)

Description While all artists create works that reflect their unique visions of the world, it takes courage and determination to successfully challenge the artistic standards of the day. Let's consider five who did.

Sandro Botticelli stood apart from most Renaissance artists, who stressed single-point perspective, muscularity of form, and naturalism. His paintings reflect his training as a goldsmith, with a focus upon graceful lines, intricate ornamentation, and a sense of the ethereal. Artemisia Gentileschi was one of the greatest painters of the Baroque period. She rose from tragedy (she was raped in her father's art studio by one of his colleagues) to take a stand against the stereotype of female submissiveness in art. Jacques-Louis David countered the frivolous Rococo style of his day with a cerebral brand of history painting that combined classical austerity with heightened emotion. His *Oath of the Horatii* served as a rallying cry for the republicans during the French Revolution. James McNeill Whistler was a leader in the Aesthetic Movement, advocating simple design and tonal harmony. Sensing a parallel between painting and music, he entitled many of his works "arrangements" and "nocturnes", thereby negating any narrative intent. Paul Cezanne, who perceived reality in terms of its composite parts, stressed geometric forms and thick textures in his landscapes – a far cry from the traditional representation then promoted by the French Academy.

In this course, we will examine the lives and works of these five “mavericks” and discover how they influenced the development of Western art.

Readings All assignments will be provided on a Google Site. These will include short biographies, articles about specific artists, and videos of art historians focusing on the works of the five artists studied in the course.

Preparation Time Typically 1.5 hours/week

Biography Suzanne Art has always loved art, language, and history. Her favorite pastime is experiencing the paintings in art museums. She has a BA in history, an MA in the French language and literature, and an MA in teaching. She taught history for 16 years at a private school. During that time, she also wrote a series of twelve history books, a major feature of which is the study of the art of a given culture. She has taught nine art history courses at BOLLI.

LIT6-10-Tue2 Issue-Oriented Fiction: Just Another Opinion or an Aid to Deeper Understanding?

Study Group Leader (SGL) – Janice Burres

Tuesday – Course Period 2 – 11:10 am to 12:35 pm

10 week course - September 21 - November 30

(No class November 23)

Description How can novels deepen our understanding of some of the most complex issues of our time? In this course we'll look at how contemporary fiction can help us to appreciate the struggles of people who have faced experiences that may be unfamiliar to us. Imagine you were forced to leave your country with just the clothes on your back with the hope of entering the U.S. through the southern border. Or you are a conscientious parent who loves your son only to have him kill several classmates and a teacher. We will read three engaging novels, one by Jeanine Cummins and two by Jodi Picoult, each book exploring a different issue: immigration, school shooting, and racism. In addition, using material provided online, we

will compare how learning about social problems from novels differs from studying them through nonfiction sources, such as articles and books. For example, does an emotional connection to an issue made through a fictional work help or hinder our understanding of these issues? The authors have made choices about characters, plot, and setting that impact the readers' experience and inform our comprehension of the topics. How do these decisions reflect the authors' beliefs and attitudes and how does that perspective influence our own views, biases, and judgments? Through class discussions and breakout groups we will get to know and learn from each other as we discuss a variety of questions.

Readings *Nineteen Minutes* by Jodi Picoult

American Dirt by Jeanine Cummins

Small Great Things by Jodi Picoult

The SGL will provide related articles on a course website.

Preparation Time: We will read about 150 pages a week of a novel plus one or two articles.

Bio Janice Burres double majored in English and education, earned a master's degree in reading education, and completed the coursework for a master's in counseling psychology. She taught middle and high school English at the Dover-Sherborn Regional Schools for nineteen years. As a communication specialist at Mckinsey & Company, she traveled around the world training their consultants in writing, public speaking, and group facilitation. Currently she teaches graduate courses to practicing K-12 teachers in various Massachusetts school districts.

H&G13-10-Tue2 Presidential Leadership, Presidential Power in America's Wars: 1812 through Vietnam

Study Group Leader (SGL) – Fred Kobrick

Tuesday – Course Period 2 – 11:10 am to 12:35 pm

10 week course - September 21 - November 30

(No class November 23)

Description Wars have shaped much of American History and who we became as a nation, as have the leadership qualities and key decisions of presidents who brought us into those wars and managed them. Historians say most or all great presidents were made great by handling war well. The Founding Fathers felt that England and European monarchs had abused their absolute power by starting wars to increase their power and esteem. Thus, in 1787, our Founding Fathers gave the American Congress the sole authority to declare war. Even so, over time, presidents have usurped more and more of that congressional authority. Congressman Abraham Lincoln in 1848, wrote a friend that no one man should have the power to send us into war. Yet, he became our most powerful war president. A top historian said that Lincoln went into war knowing less than a private, but ended up creating the definition of commander-in-chief that is still used today. Research illuminates how wars have often defined the relationship between presidents and Congress, and how we can judge who are the best presidents during

war times, and why. We will compare different presidents in key respects, such as Truman vs. FDR in preparing the American people for great struggles, or Polk dismissing the concerns of Congress over his undeclared war with Mexico, vs. how Lyndon Johnson managed major escalations of the Vietnam War. We will study all war presidents from the War of 1812, through Vietnam, and study and discuss the evolution of Presidential power.

Readings *Presidents of War* by Michael Beschloss Paperback, ISBN 9780307409614

Preparation Time 2 ½ hours, 59 pages/week (text without footnotes is 586 pages)

Biography Fred Kobrick managed one of the top 5 mutual funds in the country for 15 years. He has a BA in economics from Boston University and an MBA from Harvard Business School. Fred taught in 2 graduate programs at Boston University. He then led many BOLLI classes, including Great Companies, based on a book he authored, *Cotton, Capitalism, and Globalization*; several courses on China and foreign policy; Cornelius Vanderbilt: The Tycoon Who Changed America; and Manifest Destiny: America's Long War of Conquest of the West.

LIT11-10-Tue2 Pat Barker's World War I Trilogy: A Novelist Explores the Morality of War

Study Group Leader (SGL) – Diane Proctor

Tuesday – Course Period 2 – 11:10 am to 12:35 pm

10 week course - September 21 - November 30

(No class November 23)

Description In July, 1917, Siegfried Sassoon wrote: "I am not protesting against the conduct of the war, but against the political errors and insincerities for which the fighting men are sacrificed." Against this seditious declaration stands Dr. Jonathan Rivers, the psychiatrist charged with "rehabilitating" the famous poet's "sanity"; in consort with this sentiment, is fellow poet, Wilfred Owen, who also faces the ghosts of war. All three real life characters meet in Craiglockhart Castle, Scotland, where soldiers are being treated for shell shock and fictional characters join them, as Pat Barker weaves her absorbing trilogy.

In the course of our discussions we will examine the courage, madness, class divisions, and insanity of war and look at the ways *Regeneration*, *Eye in the Door*, and the Booker Prize winning *The Ghost Road*, take the reader from the interior lives of the characters to the external realities of war. We will spend three weeks discussing each book and finally, we will examine the trilogy as a whole, including the criteria by which *The Ghost Road* was awarded the Booker Prize. The SGL will provide copies of relevant poems to enrich the discussions.

Readings We will read all three novels and the SGL will provide supplementary poetry.

Regeneration, Pat Barker, Plume/Penguin Edition

Eye in the Door, Pat Barker, Plume/Penguin Edition

The Ghost Road, Pat Barker, Plume/Penguin Edition

Preparation Time 80 pages at about 2 hours/week

Biography Diane Proctor has dedicated her career to the teaching of literature and writing and she was on the faculty of Milton Academy, The Hotchkiss School, and Middlesex School. In retirement, she has served as the President of the League of Voters of Concord-Carlisle and leads courses at several learning and retirement programs. She has taught at BOLLI for several years.

WRI1-10-Tue2 Advanced Memoir Writing

Study Group Leader (SGL) – Marjorie Roemer

Tuesday – Course Period 2 – 11:10 am to 12:35 pm
10 week course - September 21 - November 30
(No class November 23)

Description “*The situation is the context or circumstance; the story is the emotional experience that preoccupies the writer; the insight, the wisdom, the thing one has come to say.*”
from Vivian Gornick’s *The Situation and the Story*.

This is the twentieth iteration of this course on memoir writing, but it will be a little different. This course is for people who have already completed a memoir writing course, and it is an effort to see how the pieces might fit together, and what the overall thrust of the memoir might be. We will operate in this way: a prompt is given, and then each participant brings 500 words to be read and responded to in class. Many of the prompts will be borrowed from Brian Kitley’s *The 3 A.M. Epiphany: Uncommon Writing Exercises That Transform Your Fiction*. These will be adapted for autobiographical writing. Our work together is to encourage the efforts of each member of the group. To that end, our response to writing is always based on listening generously, trying to understand what is being said, or what is almost said in the writing. Because our work rests on coherence and trust, regular attendance is necessary. You don’t have to be a skilled writer to participate. You just have to be willing to explore and be supportive of others’ explorations. Participants’ comments about the course always praise the power of the group, the value of hearing one another’s work, and the warm responses offered by class members.

Readings A booklet of assignments will be prepared and distributed.

Preparation Time Participants will write 500 words per week.

Biography Marjorie Roemer holds a BA from Bennington College, an MA from New York University, and a PhD from Brandeis, all in English and American literature. Her teaching career began in New York City in a public junior high school. It has since taken her to Brookline HS, the University of California at Santa Barbara, the University of Cincinnati, and finally Rhode Island College, where she is a full professor emerita. She has worked as the Director of Writing Programs and the Director of the Rhode Island Writing Project.

H&G3-5b-Tue3 The Geopolitics of the Horn of Africa

Study Group Leader (SGL) – Girma Belay

Tuesday – Course Period 3 – 2:10 pm to 3:35 pm

5 week course - October 26- November 30

(No Class November 23)

Description The Horn of Africa, comprising the countries of Ethiopia, Eritrea, Sudan, South Sudan, Djibouti, and Somalia, is vital to the interests of the United States. Ethnic competition, border conflicts, control of resources such as rivers, dams, ports, and cash crops and livestock, and big power interests are all relevant to this complicated area of the world.

The purpose of the course is to introduce the region's complex history, politics, and economics in the past 30 years. We will also examine its geopolitical and strategic relevance to the U.S., Europe, China and the Middle East. These dynamics accentuate the divisions and the economic interests between the ten Upper Nile Basin countries (led by Ethiopia) and the Lower Nile Basin countries (Sudan and Egypt). The course will explore strategies to resolve the conflicts that have emerged in the past few years as a result of the geopolitics of the region. This course has been designed with an eye on both class presentation and active participation.

Readings Current articles from journals, magazines and newspapers with links to websites for downloading and YouTube video links.

Preparation Time Up to 5 hours per week but all readings are optional

Biography Girma Belay has his master's degrees from UCLA's School of Architecture and Urban Planning and from California State University at Los Angeles in international relations (political science.) He earned an undergraduate degree in economics from the University of California, Los Angeles. He came to UCLA on a full scholarship and played on the varsity soccer team for four years. He was born and raised in Addis Ababa, Ethiopia, which he continues to visit frequently. He is retired from an active career as an affordable housing executive in Boston and fills his free time by following the geopolitics of his homeland.

H&G7-10-Tue3 The Fragility of Democracy: The Rise of the Nazis and Its Lessons For Today

Study Group Leader (SGL) – Jan Darsa

Tuesday – Course Period 3 – 2:10 pm to 3:35 pm

10 week course - September 21 - November 30

(No class November 23)

Description How does a democratic society evolve into a dictatorship? What are the choices individuals make that enable this to happen? In this course we will explore how it was possible that people who were thought to be the moral barometers of society, e.g. doctors, lawyers, and judges became participants in

dictatorship and genocide. Just how did the Nazis build such a large and devoted following, and how was propaganda used to create allegiance and promote hatred?

The factors of politics and of human behavior that allowed Germany to transform itself from a democracy into a dictatorship will be examined. By looking at choices people made during the rise of the Nazi Party and its subsequent takeover of power, we will explore this period of history. We will recognize how responsibility for losing or sustaining a democracy belongs to both its leaders and citizens. Importantly, we will explore how citizens of a society can work to prevent this from happening again.

Readings

The Holocaust and Human Behavior (Free PDF from Facing History)

On Tyranny by Timothy Snyder

Various excerpts from videos obtained from The Facing History Website and YouTube

Preparation Time Suggested readings would take about 2 hours, but much of it is optional

Biography Jan Darsa was Director of Jewish Education at Facing History and Ourselves for over 20 years, and has developed curricula in the field of Holocaust History, Jewish life before WW II and Israeli History. Her recent publications are *Sacred Texts, Modern Questions: Connecting Ethics and History Through A Jewish Lens*, and *Colliding Dreams Study Guide*. Jan has taught in public and private high schools and Tufts University. She is a Jerusalem Fellow, studying for 2 years (1988-90) in Jerusalem, and in 1991 was a scholar-in-residence in South Africa. In 2010 she received the Covenant Award for excellence in Jewish Education.

MUS6-10-Tue3 Music Unbound: The Rise of Romanticism

Study Group Leader (SGL) – Roberta Kozinn

Tuesday – Course Period 3 – 2:10 pm to 3:35 pm

10 week course - September 21 - November 30

(No class November 23)

Description Isaiah Berlin called Romanticism “the greatest transformation of Western consciousness in our time.” What socio-political, philosophical, and aesthetic developments generated the wave of Romantic thought that flooded the cultural watersheds of Europe around 1800? How was the very purpose of art and the role of artists in society transformed? And how did music reflect these changes? For centuries music had been closely tied to life’s rituals and institutions: its role was to elevate religious experience, celebrate public milestones, and decorate private occasions. In the Romantic era, liberated from these practical concerns and the constraints of established practices, music became primarily a personal statement for the expression and communication of feelings and the revelation of each composer’s unique imagination. Both the goals and the means of musical expression were significantly altered, reflecting newfound artistic freedom.

Together we will explore works by four first generation Romantic composers, situating them in their broader cultural context. The songs of Schubert and Schumann will reveal the intimate connection between poetry and music, kinship with nature, and sense of longing that are hallmarks of Romanticism. Chopin's exquisitely crafted piano pieces and Schumann's impetuous keyboard works will allow us to study the period's new approaches to harmonic language, tone-color, and virtuosity. We will also investigate the fascinating tension between innovation and tradition as composers transformed the established genres of symphony, sonata and chamber music. Finally, new expressive realms will beckon in the evocative works of Berlioz. Musical background helpful but not required.

Readings YouTube performances, students' own recordings, and on-line bios and background articles. Explanations of musical terms and translations of all vocal texts will be provided.

Preparation Time 2-3 hours each week of intensive guided listening to specific works, with occasional supplementary readings.

Biography Roberta Kozinn majored in music at Barnard College and received a Master's Degree in musicology from Columbia. For twelve years she led study groups for the Brandeis National Women's Committee covering a wide range of musical subjects including opera, the symphony and 20th century music. Combining her academic training with a desire to communicate her passion for music, she worked for two decades in New York as a publicist for internationally renowned soloists, ensembles and institutions. She has been an avid choral singer since her teens and is a lifelong opera buff.

SCI3-10-Tue3 Faraday, Maxwell and Einstein: A Brief History of Electromagnetism

Study Group Leader (SGL) – Franklin Dorian Segall

Tuesday – Course Period 3 – 2:10 pm to 3:35 pm

10 week course - September 21 - November 30

(No class November 23)

Description The effects of electricity and magnetism profoundly affect our daily lives, but we rarely stop to ponder these physical phenomena. In this course, we will learn about these concepts from historical and personal perspectives, ranging from ancient notions, through the unification of magnetism with electricity, and then how our understanding grew to revolutionize our very concepts of space and time. The structure of the course will be anchored by the personal and professional stories of three giant figures in the history of science: Faraday, Maxwell and Einstein. Although this is not a physics course, we will consider and try to understand the substance of the scientific advances made by each of these scientists as well as those of other investigators who made significant contributions to the field. We will look at the personal and intellectual development of each of our scientists, what motivated them to pursue their investigations, and then consider the physical and conceptual tools that enabled each of them to make great leaps of imagination and insight. The second portion of the course will focus on some of the many practical developments resulting from our understanding of electromagnetism, as well as the entrepreneurs and engineers responsible for their creation. Topics may include the development of radio

communication, electrical power transmission and the interactions of electromagnetic waves with matter, depending on the interests of the class.

Readings *Faraday, Maxwell and the Electromagnetic Field, How Two Men Revolutionized Physics*, by Nancy Forbes and Basil Mahon, Prometheus Books, 2014, ISBN 978-1-61614-942-0. Online readings, videos and classroom demonstrations will supplement the book.

Preparation Time 1-2 hours/week

Biography Frank Segall, a retired physician, has had a decades-long interest in the physical sciences. As a teenager, he was an amateur radio operator. At a summer high school science program, he took a course on the life of Michael Faraday by one of that scientist's major biographers. Frank majored in mathematics, and he also studied some physics and engineering at the college level. These subjects were largely set aside when his medical training began. As a physician, Frank taught nephrology (kidney medicine) at the bedside or in the lecture hall for 37 years. This is his third year at BOLLI.

ART10-5a-Tue3 What Am I Looking At?—Fresh Perspectives on Art by Creative Thinkers

Study Group Leader (SGL) – Diane Winkelman

Tuesday – Course Period 3 – 2:10 pm to 3:35 pm

5 week course - September 21- October 19

Description How do creative people—writers, comedians, actors and other artists—look at art? How can we gain new perspectives on our own journeys as museum goers? This exploration of the visual arts will examine how a variety of creative thinkers experience other artists' work. By looking at artworks and watching videos in which Steve Martin, Roz Chast, Alex Katz, Steven Pinker, Kehinde While and Jeff Koons perceive and talk about art, we will try to answer the question, "What can I learn and apply to my own experience of art?" Perhaps the response of a cartoonist looking at Renaissance art will provide a new twist to our own thinking.

Each class will feature a specific theme: Performance Art, Visual Processing and Art, Humor in Art, Art about Justice, and the Intersection of Music and Art. Our discussions will be based on selections from the video collections of the Metropolitan Museum of Art and the Museum of Modern Art/BBC, which feature leading creative thinkers discussing how particular artworks inspire or provoke. We will explore how our own life experiences inform the way we look at art, discuss whether it's an emotional or intellectual experience, and what types of art we are drawn to. The class will be interactive: sometimes we will break into small groups and reunite to share our responses to specific artworks. Participants will have an opportunity to make brief presentations, and we will be joined by a retired docent from two art museums at one meeting.

Readings Videos and selected articles posted on Google Site for the course.

Preparation Time Approximately 1 hour per week

Biography Diane Winkelman is a retired Speech Language Pathologist. Her career has included teaching language development courses at the college level and accent modification therapy with adults. Riding the train from Brooklyn to Manhattan to visit museums as a teenager was the beginning of an interest in art and museums. She is a life-long museum “nerd” and is currently going through museum withdrawal. The silver lining of discovering a new way to interact with art during the pandemic provided the impetus for this course.

SCI4-5a-Tue3 Pages from the Neurologist’s Notebook: Insights from Oliver Sacks

Study Group Leader (SGL) - Mercedes Villalonga

Tuesday – Course Period 3 – 2:10 pm to 3:35 pm
5 week course - September 21 - October 19

Description Chances are, you’ve heard of the book *The Man Who Mistook His Wife for a Hat*, but you may be less familiar with terms like prosopagnosia, alexia, and agraphia. In his case studies, Oliver Sacks demystifies these often complex topics in neuropsychology by presenting them through the lens of subjective human experience. In this course, we will read a diverse selection of case studies written by Sacks with the goal of understanding both the science behind these fascinating phenomena as well as their social, emotional, and deeply personal effects. Examples of cases include individuals who exhibit an inability to recognize faces (like the man who indeed mistook his wife for a hat!), or a man who suddenly couldn’t read his newspaper (but had no trouble writing). Each class will be split between lecture on the key neuropsychological concepts from a single Sacks case and guided discussion of their broader human context. Study of these cases and related concepts will not only leave you with a stronger understanding of the complexity of the human nervous system, but also reveal the fragile nature of basic neurological functions that we take for granted in everyday life. No background in neuroscience will be assumed by the SGL.

Readings Oliver Sacks’ essays (from *The New Yorker* and/or his books) will be posted online.

Preparation Time 2-3 hours/week (20-30 pages)

Biography Mercedes Villalonga is a PhD candidate in the Department of Psychology at Brandeis University. After earning her BA in psychology from Boston University, Mercedes worked in an ophthalmology laboratory studying the genetic and lifestyle risk factors for eye disease. In 2019, Mercedes received her MA in psychology at Brandeis University for her study of sensory integration in vision and touch. Mercedes now studies mechanisms of time perception, attention, and decision-making. She has served as a teaching assistant for multiple psychology courses on topics in cognition and perception at Brandeis.

FILM1-5b-Tue3 Food in Dramatic Films: Pass the Popcorn Please

Study Group Leader (SGL) - Toby Kusmer

Tuesday – Course Period 3 – 2:10 pm to 3:35 pm
5 week course - October 26 - November 30
(No Class November 23)

Description Film can dramatize and bring peoples' personal struggles and culture to life on the big screen so that viewers gain insight into how characters cope and relate to each other. In all cultures one outstanding and universal aspect of life that connects people is food. For each class we will discuss a dramatic film from a different country where food is a McGuffin (a device used to motivate characters but insignificant in itself) designed to help show how people live their lives in intimate ways. While many such dramatic films exist, the movies tentatively selected are from five different countries: Babbette's Feast (Denmark), Eat, Drink, Man, Woman (Taiwan), The Lunchbox (India), Tampopo (Japan) and Like Water For Chocolate (Mexico).

Readings The selected movies are all currently available on one or more popular streaming services, and can be rented for \$2.99 or \$3.99 from Amazon, Netflix or YouTube. Supplementary reading materials will be provided electronically.

Preparation Time The preparation time will include viewing the movie before class and is estimated to be 2-3 hours for each class.

Biography Toby Kusmer is married with two adult daughters who live in the Boston area. He is a retired patent attorney, and an avid lover of movies since childhood. When he was 11 years old his family moved within walking distance of two arthouse theatres, and he hasn't stopped enjoying film since. He and his wife are not known for their cooking, but love to entertain and break bread with old and new friends and acquaintances, relying on a wide variety of take-out restaurants and caterers, and pot luck meals. It helps that both their daughters are excellent cooks.

WEDNESDAY

MUS2-10-MonWed1 Underscoring with Jazz: An Exploration of Jazz, Film, and the Evolving Media of American Entertainment

Study Group Leader (SGL) – James Heazlewood-Dale

Monday & Wednesday– Course Period 1 – 9:30 am to 10:55 am
10 week course - September 20 - November 29
(No class October 11)

Description This 10-week course will investigate the interaction between the media of jazz music and cinema. These two great American art forms run parallel in their evolution throughout the 20th and 21st centuries. When these popular entertainment media intersect, jazz transcends beyond the dance halls, concert halls, clubs, and late-night jam sessions to transport the viewer into the world of the film. Participants will develop an understanding of how film music is an essential part of immersing the viewer into the narrative, characters, locations, time, and drama of the motion picture.

Directors and composers throughout moving picture history have utilized jazz styles in a wide variety of cinematic contexts. This stylistic diversity is reflected in the choice of films we will be exploring, ranging from Louis Malle's *Ascenseur Pour L'Echafaud* (1958) to Clint Eastwood's acclaimed biopic, *Bird* (1988). By looking at the works of composers such as Duke Ellington, Elmer Bernstein, John Lewis, Charles Mingus, Miles Davis, and Herbie Hancock, this course aims to address how jazz music can enhance the cinematic experience. No prior knowledge of musical theory or film studies is required.

NOTE: This course will meet twice a week – one session devoted to jazz styles and jazz composers, one session devoted to a discussion of the film. This course is considered a full BOLLI course load. If you get this course in the lottery, you will not get any other course. You may be able to get a “third course” if there is space after the lottery.

Readings The SGL will send weekly emails containing a link to the film, the CD release of the soundtrack (when applicable), and an assigned reading in PDF format. Participants are encouraged to listen to the CD release prior to watching the film in order to familiarize themselves with the musical themes.

Preparation Time 40 minutes for the reading and roughly two hours for the film

Biography Growing up in Australia, James discovered a passion for playing jazz double bass. After receiving first-class honors in jazz performance at the Sydney Conservatory, he relocated to Boston to study music performance at Berklee School of Music and New England Conservatory on full scholarships. James is currently a PhD candidate at Brandeis University in musicology, focusing on the relationship between jazz and multimedia. James has been an SGL for numerous BOLLI courses, including All That Jazz, The Beatles, and Protest Music of the 1960s.

H&G2-10-Wed1 Four Hundred Souls: Unfamiliar Facts and Untold Truths from African American History

Study Group Leader (SGL) – Paula Barta

Wednesday – Course Period 1 – 9:30 am to 10:55 am

10 week course - September 22 - December 1

(No class November 24)

Description “This is a war narrative. This is a horror story, but it’s also a suspense thriller that ends in triumph. It also ends in tragedy. It’s a true story about a fantastic myth. This is a narrative, non-fiction

account of the all-American fairy tale of liberty and justice for all.”

Michael Harriot, *Four Hundred Souls*.

This course is based on *Four Hundred Souls, A Community History of African America, 1619-2019*. The book is divided into ten sections, each covering a forty-year period in eight short chapters and a poem. Ninety writers of color explore five-year periods using various formats: historical essays, short stories, personal vignettes, and fiery polemics. The essays are written by journalists, sociologists, college professors, and social justice activists. They present various perspectives through the eyes of towering historical icons or the untold stories of ordinary people, through places, laws, and objects. The book tells the stories of African American communities across America. Class discussions will include the role of slavery in the creation of the nation and the development of laws that supported slavery. Our readings will touch on the Civil War, the end of slavery, what happened during reconstruction and, how and where Jim Crow laws maintained caste limitations on African Americans. We will look at the real and illusory progress of the Civil Rights era; zoning laws and economic inequality. Finally, we will discuss how reading Black history written by Black authors has informed our understanding of the racial challenges still unresolved in 2021.

Readings *Four Hundred Souls, A Community History of African America, 1619-2019* edited by Ibram X. Kendi and Keisha N. Blaine. ISBN-13: 9780593134047. ISBN-10: 0593134044.

Additional readings and videos will be posted on the Google Site.

Preparation Time Less than 2 hours weekly.

Biography Paula Barta is an avid learner who has been a BOLLI participant since 2019. She spent her career working in nonprofit organizations in San Francisco and Boston. With a BA in French and an MBA, Paula is happiest when learning something new. This is her first time as a Study Group Leader. Paula feels that learning about this history, deliberately excluded from most textbooks, will broaden our perspectives and be particularly relevant now, when the country is in flux socially, racially and politically.

H&G8-5a-Wed1 The World of Work: A History of US Labor and the Future of Work

Study Group Leader (SGL) – Mark Erlich

Wednesday – Course Period 1 – 9:30 am to 10:55 am

5 week course - September 22 - October 20

Description The story of labor is as rich and complex as any part of American history. Beginning in the late 19th century, unions fought to establish a presence in our political and economic life. Following the Great Depression, workers organized on an unprecedented scale, leading to a social contract between labor and business. This created a long period of prosperity following World War II that came to a crashing halt in the late 1970s and 1980s when the business community, supported by an emerging right-wing political opposition, launched an assault on union influence and drove an agenda that diminished the percentage of American workers in unions from 35% to 10%. Globalization and the

fissuring of the economy contributed to labor's decline as well. Today, the smaller but leaner labor movement is the only major institution in our society that routinely speaks on behalf of working people. There are hopeful signs of creative forms of organizing in the changing workforce – among low-waged workers, women and workers of color, and workers in the new “innovation economy.” But the 21st century economy is defined by increasingly precarious conditions and limited job security. While some argue that organized labor is an obsolete institution, others maintain that worker organizations are needed now more than ever in the face of extreme income inequality and continued global corporate power. The class will be primarily lecture with some class discussion.

Readings *Beaten Down, Worked Up* by Steven Greenhouse

Preparation Time 1 hour/week

Biography Mark Erlich is a Wertheim Fellow at the Harvard Law School's Labor and Worklife Program after retiring as Executive Secretary-Treasurer (EST) of the New England Regional Council of Carpenters in 2017. In addition to his career in the trades and the labor movement, Erlich has written and lectured extensively on labor issues. He is the author of two books, *With Our Hands: The Story of Carpenters in Massachusetts* (1986) and *Labor at the Ballot Box* (1990), both published by Temple University Press. He has also written dozens of essays, articles, and op-eds on labor history and contemporary union issues.

SOC6-10-Wed1 Can Journalism in 2021 be Fair and Truthful? You Decide

Study Group Leader (SGL) – Terry Lee

Wednesday – Course Period 1 – 9:30 am to 10:55 am

10 week course - September 22 - December 1

(No class November 24)

Description What does it mean to say that news reporting is "fair," "balanced," or "even-handed"? How can one know when a news story is slanted—biased? Is it possible to report news from an objective standpoint? U.S. journalists in 2021 are under scrutiny perhaps as no time before, a time when their work is critically essential to sustaining our democracy. Journalists make complex decisions when reporting and editing stories, including when to—and whether to—publish stories that harm. In fact, journalists have a duty to harm, given their constitutionally protected role as watchdogs. But where do they draw the line? In their work to inform and empower citizens, journalists live in a world of facts. Some scholars suggest, however, that facts are not enough, that we need a "pragmatic objectivity" in which contextual and interpretive news reporting is essential in an effort to get at "truth," although truth can be variable, depending on one's perspective. How does a reporter or editor interpret without "slanting" a story? And what obligations should citizens fulfill as "consumers" of news? This 10-week class will use brief essays by scholars and former journalists, as well as news stories published this year in print and online. There will be some online reading of brief Op-Ed columns. This is largely a discussion class in which we will analyze U.S journalism from many perspectives, focusing on print and online media.

Readings Readings will be posted as PDFs on the SGL's website and/or as web links.

Preparation Time 2-3 hours/week

Biography Terry Lee's first career was as a journalist for Syracuse Post-Standard, Syracuse, N.Y. He later earned a PhD in British literature and had a thirty-year career teaching journalism and literature. He retired from Christopher Newport University, a public college in Virginia, in 2017, where he spent the last fifteen years also producing short films on aging, caregiving, and hospice. He has taught adult learners in Virginia, at the Washington Heights Hebrew Y in Manhattan, as well as Auburn Correctional Facility in Auburn, N.Y. His work is available on his professional website, www.risingpress.org.

ART7-10-Wed2 Abstract Watercolor: Beauty Is Where You Find It

Study Group Leader (SGL) – Quinn Rosefsky

Wednesday – Course Period 2 – 11:10 am to 12:35 pm

10 week course - September 22 - December 1

(No class November 24)

Description Are you curious about abstract art? Do you have a tolerance for the unexpected? Have you thought about giving acrylic or watercolor a try? Perhaps a beginner's course using watercolor as your medium is a feasible option. The main prerequisites are flexibility, patience, and tolerance for the unexpected. To put our work together into context, we will look at several impressionist and abstract artists who sometimes used watercolors (e.g., Paul Cezanne, JMW Turner, Wassily Kandinsky). We will pay attention to the basic properties of watercolor (translucence and light bouncing off the whiteness of the paper). And, as we paint together, we will explore the centrality of color, form, and composition. On our journey, we will look at interactions water has with different types of paper and pigment; the usefulness of the "wet on wet" technique; and the need to respond rapidly to a myriad of choices in a limited amount of "time." Participants will attempt to create tension without appearing frenetic. They will learn first-hand the more common pitfalls: too much water; unwanted color dominance; over-focus on one portion of the painting. Class time on Zoom will provide a relaxed atmosphere during which to paint as well as receive input from the SGL and fellow participants. The participants will also build their own internal "critic" capable of differentiating what has temporary staying power from what is more durable. While challenging, the goal of this hands-on course is not to become an expert. Students must have some facility using a computer.

Readings No books required. Website will incorporate pictures and readings pertinent to each week. Using basic materials only, the cost of painting materials is about \$140.

Winsor & Newton Cotman Watercolor Set of 12 Tubes (00325-2129) \$31); Arches Watercolor block, 20 sheets, cold press, 7" x 10" (\$25); Plastic Tray Palette (\$5-20); White Synthetic Round Brush, Size 24 (\$40); Palette knife (\$4); Lamicall Gooseneck cell phone clamp clip (\$20 at Amazon); small sprayer to wet paints (\$5-10.) Websites to purchase materials: "DickBlick", "Jerry'sArtarama", "CheapJoe's"

Preparation Time Website will contain approximately five to seven pages, sometimes more, of reading that should take no more than one-half hour per week. Time to do a single small watercolor should be about 30 minutes.

Biography Quinn Rosefsky is a retired psychiatrist, whose practice focused on children and adults. He spent the final years of his career working with Native Americans. In retirement, he enjoys creativity (writing and watercolor) and the process of putting together and leading or co-leading BOLLI courses. He is a member of the SGSC.

CE1-10-Wed2 Current Events: Section 1

Study Group Leader (SGL) – Lois Sockol

Wednesday – Course Period 2 – 11:10 am to 12:35 pm

10 week course - September 22 - December 1

(No class November 24)

Description We live in a complex time when what happens in one part of our world affects us all. This dynamism requires us to stay informed as the world rapidly changes. This course is designed to inform, to discuss current news stories, and provide thoughtful analysis. In most sessions, our attention will be divided between world events and national news. Class members are encouraged to present reports, lead a class discussion on a current topic, and take part in group discussions. Interest and keeping up to date with the news are the only prerequisites.

Readings Access to newspapers, news magazines, and web sources will be required.

Preparation Time 1 - 2 hours/week.

Biography Lois Sockol taught children and adults for 25 years. Her undergraduate degree is from Boston University with a masters from Lesley College. The bulk of Lois' professional years were spent in the Newton Public Schools where she taught children and was a consultant to teachers. She was an educational consultant to schools throughout New England. After retirement, Lois again became a student, and a writer of short stories. Four of her short stories have been published. Retirement allows Lois to feed her current events habit. BOLLI affords the opportunity to share with others who habitually follow the news.

SOC4-10-Wed2 “Who Cooked The Last Supper” and Other Innovative Achievements of Women

Study Group Leader (SGL) - Estherann Grace

Wednesday – Course Period 2 – 11:10 am to 12:35 pm

10 week course - September 22 - December 1

(No class November 24)

Description The historical impact of women innovators who have created or contributed to society's well-being, scientific discoveries, and the arts has often been largely overlooked, or the credit they deserve has been outright denied. For example, did you know that in the 20th century Dr. MaryEllen Avery identified Surfactant, saving the lives of countless premature newborns, while in the same time frame, Lizzy Magie invented the board game, Monopoly? Our class will attempt to correct these oversights. We will focus on women's accomplishments and the obstacles they overcame as they pursued their goals. The 17th through 21st centuries will be scanned for prominent innovations created by women. Two or three of these women will be the focus of each session with emphasis on their humanity/essence, so often concealed behind the driving force of their personality. Two books by Rosalie Miles, *Who Cooked the Last Supper? The Women's History of the World* and *The Women's History of the Modern World* will help us explore just how these women persisted despite society imposing submissive roles on them. This included limiting them to the roles of mother, housewife, and at times as chattel, while often denying them the rights of education, voting, and ownership. This course will look at women's achievements, recognizing and celebrating their amazing survival skills and brilliance of accomplishments through the centuries.

We did and will continue to "persist"!

Readings *Who Cooked the Last Supper* by Rosalind Miles
The Women's History of the Modern World by Rosalind Miles

Preparation Time 1 to 2 hours of reading.

Biography Estherann Grace spent her professional career at Harvard Medical School and Boston Children's Hospital (Clinical Chief of Adolescent Medicine, Emeritus). Her students included interns, residents, fellows, and Harvard Medical School students. The best and brightest can be both a blessing and a challenge. Guiding the students through their years of training provided a well-grounded appreciation of how adults learn. This course combines her medical expertise with a fascination of human nature and its response to adversity. Widowed, a mother of 2, and grammy of 2, she lives in Needham with Tommy, her golden retriever.

H&G15-10-Wed2 The Civil War: Was It Inevitable?

Study Group Leader (SGL) - Steve Messinger

Wednesday – Course Period 2 – 11:10 am to 12:35 pm

10 week course - September 22 - December 1

(No class November 24)

Description The study of America's past is a view into its future. One hundred fifty years ago, the United States fought the costliest war in its history. Brother against brother...North against South...The hope and promise of the Founding Fathers shattered. Did it have to be? If there were polling

organizations in 1840, only twenty years before the war began, a significant majority of Americans, North and South, would not have anticipated a civil war. What happened? Was it really inevitable? While many historians claim the wheels were set in motion with the United States Constitution, a branch of historians claim that better, smarter, less petty politicians could have prevented it. We will look at the causes: sectionalism, the tariff, industrialization versus single crop agriculture, honor, and of course, slavery. It is as questionable for the North to say it was all about slavery, as it is questionable for the South to say it was all about states' rights. Different societies developed in the United States over four score and seven years. Were they so incompatible that only war could recreate a United States of America? We will start with the U.S. Constitution and its protection of slavery and concludes when Lincoln calls up the states' militia to confront the rebellion in the South. This course is not about the war itself but why it happened and whether it had to happen. It will be mainly lectures with some discussion.

Readings *The Causes of the Civil War* by Paul Calore. ISBN 978-0-7864-3304-9.

Preparation Time About 30 pages per week

Biography Steve Messenger has degrees in chemical engineering from Columbia University and spent his career in technical marketing of membrane processes to the pharmaceutical, dairy, and water industries. During his travels, plane time gave him the opportunity to read, become interested in, and finally passionate about history. While he has read widely on all Western history, he has had an ever-growing fascination with the formation of this country. He has read extensively and hopes to transmit some of the passion he has developed. This will be his thirteenth opportunity to be an SGL.

ART1-10-Wed3 The Private Lives of the Impressionists and Their Art

Study Group Leader (SGL) - Nancy Alimansky

Wednesday – Course Period 3 – 2:10 pm to 3:35 pm
10 week course - September 22 - December 1
(No class November 24)

Description We will discover who the Impressionists were as people and how they came together in Paris in 1860: their unconventional lives, their loves, personalities, themes in their work and the friendships they shared. We will also learn about the history of the period between 1860-1886 and explore the political and social context in which Impressionism developed. We will study the work of Claude Monet, Auguste Renoir, Berthe Morisot, Edgar Degas, Camille Pissarro, Alfred Sisley, Edouard Manet, Gustave Caillebotte and Mary Cassatt.

This course is much more than a survey of the Impressionist movement. The SGL will explain how to analyze a painting in terms of the principles and elements of design. For each class there will be several key works which we will analyze in depth in terms of the techniques the artist used to achieve a successful result. By the end of the course you, too, will probably feel comfortable and confident with making your own analysis. The SGL will show a slide presentation of paintings each week and expect

students to participate in the discussion of the works. Prior knowledge is not required. Assignments will include reading from the text and additional articles, answering study questions and viewing videos.

Readings *The Private Lives of the Impressionists*, Sue Roe, ISBN 0060545593, ISBN 9780060545598, Harper Collins. New or used paperback or hardcover with a young woman on the cover, NOT Vintage edition with the bearded man. The rest of the course material will be on Google sites, including study questions, images and additional reading and videos.

Preparation Time There will be approximately 30 pages of reading/week. The preparation time should be between 2 to 3 hours for the book, study questions and the short articles. An additional two hours may be necessary to read all the supplementary articles and watch the videos.

Biography This will be Nancy Alimansky's 21st teaching experience at BOLLI. Nancy has spent most of her professional life in the classroom. For 26 years she was an Associate Professor at Lesley University and taught courses in management and technology as well as studio art. For three years she was a docent at the Davis Museum at Wellesley College where she conducted tours for various exhibits. Nancy has a B.A from Wellesley College, an MAT from Harvard Graduate School of Education and an MBA from Boston College. She has been a professional artist for more than 30 years.

LIT12-5b-Wed3 *The Weight of Ink: An In-depth Look into a Work of Historical Fiction*

Study Group Leader (SGL) - Naomi Schmidt

Wednesday – Course Period 3 – 2:10 pm to 3:35 pm

5 week course - October 27 - December 1

(No Class November 24)

Description Reading a work of historical fiction often raises a number of questions: How accurate is the depiction of the time period in which it takes place? Which of the characters are real people, and which are invented by the author? Are the interactions between the characters – conversations, letters, etc. – based on actual evidence or are they just made up in order to advance the story? Rachel Kadish, author of *The Weight of Ink*, has spoken about her years of research in writing this novel, which takes place in both the 17th century and the present day, and how she has tried to craft an imagined story against the background of actual history. In this class we will read the book over the course of five sessions, enjoying and discussing the story and its characters, while at the same time looking at the period in which it is set. We will investigate the Sephardic Jewish communities of 17th-century Amsterdam and London, the philosophical issues debated by secular and religious scholars of the time, the changes in English society during the Restoration period, and everyday life in London during those years. We will also look at how historians work with rare manuscripts in doing research into the past. This class should be stimulating for those who have already read the novel and are revisiting it, as well as for those encountering it for the first time.

Readings *The Weight of Ink* by Rachel Kadish

Preparation Time Approximately 120 pages per session, 3 hours

Biography Naomi Schmidt has led or co-led a number of BOLLI courses, including Invitation to the Dance and Science Fiction. She taught The New York Experience, Utopias Real and Imagined, The 1960s, and The 1920s with Tamara Chernow; and Foreign Films of the 1950s and 1960s with Peter Schmidt. Author Rachel Kadish's talk at BOLLI this spring, along with a subsequent re-reading of this novel, has stimulated her to think of leading an in-depth, extended discussion of its content and background.

H&G1-10-Wed3 A Shock to the System: First Takes on How the Trump Era Has Transformed American Life

Study Group Leader (SGL) - Lois Ambash

Wednesday – Course Period 3 – 2:10 pm to 3:35 pm

**10 week course - September 22 - December 1
(No class November 24)**

Description Wherever you started on the political spectrum and wherever you've landed, Donald Trump's presidency and the movement it inspired have dramatically transformed our political, social, and cultural landscape and prompted reconsideration of the very meaning of America. The Trump era has exposed long-suppressed concerns about values, identity, our relative places in the American polity, and our form of government itself. We've begun to confront the pervasive decline of truth in public life and to wonder how we can maintain our cohesion as a country when we choose our own news, embrace our own facts, and define ourselves by gender, race, class, or political convictions. Some of us believe our government is in thrall to a sinister deep state; others trust in a dedicated, expert federal workforce. We've started to ask existential questions: Can our democracy be preserved, or has it begun a descent toward autocracy? What does it mean to be a patriot? Who gets to tell the American story? We'll use the framework suggested by Carlos Lozada's *What Were We Thinking: A Brief Intellectual History of the Trump Era*, to examine questions like these. The book offers a nuanced and even-handed overview of some 150 Trump-era books, many of which transcend the Trump presidency or don't mention it at all. We'll sample them by reading excerpts and essays, consider how the authors grapple with ideas Trump's presidency has brought to the surface, and propose critical questions for scholars and thinkers in the America of now.

Readings Carlos Lozada, *What Were We Thinking: A Brief Intellectual History of the Trump Era*
Supplementary materials to be posted on the course website.

Preparation Time 50-75 pages per week. Occasional videos or podcasts

Biography Lois Ambash has been a reference librarian, a dean, a professor, and a consultant. She holds a bachelor's degree in English, master's degrees in public policy and library science, and an

interdisciplinary PhD in American culture. Her most fulfilling professional endeavors have involved working with adult learners.

MUS4-10-Wed3 Leonard Cohen: “There’s a Crack in Everything”

Study Group Leader (SGL) - Julian Moehring

Wednesday – Course Period 3 – 2:10 pm to 3:35 pm

10 week course - September 22 - December 1

(No class November 24)

Description Who was Leonard Cohen? He had many identities: novelist, poet, lyricist, musician, Jewish mystic, Buddhist monk, Canadian, Montrealer, lover (but never a husband), father, and, perhaps above all, a man searching for something we might call meaning or truth in the world he inhabited. Did he find it? By exploring his identities, we will interpret what Cohen left behind, from a “lullaby for suffering” to the broken Hallelujah of a “manual for living with defeat.” We will begin with a documentary film, *I’m Your Man*, that includes many of Cohen's best-known songs performed by other artists, and we will end with the album released before his death, “*You Want it Darker*,” which might be described as Cohen having composed and sung his own Kaddish. In between, we will read and discuss, listen and discuss, remembering that: “There's a crack, a crack in everything. That's how the light gets in.”

Readings The SGL will provide all materials, including articles, an excerpt from Cohen’s first novel, poetry, lyrics for multiple songs, and links to YouTube videos. Please watch the film, *I’m Your Man*, prior to the first class.

Preparation Time Estimate 1.5 - 2 hours/week

Biography Julian Moehring is a singer-songwriter, pianist and music producer from Germany. While studying jazz piano, composition and conducting at Berklee College of Music, he discovered the music of Leonard Cohen, which inspired him to move away from instrumental music and fully commit to songwriting. He now works as a songwriter, producer and accompanist for singers in jazz, folk and pop genres. Tours under his artist name Julian Moreen have brought him to Asia (Taiwan, Singapore, Malaysia), Europe (Germany, Switzerland, France, Slovakia, Czech Republic) and the United States.

LIT10-10-Wed3 Five Compelling Novels Exposing the Tolls of War

Study Group Leader (SGL) - David Moskowitz

Wednesday – Course Period 3 – 2:10 pm to 3:35 pm

10 week course - September 22 - December 1
(No class November 24)

Description Who doesn't know that war is hell? That's why the phrase "anti-war novel" is a pointless term. Who writes a pro-war book? Here, we consider five acclaimed authors' distinctive approaches to convey a war's toll on its participants. Our five books will be read in the order listed below this description. We start with a novel about the Korean conflict, explore the war in Vietnam from both the North Vietnamese and American perspectives, then move onto the war in Iraq. Four of these authors, actual combatants, had firsthand knowledge. Each novel should be fully read prior to the two weeks devoted to its discussion.

Why nations go to war and the means by which war is conducted are not this course's aim. Rather, our focus is about war's effects on individuals. Is a soldier more concerned with being a hero or just surviving? Survival is a double-edged sword when a former North Vietnamese soldier must cope with a devastated country after so many years away. Is adjustment even possible? What drives a soldier to go AWOL and what response might we expect from his platoon mates? "Buddy" relationships can help a soldier cope but can also add stress as a soldier worries about more than just himself. How do you cope when not all of your mates survive? Finally, how does America react to its war heroes? Does a R&R break make it easier or harder to return? These are among the issues we will explore in depth in this course.

Readings *The Hunters* by James Salter, *The Sorrow of War* by Bao Ninh, *Going After Cacciato* by Tim O'Brien, *The Yellow Birds* by Kevin Powers, and *Billy Lynn's Long Halftime Walk* by Ben Fountain

Preparation Time Approximately 134 pages per week

Biography David Moskowitz holds a B.S. degree from the Wharton School of the Univ. of Pennsylvania and a J.D. from Harvard. His legal career was spent predominantly as a general counsel, including 11 years as Brandeis' initial general counsel. This is his 12th BOLLI-led course (24th time leading), and 9th literature course. This is David's second BOLLI course focused on war. He encourages dynamic, vibrant class discussions into which he tries to inject humor, although this topic does not lend itself easily to that.

H&G12-5a-Wed3 Making Italians: Building National Identity Across One Hundred Years of Unified Italy

Study Group Leader (SGL) – Amy King

Wednesday – Course Period 3 – 2:10 pm to 3:35 pm
5 week course - September 22 - October 20

Description "We have made Italy. Now we must make Italians." Spoken by the Italian statesman Massimo d'Azeglio at the dawn of unification, these provocative words expose the challenge of creating a bond between the state and civil society. This short course will examine the impact of political, economic and social developments on Italian identity in the 100 years since unification. In the first week, we will analyze the portrayal of the great national hero Garibaldi in artwork and consider the role of opera and the

national anthem in presenting a united Italy. We will then move our attention to World War I and the unifying experience of fighting a world war as one nation and honoring the dead as Italians. Week three takes us to Mussolini's Italy; here, we will discuss the role of Fascist rallies in asserting one nation, look at the regime's visual propaganda and touch on its ambition to create a new Roman Empire. Next, we address the construction of a postwar Republic founded on antifascism and discuss the impact of the Economic Boom of the 1950s – including the mass migration it enabled – on Italian identity at home and abroad. Our last session brings us into the 1960s – a great period of social reform. Here, we will consider the efforts of Italy's student movement to overturn the rigid social hierarchies that had taken root. Students will develop their knowledge of Italy's history and think critically about the rituals, symbols and products that contribute to national identity more broadly.

Readings Primary text: Christopher Duggan, *The Force of Destiny* (London: Penguin Books, 2008)
Additional reading will be provided by the SGL.

Preparation Time Around 100 pages of reading per week, primarily from *The Force of Destiny* (see above). The SGL will also set an artwork/song/advertisement to analyze each week to prompt discussion. Weekly analysis should not take longer than 30 minutes.

Biography Dr. Amy King is a lecturer in Liberal Arts at the University of Bristol, where she has taught a number of courses on modern Italian history and culture. A specialist in Memory Studies, her current research addresses the role of secular martyr stories during Mussolini's dictatorship. While working toward a PhD, Amy held fellowships at the Kluge Center, Library of Congress, and the British School at Rome. She is currently writing her first book on the memory of a political attack on a far-right family in Rome, 1973.

THURSDAY

SC11-5b-Thu1 The Digital Revolution: The Hackers, Geniuses, and Geeks Who Created It

Study Group Leader (SGL) – Jerry Baum

Thursday – Course Period 1 – 9:30 am to 10:55 am
5 week course - October 28 - December 2
(No Class November 25)

Description Computers. Can't live with 'em, can't live without 'em. Literally life-saving when predicting the path of a hurricane, frighteningly frustrating when they misbehave, capable of endless entertainment, these digital devices are intimately intertwined in our lives. How did this come to be? Where did these ubiquitous devices come from? How do they do what they do? Who invented them, if indeed we can point to a single inventor, and what motivated those inventors? The eminent biographer and historian Walter Isaacson will guide us in understanding the birth and evolution of computer hardware, software, and networking. Along the way, we'll meet some of the people who propelled the digital revolution: men, women, academics, military officers, basement and garage tinkerers, corporate

engineers, farmers' daughters. Isaacson compares and contrasts the contributions of collaborators and of lone wolves, some likely familiar (Jobs and Wozniak, Turing) and some likely not (Mauchly and Eckert, Atanasoff). We'll learn about the functions of some fundamental computer hardware components, about some basic concepts of computer software, and the interplay between hardware and software, a chicken-and-egg interaction. Isaacson starts the story of the digital revolution in the early 1800s with Ada Lovelace, a British countess who reveled in the intersection of poetry and science. She laid down the fundamental concepts of today's modern general-purpose computers and is credited with writing the first computer program. It took nearly 100 years for technology to catch up with her ideas. This mixed presentation and discussion course is intended for a non-technical audience.

Readings *The Innovators: How a Group of Hackers, Geniuses, and Geeks Created the Digital Revolution*, by Walter Isaacson. Published by Simon and Schuster. 2014. 500 pages. Optional online readings and videos will be suggested.

Preparation Time Approximately 100 pages/week, so 90-120 minutes.

Biography Jerry Baum is a science communicator, who can speak "science" to both technical and non-technical audiences. Those audiences have included high school students, research colleagues at conferences, and museum visitors. Jerry has BS and MS degrees in physics, with an undergraduate minor in education. He taught high school physics for ten years, where he emphasized lecture-demonstrations and hands-on laboratory experiences. Jerry spent twenty-seven years on the research staff at MIT Lincoln Laboratory. While there, he volunteered on two collaborations with the Museum of Science. For both, he played a key role 'translating' between Lincoln engineers and Museum staff members.

H&G19-10-Thu1 Understanding the Russian Mind Through Short Stories and Poetry

Study Group Leader (SGL) - Marina Cunningham

Thursday – Course Period 1 – 9:30 am to 10:55 am

10 week course - September 23 - December 2

(No class November 25)

Description Russia views its literature as central to understanding its culture and the Russian mind. It is a country where writers are venerated, read, memorized and quoted. Its prose and poetry encompass some of the most important works of world literature, and have inspired writers and philosophers around the world since the 19th century. Despite, and perhaps because of, Russia's turbulent history and authoritarian rule, Russia's writing is characterized by its reverence for ideas, self-examination and social justice. Russian literature was traditionally the only forum for individual self-expression in a country where the lack of freedom has been a constant reality.

Each of the stories and poems in this course provides us with material to focus on this viewpoint and the time period in which they are set. The stylistically and thematically diverse works, written in Russian from the 20th to the 21st centuries, include recognizable authors like Chekhov, Nabokov, Akhmatova, Mayakovsky and Yevtushenko, who wrote in Tsarist Russia and the USSR. Others, especially the émigré

and current writers, Berberova, Dovlatov, Ulitskaya and Alexievich are less familiar. The selection includes several women writers who are frequently omitted from works published in the United States.

Readings An anthology to be determined. Stories and poems not included in the anthology will be provided either on a Google site or in printed form. Additional readings and articles will be included in the course syllabus.

Preparation Time Readings may range for up to 40 pages a week. All assigned works must be read before each class session. Additional biographical or analytical articles may be required for some classes.

Biography Marina Cunningham was born in Shanghai and lived in Ecuador. She holds a BA in Spanish language and literature from University of Illinois and a PhD in Slavic languages and literature from Northwestern University. She taught at Northwestern, William Paterson and Montclair State universities. For 20 years, before retiring, she was the chief international officer at Montclair State. She was the recipient of the Woodrow Wilson Dissertation Year Fellowship, Fulbright Fellowship to Germany, International Institute of Education-SRF Beacon Award, Hungarian Order of Merit for educational collaboration as well as numerous grants from prestigious foundations and Federal agencies.

SOC9-5a-Thu1 Value Based Health Care: Can We Get What We Pay For?

Study Group Leaders (SGLs) - David Rattner

Thursday – Course Period 1 – 9:30 am to 10:55 am
5 week course - September 23- October 21

Description The USA spends more per capita on healthcare than any other nation, but our healthcare outcomes are about average. No matter which political party is in power, controlling health care spending will be high on their agenda - impacting the services you receive, the taxes you pay, and the financial viability of small and large businesses. Together we will explore the concept of Value Based Healthcare - i.e. purchasing services based on the quality and cost - as described by Michael Porter of Harvard Business School. In this course we will briefly look at the factors contributing to the high cost of healthcare in the USA, focusing on the future rather than the past. How do we define and measure both quality and cost? What are the differences between theory and practice? Is the extraordinary cost of implementing the electronic medical record a good value? Whose perspective matters the most in determining the value of different treatments - patients, doctors or insurers? If budgets shrink, how do we decide what is supported and what is deemed non-essential? Would you make different decisions about necessary, but elective procedures (joint replacement) if you were responsible for 50% of the cost? We will examine the impact of several well intentioned public and private initiatives that implemented value-based payment schemes to see how this played out in practice. Finally, we will apply the principles we have studied to several real-life examples of common chronic medical conditions such as joint replacement, heart disease, and cancer treatment.

Readings Links to articles from *Pub Med*, *Health Care Affairs* and other publications and video lectures from Michael Porter and others will be available on the course website.

Preparation Time 1-2 hours a week.

Biography David Rattner is a retired Professor of Surgery from Harvard Medical School. While his primary focus and first love was clinical surgery, he held a variety of leadership and board positions in the physicians organization, and the hospital and healthcare system, providing him with a broad perspective on healthcare delivery. He has been a BOLLI member for the past several years where he has enjoyed a healthy discussion of controversial topics.

MUS9-5b-Thu1 The String Quartets of Haydn, Beethoven and Bartók: Evolution, Mastery, Influence

Study Group Leader (SGL) - Jared Redmond

Thursday – Course Period 1 – 9:30 am to 10:55 am
5 week course - October 28 - December 2
(No Class November 25)

Description This course will explore one of classical music's most beloved and enduring genres through the lens of three major figures: Franz Joseph Haydn, Ludwig van Beethoven, and Béla Bartók. Their works for string quartet span nearly 200 years and are among the most memorable and paradigmatic in the literature. In contrast to a typical survey course, we will closely examine a few masterpiece compositions in depth. We will discover why these wonderful pieces are so special and influential, and trace what they reveal about broader developments in musical patronage, ideology, and style. Our detailed examination of these masters' works, as well as a passing discussion of some peripheral composers, will thus allow us to delve into each major watershed moment in the history of the quartet medium, and further, to understand how these pieces illuminate or represent European artistic culture. (Ability to read musical scores is not required; just bring open ears!)

Readings All readings and listening assignments will be provided by email, usually in the form of PDF attachments and YouTube links.

Preparation Time 2~3 hours / week maximum. This will be mostly listening time, with one or two short readings per week.

Biography Jared Redmond is a composer and pianist. Holding a PhD in Music Composition and Theory from Brandeis University, he has taught music at MIT, Hanyang University, and Seoul National University in South Korea, where he currently lives. His appetites for classical music are omnivorous, but he is especially devoted to contemporary music, the music of the late 19th - early 20th century, and to discussion of stylistic and technical influence among music of the canonical masters. He has led many

courses for BOLLI, on topics including Russian Music, post-WWII music, music and architecture, classical music and politics, and musical Romanticism.

ART9-10-Thu1 Photography: Capturing, Improving and Creating Better Photos

Study Group Leader (SGL) - Arthur Sharenow

Thursday – Course Period 1 – 9:30 am to 10:55 am

10 week course - September 23 - December 2

(No class November 25)

Description Do you wish to go beyond just snapping pictures? In this course we become serious about both capturing interesting images and creating new images from them. It will be very much an interactive course, where participants will be asked to submit several new photos each week for analysis and class discussion, all of which will be in a friendly supportive environment. An important part of the course will be three weeks where the principal focus will be on the use of Photoshop Elements. We will not only examine how to make cosmetic improvements in photos, but also how to create new images using your imagination plus the tools provided in the software.

Students should have a camera which allows them to adjust settings in response to lighting conditions and subject matter rather than having the camera make all such decisions for them, as is typical of smartphones and “point and shoot” cameras.

Readings There are no reading assignments. The SGL will send out notes on a variety of subjects through the term. But, to take advantage of this course students should get a copy of Photoshop Elements or any version of Photoshop CS.

Preparation Time The length of time it takes for a student to capture three or four photos he or she would like to send in for discussion in class. Additionally, students may spend time “playing with Photoshop” enhancing their skills in the new area.

Biography Arthur Sharenow graduated from Brandeis University in 1955 and Harvard Law School in 1958. After practicing law briefly in Boston, he spent most of his working life as owner/director of Camps Kenwood and Evergreen. He has been enthusiastically immersed in photography since 1966, has participated in several photo tours, had a number of individual exhibits, and has led twelve previous photo courses at BOLLI.

LIT4-5a-Thu2 Family Ties: The Drama of Eugene O’Neill – *Long Day’s Journey Into Night* and *A Moon for the Misbegotten*

Study Group Leader (SGL) - Steven F. Bloom

Thursday – Course Period 2 – 11:10 am to 12:35 pm

5 week course - September 23- October 21

Description What do you know about Eugene O'Neill? Perhaps you know that he was an alcoholic, that he wrote very long, gloomy plays like *Long Day's Journey Into Night* and *The Iceman Cometh*, or that his daughter Oona was Charlie Chaplin's wife. Maybe you suspect that he has some connection to New London, Connecticut, because you've driven past the "Eugene O'Neill Homestead" sign on 95 South. What you may not know is that, to this day, he is the only American dramatist to win the Nobel Prize for Literature (1936), and that, remarkably, he wrote the plays that are considered his greatest works after receiving the Nobel Prize. This course will introduce you to the life and works of O'Neill, primarily through the lens of two of his greatest and most explicitly autobiographical plays, *Long Day's Journey Into Night* and *A Moon for the Misbegotten*, the latter a kind of "sequel" to the better-known former play. In making the family a primary setting for serious American drama, O'Neill wrote the book (i.e., the drama) on dysfunctional families, drawing on his own tortured family relationships as source material and inspiration. O'Neill depicts the human struggle with the bonds of family, as his characters seek belonging while coping with factors that contribute to family function or dysfunction, including alcoholism and addiction, codependency, denial (an inability to accept and embrace the truth), guilt, blame, self-awareness, and haunting "ghosts" from the past. We will address these issues and more, considering the written texts and recorded productions.

Readings The texts for both plays are available free online:

<http://gutenberg.net.au/ebooks04/0400041h.html>

https://archive.org/stream/in.ernet.dli.2015.182217/2015.182217.Long-Days-Journey-Into-Night_djvu.txt

If you want a book of your own, any edition will do, and there are several editions available on Amazon and elsewhere. The best ones to use are:

Eugene O'Neill, *Long Day's Journey Into Night*, Yale University Press, 2nd edition, 2002

ISBN-13: 978-0300093056

ISBN-10: 0300093055

Eugene O'Neill, *A Moon for the Misbegotten*, Yale University Press, 1st edition, 2006

ISBN-10: 0300118155

ISBN-13: 978-0300118155

Filmed productions of both plays and a documentary about O'Neill will be available online or on DVD.

Preparation Time Reading 50 – 120 pages per week, plus 1 – 3 hours of viewing in weeks with less reading.

Biography Steven F. Bloom is Professor Emeritus, English, at Lasell University in Newton, where he was Associate Vice President for Academic Affairs when he retired in June 2020. Steve earned his Ph.D. (and M.A.) in English and American Literature from Brandeis and his B.A. in English from the University of Rochester. Steve has published two books and many articles and reviews on O'Neill, spoken frequently at Boston-area theatres and other forums, is a member of the Board of Directors of the Eugene O'Neill Society (having served as Vice President, President, and Board Chairman), and was awarded the Society's Eugene O'Neill Medallion in 2017. Throughout his academic career, Steve has taught senior adult learners as well as traditional college-age students.

H&G5-10-Thu2 The Jewish Roots of Christianity

Study Group Leaders (SGL) - Ollie Curme

Thursday – Course Period 2 – 11:10 am to 12:35 pm

10 week course - September 23 - December 2

(No class November 25)

Description How and why did Christianity arise within Judaism? The facile answer is that Jesus was Jewish, but that doesn't explain why his ideas resonated so strongly across the Jewish diaspora. In this course we'll closely examine the evolution of religious thought through the second temple period of Judaism. We'll use the techniques of source criticism to trace these religious ideas from the later books of the Bible, through the Jewish Apocrypha, the Dead Sea Scrolls and through the emergence of Christianity, starting with the Epistles of Paul, the Apostolic Fathers and then the Synoptic Gospels. While the information from that period is constrained to only those few texts that have managed to survive, three hundred years of scholarship offer us extraordinary insights into the cherished beliefs of these varied Jewish religious communities. Yet at the same time there is much we don't know. How did the earliest Jewish Christian communities form? What was the reaction of the diaspora to the destruction of the Temple? What can we surmise of the historicity of Jesus? When, why and how did Christianity and Judaism part ways? In each class we will read one or several ancient texts in translation, together with analyses that place the texts in their religious and historical contexts. We will also discuss the debates, conjectures and mysteries surrounding each of the texts and the communities that wrote them. Come and journey together back in time and explore a crucial juncture in the history of our shared cultures.

Readings Most readings will be from an expansive web site which can be previewed here:

<https://sites.google.com/view/jewish-roots/home>

One reference book is recommended but not required: Helmut Koester, *Introduction to the New Testament Volume 2: History and Literature of Early Christianity*, ISBN: 978-0800621018

Preparation Time 3 hours; 50 pages of dense material

Biography Ollie Curme has been retired since 2005 and since then has explored the puzzle of early Christianity off and on. This will be his fourth year of teaching at BOLLI. Ollie is a member of BOLLI's Study Group Support Committee.

MUS1-10-Thu2 A Study in Musical Contrasts: Claude Debussy and Maurice Ravel

Study Group Leader (SGL) - Cecilia Dunoyer

Thursday – Course Period 2 – 11:10 am to 12:35 pm

**10 week course - September 23 - December 2
(No class November 25)**

Description At the turn of the 20th century the French were fascinated by the Far East, bowled over by the Russians, seduced by the Spaniards, and wooed by American jazz. From this feast of exoticism emerged two quintessential French composers: Claude Debussy and Maurice Ravel. We will appreciate how remarkably different the music and personalities of the two iconic French musical geniuses are through extensive guided listening of piano, orchestral and chamber-music masterpieces.

According to Pierre Boulez, Debussy's *Prelude to the Afternoon of a Faun* marks the "beginning of modern music." From his troubled childhood and turbulent Paris Conservatoire student years to the enchantment of the 1889 and 1900 World Exhibitions, from the important women in his life to the dark war years, we will discover the man, his influences, and steep ourselves in his music, described in turn as bewildering, enchanting, enigmatic, and forever startlingly new.

Ravel was a man of La Belle Epoque, elegant and raffiné, yet with a childlike nature who preferred the company of cats and children to adults. Ravel's music reflects traditions from Renaissance to jazz, from Baroque dances to waltzes, from childhood playfulness to extreme sophistication. It seduces the listener just as much with striking simplicity - as in *Mother Goose Suite* - as with transcendental virtuosity. While the piano was at the center of his output, Ravel was a genius orchestrator, who marveled at American orchestras during his 1928 U.S. concert tour. Familiarity with following a musical score is helpful, yet not essential.

Readings There will be a great deal of guided listening to gain in-depth appreciation of piano, orchestral and chamber-music masterpieces. A Google site for the course will give access to YouTube videos and historical recordings as well as postings of relevant sources, visuals and quotes.

Preparation Time 2-3 hours a week of listening to assigned pieces of music and an occasional article provided by the SGL

Biography Cecilia Dunoyer, French pianist and teacher, has concertized in Europe and the Americas, including a 1997 Carnegie Hall debut. Her expertise in French music has led to international master-classes, and appearances at the Smithsonian Institution in Washington DC presenting lecture-recitals and courses. She authored *Marguerite Long, A Life in French Music* (IndianaUnivPress), simultaneously translated in French, and *Debussy in Performance* (YaleUnivPress). She holds a BM, MM and DMA in piano performance. A dedicated teacher, Cecilia has shared her love of music, beauty, life, and a joyful pursuit of excellence with young and older adults for 40 years.

MUS3-10-Thu2 Ten Operas from *Poppea* to *Porgy*

Study Group Leader (SGL) -Matthew Heck

**Thursday – Course Period 2 – 11:10 am to 12:35 pm
10 week course - September 23 - December 2
(No class November 25)**

Description Some of the most rewarding discussions, effective learning, and enjoyable listening from this instructor's previous two BOLLI courses (a study of Tchaikovsky and a survey of Twentieth Century Music) came from collective analyses of operas and their cultural contexts. This course takes that template and expands it to a full ten sessions charting a broad and subjective (as well as necessarily incomplete) history of opera through ten works. The class will prioritize deep engagement with the operas themselves, but since they range over roughly 250 years, they will inevitably provide the group with an opportunity to address issues of style, genre, era, aesthetics, and cultural context through the centuries. Members will be expected to watch the operas, but there will be no required reading. The ten are as follows: Monteverdi, *L'incoronazione di Poppea* (1643); Mozart, *Don Giovanni* (1787); Verdi, *La Traviata* (1853); Wagner, *Tristan und Isolde* (1865); Tchaikovsky, *Queen of Spades* (1890); Debussy, *Pelléas et Mélisande* (1902); Rimsky-Korsakov, *The Legend of the Invisible City of Kitezh...* (1909); Gershwin, *Porgy and Bess* (1935); Britten, *Peter Grimes* (1945); and Saariaho, *L'Amour de loin* (2000). While rudimentary understanding of musical materials may be helpful, it is not required for this course.

Readings Optional readings will be provided. Operas will be made available on YouTube or other video formats.

Preparation Time 2-4 hours (the length of one opera)

Biography Matthew Heck is a PhD candidate in musicology at Brandeis University writing a dissertation that situates Dmitri Shostakovich's harmonic-contrapuntal language within Russian theoretical writings of the twentieth century and the history of Russian ideas. His interests extend beyond Russian music, however, and his class *Love is the Message: Dance Musics and Their Cultures from Disco to Dubstep* won a University Prize Instructorship Award at Brandeis. Matthew is also a violinist and member of the Boston Philharmonic Orchestra.

WRI2-10-Thu2 Memoir Writing

Study Group Leader (SGL) - Linda Wolfson

Thursday – Course Period 2 – 11:10 am to 12:35 pm

10 week course - September 23 - December 2

(No class November 25)

Description This course has been offered at BOLLI over 20 times and has proven to be a welcoming place for anyone interested in writing and telling their stories. The design of this course is simple. Participants commit to writing each week and to bringing about 500 words to share aloud at each meeting. Each class offers a prompt which can be used, ignored, or reshaped. The prompts are only suggestions, sometimes a new way to shape the materials you are working with. Our work together is to encourage and support the efforts of each member of the group. Our response to writing is always based on listening generously, trying to understand what is being said, or what is almost said in the writing. Because our work rests on coherence and trust, regular attendance is necessary. You don't have to be a

skilled writer to participate. You just have to be willing to explore and be supportive of others' explorations. Participants' comments about the course have always praised the power of the group, the value of hearing one another's work, and the warm responses offered by class members.

Readings A set of prompts will be provided to participants prior to the first class.

Preparation Time Each class member will be asked to write a 500 word piece each week using prompts provided by the SGL.

Biography Linda Wolfson holds a B.A. from University of Massachusetts, Boston and an M.S.W. from Boston University School of Social Work. As a Licensed Independent Clinical Social Worker she worked in Hospice care and in a mixed-income Assisted Living Facility. Her interest in writing dates back to childhood and has always been a consistent part of her life. She has studied with Marjorie Roemer at BOLLI. Linda will use her group leadership skills to continue to facilitate the model for this course created and refined by Marjorie Roemer.

ART4-5a-Thu3 Rembrandt

Study Group Leader (SGL) - Amy Golahny

Thursday – Course Period 3 – 2:10pm to 3:35pm

5 week course - September 23 - October 21

Description The goal of this course is a deeper understanding of the art of Rembrandt, and the historical and artistic context of his works. The emphasis is on both familiar and unfamiliar paintings, and how they are distinct from comparable contemporary imagery. This involves close looking at individual works and comparing them to precedent. Recent research has contributed to fresh analyses of the meanings and making of the paintings by Rembrandt, and this material will be brought into the course. Students will gain appreciation for Rembrandt's uniqueness in applying paint, invention of novel ways to portray narrative subjects, and technical examination.

Readings Readings will be provided as PDFs.

Preparation Time 45 minutes to an hour per week.

Biography Amy Golahny, Logan A. Richmond Professor of Art History Emerita at Lycoming College, Williamsport, Pennsylvania, is immediate past president of the Historians of Netherlandish Art, an international organization that promotes the art of northern Europe. Her articles on Rembrandt and other topics have appeared in the foremost journals of art history. Her examination of how Rembrandt's library informed his art appeared as *Rembrandt's Reading* (Amsterdam University Press, 2003). Her study of Rembrandt and Italian art has just been published (Brill, 2020). Her degrees are from Brandeis (BA), Williams and Columbia.

LIT2-10-Thu3 Nature in the Literary Imagination: From the Bible to the 20th Century

Study Group Leader (SGL) - Barbara Apstein

Thursday – Course Period 3 – 2:10 pm to 3:35 pm
10 week course - September 23 - December 2
(No class November 25)

Description Many of us have found ourselves more attentive to the natural world during this pandemic year than ever before. We've explored nearby parks and woods; observed and documented the activities of local wildlife--the birds, rabbits, turkeys, foxes and deer that appear in our backyards. Meanwhile, on a global scale, we're alarmed to see the natural world becoming increasingly fragile and endangered due to climate change. Through the ages, writers have been sensitive and responsive to their natural surroundings. Using a historical perspective, this course will explore the diverse ways they have understood and described nature in a variety of literary genres. We will begin with the Biblical description of the Garden of Eden and Milton's elaboration in *Paradise Lost*. Next will be a consideration of the pastoral tradition with its nymphs and shepherds, examining Greek, Roman and Renaissance texts and culminating in Shakespeare's *As You Like It*. Moving closer to our own era, we'll explore the work of writers who were deeply affected by the Industrial Revolution and the resulting mass migration from the countryside into cities. Wordsworth's poetry, Thoreau's essays and D. H. Lawrence's stories will reveal how these writers imagined escaping from an alienated, urban, "civilized" life into a profound relationship with the natural world. For them, nature is a source of wonder, instruction and renewal. Finally, Wallace Stegner's novel, *All the Little Live Things*, set in 1960's California, will bring us full circle to another version of paradise lost.

Readings Books to purchase: Shakespeare, *As You Like It*; Thoreau, *Walden*; Stegner, *All the Little Live Things*. Any edition is acceptable and all are available in paperback. The other readings are poems and short stories, which will be posted on a course website.

Preparation Time Maximum 2 hours/week.

Biography Barbara Apstein received a doctorate in English from the City University of New York. At Bridgewater State University, where she was a professor of English for thirty-five years, she taught a variety of courses, ranging from Chaucer to Modern British Fiction. She has published articles about Jane Austen and Virginia Woolf, among other topics. This is the third course she has offered at BOLLI.

ART6-5a-Thu3 Broadening Our Historical Perspectives- Black Artists in the 20th Century (1920 to 1980)

Study Group Leader (SGL) - Margaret Mukherjee

Thursday – Course Period 3 – 2:10 pm to 3:35 pm
5 week course - September 23- October 21

Description How have Black artists responded to their unique American experiences? Can we discern trends over time? How have Black artists responded to cultural pressures such as the Harlem Renaissance, the Great Depression, and the Civil Rights Movement? We will seek to answer these questions through studying the visual arts (fine arts and photography) created by Black artists during the 20th century: the Harlem Renaissance beginning in the 20s, the Great Depression in the 1930s, and the Civil Rights Movement from 1960-1980. We will first look at early folk artists, Wm. Traylor, Gertrude Morgan, and Sam Doyle, all widely known today. Next, we will study Aaron Douglas, a mural painter and a leader in the Harlem Renaissance. We will also study artists (fine arts) in New Deal sponsored programs during the Great Depression: Charles Alston, Jacob Lawrence and Charles White. Of the many artists of fine arts during the Civil Rights era, we will study Faith Ringgold, Elizabeth Catlett, Jean-Michel Basquiat and Jeff Donaldson and their roles in forging a Black aesthetic during this critical time; we will also view the work of photographers Gordon Parks, James Van Der Zee and Roy DeCarava. Throughout, we will endeavor to recognize several strong cultural and societal influences on Black artists: the African diaspora, jazz and the power of religion. It is anticipated that our study of Black artists will provide us with a more complete understanding of American art.

Readings Source materials for background reading/viewing and also for group discussions will be provided on the website for our course.

Preparation Time About an hour of preparation each week in viewing and reading resource material.

Biography Margaret Mukherjee has enjoyed a wide range of experiences in her academic studies and in her professional life. She has an undergraduate degree in human ecology, a Masters in textiles, clothing and related arts and a PhD in urban planning and policy development. As a Professor Emerita, she has taught in the US, and in Eastern Europe and Asia. This will be her third BOLLI study group which she has led; her first one focused on folk art and the second was on art and the Great Depression.

SOC1-5b-Thu3 Crossing the Line: American Comedy, Censorship, and Free Speech

Study Group Leader (SGL) - Sascha Cohen

Thursday – Course Period 3 – 2:10 pm to 3:35 pm
5 week course - October 28 - December 2
(No Class November 25)

Description “It’s the duty of the comedian to find out where the line is drawn and cross it deliberately,” argued George Carlin, one of American comedy’s most iconic performers, who was arrested for public

indecenty in 1972. Carlin was not the only humorist whose language landed him in legal trouble during the 20th century. Counter-cultural legend Lenny Bruce also made headlines for his extended obscenity trials. Writers of boundary-pushing satire that appeared in publications such as *Hustler* and *MAD* magazine found themselves in frequent conflict with censors. This was also true of TV shows including the *Smothers Brother, Maude*, and *All in the Family*. This class explores the intersection of American comedy and censorship to open a dialogue over broader questions about contested speech, power, political dissent, and public opinion that resonate in the present day. It will include a combination of lecture, presentation, and discussion of primary sources. Clips from various documentaries, sitcoms, and films will be shown in class.

Readings Ronald K. L. Collins and David M. Skover, *The Trials of Lenny Bruce: The Rise and Fall of an American Icon*, Top Five Books, 2012 (digital edition or 2002 hardcover edition). Additional readings will be provided electronically by the SGL.

Preparation Time Class members will read 1-2 articles or 3 book chapters (about 20-45 pages total) per week.

Biography Sascha Cohen is a long-time fan of stand-up comedy, and recently defended her doctoral dissertation, “The Comedy of the Culture Wars: American Humor, Feminism, and Gay Liberation, 1969-1989” in the History department at Brandeis. She has taught classes on comedy in the American Studies department, written satire for *McSweeney’s* and *Reductress*, and published articles about humor for outlets like *Playboy*, *Smithsonian*, *The Forward*, and *TIME*. She grew up in Los Angeles.

MUS5-10-Thu3 Songwriters Playground: Innovative Exercises in Creative Songwriting

Study Group Leader (SGL) - Barbara Jordan

Thursday – Course Period 3 – 2:10 pm to 3:35 pm
10 week course - September 23 - December 2
(No class November 25)

Description Can you write a couple of words, hum a melody or clap your hands? Then you’re on your way to creating a song in the company of other creative folks. No special talent, prior experience or musical instruments necessary. We will generate “hooks” that grab one’s attention and melodic fragments using the time-tested “Songwriters Playground” method the SGL developed at the National Academy of Songwriters in Los Angeles 30 years ago, a method that became one of their most popular workshops and a best-selling songwriting book. Each week we will sit with our notebooks and old-fashioned pencils and write freehand to prompts. At the conclusion of 20 minutes of guided writing to icebreaker, wordplay and music exercises, we will use Zoom breakout rooms to separate into groups of 3 to “collaborate” on a quickly composed ditty (those who don’t wish to collaborate may write solo); in the last half hour of the class each song will be presented. You will laugh frequently and most importantly, have a great deal of fun in a community of fellow writers. You might sweat a little too as you experience

the excitement of exploring your creative side. An experience that *Keyboard Magazine* called “one of the best tools for unblocking your musical and lyrical creativity”.

Readings *Songwriters Playground: Innovative Exercises in Creative Songwriting* by Barbara L. Jordan
Selected readings on creativity provided by the SGL via web sites or email attachments.

Preparation Time 1-2 hours/week.

Biography Barbara L. Jordan holds a BA from Clark University and an MBA in Arts Management from UCLA. She is the founder of Heavy Hitters Music, an Emmy Award-winning publishing company which provides independent songwriting talent to the film, television and advertising industries. Barbara is the author of a popular songwriting book “*Songwriters Playground: Innovative Exercises in Creative Songwriting*”, and has taught Songwriting and Lyric Writing at the Berklee College of Music. Her songs have graced the soundtracks of hundreds of television shows and feature films, including such productions as *The Sopranos*, *N.C.I.S.*, *Analyze This* and *Being John Malkovich*.

H&G17-5b-Thu3 Foundations of Civilization: Walls Throughout History

Study Group Leader (SGL) - Mark Seliber

Thursday – Course Period 3 – 2:10 pm to 3:35 pm

5 week course - October 28- December 2

(No Class November 25)

Description Throughout history, walls have been built to keep people out, or to keep people in. In this study group, we will learn about many well-known and not-so-well known walls throughout history and determine how successful they were in serving their purposes. The question of the purposes of walls goes back to ancient Greece. Athenians thought walls were necessary to build up and preserve civilization, while Spartans thought dependence on walls – and the people tasked with defending them – threatened civilization.

We will learn about the origins, purposes and results of important walls during different periods of history. We will cover two to three walls per session. Among the walls we will discuss are: Walls in Mesopotamia; The Walls of Jericho; Athens and Sparta; Hadrian’s Wall; Constantinople; The Great Wall of China and its predecessors; The Korea Demilitarized Zone; Walls of Central Asia/Persia; The Maginot Line; The Nazi Ghettos and Death Camps of World War II; The Iron Curtain and the Berlin Wall; Peace Lines in Northern Ireland; The Israel Barrier Wall.

Readings The textbook is *Walls: A History of Civilization in Blood and Brick (2018)* by David Frye. We will read about two-thirds of this book. In addition, articles, pictures and other materials will be distributed in advance of each session. Study group participants will be encouraged to do reports on walls, both on and off the syllabus.

Preparation Time 1-1.5 hours/week.

Biography Mark Seliber received a Bachelor of Arts in Mathematics at Harvard College. He worked for 35 years as an actuary, the last half of that time at MetLife. Although math was his best subject in school, his favorite subject was always history. Immediately after retiring 4 years ago, he and his wife Rachel joined BOLLI. He has enjoyed many study groups here and has appeared in the CAST and Scene-ior theatre productions. He led a study group on the Causes of World War II in Europe twice in 2020 and this study group on Walls this spring.

CE2-10-Thu3 Current Events Section 2

Study Group Leader (SGL) - Lois Sockol

Thursday – Course Period 3 – 2:10 pm to 3:35 pm

10 week course - September 23 - December 2

(No class November 25)

Description We live in a complex time when what happens in one part of our world affects us all. This dynamism requires us to stay informed as the world rapidly changes. This course is designed to inform, to discuss current news stories, and provide thoughtful analysis. In most sessions, our attention will be divided between world events and national news. Class members are encouraged to present reports, lead a class discussion on a current topic, and take part in group discussions. Interest and keeping up to date with the news are the only prerequisites.

Readings Access to newspapers, news magazines, and web sources will be required.

Preparation Time 1-2 hours/week

Biography Lois Sockol taught children and adults for 25 years. Her undergraduate degree is from Boston University with a masters from Lesley College. The bulk of Lois' professional years were spent in the Newton Public Schools where she taught children and was a consultant to teachers. She was an educational consultant to schools throughout New England. After retirement, Lois again became a student, and a writer of short stories. Four of her short stories have been published. Retirement allows Lois to feed her current events habit. BOLLI affords the opportunity to share with others who habitually follow the news.

FRIDAY

H&G6-10-Fri1 The Assassination of JFK: What Really Happened?

Study Group Leader (SGL) - Ollie Curme

Friday– Course Period 1 – 9:30 am to 10:55 am
10 week course - September 24 - December 3
(No class November 26)

Description What really happened in Dallas on November 22, 1963? Conspiracy theorists blame the Mafia, LBJ, Castro, Russia, and the CIA, among many others. The Federal government undertook several investigations and initially blamed Lee Harvey Oswald, and later determined there were several shooters. In 1992 the Federal Government opened its archives and declassified millions of pages of formerly secret government documents. Now, with online access to them, we can finally explore some of the controversies surrounding JFK's death. This course, part murder mystery, part historical review, and part biography of fascinating characters, will analyze the political pressures on the Warren Commission and reasons for the debate about its findings. Using original government documents and critical analysis, it is hoped that you will form your own opinions as to what really happened in 1963. The first half of the course will explore the facts of the case, based on witness testimonies and files from the Dallas Police Department, the FBI, and the CIA. The second half of the course will look at means, motive, and opportunity for many of the most plausible suspects. We'll conclude the course with a debate, where each class participant can share their reasoning about their conclusions as to what really happened.

Readings All course materials are available on the website: www.JFKWRH.com.

Preparation Time 2 hours per week of reading. 20 pages minimum plus links to additional web resources.

Biography Ollie Curme has been retired since 2005. He has long been a fan of President Kennedy. This will be Ollie's fourth year of teaching at BOLLI. Ollie is a member of BOLLI's Study Group Support Committee.
