College at 60 has been a core program at Fordham University for more than 40 years. An initiative of the Fordham School of Professional and Continuing Studies, the program offers noncredit courses in areas such as creative writing, U.S. history, philosophy, and literature. The name “College at 60” refers to our location at Fordham’s Lincoln Center campus on West 60th Street and also to our students—most of whom are over the age of 60.

CONTACT INFORMATION

DIRECTOR
Cira Vernazza
Associate Dean and Adjunct Instructor
vernazza@fordham.edu

ASSISTANT DIRECTOR
Laura Greeney
Adjunct Instructor
greeney@fordham.edu

FORDHAM SCHOOL OF PROFESSIONAL AND CONTINUING STUDIES
College at 60
113 W. 60th St.
Lowenstein Center, Room 301
New York, NY 10023
(212) 636-6372
Tuition

- $400 each noncredit course for all students (includes all student fees)
- No tuition refunds or tuition waivers will be granted after the second week of classes, regardless of class attendance.

Class Times and Semesters

All classes are held at Fordham’s Lincoln Center campus at West 60th Street and Columbus Avenue. The fall semester runs from September to December; the spring term runs from February to May. Daytime courses are offered once a week for a two-hour class session, either from 10:30 a.m. to 12:30 p.m. or from 1:30 to 3:30 p.m. Course listings and schedules are published in a brochure each May and December. They can also be found at fordham.edu/collegeat60.

Extra Privileges

The College at 60 program provides a free afternoon lecture series each term on Wednesday afternoons. The schedule for the lectures is distributed by mail and email.

Participation in College at 60 also entitles you to attend campus events and to use all Fordham facilities, such as the Fordham libraries, computer centers, cafeterias, bookstore, and classrooms at the Manhattan, Bronx, and Westchester campuses.

Eligibility and Admission

College at 60 welcomes adults over 60 who have a desire to develop their intellectual interests and a capacity for college-level reading.

How to Apply and Register

For all College at 60 students, registration will begin on Friday morning, April 24, 2020, at 10 a.m. through the University’s online portal at my.fordham.edu and will continue until the first day of the term, September 14, 2020.

NEW STUDENTS WHO HAVE NEVER TAKEN A COLLEGE AT 60 COURSE

The first step is to call the College at 60 program to arrange an introductory meeting with the assistant director of the program, during which you can complete a brief application form detailing your interests and expectations and discuss whether the program is a good fit for you. At that time, applicants may register for any available class in the upcoming semester.

CONTINUING STUDENTS AND RETURNING STUDENTS WHO HAVE PREVIOUSLY TAKEN A COLLEGE AT 60 COURSE

Students who have already taken courses in the College at 60 program should register for the next semester’s courses through the online portal.

If you cannot or will not use the online technology, you can call the College at 60 office to register by phone. However, manual registration may be delayed; online registration is more immediate, and you’ll receive an instant confirmation.
Check individual course syllabus for changes in class meetings.

### SEPTEMBER

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Monday, September 14 – First day of fall 2020 term
Monday, September 28 – Yom Kipper – No CAS classes; University open

### OCTOBER

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Monday, October 12 – Columbus Day – University closed

### NOVEMBER

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Tuesday, November 24 – No CAS classes; University open
Wednesday, Thursday, and Friday, November 25, 26, 27 – Thanksgiving recess – University closed

### DECEMBER

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Friday, December 4 – Registration opens for spring 2021 term
Monday, December 14 – Last day of classes for fall 2020 term
Europe’s Past: The English Renaissance  
10:30 a.m. – 12:30 p.m. | Cira Vernazza | CRN #43677  
We will explore the intellectual world of the English Renaissance of the 16th century, primarily in the reigns of Henry VIII and Elizabeth I. The course will pay particular attention to Renaissance humanism in its uniquely English manifestation and its development at the royal court, in images and writings, and throughout English society. The role of such leading figures as Thomas More, Erasmus, John Colet, John Dee, and, of course, William Shakespeare will be incorporated, particularly as they relate to their impact on the Tudor dynasty.

Issues in Political Science: Youth and the Law  
10:30 a.m. – 12:30 p.m. | Marybeth Richroath | CRN #43679  
Few topics within criminal justice engender as much emotion as discussions concerning young people and the appropriate role of society in addressing their transgressions. The subject is far from simply a legal issue: psychology, social science, medicine, and social work are implicated in any discussion concerning young offenders, their victims, rehabilitation, punishment, mercy, and the protection of the community. This course will examine the law involving juvenile delinquency and the social factors that have motivated huge changes in those laws over the past 150 years to the present.

Classical Studies: Dante’s Inferno  
1:30 p.m. – 3:30 p.m. | George Shea | CRN #43680  
This class will read *The Inferno* in translation, but with the Italian text on the facing page, and we will focus on Dante’s assimilation of classical culture and thought. We will also give special attention to the age in which Dante wrote and ask how the poem responds to the shift in sensibility that grew out of the coming of the Renaissance and its preoccupation with ancient civilization. Finally, with these themes as our base, we will reflect on Dante’s vision of the future of humanity, asking whether that vision is relevant to our age.

Topics in History: The Evolution of the U.S. Constitution  
1:30 p.m. – 3:30 p.m. | Howard Krukofsky | CRN #43681  
The U.S. Constitution is one of the extraordinary codes of law in history, the culmination of the development of liberty within a self-governing republic and the model for modern democratic government. Yet the course of its interpretation has been contentious and often divisive, revealing fundamental schisms between liberalism and conservatism, between citizenship and partisanship, in the quest for an American identity. This course will focus on the evolution of American constitutionalism over the past two centuries, addressing the history of constitutional interpretation in the context of the political, economic, and social developments in the American experience.
The Art of Film: Classic British Films  
10 a.m. – 12:30 p.m. | John Erman | CRN #43682  
In this course, we will explore English culture, character, and identity through the viewing and analysis of some of the most well-known films of British cinema. Film classics may include *Brief Encounter*, *Great Expectations*, *Room at the Top*, and *The Red Shoes*, among others.

Studies in American Literature: A Century of American Drama from the Jazz Age to the Millennium  
10:30 a.m. – 12:30 p.m. | Laura Greeney | CRN #43683  
This course examines the careers of significant American playwrights, starting with Eugene O’Neill and then progressing to the mid-century “triumvirate” of Arthur Miller, Tennessee Williams, and Edward Albee, and ending with contemporary writers like August Wilson, Margaret Edson, and Kenneth Lonergan. We will study the literary and dramatic elements in each play, as we also ponder their social and historical contexts and how each work tackles enduring issues in American life. Plays to be studied include *Anna Christie*, *The Glass Menagerie*, *The Crucible*, *Who’s Afraid of Virginia Woolf?*, *Fences*, *Wit*, and *The Waverly Gallery*.

Europe’s Past: The Plantagenets and the Creation of England  
1:30 p.m. – 3:30 p.m. | Richard Hresko | CRN #43684  
Before the Tudor dynasty ruled England, a Norman–French family dominated politics for over 400 years. The Plantagenets were a remarkable and energetic clan that included lawgivers, criminals, women who were rich and powerful, saintly kings, murderers of saints, and legends that sometimes paled when compared with their actual lives. We also will explore what life was like in England during this age, including the impact of Richard the Lionheart’s crusade against Saladin, baronial wars, and the Wars of the Roses. This course will also look at this family within the context of history, music, literature, and legends, as well as modern books and film, from *The Lion in Winter* to *Game of Thrones*.

Studies in Philosophy: Immanuel Kant and *The Critique of Pure Reason*  
1:30 p.m. – 3:30 p.m. | Babette Babich | CRN #43685  
This course will begin with a brief review of David Hume’s critique of causality during the Enlightenment, which famously woke Kant from what he called his “dogmatic slumber.” With a focus on Kant’s *The Critique of Pure Reason*, we will discuss his theory of knowledge and philosophy of science but will also include Kant’s moral philosophy and theory of beauty, if time and interest permit.

Creative Writing: The Writing Life  
1:30 p.m. – 3:30 p.m. | Nina Goss | CRN #43686  
Writing makes experience interesting, meaningful, and enduring for ourselves and for other people. The great adventures, secrets, farces, griefs, and mysteries of all our lives and our imaginations are not the necessary ingredients for your writing—the only necessary ingredients are your curiosity about what writing can do, your desire to write, and your generous attention to other writers.
Religion and Culture: The Writings of the Hebrew Bible and Hellenistic Judaism
10:30 a.m. – 12:30 p.m. | Byron Shafer | CRN #43687
This course is a study of the third section of the Hebrew Bible (Old Testament)—the Writings (the books of Psalms, Proverbs, Job, Ecclesiastes, Song of Solomon, I and II Chronicles, Ezra, Nehemiah, Ruth, Esther, [Jonah], and Daniel)—and Hellenistic Jewish Writings found in the Roman Catholic Old Testament/Protestant Apocrypha (I and II Maccabees, Wisdom of Solomon, Ben Sira, Tobit, and Judith). Short stories, hymns, “history,” and books of wisdom will be used, tracing the evolution of these forms of literature from ancient Judah to Hellenistic Judaism.

America’s Past: The Three Branches—Do They “Form a More Perfect Union?”
10:15 a.m. – 12:15 p.m. | Juliana Gilheany | CRN #43688
The U.S. Constitution established the American government with separation of powers and a system of checks and balances among the three branches—judicial, legislative, and executive—in order to prevent the accumulation of too much power in any branch. From the earliest days of the republic to the present, there have been tensions or outright conflict among the branches as one or the other either tries to expand or is forced to cede some of its authority. This course explores the history of the ebbs and flows of power among the three branches and whether the American experiment has worked—or not.

Issues in Psychology: The Films of Ingmar Bergman
10:30 a.m. – 12:30 p.m. | Marie Sheehan | CRN #43689
This world-renowned Swedish director developed a love of the movies in childhood, which provided him with a way to escape a rigid upbringing with his father, a Lutheran minister. He was voted the eighth greatest film director of all time, and his psychological themes and use of symbols will be explored through such films as The Seventh Seal, Wild Strawberries, Persona, Cries and Whispers, Scenes from a Marriage, and Fanny and Alexander.

Studies in Art History: Expressionism in Modern Art
10:30 a.m. – 12:30 p.m. | Sharon Suchma | CRN #43690
The term “expressionism” was first used in the early 20th century as a way to differentiate from Impressionism and to focus on self-expression and the psyche. Expressionistic characteristics tended towards bold and unexpected colors, forms, and themes and included concepts of the ugly; angst about a growing urban world; joy and dreams of utopia; notions of the primitive; and the role of spirituality in human existence. Main figures will be covered, such as Henri Matisse, Ernst Ludwig Kirchner, Franz Marc, and Oskar Kokoschka, as well as women artists who were part of the Expressionist movement, but were erased because of myths about gender and talent. Works that reside in New York City museums will be especially noted.
Studies in Music History: Great Composers—Monteverdi, Mozart, Mendelssohn, and Mahler
11:30 a.m. – 1:30 p.m. | Kathryn John | CRN #43691
This class will study the biography and cultural and social milieux of these four composers, along with several important compositions by each. Special attention will be given to instrumental and vocal works to be performed in New York City during the 2020–2021 season.

Studies in Comparative Literature: The Odyssey—Homer’s Timeless Tale of Odysseus
1:30 p.m. – 3:30 p.m. | Douglas E. Golde | CRN #43692
Composed about 2,700 years ago, The Odyssey has remained an enduring classic of our cultural heritage. This epic poem deals with the desperate attempts of Odysseus to return to his wife and home after the brutal Trojan War. His journey involves encounters with some of literature’s most archetypal figures—the beautiful Sirens, the enchanting Circe, the huge and powerful Cyclops, and Tiresias, the blind seer. The class will view the work as a great adventure and as an unmatched love story.

1:30 p.m. – 3:30 p.m. | Robert Spiegelman | CRN #43693
Take a journey through some feature films, documentaries, and streaming series to explore the links to their historical times, social issues, and places. We will examine how social history shows up in films; how key films have made social history; and how innovative directors have made film history. Assigned selections and in-class samplings will feature documentaries like The Thin Blue Line, Witness, LA Plays Itself, Bombshell, and Harlan County USA; films like Mattewan, Winter’s Bone, The White Ribbon, and Lone Star; and episodes from series like A French Village, Babylon Berlin, and The Handmaid’s Tale. Students are asked to first view the films at home (online, Fordham library, public library, streaming services).

Topics in History: Tracing the Historical Path to Incomparable Horror
10:30 a.m. – 12:30 p.m. | Jess Velona | CRN #43694
Seventy-five years later, the Nazi era still stirs intense debate. How could an apparently advanced German society give way to such a monstrous regime? Was the Holocaust a result of a longstanding plan or an improvised response to the contingencies of world war? How did the singular personality of Hitler influence the course of events? This course considers these questions, drawing in part from historical film footage and interviews of participants. Throughout, it also recounts the extraordinary stories of resistance and survival, by individual Jews and others, in the face of Nazi repression.
Babette Babich, Ph.D., Boston College

After studying biology, Babich turned to philosophy, writing her dissertation in Germany and Belgium. A professor of philosophy at Fordham, she has also taught in Milwaukee, San Diego, the German city of Tübingen, and Washington, D.C. Babich is the author of *The Hallelujah Effect: Philosophical Reflections on Music, Performance Practice, and Technology; Words in Blood, Like Flowers; and Nietzsche’s Philosophy of Science*. She is a contributing editor of several book collections on continental philosophy of science, aesthetics, and critical theory, and serves as executive editor of the journal *New Nietzsche Studies*.

John Erman, B.A., UCLA

Erman has been directing films and television since the early 1960s. He has won an Emmy, two Director’s Guild awards, the Christopher, the Peabody, and the Humanitas Prize. He has worked with stars such as Claudette Colbert, Henry Fonda, Olivia de Havilland, and Marlon Brando. He is perhaps best known for his work on *Roots* and the first film about AIDS, *An Early Frost*. He currently teaches in the film programs at New York University and Columbia University.

Juliana Gilheany, Ph.D., New York University

Gilheany had been with College at 60 for more than 15 years. Her areas of specialization in American studies include foreign relations, Supreme Court cases, women’s history, and the Civil War. She has taught in other colleges of Fordham as well as Manhattan College and New York University.

Douglas E. Golde, M.A., Columbia

Golde has been teaching English over three decades. He studied with Lionel Trilling and Jacques Barzun at Columbia, and he studied philosophy with Sir Isaiah Berlin at Oxford. He was awarded Fordham’s Presidential Fellowship for outstanding work in English, and his many other awards for teaching include grants from the National Endowment for the Humanities and a Distinguished Fellowship to the National Humanities Center, where he was in a unique program called The World, the Self, and the Text. He has also written a comic novel now being prepared for publication.

Nina Goss, Ph.D., University of Washington

In addition to more than 20 years of teaching courses in writing and literature, Goss is the editor of *Montague Street*, a print journal, as well as co-editor of and contributor to a book of essays, *Dylan at Play*, from Cambridge Scholars Press. Her most recent publication is a volume of essays she has co-edited and contributed to, *Tearing the World Apart: Bob Dylan and the Twenty-First Century*.

Laura Greeney, Ph.D., Fordham University

Greeney has combined careers in publishing and teaching and has taught American and British literatures and composition at Fordham, for the Elderhostel (now Road Scholar) program, and at the Institute of American Language and Culture since 1988. She is creator of Song and Story, a two-part program on literature and music first presented at the College at 60. Her research interests include the intersection of literature and music and the portrayal of women in 19th- and early 20th-century British and American literature.
Richard Hresko, M.S., NYU; M.A., Fordham University
Currently an adjunct lecturer at both Fordham University and the City University of New York, Hresko has been teaching university courses since 1980, including classes in economics, statistics, general and organic chemistry, and history from antiquity through the 20th century. His academic interests throughout his career have ranged from computer modeling of proteins in aqueous solutions to why medieval England imported iron, and he is currently working on the technology and economics of medieval arms and armor.

Kathryn John, M.A., New York University
A recipient of Fordham’s prestigious Bene Merenti medal, John teaches music history at Fordham University and maintains a private practice of music instruction. She has been with College at 60 since 1984. Her degree specialty is the works of Ludwig von Beethoven, and she has taught numerous classical music courses on opera, symphony, concerto, and great composers.

Howard Krukofsky, M.A., Columbia University
Twice a recipient of Fordham’s prestigious Bene Merenti medal, Krukofsky has been on the faculty for over 40 years, teaching American, intellectual, and European history. He retired as the director of pre-professional programs at CUNY’s Hunter College and is a national officer of the Phi Beta Kappa Society.

Marybeth Richroath, J.D., St. John’s University School of Law
A retired judge with over 20 years of service on the New York state bench in Queens Family Court, Richroath also spent many years as a prosecutor for the Manhattan District Attorney’s Office in their trial division and in juvenile crime/family court. In addition, she was the administrator for the first New York City Trade Waste Commission, which was created to combat organized crime in the city’s private carting industry. As an adjunct at Fordham University for the last several years, she has taught courses in her areas of specialty—family law, youth and the law, organized crime, and human trafficking.

Byron Shafer, Ph.D., Harvard University
An emeritus associate professor of theology and religious studies at Fordham and the pastor emeritus of Rutgers Presbyterian Church in Manhattan, Shafer also served for many years as the Protestant host of Religion on the Line, an interfaith call-in radio program on WABC. In retirement, he has been a visiting professor of Old and New Testaments at United Theological College in Bangalore, India, as well as an adjunct professor at Fordham.

George Shea, M.A., Ph.D., Columbia University
A professor emeritus of classical languages at Fordham, Shea taught courses in Latin language and literature as well as classics in translation. He has published three books on Latin poetry in addition to articles and reviews in both classics and other areas of general scholarly interest, and he has a special interest in international education, having taught and lectured in Japan, Australia, and Italy, where he directed Fordham’s summer study program. During his 15-year tenure as the dean of Fordham’s College at Lincoln Center, he was instrumental in developing the groundbreaking College at 60 program for senior adults and the innovative Excel program for mature learners returning to college.
Marie Sheehan, Ed.D., Columbia University
A recipient of Fordham’s prestigious Bene Merenti medal, Sheehan has been teaching psychological issues at College at 60 since its inception in 1973. She also maintains a private therapeutic practice.

Robert Spiegelman, Ph.D., City University of New York
Spiegelman is a sociologist who has incorporated film for many years as an integral part of his courses at Fordham, Long Island University, and the College of Staten Island. He is an accomplished statewide public speaker with the New York Council for the Humanities. In addition to his innovative sociology/film courses for College at 60, he also teaches sociology of media and urban sociology at Fordham College at Rose Hill and Fordham College at Lincoln Center. Spiegelman is an original member of Fordham’s groundbreaking Excel program, a pioneer in lifelong learning and adult education. He is also a screenwriter and creative producer, with several feature film and documentary projects under development.

Sharon Suchma, Ph.D., City University of New York
An alumna of Fordham’s Medieval Studies program, Suchma earned her doctorate on the photography of 1930s America. In addition to teaching at Fordham, she has taught courses on modern art and the history of photography in a number of colleges, including Pratt, Parsons, the New School for Design, Fairleigh Dickinson University, and Brooklyn College. She has also done curatorial work for shows that focus on the history of abstract art in New York City.

Jess Velona, J.D., Columbia Law School, M.A., New York University
A former law clerk to then-Judge Ruth Bader Ginsburg, Velona has practiced law for 30 years, most recently with the Securities and Exchange Commission. His current teaching includes a litigation course at Columbia Law School, an undergraduate course on African American history at the College of Staten Island, and courses in European and American history at Fordham, New York University’s School of Professional Studies, and other adult education programs. Velona has published on the intersection of law and politics, both in legal journals and in a contribution to a recent historical volume, Law and Revolution in Seventeenth-Century Ireland.

Cira Vernazza, M.A., Fordham University
Currently an associate dean in Fordham’s School of Professional and Continuing Studies and director of the College at 60 program, Vernazza has taught modern European history for over 15 years at Fordham. Her degree speciality is British and European history of the 16th and 17th centuries, and she is a recipient of the University’s Archbishop Hughes Medal for Service.