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 60.
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 two hours, either from 10:30 a.m. to 12:30 p.m. or from 1:30 p.m. 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.

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.

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 libraries, computer centers, cafeterias, bookstores, and classrooms at the Manhattan, Bronx, and Westchester campuses.

How to Apply and Register
For all College at 60 students, registration will begin on Friday morning, April 26, 2019 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 9, 2019.

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 program’s assistant director, 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 College at 60 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 College at 60 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

<table>
<thead>
<tr>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
</tr>
<tr>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
</tr>
<tr>
<td>30</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Monday, September 9 – first day of fall 2019 term
Monday, September 30 – Rosh Hashanah – No CAS classes

### OCTOBER

<table>
<thead>
<tr>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
</tr>
<tr>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
</tr>
<tr>
<td>28</td>
<td>29</td>
<td>30</td>
<td>31</td>
</tr>
</tbody>
</table>

Wednesday, October 9 – Yom Kippur – No CAS classes
Monday, October 14 – Columbus Day – No CAS classes; University closed

### NOVEMBER

<table>
<thead>
<tr>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
</tr>
<tr>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
</tr>
<tr>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
</tr>
</tbody>
</table>

Tuesday, November 26 – No CAS classes
Wednesday and Thursday, November 27 and 28 – Thanksgiving Recess – University closed

### DECEMBER

<table>
<thead>
<tr>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
</tr>
</tbody>
</table>

Friday, December 6 – Registration opens for spring 2020 term
Thursday, December 12 – Last day of classes for fall 2019 term
Topics in History: The Formation of the U.S. Constitution
10:30 a.m. – 12:30 p.m. | Howard Krukofsky | CRN # 40300

The U.S. Constitution is one of the most 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, and in the quest for an American identity. This course will focus on the principles of American constitutionalism—their evolution from the historical roots and the Colonial American experience, and the adoption of the Constitution in the context of the political, economic, and social developments in the early republic.

Cultural Studies: U.S. Constitutional Law
10:30 a.m. – 12:30 p.m. | Marybeth Richroath | CRN # 40301

Constitutional law is the basis upon which we live our American lives of liberty and the pursuit of happiness. After a brief outline of the Supreme Court and its power of judicial review, this course will examine constitutional precedents affecting individual rights in education, in criminal law, in relationships, and in reproduction.
Issues in Mideast History: The Middle East and North Africa in Film
1:30 p.m. – 4 p.m. / Jean-Marc Oppenheim | CRN # 40302

Using films produced in the Middle East and in the West, this course emphasizes the post–1945 period. Starting with colonialism, imperialism, and the struggle for independence, we examine the ways in which societies in the Middle East and North Africa deal with such current topics such as political authority and dissent, religion, gender, minorities, the origins and consequences of wars, and the role of outsiders. We will assess these issues through documentaries and features that include drama, comedy, music, and visual settings, offering viewers opportunities to understand the dynamics of these regions from the perspective of the filmmakers, screenwriters, actors, and others involved in film production. Some of the titles tentatively scheduled include *Lion of the Desert*, portraying Libya’s struggle against Italian interwar colonialism; *The Battle of Algiers*, depicting France’s efforts to maintain control in Algeria; *Avanti Popolo*, a classic of the June 1967 Arab–Israeli war; relevant parts of *Lawrence of Arabia*; *The Square*, about the 2011 Tahrir revolution in Egypt; *Munich*, on the Palestinian–Israeli struggle; and *A Matter of Size*, a hilarious view of Israeli society.

TUESDAY

September 10 to December 10

The Art of Film: Ain’t No Business Like Show Business
10:30 a.m. – 1 p.m. | John Erman | CRN # 40303

In this course, we will take a close look at Hollywood classic films which have a show business background and setting. Some of the films to be explored include *Funny Girl*, *Turning Point*, *All About Eve*, and *Yankee Doodle Dandy*, among others.

10:30 a.m. – 12:30 p.m. | Laura Greeney | CRN # 40304

This course examines 20th-century American fiction published in the teens, ’20s, and ’30s, when American writers began to move from realism to naturalism and modernism. We will investigate the effects of the First World War and its aftermath, as well as the impact of intellectual and artistic developments of the early 20th century. Works to be studied include Theodore Dreiser’s *Jennie Gerhardt*, John Dos Passos’ *Manhattan Transfer*, Nella Larsen’s *Passing*, Ernest Hemingway’s *A Farewell to Arms*, Dawn Powell’s *Dance Night*, and Willa Cather’s *Lucy Gayheart*. 
Studies in English Literature: My Bell Still Rings – Art and Living Across Time, Featuring Bob Dylan
1:30 p.m. – 3:30 p.m. | Nina Goss | CRN # 40305
Nobel Laureate and Rock and Roll Hall of Fame inductee Bob Dylan has lived on display for over 50 years, through his performances and compositions, and has thereby told a nonpareil story of the artist in time. His work traces the personal, social, and artistic arcs of a uniquely active and prolific creative life, and raises and answers questions central to living across time: how we experience and define relevance, meaning, value, feeling, and our own place in a world that changes with and without us. In this course, we will explore the narrative of Bob Dylan’s career through the lens of art and age. With Dylan as the focal point of the semester, we’ll also look at a range of other significant visual, literary, and performing artists whose work speaks to the theme of potent creativity across time.

Studies in Philosophy: Philosophy as a Way of Life
1:30 p.m. – 3:30 p.m. | Babette Babich | CRN # 40306
What does it mean to speak of philosophy as a way of life? We will review classical philosophy from Plato to the Stoic tradition. And, with reference to the medieval tradition, we review the “art of reading” with reference to Hugh of St. Victor. In addition, we will contrast contemporary authors on the nature of virtue, the art of living, and the care or cultivation of the self.

Europe’s Past: 19th-Century Europe
10:30 a.m. – 12:30 p.m. | Cira Vernazza | CRN # 40307
In this course we will explore the tumultuous century of Metternich, Marx, Napoleon III, Garibaldi, and Bismarck; of an industrial revolution impacting society and politics; of national unification in Italy and Germany; of reform bills in Britain amid continental revolutions in 1830, 1848, and 1863; and of European imperialism and of the Great Power alliance systems which presaged confrontation at the close of the century.
Studies in Music History: Music of the Masters from the Romantic to the Modern
2:30 p.m. – 4:30 p.m. | Kathryn John | CRN # 40308
At the end of the 19th century and the beginning of the new 20th century, many composers were exploring both the traditional and newer musical styles in the major cultural centers of Vienna, New York, Paris, and Berlin. This course will examine the confluence of the traditional (Brahms, Mahler), the transitional (Debussy, Ravel), the sensational (Stravinsky, Schoenberg), and the elements of folk music (melodies, instruments) throughout this 50-year period.

America’s Past: Great Trials in American History
10:15 a.m. – 12:15 p.m. | Juliana Gilheany | CRN # 40309
This course examines influential and controversial trials and decisions that have affected American history. We begin in the colonial period with the trials of Anne Hutchinson and the accused Salem witches involving freedom of religion and religious hysteria, as well as trials raising issues of freedom of speech and the press. We continue into the 19th century, discussing trials such as those stemming from Lincoln’s assassination, Andrew Johnson’s impeachment, the women’s suffrage efforts of Susan B. Anthony, and the Haymarket Square riot. In the 20th century, we analyze the cases of Sacco and Vanzetti, the Triangle Shirtwaist fire, the Scopes “Monkey Trial,” the Scottsboro Boys, the Rosenbergs, O.J. Simpson, and the Clinton impeachment. We come full circle with 21st-century cases involving religious freedom and free speech, racial and gender discrimination, and politics and corruption, as we study American economic, political, religious, and social history through the prism of trials.

Issues in Psychology: Narcissism and Relationships
10:30 a.m. – 12:30 p.m. | Marie Sheehan | CRN # 40310
Both healthy and pathological narcissism are explored through the dynamics of childrearing and its effects. The works of two psychoanalysts—Alice Miller and Heinz Kohut—are used to illuminate childhood traumas which can result in either creativity or destructiveness.
Studies in Art History: The Arts of the Depression Era
10:30 a.m. – 12:30 p.m. | Sharon Suchma | CRN # 40311
This course will explore the visual arts produced in the late 1920s and 1930s in America. Contextualized within the Great Depression and World War II, the art of this period ranged from celebrating the regional farmer to championing the modern worker. During such a precarious moment in the history of American identity, the arts came to act as venues where both personal expressions and government ideologies could be heard. It also was a time when specific media blossomed, such as printmaking and public murals, and new trends emerged, such as experiments with abstraction and the subject of marginalization. Murals, sculptures, and photographs that were commissioned under the New Deal and are still accessible today will be noted.

Studies in Comparative Literature: The Stories of the Ancient Greeks
1:30 p.m. – 4 p.m. | Douglas E. Golde | CRN # 40312
The enormous influence of the ancient Greeks stems from their achievements in epic poetry, philosophy, architecture, politics, theater, sculpture, and the writing of history. Our focus will be on their stories—we will examine Plato’s “Allegory of the Cave,” Greek myths which have profound psychological importance, and plays including The Theban Cycle of Sophocles, Agamemnon by Aeschylus, and Medea by Euripides. We will also study some major modern writers—Sartre, Cocteau, Camus, Joyce, and Auden—who were so inspired by the works of the ancient Greeks that they updated them for a modern audience. Our discussions will help us grasp why Shelley, the great English Romantic poet, declared that “We are all Greeks.”

Studies in Social Science: The Age of Gentrification, from Then into Now
1:30 p.m. – 3:30 p.m. | Robert Spiegelman | CRN # 40313
“Gentrification!” is today’s signature New York buzzword, but it’s not brand new and has global roots. Our course will examine many dramatic gentrifying case studies—Spain’s quest for El Dorado and the Dutch Golden Age; native, colonial, and Revolutionary War New York; England’s land clearances and the Industrial Revolution; the creation of Manhattan’s iconic street grid and waves of Irish immigration; America’s first Gilded Age of the late 19th century; the Roaring 1920s and the 1930s Great Depression; and postwar urban renewal from Lincoln Center to today’s rush to hyper-gentrify. We’ll explore living links among “Amazonia,” “Supertalls,” “VOIDS,” the coming new “TSX,” and the fight to save vanishing New York local neighborhoods. And we’ll draw from key sociocultural concepts, iconic paintings, photos, new documentary films, articles from Harper’s and The New York Times, and websites like Vanishing New York and Gothamist.
PARTICIPATING FACULTY

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., U.C.L.A.
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 and at 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* (University Press of Mississippi, 2017).
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 the 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.

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.

Jean-Marc Oppenheim, Ph.D., Columbia University
Oppenheim has been teaching courses on the political and social history of the Middle East, the Islamic world, and modern Europe; sociocultural imperialism; and civil-military relations for over three decades at Columbia’s Teachers College and its School of International and Public Affairs as well as at New York University and Stevens Institute of Technology, and in Fordham’s Middle East studies program and Department of History. He was an institute scholar in the Council on Middle East Studies at Yale’s Macmillan Center for International Affairs and a senior lecturer for Oxford University’s Mountbatten Internship Programme in New York City. He is the author of The Views from the Edges: Essays in Honor of Richard W. Bulliet as well as numerous articles, book chapters, and book reviews, and he has two books under preparation for publication—Playing the Colonial Game in Egypt: Cultural Imperialism and the Alexandria Sporting Club 1860–1960 and The Transformation of American Fencing: New York’s Fencing Club, 1883 to the Present.
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.

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.

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 specialty 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.
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