



COLLEGE AT 60

COURSE CATALOG SPRING 2025

FORDHAM

SCHOOL OF PROFESSIONAL AND CONTINUING STUDIES

COLLEGE AT 60

Fordham School of Professional and Continuing Studies

Lowenstein Center, Room 301

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SCHEDULE

The spring 2025 College at 60 term will run from February 3 through May 9. Classes will not be held on the following holidays observed by Fordham University:

Presidents' Day (February 17),
Spring Recess (March 17 – March 23),
and Easter Recess (April 17 – April 21).

On Tuesday, February 18, classes will follow a Monday schedule.

All classes are held on-site at the Lincoln Center campus unless otherwise noted.

TUITION

Tuition is \$440 for 12-week courses and \$220 for six-week courses. The tuition charge includes all student fees. Some courses that include field trips may require an additional, nominal fee (e.g., theater tickets or museum entrance fees).

REFUND POLICY

12-week courses: No tuition refunds or tuition waivers will be granted once the third class has met, regardless of class attendance. Students must contact the College at 60 office by email before the third class meeting to request to withdraw from the course and request a refund.

Six-week courses: No tuition refunds or tuition waivers will be granted once the second class has met, regardless of class attendance. Students must contact the College at 60 office by email before the second class meeting to request to withdraw from the course and request a refund.

ELIGIBILITY AND ADMISSION

College at 60 welcomes adults ages 60 and older who have a capacity for college-level reading and a desire to develop their intellectual interests. Our students thrive in an engaging and vibrant learning environment that values community learning and diverse subject areas.

HOW TO REGISTER

For all continuing College at 60 students, registration is handled through the University's online portal at my.fordham.edu and will continue until the first day of the term. Please visit our website for updated information regarding registration and courses. If you need assistance, you may call the College at 60 program office to register by phone. Please note, however, that manual registration may be delayed and course availability via this method cannot be guaranteed. Online registration via the student portal is more immediate, and you will be able to view your updated course registration.

NEW TO COLLEGE AT 60?

If you have never taken a class with College at 60, the first step is to complete the New Student Course Request Form at the How to Register link on the College at 60 website, fordham.edu/collegeat60. Once you submit the form, a member of our team will contact you to finalize your registration request, based on course availability.



For more than 50 years, the **College at 60** program has been a vibrant cornerstone of lifelong learning for individuals. Our goal is to inspire intellectual curiosity and foster a sense of community through engaging, non-credit courses designed specifically for older adults—most of whom are more than 60 years old. Whether you're passionate about history, intrigued by philosophy, or captivated by literature, our diverse curriculum offers something that everyone can appreciate. Celebrate the joy of learning with **College at 60**, as you connect with fellow lifelong learners. Register with us and discover the many possibilities that await you!

MONDAYS

February 3 – May 5

PLATO'S REPUBLIC

1:30 – 3:30 p.m.

KENT WORCHESTER

CRN: 50266

This course introduces students to one of Plato's most influential books, *The Republic*. We will explore perennial themes such as the sources of legitimate authority, the nature of justice, the uses of education, the function of religious observation, and the utility of art and music. The course will focus on the book's first eight chapters and consider whether and to what extent Plato's most famous dialogue connects with contemporary political debates. Modern moral philosophy can still learn a lot from Plato's attempt to shift the focus from questions of what acts the just person ought to perform to the more profound questions of what sort of person the just person ought to be.

TUESDAYS

February 4 – May 6

THE MAGIC MOUNTAIN AND BEYOND: THE PHILOSOPHICAL AND ETHICAL FICTION OF THOMAS MANN

10:30 a.m. – 12:30 p.m.

NICHOLAS BIRNS

CRN: 50267

Thomas Mann, winner of the Nobel Prize in Literature, is considered the greatest German novelist of the 20th century and one of the foremost modernist writers. His fiction, written amid the barbarism and violence of Europe in the 20th century, offers a profound and humane philosophical reflection on the crisis of

humankind, and canvasses the ethical and imaginative means by which we might pull ourselves out of that crisis. We will start with his short story, "Disorder and Early Sorrow," and his major novel of health, politics, and spirituality, *The Magic Mountain*, before concluding with his somber allegory of the creative life, *Doctor Faustus*. Mann's staggering achievements in the novel genre made fiction a form of wisdom that asks questions—about time and change, and the mysteries of good and evil in the human character— that are as pertinent in our time as in his own.

YOUTH AND THE LAW

1:30 – 3:30 p.m.

MARYBETH RICHROATH

CRN: 51585

Children, adolescents, and adults are treated differently by the criminal justice and family court systems based upon their ages and behavior. Few topics within the criminal justice arena engender as much emotion as discussions concerning young people and the fair and appropriate role of society in addressing their transgressions. The subject is far from simply a legal issue: The areas of 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 focus mainly on the history of juvenile delinquency in the United States, examining in particular the changes that occurred in the second half of the 20th century and which continue to the present. We will look at case studies and the ability of individuals and their actions to impact the overall system. We will look at social changes and advances in medical

knowledge and psychology and explore their impact on the juvenile justice system. We will examine the laws themselves and look at the impacts of movements to prosecute young people as adults and the current movements to raise the age of criminal responsibility. We will explore differences in philosophy, and how they impact opportunities for services, rehabilitation, placement/detention, and alternatives to detention. Finally, we will look at laws that impact only young people, such as status offenses, laws with respect to education, and neglect and abuse, as well as international efforts to protect the rights of children.

SHAKESPEARE: ROMEO AND JULIET, TWELFTH NIGHT, OTHELLO

1:30 – 3:30 p.m.

BARBARA PARKER

CRN: 51580

Considered one of world literature's greatest love stories, *Romeo and Juliet* nonetheless continues to provoke controversy. Is it a tragedy of fate, as is widely alleged? A tragedy engendered by societal forces, including a prince and a sympathetic friar? Or a tragedy of unbridled passion, as suggested by pervasive imagery that evokes an overriding sense of rashness and violence: hot blood, fire, gunpowder, and impulsive slaughter, in which the lovers themselves are thus responsible for their deaths? *Othello* is Shakespeare's harrowing portrait of sexual jealousy rooted in England's attitudes toward miscegenation. Surprisingly, the real imaginative focus of the play's action derives not from any of the characters but from the marriage-bed, unseen but incessantly commented upon, and tantalizingly shielded until the very last scene from every gaze, including ours. It is this disturbingly absent presence that Iago exploits to destroy his victim, his vivid imaginary and pornographic descriptions tainting not only the mind of Othello but, increasingly, the minds of the audience. *Twelfth Night*, or *What You Will*—one of Shakespeare's most beloved yet most enigmatic works—is his only play containing an alternate title. The relevance of the title, *Twelfth Night*, continues to perplex, complicating interpretation, in contrast to the aptness of *What You Will*, given the play's astounding variety of love interests: the desire of male for female, female for male, male for male, female for female, male for either, and female for

either. There is also the heroine's disguise as a eunuch, which precipitates the glorious gender confusion that informs the play; and the fact that "will" was Shakespeare's favorite sexual pun.

MEDIEVAL SPAIN: MUSLIMS, CHRISTIANS, AND JEWS

1:30 – 3:30 p.m.

ALI NOORI

CRN: 51579

What was life like in the Iberian peninsula under Muslim rule (711–1492 AD)? How did things change after 1492, when Isabel and Ferdinand came to power? How is al-Andalus remembered today? To answer these questions, this course explores a series of episodes in the interconnected lives of Muslims, Christians, and Jews in al-Andalus. We will look at texts (philosophy, mysticism, travelogues, poetry, fiction, etc.), as well as visual arts and music. Topics include religion and ethnicity in identity-formation, *la Convivencia*, intellectual and cultural hybridity, memory, and nostalgia.

WEDNESDAYS

February 5 – April 30

POWER ON FILM

10:30 a.m. – 12:30 p.m.

JOHN BACH

CRN: 50269

What role does power play in our lives? Whether it is the government or some other institution, the power of a boss, the power of a parent, the power of love, or the power of the human spirit, we deal with, and sometimes confront, power on a daily basis. What impact does that have on us? What role do we play in supporting, controlling, and/or fighting against these powers? These important questions have been asked by filmmakers since film began. Sometimes, the answers have come in the form of a warning; sometimes, the answers have been uplifting; and sometimes, the questions have gone unanswered, leaving us to decide for ourselves. These questions have been posed in every genre of film possible: drama, comedy, satire, musical, and documentary. Throughout the semester, we'll explore these questions and these genres, and we'll examine the ways in which film has influenced—and been influenced by—society. And, in some cases, we'll explore the ways in which time has changed our understanding and perception of these films. Films to be discussed

might include *The Great Dictator*, *The Manchurian Candidate*, *Macbeth*, *Born Yesterday*, *Norma Rae*, *Reds*, *1776*, *Election*, *In the Heat of the Night*, *All The King's Men*, *Chariots of Fire*, *The Grapes of Wrath*, *Ordinary People*, *9 to 5*, the Drew Kennedy documentaries, *The Fog of War*, and *Spotlight*. Filmmakers explored might include Frank Capra, Elia Kazan, John Sayles, Spike Lee, Mike Nichols, and Ava DuVernay.

ART HISTORY THROUGH THE EYES OF AN ARTIST

10:30 a.m. – 12:30 p.m.

GAIL MILLER

CRN: 51583

Join me on a journey through the evolution of art from the Renaissance to contemporary movements. Together, we will explore the cultural, historical, and social contexts that shaped iconic artworks and styles, while gaining a deeper appreciation for the creative expressions of each era. As an artist, I do not see art chronologically but as a progression of ideas and relationships.

We will begin with the transformative innovations of the Renaissance, examining the works of masters like Artemisia Gentileschi and Caravaggio. From there, we will navigate through Impressionism, Abstraction, and recent movements in the art world, exploring influential figures such as Richard Serra and Maya Lin.

In addition to lectures, I will encourage discussions and incorporate visual presentations. And of course, what would an art class be without a visit to a museum, which will allow us to connect with art on a personal level? Whether you're an art enthusiast or a curious newcomer, this course invites you to share your insights and experiences. No prior art history knowledge is required—just a passion for exploration and a love for creativity. Uncover the stories behind the masterpieces and discover how art continues to reflect and shape our world today! From Caravaggio to the Guerrilla Girls, let's go!

STAGE WHISPERS: BEHIND THE MASK OF THEATRICAL CHARACTER

10:30 a.m. – 12:30 p.m.

JUNE BALLINGER

CRN: 50271

After attending a play, do you find yourself discussing and analyzing the

characters' motivations within the story? Understanding the psychology of the theater characters, leading to their choices, convictions, motivations, and actions in a play, provides the thrust of this course. We will read and discuss selected plays from the theatrical canon—classic and contemporary—and using psychological theories relevant to understanding human behavior and personality to “unpack” not only the individual roles but provide a deeper understanding of the play itself. We will read scenes and see contrasting video clips from modern classic plays such as *A Streetcar Named Desire*, examining the Jungian archetypes. Sophocles' historic Antigone and the influences leading to her temperament and convictions trace the structure of the hero's journey in modern plays and films which provide a chartered course for character-driven plots. Shakespearean characters, as found in *Hamlet* or *Richard III*, will also be addressed. And we will cover a diverse selection of contemporary writers, such as Tony Kushner, Lynne Nottage, August Wilson, and David Henry Hwang. We will further examine new plays and revivals opening on the Broadway and off-Broadway stages in spring 2025 and try to attend a play together as a class! Through identifying the inner conflicts, decision-making processes, interpreting character dialogue and subtext, and most importantly, their actions, we will gain a deeper understanding and empathy for both fiction and our own human condition. This will be an engaging and stimulating course aimed at theater enthusiasts of all backgrounds. Through active discourse, we will deepen our understanding of dramatic characters, while also being introduced to new psychological concepts through the familiar medium of plays.

MY BELL STILL RINGS: OLD ARTISTS AND LATE STYLE STUDIES

1:30 – 3:30 p.m.

NINA GOSS, PH.D.

CRN: 51582

What do Goya's Black Paintings, Shakespeare's *The Winter's Tale*, and Bob Dylan's 16-minute fantasia of the JFK assassination, “Murder Most Foul,” have in common? These works were composed by artists in the last stages of their careers, and they nourish a growing field of criticism called Late Style studies, which explores the peculiar strengths of artists who remain not merely productive

but inventive and distinctive in advanced age. This class will use a range of artworks across media, genres, and centuries to explore and test the questions central to Late Style. Creativity and age are increasingly vital issues as people in Western countries live longer and healthier lives and participate more robustly in cultural life. What expectations do we bring to the work of an old artist? Why might the work of late artists be characterized by “difficult,” as Russ McDonald writes of the late Shakespeare, or of what Edward Said has called “deliberately unproductive productiveness” regarding the late work of Beethoven and other artists? And do we develop a Late Style sensibility about art as we age? We are, on the one hand, exhorted to overcome and deny aging with medical interventions; we are also infantilized and marginalized by ageism evident across our youth-oriented culture. In this course, we will join the discussions concerning why and how the work of old artists is distinct and examine and refine our pleasure in encounters with solid art. We will also discuss the peculiar gender divide in Late Style studies, which neglects women artists, and the question, *Do all old artists have a late style?* The course will focus on literature and visual arts and include artists such as Sophocles, Shakespeare, Wordsworth, Tennyson, Rembrandt, Louise Bourgeois, Samuel Beckett, Bob Dylan, Mark Rothko, and others. Bring your voice, insight, and the belief that we set the terms for flourishing throughout our lives.

PHILOSOPHY IN DAILY LIFE: AN IGNATIAN APPROACH TO THE EXAMINED LIFE

Six-week course from

March 26 – April 30

1:30 – 3:30 p.m.

ROB PARMACH

CRN: 50274

The ancient philosopher Socrates asserted that “the unexamined life is not worth living.” The medieval philosopher Thomas Aquinas believed that “the things that we love tell us what we are.” Eighteenth-century Enlightenment thinker Immanuel Kant remarked that “two things fill the mind with ever new and increasing admiration and awe, the more often and steadily we reflect upon them: the starry heavens above me and the moral law within me.” The founder of the Jesuits, Ignatius of Loyola, said “that

which makes you feel the most alive in what you do is where God is.” Spending quality time to unpack, situate, and challenge the philosophical self can help make daily life more meaningful and intentional. This six-session course surveys one major philosophical idea from each of the following six influential thinkers throughout the ages: Plato, Augustine, Thomas Aquinas, John Stuart Mill, Immanuel Kant, and Ignatius of Loyola. We then consider our authentic response to the question: *What does my philosophy of daily life look like, and should it change?* Each class session studies excerpts of primary texts, reflects on a thematic song, engages practical examples of the philosophical idea in daily life, offers a brief Ignatian response/reflection, and then invites class members to share their own life lesson wisdom. *No prior background in philosophy needed.*

THURSDAYS

February 6 – May 8

CONSEQUENTIAL AND CONTROVERSIAL PRESIDENTIAL DECISIONS

10:15 a.m. – 12:15 p.m.

JULIANA GILHEANY

CRN: 51581

From George Washington’s refusal to seek a third term to Joe Biden’s support of Ukraine, Israel, and Taiwan, we study and discuss U.S. presidents’ decisions that profoundly affected the course of our nation’s history and, in some cases, caused vigorous controversy within the country. The course will deal with domestic issues (e.g., Lincoln’s Emancipation Proclamation and Eisenhower’s decision to send Federal troops to Little Rock) and international decisions (e.g., Jefferson’s negotiation of the Louisiana Purchase with Napoleon, Truman’s order that atomic bombs be dropped on Japan, and George W. Bush’s invasion of Iraq). We will analyze different presidents’ significant choices and their effects on our history.

NON-GOVERNMENT ORGANIZATIONS AND GLOBAL POLITICS

10:30 a.m. – 12:30 p.m.

RICHARD HRESKO

CRN: 51586

From full wars, such as that between Ukraine and Russia, and proxy wars such as the Cold War and many current conflicts, military forces of nations have

been supplemented by stateless fighters such as the Wagner Group, Blackwater, and others. Additionally, organizations such as Doctors Without Borders and other relief organizations have sought to act to mitigate suffering in ways governments have not been able to perform. Finally, in a nebulous zone between these two, there are organized groups of computer specialists who create ransomware, misinformation, and disinformation for profit and for hire. All of these organizations are players in world politics, which also includes multiple large coalitions of states, such as NATO, the Quad, and the BRI, and the traditional players: "sovereign states." In this course, we will look at the development of these NGOs from their historical roots, as well as study the impact of this burgeoning area of politics on world security.

INSTRUMENTAL CHAMBER MUSIC OF THE 18TH, 19TH, AND 20TH CENTURIES

1:30 – 3:30 p.m.

KATHRYN JOHN

CRN: 50277

The music to be studied and enjoyed will feature ensembles composed of from two to nine instruments—in other words, groups that could fit into a room in one's home but would be equally at home on a 21st-century stage. We will cover many types of works and many composers, starting with a Bach trio sonata, moving on to Haydn string quartets and piano trios, Mozart piano quartets, Beethoven string quartets and the "Archduke" piano trio, and works by Schubert, Mendelssohn, Schumann, Brahms, Debussy, Ravel, and George Gershwin ("Walking the Dog" for Chamber orchestra). The approach will be to become familiar with these works for their places in society, then and now, the available performance situations, and their influence on subsequent generations of composers and performers. Music will be studied in class via YouTube videos. If possible, we may have guest performers in class and/or arrange to attend live performances at various venues in Manhattan.

IMAGINED COMMUNITIES: CHRISTIAN NATIONALISM AND ITS SOULMATES

1:30 – 3:30 p.m.

DONN MITCHELL

CRN: 51584

What is nationalism, and what, specifically, is Christian nationalism?

Why is it suddenly on the tip of everybody's tongue? In the past 200 years, collapsing empires have given rise to various nationalisms, all seeking self-determination and often turning violent. Does contemporary Christian nationalism have anything in common with Pan-Slavism, Zionism, or Islamic, Hindu, and African nationalisms? This course will examine the history and meaning of the very concept of nationalism and will attempt to locate the modern American Christian phenomenon within this history. The course will draw on the work of Cornell political scientist Benedict Anderson, City University historian Eric Weitz, and Princeton historian Kevin Kruse.

FRIDAYS

February 7 – May 9

POLITICAL COMMUNICATION IN MODERN HISTORY: FROM GREAT SPEECHES TO TV ADS AND DEBATES

10:30 a.m. – 12:30 p.m.

JESS VELONA

CRN: 50276 (On-site)

CRN: 50278 (Online)

This course examines the evolution of political communication in modern American history, including speeches, debates, and political ads. Proceeding mostly chronologically, we will watch during class several speeches by leaders from both major U.S. political parties and beyond, from Lincoln, FDR, and Churchill through the Kennedys, King, Reagan, and the Obamas, and then unlock the secrets of research, ghostwriting, audience targeting, and rhetorical technique that produced some of the most moving and significant spoken words in our history. In addition, for the majority of the course, which follows the advent of television, we will mix speeches with the more abbreviated forms of communication that have come to dominate political campaigns in the modern era: TV ads lasting 30 or 60 seconds, and debates in which a single exchange or image, planned or not, can go "viral" and change the course of an election. The readings provide background on the speakers and the particular challenges they faced when making speeches and running campaigns. As a result, this course also offers a survey of key events and issues in modern American history.

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Visit fordham.edu/collegetat60 for detailed course descriptions and faculty profiles.