IRP Fall 2017
Study Group Descriptions
**FALL 2017 STUDY GROUPS**

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IRP Fall 2017
Study Group Descriptions
Monday Morning
In 1965, the advent of television, the demise of the movie studio/theatre monopoly, a series of expensive flops and the disaffection of young audiences had produced the worst box office year in the history of American film. Desperate studios turned to film schools, to novice experimental film makers, to European directors, to anyone who seemed to understand the social and cultural milieu of the audiences of the time. Thus was born the "New Hollywood", the period from the late 1960's to the late 1970's when the directors became the stars and were given virtually free rein to indulge their creativity...and their ambitions. We look at these "shooting stars" -- those who endured and those who fell – and the movies we saw then and decide what we think of them now.

Readings and other Materials/Online Services: All of the films are readily available from the New York Public Library and Netflix. A number may also be available on line.

Sheila O'Connell is a long time member of IRP and gives it credit for saving her retirement. She spent her working career in corporate finance and the rest of the time at the movies.

* * * * * * * Syllabus – A Work in Progress * * * * * * *

SETTING THE STAGE

WEEKS 1 & 2  BONNIE AND CLYDE, A. Penn  
EASY RIDER, D. Hopper

PRESENTATION: HISTORICAL BACKDROP OF THE MID-60'S REVOLUTION.
Of Bonnie and Clyde, they said " ...sheer tastelessness..."
Of Easy Rider, they said " ...fascinating, particularly in its narcissism and fatalism..."
Bonnie and Clyde was, unexpectedly, a huge hit. Easy Rider may tell us more today that it did then.
WEEK 3  THE LAST PICTURE SHOW  
P. Bogdanovich

"A sublime study of sexually charged ennui in a dying town."
Bogdanovich accurately puts McMurtry on screen, and we recognize every person in it.

WEEK 4  THE WILD BUNCH  
S. Peckinpah

"...a Western layered with social commentary about war, codes of honor among men, and humanity's childish nature..." Peckinpah was known for explicit depiction of action and violence and his revisionist approach to the Western genre; his world is one of nihilism and brutality.

Week 5  COMING HOME  
H. Ashby

"...illuminated the conflicting attitudes of the Vietnam debacle..." Ashby won an Oscar for editing In the Heat of the Night and directed Shampoo. He yearned for the hippie life -- and found it.

Week 6  DAYS OF HEAVEN  
T. Malick

"...one of the most beautiful movies ever made,"a great cinematic achievement". Malick wanted to make a masterpiece. After it was released, he disappeared for 20 years

Week 7  THE DEER HUNTER  
M. Cimino

"...demolishes the moral and ideological cliches of an era; it shoves the audience into hell, stranded without a map." Cimino wrote and directed it and it won 5 Academy Awards. Three years later he could not get a job.
Week 8  
**APOCALYPSE NOW**  
F.F. Coppola

"It is beautiful. It is grotesque. It is profound, and it is perfect."
The excesses during the production of this film gained worldwide notoriety. It marked the end of the best of Coppola.

**THE MAVERICKS**

Week 9  
**NASHVILLE**  
R. Altman

In this week's session we look at the "mavericks", the ones who made their own categories: Altman, Stanley Kubrick and Mike Nichols who could be said to have started it all with *The Graduate*.

**THE SURVIVORS**

Week 10  
**AMERICAN GRAFFITI**  
G. Lucas

"A brilliant work of popular art, the film that launched a thousand careers..."
This was Lucas' second film and was a critical and commercial success. You will recognize every actor in it. His next movie was *Star Wars*.

Week 11  
**TAXI DRIVER**  
M. Scorsese

"Like Aguirre or Apacalypse Now, *Taxi Driver* is an auteurist psychodrama."
Part of the "New Hollywood", Scorsese is regarded as one of the most significant and influential filmmakers in cinema history.

Week 12  
**JAWS**  
S. Spielberg
"a sensationally effective action picture, a scary thriller...that's as frightening as *The Exorcist*".

Spielberg is the highest grossing director in history with a gross of over $9 billion. He has directed some of the best-loved American films.
THE PLAYS OF EURIPIDES

Coordinator: Nicholas Alexiou

This study group intends to provide a basic review of six representative plays from Euripides’ body of work: Hippolytus, Medea, The Bacchae, the Trojan Women, Electra and Orestes. Euripides is one of the three classic Greek dramatists in 5th Cent. BC Athens. His plays incorporate many themes from ancient Greek mythology within the context of contemporary events in Athens’ history. Since antiquity Euripides’ works have been considered the pinnacle of dramatic stage presentation. They have inspired poets and dramatists of the Western world from medieval times to the present. The study group compares examples of Euripidean narrative and dramatic techniques with examples taken from Shakespeare, Shaw, O’Neil and other playwrights.

Readings


We use this text exclusively for five of the tragedies, except for “Orestes”. A small coursepack will be distributed by the second session. It contains the text of one play, “Orestes” and comparative readings from Renaissance and modern literary works.

Nick Alexiou studied Greek and Latin Literature at Columbia University. He spent his professional career in banking and now has returned to his first love.

********** Syllabus – A Work in Progress **********

Week 1: Introduction - Hippolytus
Week 2: Hippolytus
Week 3: Medea
Week 4: Medea
Week 5: The Bacchae
Week 6: The Bacchae
Week 7: The Trojan Women
Week 8: The Trojan Women
Week 9: Orestes
Week 10: Orestes
Week 11: Electra
Week 12: Electra
PHOTOJOURNALISM: DOCUMENTARY PHOTOGRAPHY AND SOCIAL HISTORY

Coordinator: Susan Herman

Photojournalism encompasses a wide range of documentary and street photographers who have contributed significantly to America’s understanding of itself. We discuss the work of several significant practitioners, including Jacob Riis and Lewis Hines and their documentation of the lower east side and factory working conditions, Farm Service Administration photographers Walker Evans and Dorothea Lange; Robert Frank and his book, The Americans; Helen Levitt and Berenice Abbott and other Photo League photographers; street photographers Diane Arbus and Bill Cunningham; as well as Henri Cartier-Bresson, Gary Winograd, Lisette Model, W. Eugene Smith, and Lauren Greenfield.

Susan Herman is a retired public defender, who remains actively engaged in fine art photography, her avocation for all of her adult life. She has exhibited in solo and group shows, has a website, and is a member of Professional Women Photographers and Studio Montclair (NJ).

Readings and other materials
Required:
Coursepack including writings on photography by Teju Cole and others. Expected to cost about $10.
Optional:

* * * * * * * * Syllabus - A Work in Progress * * * * * * * *

Week I: Overview of course and early years of documentary photography.
Week 2: Conscience of Society: Jacob Riis and Lewis Hines

Week 3: FSA: Walker Evans and Dorothea Lange
Discussion of excerpts from James Agee, Let Us Now Praise Famous Men

Week 4: The New York Photo League.

Weeks 5 and 6: Art and Photography: Curator of New School as guest and/or tour of the New School Photography collections [Note: This is not yet definite and depends on whether I can arrange a session with the New School Curator of Art and Photography and a tour of the New School’s photographic collection].

Week 7: Seizing the moment: Cartier-Bresson; W. Eugene Smith

Week 8: Critique of our culture: Robert Frank; Diane Arbus

Week 9: Lauren Greenfield, Vivien Meier

Week 10: Bill Cunningham

Week 11:

Week 12:
READING JAMES JOYCE’S ULYSSES

Coordinators: Ted Gannon and Harry Levy

Nabokov called it a divine work of art. Orwell said it gave him an inferiority complex. Banned as obscene for years after its publication, it has been called one of the world’s most challenging and unreadable books; it is also regarded as among the English language’s greatest literary works. Written by James Joyce over 7 years in an unorthodox, stream of consciousness style, Ulysses examines every minute of a day in the life of three people and deals with what makes a heroic life in the 20th century. It demonstrates Joyce’s virtuosity using metaphor, symbolism, ambiguity and nuance to create a masterpiece of modernist literature. Over the next two years, we will read every word of Ulysses and, through discussion and analysis, try to unlock its soul.

Reading:

Ulysses - The Gabler Edition

Ted Gannon has coordinated many study groups during his tenure at IRP, several about James Joyce. Harry Levy is a retired businessman who has also had experience with Joyce study groups and is also conversant with Joyce’s life.
IRP Fall 2017
Study Group Descriptions
Monday Afternoon
Isabel, Lily, and Antonia: American Novels at the Turn of the Twentieth Century

Coordinator: Sophie Balcoff

Henry James’s *The Portrait of a Lady*, Edith Wharton’s *The House of Mirth*, and Willa Cather’s *My Antonia*, all set in the last decades of the nineteenth century, feature courageous and original heroines. This study group follows the fortunes of these remarkable, irresistible fictional women. We learn about the very different milieus in which they lived: the community of expatriate Americans in Europe; the high society of New York City during the Gilded Age; and the hardscrabble life of immigrants on the frontier. In addition, we watch the films made from these novels and explore their attempts to bring these heroines to celluloid life.

Readings:

Sophie Balcoff is a retired high school ESL and history teacher. She has coordinated nine study groups - six of them about literature. She also teaches immigrants, tutors college students, and sings in a chorus.

********** Syllabus – A Work in Progress **********

PART I: *The Portrait of a Lady*
Week 1: First quarter of the book
Questions to consider:
1. In what ways does Isabel Archer seem like a typical American young lady of her time?
2. In what ways does she depart from the typical?

Week 2. Second quarter of the book
Questions to consider:
1. Is Isabel’s refusal of Lord Warburton’s proposal quixotic?
2. Are Henrietta’s fears for Isabel justified?
Week 3. Third quarter of the book
Question:
   1. How does Isabel's suffering change her?
Week 4: Fourth quarter of the book

Questions:
   1. What is the future for Isabel?
   2. What do we make of her decision?
ASSIGNMENT FOR WEEK 5: Watch the film, “Portrait of a Lady”

Week 5: Discussion of the film, “Portrait of a Lady” and connections with the book

**Part II: The House of Mirth**
Week 6. First third of the book
Week 7: Second third of the book
Week 8: Last third of the book
Week 9: Excerpts from the film, “The House of Mirth”

**Part III: My Antonia**
Week 10: First half of the book
Week 11: Second half of the book
Week 12: Excerpts from the film, “My Antonia”
WAGNER’S RING I: OPERA’S SUMMIT

Coordinator: James Smith

Richard Wagner’s Ring Cycle is one of the greatest works of art created in modern times, a powerful mythological probing of the signal dramas of the human condition. It combines intellectual heft, musical brilliance, and timeless symbolism to achieve a level and extent of music drama unexcelled in operatic history. Love, death, and the liberation we gain through sacrifice are the great themes the Ring illuminates. Explore how the musical features and motifs make the drama so effective. We cover the first two works in the cycle this term: Das Rheingold and Die Walkure. For all levels of musical experience.

Reading:


James has coordinated a number of music study groups at IRP, and is especially interested in how opera illuminates the larger culture.

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Weeks 1 – 6: Das Rheingold. What is the origin of the story? What was Wagner’s attraction to it? Did Wagner see the story as an allegory for the class structure of “modern” society? What connections can we modern listeners make to the Gods in the story? What role do leitmotifs (musical themes associated with characters or objects) play in the cycle? How did Wagner revolutionize musical harmony?

Weeks 7 – 12: Die Walkure. What is the difference between true romantic love and coercive marriages such as we see here? What does the incest of the 2 main characters do to our understanding of love? Why did Wotan, the Zeus of our story, want to create a Non-
God (Siegfried) who was free of Godly Obligations?
HUEY LONG--POPULIST IN THE 1930'S

Coordinator: Michael D. Shapiro

Huey Long, also known as the Kingfish, was a unique character in the annals of American political history. His meteoric rise during the depths of the depression from a local Louisiana vote-getter to a state and national force was a fascinating example of how an energetic populist figure could challenge the embedded establishment. T. Harry Williams' prize-winning biography (Pulitzer and National Book Award) is an in-depth study of how Long came to threaten the national candidacy of FDR through his Share The Wealth populist movement. Long's demagogic and bullying methods and use of radio as a means of disseminating his message has parallels with our current political situation.

Readings and other Materials/Online Services:
Huey Long by T. Harry Williams, {Alfred A. Knopf, 1970}. Coursepack includes readings from Every Man A King, Voices of Protest, All the King's Men.

Michael D. Shapiro, a retired attorney, has found a new career at the IRP as a coordinator of biographies of US Presidents, namely of LBJ, JFK and Truman, and he is now stepping back to the populist politician, Huey Long.

******* Syllabus - A Work in Progress *******

These sources were consulted in the preparation of this study group: Every Man A King: The Autobiography of Huey P. Long, Introduction by T. Harry Williams, {1933}. 
Voices of Protest, Huey Long, Father Coughlin and the Great Depression by Alan Brinkley, {1982}. 
All the King's Men by Robert Penn Warren, {1946}. 
Huey Long in the Ken Burns America Collection, {PBS Home Video, 1985}.

Weekly readings from Huey Long by T. Harry Williams:
Week 1: Chs. 1,2,3 and including preface
Week 2: Chs. 4,5,6,7
Week 3: Chs. 8,9,10
Week 4: Chs. 11,12
Week 5: Chs. 13, 14
Week 6: Chs. 15,16
Week 7: Chs. 17, 18
Week 8: Chs. 19,20, 21
Week 9: Chs. 22,23,24
Week 10: Chs. 25,26
Week 11: Chs. 27,28
Week 12: Chs. 29, 30 including epilogue
SECULARISM: GOD, STATE AND RATIONALISM FROM THE ENLIGHTENMENT TO THE PRESENT.

Coordinator: Michael Hill

Is the Enlightenment generated secular consensus still a valid philosophical vision? If so, what defines 21st century Secularism? We examine the development of secularism in the 18th century and secularist thinkers' continuing attempts to legitimize the scientific method, moral relativism and liberal democracy. Participants discuss the key ideas of secularism and the historical critiques raised against them including the contemporary challenges from both left and right. We use original source texts to develop the session topics and to create discussion. Readings include work by Locke, Kant, Voltaire, Rousseau, Bentham, Marx, Weber, Heidegger, Taylor, Sandal, Foucault, and Thomas Nagel.

Michael Hill joined the IRP in January 2014 and has coordinated study groups on European Socialism, Income Inequality and Social Collapse. He remains an optimist.

Readings and other Materials/Online services:
There is no text or coursepack. Readings will be provided online and by e-mail. Most are excerpts from original sources. Expect 15-30 pages of reading each week.

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1. Introduction: Secularism, the Enlightenment and Modernity.


Topic points:
Secularism as idea and goal
Autonomy, religion, morality, science and society
Possible discussion questions:
Are secularism, liberalism and modernization only different ways of describing the same process of historical change? How does the French Declaration of the Rights of Man compare to the UN’s Universal Declaration of Human Rights?

2. Society Creates Itself. State Legitimacy from the People.


Topic points:
The need for legitimacy in society
From tolerance to totalitarianism in 5 easy steps (Spinoza, Locke, Jefferson, Rousseau, and Robespierre)
Possible discussion questions:
Was the state of nature brutish and savage?
Is limited government an oxymoron?


Reading selections from: Descartes; Locke, An Essay Concerning Human Understanding; Kant, Critique of Pure Reason; Coleridge and Humphry Davy

Topic points:
A tale of three metaphors: Physics as machine, Chemistry as magic, Biology as organism
Possible discussion questions
Is a Lockean or Kantian explanation of how we know something more useful for science?
Was the Romantic Movement a rejection of the Enlightenment?


Reading selections from: Kant, Groundwork of the Metaphysics of Morals; Jeremy Bentham

Topic Points.
Duty from god to man via Hume and Kant
Consequentialism, well-being, the GDP and happiness
Possible Discussion questions:
If you were an escaped criminal would you hide in Kant’s home or Bentham’s?
Does natural law give us a secular basis for public morality?

5. Secularism and Democratic Nationalism.

Reading selections from: Ernest Renan, *What Is a Nation?*, John Stuart Mill; George Holyoake, *The Principles of Secularism*
Topic points:
How the nation state became the focus of the secular ideal
Building the secularist state in 19th century Europe
Possible discussion questions:
What kind of “thing” is a nation?
How does diversity fare in 19th century states?


Topic points:
How “free” individuals become economic agents besides, or instead of, political ones
Tracking the path of democracy, capitalism and the nation state
Possible discussion questions:
At what point do economic liberalism and political liberalism conflict?
How important is Smith’s “market model” to the growth of the secular state?

7. Secularism and Society. A Critical Approach

Reading selections from: Karl Marx, “The Communist Manifesto”; Max Weber; Georg Simmel
Topic points:
Society as the critical unit of analysis for sociology
Power and conflict instead of freedom and cooperation
Possible discussion questions:
In what sense was Marx’s sociology “scientific?”
Do societies have goals?


Reading selections from; Karl Lowith, Meaning in History; Hans Blumenberg, The Legitimacy of the Modern Age

Topic points:
The secular state and historical myth
The roots of individualism in antiquity, Christianity and the Renaissance.

Questions for discussion:
Was the Enlightenment origin of secularism an historical fallacy? Does it matter if individualism is classical, Christian or modern?


Reading selections from: Schmitt, Political Theology; Lenin; Martin Heidegger, “Rector’s Address”

Topic points:
WW1, industrialization and the end of the liberal democratic experiment
Ideas legitimize authority – and violence

Questions for discussion:
Was Nazi Germany or Stalinist USSR more of a secular state? Is ideology secularism’s greatest enemy?


Reading Selection from: Michael Sandel, “Religious Liberty, Freedom of Choice or Freedom of Conscience”

Topic points:
From religious tolerance to religious freedom to freedom of conscience

Questions for discussion:
Can we reconcile the autonomy of the human conscience with the law in a democratic society? Does freedom of conscience become freedom to terrorize?
11. The Secular Imperative, an Overlapping Consensus.

Reading selections from: Charles Taylor, “Modes of Secularism”; John Rawls; Pierre Rosanvallon, *Society of Equals*

Topic points:
The post WWII secular/liberal consensus in Europe and North America
Inequality, diversity and the struggle against complexity

Questions for discussion:
Were the years from 1950 to 1970 a golden age of liberal secularism?
How much diversity can a society sustain?

12. Critique and Secularism.

Reading selections from: Wendy Brown, “Is Critique Secular?”; Herbert Marcuse; Michel Foucault, "Critical Theory and Social Constructionism"; Thomas Nagel

Topic points
The center no longer holds
From quantum uncertainty to narrative equality

Questions for discussion:
Is there an objective universe or just subjective perceptions of reality?
Are some "narratives" better than others?
Might existence have a purpose after all?
IRP Fall 2017
Study Group Descriptions
Tuesday Morning
WRITING OUR STORY: WRITING MEMOIR

Coordinators: Carmen Mason and Leyla Mostovoy

A memoir is made from the most enduring, moving and informative experiences of one’s life. It may entertain, instruct, enlighten or caution its readers, and it reveals not only what happened but what its writer makes of what happened. It helps one to get to the bottom of things. Writings can be essays or chapters from a full-length memoir in progress. A participant will read his/her eight-minute (maximum) piece in class, followed by constructive critiques by the participants. Does it engage the listeners? Confuse in parts? Have a coherent, consistent voice? Might more be explored? The writers are encouraged to ask the listeners about effectiveness, clarity, language, etc.

Carmen Mason has been writing for over sixty years and guiding writing for over forty. She has won poetry and prose prizes. Leyla Mostovoy has taught English for twenty years and completed a memoir.

********** Syllabus - A Work in Progress **********

Each week will be given over to workshop attention to members’ writings, as noted in the description, with short supplemental outside readings discussed regularly as well. An ever-extended list of recommended published memoirs will be given out for optional reading.
Andrew Jackson is one of America’s most colorful and controversial Presidents. He was the People’s President, a revered patriot and accomplished leader. Utilizing the power of the presidency and his newly refashioned Democratic Party, he countered the pervasive influence of the established political and economic elites. He was America’s first populist president. As a victorious general he defeated the invading British Army and the warring Indian tribes, and as a nationalist he extensively expanded the boundaries of the nation. He influenced his successors Martin Van Buren and James Polk, resulting in territorial expansion, population explosion, economic growth and early industrialization along with the fulfillment of the nation’s Manifest Destiny. Besides Jackson’s story, the study group explores his loyal opposition: Henry Clay, Daniel Webster and John Calhoun.

Readings: These texts are available online at Amazon.com or ABEbooks.com at reasonable cost.

* Andrew Jackson by Sean Wilentz, {Henry Holt and Company, 2005}.

Michael Marsh, a retired Dentist and Docent at the NY Historical Society, has coordinated 10 courses on American, British and Russian History.

* * * Syllabus - A Work In Progress * * *

Session 1: Andrew Jackson 1767-1815; The World View; USA Circa 1815-1825 – Wilentz, pages 1-34

What kind of attitudes, value system and worldview do you think the young Andrew Jackson developed from the travails of his early
years?
How can one account for Jackson’s military acumen and ability – he had no formal military training?
Why do you think that Jackson used the Treaty of Fort Jackson to appropriate 23 million acres of lush, fertile farmland from his allied Creek and Cherokee tribes and not the defeated Red Stick Creek tribes?

Session 2: 1815 to Jackson’s election as president in 1828; the early Industrial Revolution – Wilentz, 35-54; Howe, 211-236

Do you think the result of presidential election of 1825, which was decided in the House of Representatives, was a function of a corrupt bargain? What is the definition of a corrupt bargain in 1825 political terms?
Why was the nation so prepared to accept Jackson’s vision of American Democracy?
Which of the following were the key to the transportation revolution: a national road; canal systems connecting the rivers; the steamboat—and why?

Session 3: The awakening of religion and redemptive reform; Howe, 164-194
The early Industrial Revolution; Howe, 532-552

From the founding of the nation until the 1820’s the great majority of Americans were generally secular – especially in the upper and middle classes- how does one account for this burst of religious passion, that according to some historians is defining for the future in its nature and intensity?
Which aspect of this early Industrial Revolution do you find most interesting, perplexing or enlightening?
How does one account for the dominance of New England and the northeast in this development?

Session 4: Jackson’s first term – the learning curve; Wilentz 55-73
Indian removal; Remini, Essay on Indian Oxford Removal, 45-82

What were the unintended consequences of the Peggy Eaton
incident or were the consequences intended?
Were the Jacksonians or the Whigs more concerned with moral or redemptive reformation?
Is Remini’s essay on Indian Removal an objective historical analysis of a difficult subject?
Indian removal was a human and moral tragedy. Yet the tribal peoples who moved west of the Mississippi still exist today, while their north eastern counterparts are all extinct. Was the theory evil or was the process at fault?

Session 5: The loyal opposition, Henry Clay, Daniel Webster and John Calhoun; Reading material will be sent electronically.

Which of these three political giants most affected their times and who of the three has the most significant influence on the future history of the nation?

Session 6: Democracy and the monster bank; Wilentz, 74-88
Essay on Democracy; Remini, 7-44

Session 7: Nullification; Wilentz, 74-88
The growth of the city; Howe, 525-532

Session 8: The death of the Second Bank Of the United States and economic expansion; Wilentz, 104-120

Session 9: Slavery, Abolition and Mobocracy; Wilentz, 121-137
Essay of Slavery; Remini, 83-111

Session 10: Westward expansion; Wilentz, 138-166
Van, Van, you are a used up man! Howe, 483-524

Session 11: Whigs, Tyler and Texas: Howe, 658-700
Railroads and Telegraph

Session 12: James Polk, the Mexican War, Manifest Destiny; Howe 701-743, Howe, 792-836, optional highly recommended reading--Howe 744-792

Session 13; Jacksonian Populism of the 1830’s; today’s
Trumpian Populism; are there intersections and connections?
Reading materials to be sent electronically.
AS OTHERS SEE US: AMERICA IN CONTEMPORARY US IMMIGRANT FICTION

Coordinator: Lenore Cooney

A new generation of sharp-eyed fiction writers is reinventing the idea of America, their adopted country. These articulate immigrants know that the America of their dreams – and ours – has been undergoing profound change. We look at our current cultural identity through the lens of newcomers from Russia, Korea, Vietnam, China, Dominican Republic, and both Christian and Muslim Middle East. Issues of race, class, gender, xenophobia and economic inequality are woven throughout, in points of view from idiosyncratic to universal, humorous to appalling, from the mundane to the profound. Included are Native Speaker by Chang-Rae Lee, Memoirs of a Muse by Lara Vapnyar, Americanah by Chimamanda Ngozi Adichie, and shorter pieces from Junot Diaz, Jhumpa Lahiri, Gish Jen and a vibrant group of lesser known Middle Eastern fiction writers.

Readings:
Native Speaker by Chang-Rae Lee
Memoirs of a Muse by Lara Vapnyar
Americanah by Chimamanda Ngozi Adichie
A coursepack of approximately 85 pages – estimated cost is $10

Lenore Cooney is a college English major who never lost her passion for literature over the years. Equally interested in the American experience, she coordinated the study group The New Jim Crow in Fall 2016.

********** Syllabus - A Work in Progress **********

Weeks 1-2: (Korea) Native Speaker by Chang Rae Lee

- Does the myth of the American Dream have any reality?
- Is it true that hard work is rewarded by success in American, as inequality rises ever upward?
- The price America exacts from those who seek to love and be accepted by her
➢ American racism and the ability to accept the Other

**Week 3:** (Pakistan) Stories from *the Interpreter of Maladies* by Jhumpa Lahiri: “Mrs. Sen,” “This Blessed House,” “The Third and Final Continent”

➢ How does American marriage appear to these characters?
➢ How does the sense of community in America strike the newcomers?

**Weeks 4-5:** (Russia) *Memoirs of a Muse* by Lara Vapnyar

➢ Living through the American “Male Gaze” for a female immigrant
➢ The pitfalls of female aspiration in America

Group member report on interview with immigrant acquaintances

**Week 6:** (Dominican Republic) Three stories from *Drown* by Junot Diaz

➢ Stayin’ Alive in an America of diminished opportunity

Group member reports on interview with immigrant acquaintances

**Weeks 7-9** (Nigeria) *Americanah* by Chimamanda Ngozi Adichie

➢ How – and whether – to embrace the American immigrant experience as a ‘transnational”
➢ When one is forced to learn how to define oneself as “Black” for the first time

Group member reports on interviews with immigrant acquaintances

**Week 10:** Middle Eastern Mix: Stories by Joseph Geha and Laila Halaby, Reshma Baig

**Week 11:** Middle Eastern Mix: Excerpts from *The Reluctant Fundamentalist* by Moshin Hamid and *The Girl in the Tangerine Scarf* by Mohja Kahf

Group member interviews with immigrant acquaintances

**Week 12:** A Jaundiced Eye on Assimilation: Excerpts from
(Vietnam) *The Sympathizer* by Viet Thanh Nguyen; (China) *Mona in the Promised Land* by Gish Jen
MUSLIM CULTURES THROUGH FILM

Coordinators: Bob Gerace and Marilyn Evans

The US population includes three million Muslims representing nearly 50 countries. To gain insight into this diverse population, we view and discuss a wide variety of Muslim-themed films from a disparate group of countries. Included for comparison are two American made films made in the US entirely or in part. Through analysis of film clips and class interaction, we uncover dynamic cultural differences even though the religion of Islam is often perceived as a single entity and unifying system of belief. Along the way we explore themes common to several of these contemporary films, including women’s status, patriarchy, Muslim stereo-types, education of children, marriage and divorce, and cultural and generational conflicts. Our goal is to foster through cinema a clearer understanding of our fellow Muslim citizens.

Readings and other Materials/Online Services: Subscription to Netflix is required. Weekly readings to support the discussion such as reviews, director biographies, interviews and feature articles will be available online. Speakers with relevant expertise are invited for three sessions.

Bob has taught and worked as a professional trainer for a publishing company. He has co-coordinated three cinema study groups on Italian, French and Czech cinema, as well as others on Joseph Conrad and Greenwich Village writers. Marilyn’s final career chapter involved working on democratic development projects internationally, including in six majority Muslim countries. She has coordinated New York’s Evolving Neighborhoods and Body Art - Political and Cultural Implications.

* * * * * * * Syllabus – A Work in Progress * * * * * * *

Week 1: American East (American)
Week 2: The Band’s Visit (Egyptian - Israeli)
Week 3: The Reluctant Fundamentalist (Pakistani-American)
Week 4: Jafar Panahi’s Taxi (Iranian)
Week 5: The Kite Runner (Afghan)
Week 6: The Idol (Palestinian)
Week 7: A Separation (Iranian)
Week 8: Wajdja (Saudi Arabian)
Week 9: Mustang (Turkish)
Week 10: Where Do We Go Now? (Lebanese)
Week 11: The Attack (Palestinian-Israeli)
Week 12: The Patience Stone (Afghan)
WHAT’S UP WITH MEN?

**Coordinators:** Jan Adler and Ken Witty

The idea of what it means to be a man has always been changing. We focus on how in the last fifty years dramatic changes in society, such as globalization, automation, civil rights, and women’s entry into the workplace have impacted on men’s roles both at home and work. With these rapidly changing socio-economic events, some men have become more anxious, confused and angry. We read the work of psychologists, sociologists, and political scientists to explore questions such as how do boys learn to become men, and why some groups of men have been better able to deal with these changing expectations. We explore the phenomenon of “Angry White Men” and other developments in our politics and culture.

**Readings and other Materials/Online Services:**
A coursepack contains all the readings [available after mid-August at Advanced Copy Center, 552 LaGuardia Place, south of 4th St., 212-388-1001].

Jan Adler is a retired social worker and has coordinated a variety of study groups. Ken Witty is a retired documentary and public affairs television producer who has coordinated study groups about Prediction and the U.S. Economy.

* * * * * * * * Syllabus - A Work in Progress * * * * * * * *

**Week 1 Historical Context for the Current Moment**

Readings: Book review of Michael Kimmel's *Manhood in America*, and Introduction chapter of Kimmel’s *Manhood in America*.
What does it mean to say that masculinity is socially constructed?
Why does Kimmel think that starting in the 1800s it became harder for men in the U.S. to feel secure in their manhood?

**Week 2 Stressors 1--Economic and sociological**

What have been the economic forces that have impacted on the role of men as the bread winner and head of the family?
What has been the impact of women going to work?
How has globalization and automation led to stagnant income and job loss?
Week 3 **Stressors 2--Feminism, Civil Rights and Politics**
How did men react to the civil rights and feminist movements?  
How did the Vietnam War impact on how men saw themselves?  
How did the above impact on politics?

Week 4 **Crisis for Non-College Educated Men**
What accounts for lower life expectancy, higher suicide rates and overdose deaths among lower class white men? Why are men falling behind women in higher education attendance?

Week 5 **Facts and Their Interpretation**
The use of statistics about divorce, incarceration, domestic violence, family income or voter turnout.
How do these statistics get interpreted from the different political and ideological perspectives?

Week 6 **How Do Boys Learn To Be Men?**
How has an accelerated Kindergarten damaged many boys? Why do many adolescent and post-adolescent boys fail to launch as functioning men? How do role models and a culture of violence affect boys and men?

Week 7 **How Boys Learn to be Men for African-Americans and Hispanics**
How are the rites of passage for African-American and Hispanic boys different from white adolescents? What experiences and role models do they share?
Week 8 Parenting and Relationships
How have the expectations around being a father changed?
How are men responding to changing expectations around being in a relationship?

Weeks 9 Male Responses to Change – Social and Religious
How have men responded to societal changes by means of a Men’s Rights Movement that proposes a return to super masculinity?
What is the religious response to changing roles of men and women?

Week 10 Working Class vs. College Educated Stances Toward Masculinity
How do different social classes and ethnic groups respond to changing concepts of masculinity, gender fluidity, and acceptance of gay marriage?

Week 11 Appearance and Performance
Have men become more focused on “performing” masculinity as their anxieties about being manly have increased?

Week 12 Review and Angry White Men and Politics

Why do men like Trump? Why are men attracted to the agenda of alt-right nationalism? What do Trump and Putin have in common in terms of masculinity?
IMPRESSIONISM

Coordinator: Robert Fisher

Study Group Description: What was the art movement Impressionism? Where did it come from? What did it become? We focus on the political and artistic life of Paris in the 1860’s and 1890’s: the art, politics and decline of the state-run Salon; the ongoing debates and controversies that challenged and altered the nature of art and perception; the influence of photography; the art market; the eight Impressionist exhibitions from 1874 to 1886. We aim to understand how Impressionism, the most bitterly contested art of its time, became one of the most beloved art of ours.

Readings/Other Materials:

Book: The History of Impressionism by John Rewald. Any edition, new or used.


The estimated number of pages to be read each week is 35.

Robert Fisher graduated from Columbia and has graduate degrees from Harvard Law School and NYU. He has been a lawyer in New York. This is his first time coordinating a study group and the subject is a life-long interest.

********** Syllabus – A Work in Progress **********

Week 1: What do we mean by "the modern"?
   The Royal Academy and French art; the Salon
   Baudelaire – The Painter of Modern Life
   The Flaneur

Week 2: What do we mean by realism?
   The birth of photography
   The Worlds; Fairs, London, Paris: Ingres and Delacroix (The battle between classicism and romanticism)
Courbet and the Pavilion of realism. Manet and the Salon des Refusés

Week 3: The first Impressionist Exhibition
A critic's insult names the movement

Week 4: Argenteuil
Friendships: Monet/Manet, Monet/Renoir
A place in the country

Week 5: The split between Renoir and Monet
A question of genres. Portraits or landscapes

Week 6: Picasso and Sisley: Views of country lanes and orchards

Week 7: Monet – The Series Paintings

Week 8: Monet – The Series Paintings

Week 9: Edgar Degas

Week 10: Paul Seurat – The exit ramp from Impressionism

Week 11: Cezanne and Beyond

Week 12: The Impressionist World
PRIZE-WINNING BLACK PLAYWRIGHTS

*Coordinators:* Marian Lamin and Dolores Deane Walker

We focus on the magical realism of August Wilson, the multifaceted explorations of Lynn Nottage, and the explosive creativity of Suzan-Lori Parks. In addition, we cover several exciting contemporary dramatists, all of them award winners. We begin with an overview of early Black theatre, the Harlem Renaissance, the realistic plays of the 1950s, the protest dramas of the 1960s and the experimental dramas of today. Through assigned plays, we explore the trajectory of the African-American experience from post-slavery to the present. We study the socio/political roots influencing each playwright. We read scenes aloud, analyze the plays, and have an opportunity to provide reports. Topics and questions are provided in advance of each class.

**Readings and other Materials/Online Services:**
- *The Convert* by Danai Gurira, {to be released 9/12/17 ISBN:13 9781786820709, $18}.
- *Sweat* by Lynn Nottage, {Theatre Communications Group, to be released 5/2017, $14}.

**Coursepack:** contains all material for the first two sessions and the last session, as well as critical essays about individual playwrights [approximately $20].

*Marian Lamin,* a writer and editor, has coordinated study groups on short stories, great novellas, the Group Theater and American writers in Paris. *Dolores Deane Walker* coordinated both *HUAC: Playwrights and Filmmakers* and *Contemporary American Women Playwrights.* She has taught at John Jay College and is a member of the playwrights’ Dramatists Guild and former member of Actors Equity Assn.
Syllabus - A Work in Progress

Week 1: History of Black Theatre
Week 2: August Wilson’s Gem of the Ocean
Week 3: Gem of the Ocean
Week 4: Danai Gurira’s The Convert
Week 5: August Wilson’s Joe Turner’s Come and Gone
Week 6: Joe Turner’s Come and Gone
Week 7: Lynn Nottage’s Intimate Apparel
Week 8: Intimate Apparel
Week 9: Suzan-Lori Park’s Topdog/Underdog
Week 10: Lynn Nottage’s Sweat
Week 11: Sweat
Week 12: Discussion of Branden Jacobs-Jenkins and other current black playwrights
Mind, Thought, and Consciousness

Coordinator: James Smith

Daniel Dennett is probably smarter than you and I are, and he has definitely been exploring the “mystery” of consciousness for much longer. So this group is for those who enjoy challenging their minds while exploring why they have one. We consider Dennett’s explanation in his new book of how we come to have a mind at all, of how the brain produces thought, and whether consciousness is really just an illusion. The mysteries are beginning to dissolve as evolutionary thinking and ideas from computer science and biology show how a comprehending mind could have arisen from the mindless process of natural selection. Explore how language turbocharged the process of cultural evolution though the profusion of memes, producing thinking tools that have transformed our species.

Reading:

*From Bach to Bacteria and Back: The Evolution of Minds* by Daniel Dennett {W.W. Norton, 2017}

James Smith directed an educational institution for many years exploring the rich interactions of culture and the mind as people learn about the world.

********* Syllabus – A Work in Progress *********

Week 1: When did humans discover they had a mind? How did Decartes complicate the question? What do we mean now by “mind?”

Week 2: Did the mind arise from the prebiotic world? How did the eons of evolution lead to our current brain?

Week 3: Does evolution have a “purpose?” Do our minds have a “function?” Can there be design without a designer?

Week 4: How did Darwin and Turing change our thinking about how the mind arose, and what it does?

Week 5: How did comprehension emerge? Does it come in degrees?
Week 6: What is information? How can we characterize “semantic information?”

Week 7: What do we mean by “cultural evolution?” What is the role of words in that process?

Week 8: What are memes? What’s good about them?

Week 9: What’s wrong with memes? Objections and Replies

Week 10: The Origins of Language and the Evolution of Cultural Evolution

Week 11: Consciousness as an Evolved User-Illusion

Week 12: The Age of Post-Intelligent Design
IRP Fall 2017
Study Group Descriptions
Wednesday Morning
NARRATIVE NONFICTION: A CLOSER LOOK

Coordinators: Barbara Collins, Mary Connelly, Michelle Harris, and Robert Sholiton

Narrative nonfiction (sometimes called creative nonfiction or literary nonfiction) combines fact-based storytelling with stylistic features of literary fiction. The four novel-length works we read, culled from “best” and “bestseller” lists, illustrate the variety and scope of this vibrant genre. Three of our selections offer a deeper look at historical events we may have thought we already understood: the unvarnished story of the Pilgrims, the assassination of President Garfield and its aftermath, and the story of how the battle amongst the Windsors was inextricably linked to the events of WWII. The fourth book, a veritable thriller, reveals the extreme peril of doing business in Putin’s Russia. There are no duplications from the Spring 2012 or 2016 study group reading lists. Participants are expected to read about 100 pages per week.

Readings:
Destiny of the Republic: A Tale of Madness, Medicine and the Murder of a President by Candice Millard
Mayflower: A Story of Courage, Community and War by Nathaniel Philbrick
Princes at War: The Bitter Battle Inside Britain’s Royal Family in the Darkest Days of World War II by Deborah Cadbury
Red Notice: A True Story of High Finance, Murder, and One Man’s Fight for Justice by Bill Browder

Barbara Collins has been partially or wholly responsible for over twenty study groups, with subjects as varied as the history of Byzantium, espionage fiction, Robert Frost’s poetry, and Hitchcock films. Mary Connelly has co-ordinated a course on documentary film and, in the fall 2016 semester, a course on Spinning Elections. Michelle Harris has co-coordinated study groups on the parent/child relationship in short stories; divorce in fact, fiction and film; and the writing workshop. Robert Sholiton has co-coordinated study groups on documentary film, short stories, The Regeneration Trilogy and narrative nonfiction. He also writes a theater blog.

******** Syllabus - A Work in Progress ********
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**Questions:**
1. How has your opinion of Garfield changed as a result of reading this book?
2. How would you compare the process of nominating and electing a president in 1880 with our current procedures? Have we made progress or slipped back?
3. What literary techniques are employed by the author to heighten the story?
4. How might American history have changed if Garfield had not been shot?

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**Questions:**
1. The fact that his grandfather had ideological and personal ties to the Eastern bloc countries influenced the author’s decision to seek investment opportunities in that part of the world. How did this background worked to his advantage and/or disadvantage?
2. How did the disparate ways the collapse of the communist regime impact different strata of Russian society?
3. How did the Russian government’s efforts to distribute the wealth of the country equitably after the fall of communism fail and why? Historical parallels?
4. How and why did the author’s activities in Russia’s financial markets both succeed and fail?
5. Effects of the complex mingling of politics and finance in Russia today. Implications for Russia’s domestic future and future dealings with other powers
6. What were the author’s experiences in seeking justice in Putin’s Russia? What are the current consequences of his efforts? What are the long-term consequences likely to be?

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<td><em>Mayflower</em></td>
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**Questions:**
1. Many of the classic images that shape our current view of the Pilgrims have been highly fictionalized. Why has America forsaken the true history of that period in favor of this misleading mythology?
2. The Pilgrims established a tradition of a more or less peaceful coexistence with the Native Americans that lasted over 50 years. Why did that tradition collapse in the 1670s, and what might have been done to preserve it?
3. The English were not always successful in understanding the different identities of the various New England tribes and their distinct loyalties and goals. How did these misconceptions of racial identity complicate the politics of the King Philip's War? What lessons persist for us today?
4. One reviewer has claimed that Philbrick avoided the overarching moral issues of his subject. Are there moral issues that the author wants us to learn? If so, what are they?

Week 10  Princes at War  Dramatis Personae, Prologue, Part I Dec. 1936-1939
Week 11  Princes at War  Part II Sept. 1939-Aug 1940, Part III Sept. 1940-Dec. 1942
Week 12  Princes at War  Part IV January 1943-January 1952, Epilogue

Questions:
1. Most students of history are conversant with the abdication crisis that rocked the House of Windsor, but what fresh insights does Cadbury give us by introducing the two younger brothers? What impact did their individual characters have on the monarchy?
2. How is this a story of character triumphing over charisma?
3. What contrasts does she draw between the British Royal House and other monarchies around the Europe?
4. What fresh insights do we get about the Duke and Duchess of Windsor once they are exiled to the Bahamas?
AMERICA’S WORLD WAR II: ORDINARY PEOPLE, EXTRAORDINARY TIMES

Coordinator: Thomas H. Sear

We view America’s involvement in World War II primarily from the perspective of the soldiers, sailors, airmen and marines who fought in it. The core of the study group is Ken Burns’ electrifying documentary, *The War*, supplemented by interviews, video clips, and memoirs of American servicemen. Our discussion specifically focuses on some of the most important events of the war, including Pearl Harbor, Midway, Guadalcanal, the invasion of France, the Battle of the Bulge and the decision to drop the atomic bomb. This is not a fictionalized, John Wayne version of World War II. While it rightfully validates the honor, sacrifice and valor of those Americans who served, it also reveals the horrific reality of the war.

**Readings and other materials:**
1. *The War* documentary by Ken Burns, {DVD available on Amazon Prime at no cost and for purchase on PBS and Amazon Video, approximately $46.00}.
2. *The Good War* by Studs Terkel, {approximately $12.00}.
3. Videos on Youtube, articles and excerpts of memoirs provided by email and coursepack (approx. 120 pages).

**Tom Sear** was a litigator and trial lawyer in New York for over 40 years. In addition, he taught at Columbia Law School for 17 years. Early in his career he was a federal prosecutor in the Southern District of New York. After leaving college at the age of 20, he enlisted in the United States Marine Corps and served in Viet Nam from 1965 to 1966.

******* Syllabus - A Work in Progress *******

Class 1
Assignment:
Watch 64 minutes of the first episode of *The War*, start at 00, stop at 1.04; start at 1.28; stop at 1.38; additional 24 minutes optional
Read 2 Pearl Harbor and 2 Midway articles
Dec 1941 to June 1942
America is attacked and mobilizes. Soldiers, sailors, airmen and marines explain why they immediately enlisted.
The “Miracle at Midway”

Class 2
Assignment:
Watch 44 minutes (1.38 to 2.22) of first episode of The War
Read excerpts of memoirs of Sid Phillips and Bob Leckie

June 1942 to January 1943
Guadalcanal: The first land battle of the war. How could the soft Americans win?
Marines Sid Phillips, Bob Leckie, Bill Lansford and John Basilone take us through the early, dark, brutal days of America’s first combat against Japan.

Class 3
Assignment:
Watch Episode 2 (Disk 2) 1-25, 48 to 1.13; 1.28 to 1.54 (66 minutes);
38 minutes optional
Watch Episode 3 (Disk 2) start at 45.30 to 1.03; 1.15 to 1.50 (53 minutes); 57 minutes optional

Feb 1943 to June 1944 (pre D-Day)
America goes to war in North Africa, Sicily and Italy.
Soldiers and airmen reveal how America overcame chaos, humiliating panic and terrible leadership and slowly achieved costly victories one step at a time.

Class 4
Assignment:
Watch Episode 4 (Disk 3) PT 1, 1-46, 52-1.01, 1.08-1.17 (64 minutes); 13 additional minutes optional

June, 1944
D-Day and the war in the Pacific continues.
Omaha Beach: we view and discuss the ultimate war movie scene from Saving Private Ryan
Saipan: The bloody island invasion nobody knows about. Quentin Aanenson, Joseph Vaghi, Paul Fussell, Dwain Luce, Walter Ehlers, and Ray Pittman discuss their experiences in this critical phase of the war.

Class 5
Assignment:
Watch Episode 4 (Disk 3) 00 to 58 (58 minutes)
Watch first 20 minutes of *We Stand Alone Together: The Men of Easy Company* (Youtube)

July 1944 to August 1944
We learn more about the life of a sailor in the war: Maurice Bell and James Fahey.
Operation Cobra: friendly fire kills hundreds of Americans.
The Men of Easy Company: The real story or not?

Class 6
Assignment:
Watch the first half of Episode 5 (Disk 4) 00 to 53 (53 minutes)
Read excerpts of Paul Fussell and Eugene Sledge memoirs

September 1944 to December 1944 (Peleliu)
Despite success to date, the war is far from over and casualties grow in Europe and the Pacific.
Harry Schmid and Dwain Luce explain the disaster of Operation Market Garden.
We review in depth the best memoirs of WWII by Eugene Sledge and Paul Fussell and the contrasting experiences and effects of combat each of them presents.

Class 7
Assignment:
Watch the second half of Episode 5 (Disk 4) 1:10 to 2:04 (54 minutes)

September 1944 to December 1944 (Part 2)
The Lost Battalion battles in the Vosges Mountains.
Tim Galloway explains the nightmare of fighting in the Hurtgen Forest.
Joseph Medicine Crow unintentionally performs the four necessary war deeds to become a war chief.

**Class 8**
Assignment:
Read excerpts from *The Good War* (approx. 60 pages)
Watch first 15 minutes of *Shades of Gray* video (Youtube)

Discuss “Shell shock” (PTDS) and selected interviews from *The Good War* of servicemen and Americans who remained at home during the war.

**Class 9**
Assignment:
Watch the first half of Episode 6 (Disk 5) 00 to 50 (50 minutes)

**December 1944 to March 1945**
From the Ghost War to death in the Ardennes Forest
Ray Leopold becomes a medic and learns about Hitler’s plan to colonize America
Paul Fussell marches from one horror to another.
Exposed to “terrible things,” Burnett Miller becomes a different person.
Tim Galloway is captured.

**Class 10**
Assignment:
Watch the second half of Episode 6 (Disk 5) 53 to 1:56 (63 minutes)

**February - March, 1945**
Dresden and Iwo Jima
Bill Lansford explains how “some people can’t take it.”
John Basilone is killed.

In class, watch a video of Chuck Tatum, a PTDS victim who won a Bronze Star.
Discuss the role of medals in war.
Discuss *Goodbye Darkness* by William Manchester.

**Class 11**
Assignment: watch Episode 7 (Disk 6) (68 minutes)

April to September, 1945
Germany surrenders.
Okinawa
Daniel Inouye discusses how “horrible it was to keep pushing men, when the end was near.”

Discuss the worldwide impact of WWII.
A-bombs are dropped on Hiroshima and Nagasaki.
How did the soldiers, sailors, airmen and marines who served in WWII view the decision?
How did Americans who were at home during the war view it?
Does your view of this extraordinary event depend on your background? Or on whether you are evaluating it now as opposed to 1945?

Class 12
TBD
SOVIET JEWISH WRITING IN AMERICA

Coordinators: Aileen Gitelson and Irene Sax

In 1977, Irving Howe wrote that the literature of the Jewish-American immigrant experience was finished: “There just isn’t enough left of it.” Then came the exodus of Jews from the Soviet Union in the 1980s and 90s. Although they, too, fled discrimination and hoped for a better material life, both their experience and the literature they created differed from those of earlier immigrants. We examine the history of this group of emigres and enhance our understanding through the rich “hybrid memoirs” produced by writers such as Gary Shteyngart, Lara Vapnyar, Boris Fishman and David Bezmozgis.

Readings:
There are Jews in My House by Lara Vapnyar
The Free World by David Bezmozgis
A Replacement Life by Boris Fishman
Little Failure by Gary Shteyngart

Irene Sax, a former food writer, has coordinated Study Groups on MFK Fisher, Food and Poetry, Food Memoirs and The Sonnet. Aileen Gitelson, a former social work administrator with experience in health care and senior services, chairs the Strategic Planning Committee and is a first-time coordinator interested in the Russian immigrant experience.

* * * * * * * Syllabus - A Work in Progress * * * * * * *

Week 1: Who were the Soviet Jews? Why did they want to emigrate? Discussion of two short stories set in the Soviet Union.
Reading: “There are Jews in My House” and “A Question for Vera” from Lara Vapnyar’s There are Jews in My House.
Questions: 1. How did discrimination differ in the two stories?
2. How would you have behaved in Galina’s place?

Week 2: History. Birth of the exodus movement, in Israel, USSR and US.
Reading: TBA
Questions: 1. What was Israel’s motivation?
Week 3: The Journey in Fiction
Reading: *The Free World* by David Bezmozgis. A Russian family waits in Italy, deciding whether to go to Israel or Canada.

**Questions:**
1. What are the family’s reasons for leaving?
2. How do these reasons differ among the generations and from those of earlier refugees?


**Reading:** *The Free World* II

**Questions:**
1. To what extent was the movement in the US a response to guilt about not doing enough in the Holocaust?
2. What effect did the struggle have on the organizations themselves?

Week 5: The Journey in Fiction [continued]

**Reading:** *The Free World* III.

**Questions:**
1. What are some common threads of immigrant literature?
2. How do these books differ from works by writers such as Jhumpa Lahiri, Amy Tang and Junot Diaz?

Week 6: History [continued]: Refuseniks, Scharansky, Glasnost.

**Readings/Questions:** TBA

Week 7: In America

**Reading:** *A Replacement Life* by Boris Fishman. Young Russian writer in NY invents Holocaust experiences to get reparations for his grandfather and other elderly Jews.

**Questions:**
1. Was Slava ethical? In what context?
2. What does the book say about varieties of suffering?

Week 8: Problems of Absorption.

**Reading:** *A Replacement Life* [continued]

**Questions:** How did Soviet and Jewish values mesh? What traditions did the immigrants bring with them? What was the role of American Jewish agencies?
Week 9: In America
Reading: *A Replacement Life* III.
Questions: 1. What do we learn about generational conflicts on religion, materialism, language, ethics?
2. Dostoyevsky said, “We (Russian literature) all come from Gogol’s Overcoat.” Is that true of Russian-American literature?

Reading: *Little Failure* by Gary Shteyngart. Hilarious memories of a Russian youth in New York who keeps disappointing his parents.
Question: Intergenerational angst: Why do you emigrate if you refuse to be a success?

Week 11: The Next Generation.
Reading: *Little Failure* [continued]
Questions: 1. Is it a memoir?
2. Why do so many of our writers shine in “the disputed territory between truth and lies?”

Week 12: Wrap up as we finish *Little Failure* and ask, “Where are they [the Soviet immigrant writers] now?”
THE POETRY OF e.e. cummings AND ITS SIGNIFICANCE TODAY

Coordinator: Howard Seeman

When he died, e.e. cummings was the second most widely read poet in the United States after Robert Frost, but today cummings is mainly remembered for violating grammar rules. In this study group, we learn why and how he did what he did, and why his expressive art delighted millions. cummings was a genius, a prophet of emotional intelligence who respected the grammar of experience more than the grammar of language. We de-construct many poems and share what resonates in us and why it does, exploring themes of love, non-conformity and emotional truth. We study prose works, such as Advice to Poets, written as prefaces to his works. Interested students have the opportunity to write their own cummings-like poems that could be submitted to IRP-Voices.

Readings and other Materials/Online Services:

Plus some readings online provided by the coordinator.

Howard Seeman, Ph.D., has written/published poetry since 1958, coordinated “IRP:Emotional Intelligence”, is a certified member of the Association for Poetry/Therapy, taught cummings in college/high school classes and used cummings' poetry educationally with students/teachers.

********** Syllabus - A Work in Progress**********

Week 1: Topic: Introduction to cummings and epistemology.
We go over the class procedures and pass around the sign-up sheet for presentations. cummings’ work, style, themes of anti-science, non-conformity and love are discussed, as well as how he fits into epistemology, using examples from cummings’ poems.
Readings:
   a) en.wikipedia.org/wiki/E._E._Cummings
   b) www.e-lovepoems.com/e-e-cummings
c) qwiklit.com/2013/08/16/how-to-write-poetry-five-pieces-of-advice-from-e-e-cummings/

**Question:** What was significant to you in your readings? Underline these and we will share them at the opening of our class discussion.

**Week 2: Topic: Modeling the procedure**
Selected poems are sent prior to class.
The poems are discussed by reciting/orally interpreting each; examining cummings’ use of language; explaining cummings’ use of the “grammar of experience”; sharing what resonates personally in the poems.

**Questions:** Did these poems mean anything to you? Why? What do you notice in his methods of expression that is effective or not effective for you?

**Week 3: Topic: cummings’ instructive prose.**
We read and discuss prose pieces written by cummings as prefaces to his poetry to decipher his philosophy and critique of the art of writing poetry. We analyze how these points can be seen in some exemplary cummings poems.

**Reading:** Selections of prose from the text, including Forward, Introduction and Advice to Poets from the prefaces.

**Questions:** What did you learn about cummings’ philosophy? Can you make a list of three points showing his attitude toward the art of writing? Can you illustrate your points with one of his poems?

**Weeks 4 through 10. Topic: Poems presented by class members.**

**Readings:** Each week two members of the class present two favorite cummings poems and lead the discussion as modeled by the coordinator in Week 2. They will sign up to present in the first class, and then submit their poems to the coordinator who sends them out. The coordinator is the “gate-keeper” here.

**Questions:** Why did you choose these two poems? What can you say about his creative method in the poems you have chosen?

**Week 11: Topic: Writing sentences/phrases using cummings’ methods.**
With guidance and prompts from the coordinator, we do this fun exercise: In class each of us tries to write a descriptive sentence or phrase using a cummings-style method. We are quiet, write for 10 minutes, and then share our “cummings’ descriptive sentence/phrase” and explain how we
went about doing this, based on learning about him during the semester. If there is time, we do this process again, and maybe a third time. 

**Questions:** Why/how did you choose these sentences/phrases? What “cummings methods” did you implement?

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**Week 12: Topic: Attempting/writing a cummings-like poem**

For homework we each design and work on a whole original poem using the cummings’ method. Volunteers can make copies for the class of their poems, and explicate them, using the steps from Week 2, and engage the class in discussion of their poem. The feedback should be useful in perfecting each member’s poem, perhaps making it good enough to submit to Voices. 

**Questions:** Why/how did you choose to write this poem? What cummings-like methods did you use in your poem?
IRP Fall 2017
Study Group Descriptions
Wednesday Afternoon
From Greek mythology to the Bible, from Chaucer to Joyce to Updike and beyond, stories of adultery have always captured our interest. When you get down to it, there are only two basic love stories: the one about the star-crossed lovers that ends in “happily ever after”--and the other one. The one about what happens next. We look at Flaubert’s *Madame Bovary*, Tolstoy’s *Anna Karenina* and D.H. Lawrence’s *Lady Chatterley’s Lover*. The first two are arguably two of the greatest novels ever written, period. The third is one of the most controversial novels of the twentieth century. Read and reread. Resonant when they were written and resonant today. Why?

**Readings:**
*Madame Bovary* by Gustave Flaubert, translated by Lydia Davis.
*Anna Karenina* by Leo Tolstoy, translated by Richard Pevear and Larissa Volokhansky.
*Lady Chatterley’s Lover* by D. H. Lawrence.

Stephen Kalinsky, an attorney, has coordinated a number of study groups. This is his first foray into adultery. Arlynn Brody, retired NYC school Principal, has coordinated a study group before ... she is more experienced in the field.

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**Week 1:** Introduction, why do we love stories of Adultery?
*Madame Bovary* Part One (The beginning)

**Week 2:** *Madame Bovary* Part Two (The middle)

**Week 3:** *Madame Bovary* Part Three (The end)
THE BAUHAUS: THINK TANK FOR MODERNISM

Coordinators: Carol Millsom and Lila Shoshkes

Established as an art school in Germany in 1919, the Bauhaus wanted to create a “New Man” after the disaster of World War I. Until it closed under pressure from the Nazis, the school was a think tank for artists, architects, and designers, ultimately changing the face of modernity. We discuss its philosophy; distinguished faculty; innovations in architecture, furniture, textiles, metal, ceramics, graphics, theater, and typography; and impact on our own times. Two field trips are anticipated.

Readings and other Materials/Online Services:
Bauhaus 1919-1933 Reform and Avant-Garde by Magdalena Droste, {Taschen, 2015, ISBN 978-3-8365-6014-6}.

Articles by scholars writing for general audiences, available in print and online, supplement the text. Photocopies of these print materials will be distributed at cost, probably under $4.00. Participants are encouraged to visit relevant exhibits at museums, galleries, and auction houses.

After retirement Carol Millsom earned a Master’s degree in the history of design at Parsons. She has coordinated study groups about art and design. Bauhaus principles influenced Lila Shoshkes’ career in architecture, planning, and design. She has coordinated study groups in 20th century architecture and the great architects of our time.

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WEEK 1 PHILOSOPHICAL AND AESTHETIC BACKGROUND
Reaction against industrial production in Britain and Europe. European art movements. German craft guilds and design innovations. Russian revolution and constructivism.

READINGS
“Design Reform,” Metmuseum.org/Heilbrunn Timeline/online
WEEK 2 ARCHITECTURE AT WEIMAR
Early 20th century architecture. Frank Lloyd Wright and American innovations. Pre-war industrial architecture and design standards; Walter Gropius, Director; Summerfeld House and Haus am Horn. Influence of Reitveld and DeStijl; Gropius’ designs for Chicago Tribune Tower; Mies van der Rohe’s design for glass high rise tower.

READINGS
TEXT: 9-11; 31-33; 40-43.

WEEK 3 LIFE AT THE BAUHAUS : THE PRELIMINARY COURSE
Bauhaus students; Daily life; Celebrations. The preliminary course under Johannes Itten; Lazlo Moholy-Nagy, and Joseph Albers. Contributions by Wassily Kandinsky and Paul Klee.

READINGS
TEXT: 14-30.
“Actually we’re all crazy at the Bauhaus,” in Bauhaus, ed. Jeannine Fiedler and Pete Feierabend (Cologne: Konemann, 1999), 188-203.

WEEK 4 WORKSHOPS AT THE BAUHAUS
Pottery, Graphics, Bookbinding, Stained Glass, and Wall painting.

READINGS

WEEK 5 PERFORMING ARTS AT THE BAUHAUS
Theater workshops; Music, Dance, and Calisthenics.

READINGS:


WEEK 6 ARCHITECTURE AT DESSAU
Gropius’ modern icon, 1925; Architecture as a separate department; the Werkbund housing exposition; Hannes Meyer and ties with industry; Housing projects in city of Dessau; Mies van der Rohe’s focus on architecture and design.

READINGS:
TEXT: 43-47; 52-57; 69-71; 75-81; 86-89; 90-91.


WEEK 8 FURNITURE and METAL WORKSHOP

WEEK 9 WEAVING WORKSHOP

WEEK 10 PRINTING WORKSHOP, TYPOGRAPHY and PHOTOGRAPHY

WEEK 11 THE DISAPORA: BAUHAUS IN AMERICA AND TEL AVIV

WEEK 12 MUSEUM FIELD TRIP
THE GREAT MIGRATION: THE WARMTH OF OTHER SUNS

Coordinators: Linda Anstendig, Carol Groneman and Rita Silverman

What do you know about one of the most underreported stories in American history - the Great Migration of six million African Americans from the South between 1915 and the 1970s? Examining this migration through the eyes of those who left, we look at the movement that transformed urban America, forced the South out of its feudal caste system, and eventually pushed the country toward greater civil rights. We explore the grimmer side - lynchings, race riots, Northern segregation - as well as the individual success stories of escape, survival and creating community. In Isabel Wilkerson’s *The Warmth of Other Suns*, we read of the lives of black Southerners “who dared to act upon their dreams” and significantly influenced the politics, literature, music and art of our country and the world.

Readings and other Materials/Online Services:

*The Warmth of Other Suns* by Isabel Wilkerson (any edition)

A coursepack that includes other literature, writing on art and music, and contemporaneous readings from primary sources will be available.

NOTE: Although the book is long, it reads more like a novel, telling the engrossing stories of three African-Americans who joined the great migration.

Carol Groneman is an American historian, who has written about and taught courses and coordinated study groups on immigration. Linda Anstendig is a professor emerita of literature who taught the literature of the Great Migration and who coordinated a study group on Elena Ferrante. Rita Silverman is a retired professor of educational psychology who has coordinated study groups on elections and who coordinated and read widely on issues of social justice.
**Syllabus – A Work in Progress**

**Week 1**
**TOPIC:** Beginnings: Historical Context
**READING:** Wilkerson, pp. 1-88
**VIDEO:** Interview with Isabel Wilkerson
**QUESTIONS:**
1. Who are the three main characters in *Warmth of other Suns* [hereafter, *WOOS*] and what did we learn about them?
2. Looking through the eyes of Wilkerson’s characters, why did they join the Great Migration [hereafter, *GM*]?
3. Why did Wilkerson choose these 3 characters from the more than 1200 people she interviewed? Can we generalize from their experiences to the millions who left?

**Week 2**
**TOPIC:** Historical Context, continued
**READING:** Wilkerson, pp. 89-179.
**VIDEO:** “Slavery by Another Name”
**QUESTIONS:**
1. What was the impact of radical Reconstruction [including the 14th and 15th amendments] on former slaves?
2. What were the long-term consequences of the Jim Crow laws?

**Week 3**
**TOPIC:** Exodus; Art of and about the migration
**READINGS:**
1. Wilkerson, pp. 181-221
2. Wilkerson, “Jacob Lawrence: The Migration Series”
3. Holland Cotter, “Together again to tell their tale whole”
4. Peter Schjeldahl, “Telling the Whole Story”
**VIDEOS:** Jacob Lawrence, “The Migration Series,” interviews with Lawrence and other artists who portrayed the exodus
**QUESTIONS:**
1. What were the specific conditions that led Ida Mae Gladney, Robert Pershing, and George Starling to begin their exodus?
2. What were the expected and unexpected events of each of their travels [and travails]?
3. Are there parallels that resonate in today’s headlines [and lived experiences]?

**Week 4**
TOPIC: Where they went and what they found there; Chicago at the time
READINGS: 1. Wilkerson, pp. 223-259
2. Meribah Knight, “Reinvigorating the Chicago Defender”
3. Migrants’ letters from the Chicago Defender
VIDEO: “Up South”
QUESTIONS: 1. What kind of work was available in Chicago for Black men and women at the time that Ida arrived?
2. What did sociologists and other scholars make of the GM?

Week 5
TOPIC: Misperceptions, complications, adaptations [part 1]; Literary connections to the GM: Richard Wright
READINGS: 1. Wilkerson, pp. 260-301
2. Richard Wright: “The Man Who Was Almost a Man”
3. Richard Wright: Excerpt from Black Boy
QUESTIONS: 1. What do we learn about our 3 characters from this reading of WOOS?
2. In what ways does the Wright story give you further insight into the GM and its historical context?
3. What do you think Wright is saying about Black manhood, and how do these ideas mesh with the portrayals of George and Robert as well as other men described in WOOS?

Week 6
TOPIC: Misperceptions, complications, adaptations [part 2]
READINGS: Wilkerson, pp. 302-350
QUESTIONS: 1. As we reach the half-way point of the SG and the book, it’s time to reflect, as the people we are reading about almost surely did, on their decision to join the great migration.

Week 7
TOPIC: Living so far from home; the California experience
READINGS: Wilkerson, pp. 351-412
QUESTIONS: 1. Wilkerson labels the last two sections we have read, “The Kinder Mistress.” What is your understanding of the label? What point[s] is Wilkerson making?
Week 8
TOPIC: The fullness of migration
READINGS: Wilkerson, pp. 413-431; excerpts from Hurston, Baldwin, Hughes

Week 9
TOPIC: Aftermath [part 1]
READINGS: Wilkerson, pp. 433-480
FILM: The Piano Lesson

Week 10
TOPIC: Aftermath [part 2]; The second wave of migration
READINGS: Wilkerson, pp. 481-525

Week 11
TOPIC: The Great Migration and the Civil Rights Movement
READINGS: 1. Wilkerson, “Emmett Till and Tamir Rice, …”
2. Williams, “The next great migration”
3. Coates, “Reparations”
Questions: 1. What did those who came on the GM contribute to the Civil Rights movement?
2. How did Black writers connect the GM with the events that followed?

Week 12
TOPIC: Epilogue; Wrap-up
READINGS: Wilkerson, pp, 527-538
NEW YORK REVIEW OF BOOKS SEMINAR

Coordinator: Jane Case Einbender

Each week a different member of the seminar takes full responsibility for leading an in-depth discussion of that week’s assigned essay from *The New York Review of Books*. Provision of supplementary information based upon prior study and/or research stimulated by the assignment is encouraged. The essays selected reflect the range of subject matter in this scholarly periodical which covers politics, history, science, philosophy and the arts as well as literature. Every participant must be willing to lead one class-length discussion.

Readings and other Materials/Online Services
*The New York Review of Books*, July, August, September, October and November issues—print (non-electronic) editions ($7.95 per issue for non-subscribers). Registrants, please save or purchase the July issue in late June.

Supplementary readings are emailed each week.

*Jane Case Einbender* is an avid explorer of contemporary experience, as interested in cultural politics as in international politics. She has coordinated this seminar in previous semesters.

********** Syllabus - A Work in Progress **********

We strive for twelve intellectually rigorous discussions. The discussions depend on the mix of articles which appear in *The New York Review of Books* and the interests and expertise of the members who enroll in the seminar.

The articles in *The New York Review of Books* are selected as the semester unfolds and the syllabus grows accordingly. Additional readings are emailed each week.
SPIES, REAL AND IMAGINED

Coordinators: Lucy Kirk, Rena Shagan, and Maureen Sullivan

"I've got a story to tell you . . . about spies," says Ricki Tarr in Tinker, Tailor, Soldier, Spy. Stories about spies raise many issues - morality, patriotism, recruiting, betrayal, conspiracy. They also tell us what motivates people to become spies - love of danger, ideology, money, blackmail . . . We investigate the matrix of issues and motivation through five books, both fiction and non-fiction, concentrating on the Cold War. We discuss the intelligence organizations, their spycraft, and the believability of the characters. Background material includes the history of the Cold War, its participants and events. Some of the best spy fiction is written by former case officers. Coordinator Lucy Kirk shares her experience constructing her own spy novel, including what a career officer can disclose about operations and how to fictionalize former colleagues.

Readings:
Coursepack will contain background information for each week.

Books: NOTE: Low cost used books are available from BookFinder.com. Any edition can be purchased.
Please read entire book prior to first week's discussion of that book.

1. Tinker, Tailor, Soldier, Spy by John le Carré, {1974}
   FICTION: George Smiley, le Carré’s continuing character, searches for a mole in Britain’s Secret Intelligence Service, MI6. This is le Carré’s most famous Smiley book.

2. The Main Enemy by Milton Beardon and James Risen, {2003}
   NONFICTION: The inside story of the CIA’s final showdown with the KGB

3. Istanbul Passage by Joseph Kanon, {2012}
   FICTION: Formerly neutral city must take sides at the outbreak of the Cold War.

4. The Geneva Trap by Stella Rimington, {2012}
   FICTION: Cyber sabotage threatens West defenses. This book is strong on procedure because Rimington is the former head of Britain’s MI5. She is one of the few women spy novelists.

5. An Englishman Abroad by Alan Bennett, {1983}
   This play is contained in Single Spies by Bennett, also available as DVD, and on Youtube.
NONFICTION: Look who drops in on Australian actress Coral Browne playing in *Hamlet* in Moscow: Guy Burgess, one of the Cambridge Five, unconcerned about morality but missing cricket scores and silk pajamas.

**Lucy Kirk** spent 34 years in intelligence, as a case officer and chief of station for the CIA, and so represents the factual aspects of espionage. **Rena Shagan** and **Maureen Sullivan** are devoted fans of espionage fiction and can judge when it is well written.

**Syllabus - A Work in Progress**

**Week 1**
Topic: Cold War causes and major players, countries involved
Reading: Coursepack Week 1
Questions: 1) What was the Cold War and who were the players? 2) How and Why did it end? Did anyone win?

Please read entire book prior to first week’s discussion of that book.

**Weeks 2,3**
Topic: A city and its spies--transition from the end of WWII to the Cold War
Reading: *Istanbul Passage*
  Coursepack Week 2&3
Questions: 1. How does setting contribute to a spy novel? 2. How well is the moral ambiguity of espionage portrayed?

**Weeks 4,5**
Topic: Who is the mole among 5 top British spymasters?
Reading: *Tinker, Tailor, Soldier, Spy*
  Coursepack Week 4,5
Questions: 1. Spot examples of the vocabulary that le Carre introduces. 2. Why is Smiley’s interrogation technique so effective?

**Weeks 6**
Topic: CIA vs KGB by a career intelligence officer and a NYT reporter
Reading: *The Main Enemy* Year of the Spy Pgs 1 to 203
  Coursepack Week 6
Questions: 1. What critical elements of US and Soviet espionage were revealed and culminated in this year?
Week 7
Topic: Guy Burgess on why he was never discovered until he defected:
"How can he be a spy? - He goes to my tailor."
Reading/Viewing: An Englishman Abroad
Coursepack  Week 7
Questions: 1. Do you feel sympathy or, at least, understanding for Burgess?
     2. How does Burgess manage to remain "English" even though abroad?

Week 8
Topic: Elements of a spy novel
Reading Coursepack  Week 8
Speaker: Lucy Kirk discusses plot, characters and approvals required, based on her experience and that of colleagues writing about spies.

Week 9
Topic: CIA vs KGB by a career intelligence officer and a NYT reporter
Reading: The Main Enemy  Endgame  Pgs 371 to 523
Questions: 1) What is the purpose of espionage and how does one measure its success?

Weeks 10 & 11
Topic: Early cyber warfare between US and Russia
Reading: The Geneva Trap
Coursepack  Week 10&11
Questions: 1. Does having a female MI5 agent change the level of intrigue?
     2. How important is computer technology in anti-terrorism?

Week 12
Topic: Wrap-up.
Reading: Coursepack  Week 12
Questions: 1. Is the Cold War over or are we in a new Cold War?
     2. What is the value of a human spy in a world of cyber warfare and cutting edge technology?
SENTIMENTAL JOURNEY THROUGH FRENCH SONGS

Coordinator: Christine Luneau-Lipton

Songs accurately reflect the feelings and thoughts of the people who make them a success, and what is known as *La Chanson Française* is no exception. This study group focuses on the vibrant French popular song tradition from the 19th century music halls up to present day social media favorites. The songs are grouped by themes, and we profile such singers and songwriters as Trenet, Barbara, Brel, Piaf, Hallyday, Gainsbourg and Hardy. We link the songs to French culture, and we compare French singers and songs with American classics. Knowledge of French is of course helpful but not necessary. Transcription of the lyrics and English translation of the songs are provided.

Readings:
In advance of each session's discussion, links to some songs and a brief presentation of the interpreters are e-mailed. There is no coursepack.

Christine Luneau-Lipton taught French at the New School from 1969 until 2014 and was Director of the Undergraduate Foreign language program for eight years. She co-wrote Berlitz language manuals and was the female voice on their French tapes. This is her first study group.

******** Syllabus - A Work in Progress ********

Week 1: *Paris* + Aristide Bruant + Charles Trenet
Questions. Do realistic or romantic images of Paris strike us more? Does the city have a gender? If so why? How do American cities like New York and San Francisco appear in song?

Week 2: *Father, Mother, Family (1)* + Gilbert Bécaud + Charles Aznavour
Questions: What feelings do people have about their fathers in these French songs? How important is their presence or absence? Can you recognize a difference between father and mother memories?
**Week 3:** *Father, Mother, Family (2) + Claude Nougaro + Barbara*

Questions: Do these songs indicate a different role for family or kinship ties in France than in America? Does the strong concept of “blood relative” used in US country music exist in French songs? What roles do different members of the family (uncle, grandmother, etc.) play?

**Week 4:** *Childhood, school, vacations + Jacques Brel + Yves Montand*

**Week 5:** *Falling in love, being in love + Edith Piaf + Johnny Hallyday*

**Week 6:** *Sexuality, homosexuality + Serge Gainsbourg*

**Week 7:** *Professions/occupations + Georges Brassens*

**Week 8:** *Society / politics (1) + Léo Ferré + Renaud*

**Week 9:** *Society / politics (2) + Jean-Jacques Goldman*

**Week 10:** *Growing apart, breaking up + Claude François + Serge Lama*

**Week 11:** *Yesterday and today + Françoise Hardy*

**Week 12:** *Depression / happiness*
NATURALISM IN LITERATURE

Coordinator: John Becker

In the second half of the 19th Century, a new literary genre appeared in France – Naturalism – including Flaubert’s Madame Bovary and other works. Naturalism achieved its apotheosis in the novels of Emile Zola. The school attempted to trace, scientifically, the effects of heredity and environment on individuals. American versions of this genre emphasized sexual and economic themes, as well as aspects of popular culture. In this study group we read Therese Raquin, one of Zola’s most compelling examples of these themes. We also read two supreme American examples of the genre – each based on an actual criminal case: McTeague by Frank Norris and An American Tragedy, widely considered to be Theodore Dreiser’s masterpiece. We conclude with Stephen Crane’s short story, "The Open Boat."

Readings: approximately 125 pages per week. 
Books:
 Therese Raquin, {Penguin Classics, ISBN 9780140449440, $13}. 
 Coursepack includes McTeague and "The Open Boat"– approximately $20.

********* Syllabus – A Work in Progress *********

Week 1: Therese Raquin, Chapters I-XI

Week 2: Chapters XII-XXII

Week 3: Chapters XXIII-End

Week 4: McTeague, Chapters I-VIII

Week 5: Chapters IX-XV

Week 6: Chapter XVI-End

Week 7: An American Tragedy, Book 1, Chapters 1-18
**Week 8:** Chapter 19 – Book 2, Chapter 15

**Week 9:** Chapter 16-37

**Week 10:** Chapter 38 – Book 3, Chapter 7

**Week 11:** Chapter 8-23

**Week 12:** Chapter 24-End

**Week 13:** "The Open Boat"
LANDMARK SUPREME COURT CASES

**Coordinators:** Barry Cooper and Mark Scher

Decisions of the Supreme Court are diverse and varied. Each week we consider one or more landmark Supreme Court decisions that have impacted us individually or collectively. We read and discuss cases dealing with internment of Japanese Americans, immigration, executive orders, stop and frisk, privacy, abortion, affirmative action, gun control, the 2000 election, gay marriage and healthcare.

This is an updated SG previously given in Spring 2014.

**Readings and other Materials/Online Services:**
Coursepack with abbreviated Supreme Court decisions and related materials and articles about the decisions [approximate cost $20]. Estimated reading is 20-40 pages per session.

Barry Cooper was an attorney specializing in intellectual property matters. Mark Scher was an attorney specializing in immigration law. They previously co-coordinated a study group on Freedom of Religion.

********** Syllabus - A Work in Progress**********

SESSION 1: OLDIES BUT GOODIES (AND BADDIES):

**EARLY SUPREME COURT DECISIONS**
Marbury v. Madison, 5 U.S. 137 (1803)
Dred Scott v. Sandford, 60 U.S. 393 (1857)
Plessy v. Ferguson, 163 U.S. 537 (1896)

SESSION 2: DETENTION OF JAPANESE AMERICANS
Korematsu v. United States, 323 U.S. 214 (1944)

SESSION 3: EXECUTIVE POWER
Youngstown Sheet and Tube v. Sawyer, 343 U.S. 679 (1952)

SESSION 4: IMMIGRATION- FROM CHINESE EXCLUSION ACT TO IMMIGRATION IN THE AGE OF TRUMP
Chae Chan Ping v. United States, 130 U.S. 581 (1889)
Kleindienst v. Mandel, 408 U.S. 753 (1972)

SESSION 5: STOP AND FRISK
Terry v. Ohio, 392 U.S. 1 (1968)

SESSION 6: THE RIGHT OF PRIVACY
Griswold v. Connecticut, 381 U.S. 479 (1965)
Loving v. Virginia, 388 U.S. 1 (1967)

SESSION 7: ABORTION RIGHTS
Roe v. Wade, 410 U.S. 113 (1973)

SESSION 8: AFFIRMATIVE ACTION

SESSION 9: GUN CONTROL

SESSION 10: THE ELECTION OF 2000

SESSION 11: THE AFFORDABLE CARE ACT
National Federation of Independent Business v. Sebelius,

SESSION 12: GAY RIGHTS AND MARRIAGE
Sin is making a comeback! Most of us have exchanged the language of the confessional for the language of the therapist’s couch. However, since 9/11 fundamental attitudes have grown in all religions. With this in mind, we explore the seven deadly sins as portrayed in nine films and six short stories. A coursepack includes the six short stories and articles pertinent to each film. The films are to be viewed and the stories read at home and then discussed in class.

Bob has coordinated several literature and cinema study groups. Sylvia has coordinated several study groups. Moya has coordinated several film study groups. Marianne has coordinated several film and law study groups.

Readings and other Required Materials:
A coursepack contains the nine short stories and pertinent articles on the films. All films are available on one or more of the following: Netflix–Netflix Streaming–Amazon Streaming and The New York Public Library.

********** Syllabus - A Work in Progress **********

Sylvia, Marianne and Moya coordinate the films, and Bob coordinates the short stories.

The coursepack includes: a Forward, Introduction to short stories, and a glossary of literary terms and film terminology; all of the short stories; academic articles (1 to 3) accompanying the films. Bob will email pertinent material concerning the short stories.

Week One:
"A Rose for Emily" by William Faulkner
"Good Country People" by Flannery O’Connor
Week Two
*The Leopard* directed by Luchino Visconti
Readings:
"The Political Teaching of Lampedusa’s *The Leopard*" by Steven B. Smith

Week Three
*Shadow of a Doubt* directed by Alfred Hitchcock
Readings: TBA

Week Four
*Belle de Jour* directed by Luis Bunuel
Readings: TBA

Week Five
"Roman Fever" by Edith Wharton
"Smokers" by Tobias Wolff

Week Six
*The Conformist* directed by Bernardo Bertolucci
Readings: TBA

Week Seven
*Chinatown* directed by Roman Polanski
Readings: TBA

Week Eight
*Anatomy of a Murder* directed by Otto Preminger
Readings: TBA

Week Nine
"The Rocking- Horse Winner" by D.H. Lawrence
"The Inherited Clock" by Elizabeth Bowen

Week Ten
*Rules of the Game* by Jean Renoir
Readings: TBA

Week Eleven
*The Searchers* directed by John Ford
Readings: TBA

**Week Twelve**

*Deuxième Souffle* directed by Jean-Paul Melville

Readings: TBA
GREAT CONVERSATIONS FROM GREAT BOOKS

Coordinators: Arlyne LeSchack and Judith Zaborowski

Our study group creates a dialogue among the twelve authors we've selected (Plato, von Kleist, Thoreau, Arnold, James, Shaw, Chekhov, Kawabata, Jackson, Mueller, Lispector and O'Brien) and the IRP members who choose to take the course. The themes that run through the selections are Empire, Grieving, Identity and Integrity, The Individual and Civic Virtue, Knowledge and Truth, Romantic Love, War and Morality, Social Class and Fate and Catastrophe. We use the shared inquiry approach which is text centered and question driven and allows for full participation of the group.

Arlyne LeSchack and Judith Zaborowski attended Great Books Training. This is the fifth time they are coordinating a Great Conversations Study Group. Arlyne joined the IRP after 25 years as an Educator with the NYC DOE. She has previously coordinated many study groups on literature and foreign affairs. Judith, as a member of the IRP, finds that her brain is nourished by our courses and conversations.

Readings and other Required Materials:

**************** Syllabus - A Work in Progress ****************

Week 1: Plato, Meno
Week 2: Heinrich von Kleist, The Chilean Earthquake
Week 3: Henry David Thoreau, Where I Lived, and What I Lived For
Week 4: Matthew Arnold, Culture and Anarchy
Week 5: William James, Pragmatism: A New Name for Some Old Ways of Thinking
Week 6: George Bernard Shaw, Major Barbara
Week 7: Anton Chekhov, The Darling
Week 8: Yasunari Kawabata, First Snow on Mount Fuji
Week 9: Shirley Jackson, The Lottery
Week 10: Lisel Mueller, Selected Poems (including Joy, The Power of Music to Disturb, Immortality and Into Space)
Week 11: Clarice Lispector, The Smallest Woman in the World
Week 12: Tim O'Brien, The Things They Carried
MARTIN LUTHER KING AND THE CIVIL RIGHTS MOVEMENT:
AMERICA IN THE KING YEARS, 1954 TO 1963

Coordinator: Ted Auerbach

We take an in-depth look at Martin Luther King’s life and the intellectual influences shaping him in the context of an historic mass movement. The major study group themes include: black liberation theology, non-violent resistance and the history of civil disobedience. Our sessions address the following questions: How has MLK been sanitized as an icon with respect to the reality of his life? What were the strategies and tactics of the Montgomery bus boycott? Who were the major figures in the Civil Rights Movement? What was the role of women in the movement?

Our study culminates in 1963, a momentous year in US history. In addition to its history, members explore the expression of the Civil Rights Movement in music and dance.

Readings and other Required Materials:

Parting The Waters: America in the King Years 1954-63; by Taylor Branch {Simon and Schuster, 1988}.
Robert Caro: The Years of LBJ: Master of the Senate, pages 685 – 710

We also read the following (emailed as PDF or accessed online):
   Henry David Thoreau, On Civil Disobedience; Martin Luther King, Letter from Birmingham Jail;

The approximate amount of reading per week is 75 pages.

Ted Auerbach was a teacher in the New York City public schools for 25 years. He has also been a political activist most of his life. His participation in the civil rights movement began when he took part in the historic March on Washington in 1963 as a teenager.

********* Syllabus – A Work in Progress *********

Readings are from the text unless otherwise noted.
First session
Chapter one, Forerunner: Vernon Johns (pages 1 to 25)
Caro, Robert: *The Years of LBJ: Master of the Senate* pages 685 - 710
Discussion: An overview of the civil rights movement up to 1954. The major historical events, i.e., Brown versus Board of Education, Little Rock, Emmitt Till, Lynch laws
Video: James Earl Jones on Vernon Johns.

Second session
Chapter two, Rockefeller and Ebenezer
Chapter three, Niebuhr and the Pool Tables (pages 27 to 104)
Henry David Thoreau, *On Civil Disobedience* (available online)
Discussion: Early influences of MLK, WB Dubois and the NAACP, Paul Tillich, Reinhold Niebuhr, Walter Rauschenbusch, the prophetic tradition in the African American church
Video: Walter Rauschenbusch

Third session
Chapter Four, First Trombone
Chapter Five, The Montgomery Bus Boycott (pages 105 to 206)
Discussion: Strategies and tactics that led up to the Montgomery bus boycott; the bus boycott and Rosa Parks; non-violent theory from Gandhi to MLK
Video: MLK addressing the boycotters

Fourth session
Chapter six, A Taste of the World
Chapter seven, The Quickening (pages 206 to 311)
Discussion: The Little Rock crisis, Eisenhower’s role, the formation of the Southern Christian Leadership Conference (SCLC), student sit-downs, Congress of Racial Equality (CORE)
Video: MLK on Meet the Press

Fifth session
Chapter eight, Shades of Politics
Chapter nine, A Pawn of History (pages 312 to 378)
Chapter ten, The Kennedy Transition. Note: This chapter is not required reading, but a lecture will be given on this chapter (pages 379 to 411)
Discussion: MLK and the Kennedy administration, the role of Kennedy in the civil rights movement, the role of SNCC (Student Nonviolent Coordinating Committee), James Farmer
Video: Kennedy’s call to MLK

Sixth session
Chapter 11, Baptism on Wheels
Chapter 12, The Summer of Freedom Rides (pages 412 to 491)
Discussion: CORE’s role in the freedom rides, John Lewis, the events surrounding the freedom rides and the repercussions for the civil rights movement
Video: Attack on the Freedom Riders

Seventh session
Chapter 13, Moses in Macomb, King in Kansas City
Chapter 14, Almost Christmas in Albany (pages 492-561)
Discussion: The life of Bob Moses, the beginnings of voter registration, the strategy for the Albany movement; Albany: where does the civil rights movement go from here?

Eighth Session
Chapter 15: Hoover’s Triangle and King’s Machine
Chapter 16: The Fireman’s Last Reprieve (pages 562 – 632)
Discussion: The FBI and MLK, the Albany campaign and its consequences; What lessons for mass movements can be drawn from the Albany campaign?

Ninth session
Chapter 17: The Fall of Ole Miss (pages 633 – 672)
Discussion: The integration of the University of Mississippi, the role of the Kennedy administration, the consequences for the civil rights movement, the beginnings of the plan for Birmingham. James Meredith. The culture of the civil rights movement through song. Video and audios of civil rights songs.

Tenth session
Chapter 18: To Birmingham
Chapter 19: Greenwood and Birmingham Jail
Letter from Birmingham Jail by MLK
(pages 673 – 755)
Discussion: The background of the Birmingham conflict; an in-depth analysis of Letter from Birmingham Jail and its consequences; Other leaders of the civil rights campaign: James Bevel, Wyatt Walker

Eleventh session
Chapter 20: The Children’s Miracle
(pages 756 to 802)
Discussion: Discussion of the events of Birmingham and their consequences. Andrew Young.

Twelfth session
Chapter 21: The Fire Storm
(pages 803 to 845)
Discussion: Medgar Evers; MLK in Detroit and his relationship to Northern racism; Jack O’Dell

Thirteenth session
Chapter 22: The March on Washington
(pages 846 to 887)
Discussion: The plans and strategies of MLK and the March on Washington; in-depth analysis of the “I Have a Dream” speech; overall view of the lessons of MLK’s life
Salons, private gatherings of men and women in domestic settings, have had significant public influence from their beginnings in the Enlightenment into our own time. Most famously identified with the gatherings of Gertrude Stein in Paris, the salon has evolved as a contemporary cultural practice as well as a source of academic inquiry through the lens of history, politics and the arts. This study group addresses a variety of salons, from 17th century France to 21st century America, exploring the people, ideas, cultural context and political influence of these divergent gatherings. Each session expands upon the readings through biographical and historical background, video, and images with presentations by special guests from within and outside of the IRP.

Readings and other Materials/Online Services:
Readings will be sent by email to the participants one to two weeks in advance of a session. There is no coursepack.

Please do not purchase any of the books listed until you have received confirmation of the books we will be reading for the study group.

Jewish Women and Their Salons: The Power of Conversation by Emily Bilski, Introduction by Emily Braun, {The Jewish Museum, New York, Yale University Press, 2005}.

Russia Women Culture edited by Helena Gosciolo and Beth Holmgren, {Indiana University Press, 1996}.

Ottoline: The Life of Lady Ottoline Morrell by Sandra Jobson Darroch, {Coward, McCann & Geoghegan, Inc., 1975}.


“Conversations at the Margins: Jewish Salons Around 1900,” by Barbara Hahn, in Berlin Metropolis: Jews and the New Culture, 1890-1918 by Emily Bilski (pp. 188-207), {University of
Anita Highton is a retired dermatologist and aficionado of art, politics and mysteries. She most recently coordinated a study group on British women mystery writers. Joan Rosenbaum, currently a part-time consultant, worked in or with museums. She was director of The Jewish Museum for 30 years and coordinated a study group with Anita Highton on the creation of exhibitions in New York City museums. Judy Siegel served as the longtime Director of Education, Media and Public Programs at The Jewish Museum and most recently as Director of Academic and Public Programs at the Center for Jewish History.

Syllabus - A Work in Progress

Weeks 1 and 2: Introduction to the subject and review of topics/salons to be covered. Background biographies, and attendees of three or four salons in France and England during the 17th and 18th centuries

Weeks 3 and 4: Overview of 19th Jewish salon leaders: Berlin, Vienna and Belle Epoque France.

Week 5: Russian salons

Week 6: British salons of Ottoline Morell and Emerald Cunard

Week 7: Focus on salon of Gertrude Stein and attention to salon of Nathalie Barney

Week 8: Mabel Dodge – her salons in Europe and the US

Week 9: Florine Stettheimer (New York), and Harlem Jazz salons

Week 10: Milan salon of Margharita Sarfatti
Week 11: European refugees in Los Angeles. Salon of Salka Viertel

Week 12: Summing up and 21st Century salons
IRP Fall 2017
Study Group Descriptions
Friday Morning
Step-by-Step Guide to Exploring Pivotal Moments of Your Life Story and the Connections Between Them

Coordinator: David Grogan

Guided Autobiography is a process of memory retrieval developed by James Birren, a social psychologist, to help older adults organize their life stories. Each study group participant writes a two-page story each week on a specific theme, based on a laundry list of trigger questions. Guided Autobiography II expands upon themes explored in Guided Autobiography I, with the goal of enabling participants to develop overarching narrative frameworks for their life stories. Weekly themes loosely follow a chronological order from early childhood to maturity, but participants may be surprised by what emerges as they retrieve the stories that give their life meaning. In the words of Henry Miller, “Writing, like life itself, is a voyage of discovery.”

Both new and previous members are welcome.

Readings and other Materials/Online Services: Study group leader will provide priming questions for thematic stories, as well as additional exercises and suggestions for further reading.

David Grogan is a former magazine editor.

******** Syllabus – A Work in Progress ********

Week 1: Introduction---Impromptu Writing Exercises

Week 2: Embarrassing Moments Times when you were mortified

Week 3: Pivotal Moments--How do the major life events and the desires associated with them develop into a pattern or theme?

Week 4: Early Memories and the Development of Trust--What lessons did I learn about trust and security from my family?

Week 5: Striving for Independence--How did I learn to overcome
fear and self-doubt and become self-reliant?

**Week 6: Finding my own Power**--What lessons have I learned about taking the initiative and becoming powerful in my life?

**Week 7: Discovering My Talents**: How did my talents in childhood translate into the roles that define who I am?

**Week 8: Intimacy and Love in My Life** How has the course of love in my life developed over time?

**Week 9: How I have Served Others**--What legacy do I want to leave behind? **Week 10: Spirituality and Meaning of Life**--What is the role of spirituality and death in my life as I accept the gift of my life?

**Week 11: Bringing it all together** How do we assemble the parts of our life story into a memoir? **Week 12: Wrap up Party** Discussion, evaluation, and celebration.
This study group explores psychosophy, the combination of soul and wisdom, through the characters in three novels by Dr. Irvin Yalom. He is an existential thinker, a practicing psychiatrist, and our most influential innovator in group therapy. He creatively combines philosophy and therapy, historical facts and fiction, to connect the reader with the soul and wisdom of the examined life. The three novels, starring Nietzsche, Schopenhauer and Spinoza, treat common themes: the drive to be free, the fear of isolation and death, and the hunger for meaning.

Readings

*The Spinoza Problem* by Irvin Yalom

*When Nietzsche Wept* by Irvin Yalom

*The Schopenhauer Cure* by Irvin Yalom

A few short readings may also be e-mailed during the semester

Laini Gerald is an LMSW and a big fan of Yalom’s work. She ran groups at Gay Men’s Health Crisis. At Fordham’s Graduate Social Work Program she was Dean of Admissions and taught the Group Work elective. Lynne Schmelter-Davis has coordinated a couple of study groups. Her career was as a professor of psychology and a psychotherapist. Thanks to IRP she has branched out into stand-up comedy. Don Ray has coordinated 5 study groups. He has a PhD in English and worked mainly in college libraries. Although he has not offered psychotherapy he would be a good candidate for it.
Do you find the idea of existential therapy appealing? Why or why not?

Given these historical novels, what do you think of Gide’s remark: "History is fiction that did happen. Fiction is history that might have happened”?

A character in The Spinoza Problem states, “One of the things I love about psychiatry is that, unlike any other field of medicine, it veers close to philosophy. Like philosophers we psychiatrists rely on logical investigation. We not only help patients identify and express feelings, but we also ask ‘why?’ What is their source? – Sometimes I think our field really began with Spinoza, who believed that everything, even emotion and thought, has a cause that can be discovered with proper investigation.” Does this statement make sense to you?

Week 5 – 8
Read When Nietzsche Wept
If our behavior is “all too human,” is that a psychological problem? A philosophical problem?
Is Nietzsche’s thinking ultimately anti-social?
What happens if therapist and “patient” exchange roles?
Can philosophy really be enlisted into talk therapy?
How would its broad view of the human condition take aim at the problems of a particular person?

Week 9-12
Read The Schopenhauer Cure
How do you see “role lock” in the context of your own life?
How does this phenomenon contribute to each character’s identity?
Do you believe a psychotherapist should talk about their life if you are required to share the details of yours?
What do you think of ‘brutal honesty’? Is that a valuable and non-negotiable position? Should a physician always tell his or her patient the ‘truth’?

p.235: “Are Arthur Schopenhauer’s pessimistic conclusions about the human condition so unbearable that he was plunged into despair? Or was it the other way around? Was it his unhappiness that caused him to conclude that human life was a sorry affair best not to have arisen in the first place?”
THE DREYFUS AFFAIR: A DOCUMENTARY APPROACH

Coordinators: Sharon Girard and Denise Waxman

The illegal conviction of Alfred Dreyfus for treason was followed by a bizarre cover-up. In J’accuse, his public letter to the French President, Zola announced his challenge to “make perfectly clear how it all came about.” We renew his challenge. Through secondary sources we follow the narrative and connect the dots - considering the roles of political, institutional and religious clashes, antisemitism, the press, the intellectuals and personal ambitions. Through primary sources - including letters (real and forged), news (accurate and fake), antisemitic election speeches, Catholic screeds, court pleadings, military reports, testimony, speeches, placards, telegrams, legislative debates, rulings, diaries, the codicil to a will, a graphologist's diagram, photographs, cartoons - we dive deep to experience that tsunami unleashed upon the world in 1894. Its wake continues.

Readings and other Materials/Online Services:


The study group website contains primary documents not found in the two main texts plus a few secondary articles. A printed coursepack containing this material is also available. This material is referred to below as "C/W" (i.e. Coursepack or Website).

Denise was a lawyer with NYS Department of Public Service. A graduate of St John’s College, the Great Books School, her love of primary sources runs deep. She's thrilled to coordinate her first IRP study group with Sharon. Sharon, formerly a computer programmer, worked on systems software and archaeology applications. She has coordinated groups in philosophy and the "philosophical novel" including Nietzsche, Spinoza, Dostoevsky, and Proust.

********** Syllabus – A Work in Progress **********
Note: Bredin's book is an acclaimed secondary source for the Dreyfus Affair. Although written as a page-turner, it doesn't compromise truth and detail. Note that its organization doesn't exactly correspond to chronological structure of this course. Weekly assignments from Bredin may jump around a little in the story line and may vary in length. We strongly recommend that you get a good head start on Bredin over the summer so that you are familiar with the material and can focus on the key portions of each assignment during the term. Caveat lector: you may not be able to put it down – even in the wee hours.

Session 1: Introduction and Broad Overview of the Affair
The aim of the first session is to gain a broad overview of the official twelve years of the Affair – delimited by three dates: 1894, 1899 and 1906. We accomplish this by various means: glossing the Table of Contents in Bredin, getting acquainted with major biographical profiles and sampling a few major documents.

- What happened around 1894, 1899 and 1906?
- How many legal events (i.e. court action, judicial review, parliamentary action) stamped Alfred Dreyfus "guilty"?
- Why wasn't Dreyfus given the death penalty?
- What specific event fired Zola up to write J'accuse?

Readings:
Bredin: pp 1-19
Burns: Preface - pp vii-x; J'accuse (Zola) pp 93-102
C/W: Biographical profiles of the principal actors; Chronology; Bordereau; text of the Secret Dossier documents from first court martial; several legal pronouncements 1895-1906; L.A. Herald front page, July 12, 1899.

Optional but helpful videos (to watch at home):
Youtube: History Channel - Alfred Dreyfus documentary Ignore the regrettable (but mercifully, brief) introductory music.  
https://www.youtube.com/watch?v=YcKnFK3HBvs&t=894s
Youtube: Dreyfus Revisited: A Current Affair (Beitler - archives)  
https://www.youtube.com/watch?v=yuy7YNdwjTM

Session 2: Background and Epoch: How could the DA have happened?
We note relevant historical events, including the Franco-Prussian War, the Panama Canal Scandal, and the Union General Bank collapse. We examine some of the political and social conditions that set the stage for
the Affair.

- Historians note that since 1870 France had been "a nation at war with itself". Who/what were some of the groups/forces at war with each other?
- How had the army changed since the Franco-Prussian war? What was especially "humiliating" about France's defeat?
- What was the soul of France – monarchist or republican? Catholic or secular? Nationalist stronghold of blood and soil or liberal democrat?
- What events were indicative of unrest and instability in the fragile Third Republic?
- What is meant by the concept that antisemitism became politicized?
- How were the intellectuals an identifiable political force?

Readings/other materials:
Bredin: pp19-57
Burns: The Epoch 1-20
C/W: La Civiltà Cattolica. 1890; La France Juive (Dumont 1886); La Libre Parole 1892

Session 3: The Bordereau, the Arrest, the First Court-Martial: 1894-1895
The discovery of the bordereau; the “investigation”; Dreyfus is arrested, convicted, degraded and shipped to Devil's Island. The Court Martial is closed, some evidence is forged, and legal procedures are ignored.

- Who decided that Dreyfus wrote the bordereau? On what grounds? How long did it take?
- What was the "ce canaille de D." (that scoundrel D) letter? To whom and by whom was it sent? Is "D" known?
- What was "secret" about the "secret dossier"? What was in it?
- Who was Bertillon and what was his theory?
- Who was Bernard Lazare? How did Matthieu meet him? What did he write?

Readings/other materials:
Bredin: 58-102
Burns: pages 21-60
C/W: Bertillon's analytical diagram with English translation; Dreyfus' letter to General Mercier and Prime Minister Dupuy asking them to pursue the investigation
Complete readings and questions for the following sessions will be in the final syllabus.

Session 4: Treachery and Collusion: 1896
Colonel Picquart discovers the real traitor. Frightened, the officers intensify their treachery which reaches its shocking apex - actual collusion with the real traitor, Esterhazy. Naive revelations in the press energize the handful of Dreyfus supporters.

Session 5: A United Front Forms; Zola Enters: 1897
The small groups of Dreyfus supporters - in the dark about each other - begin to uncover the colluders and the truth. Fortunate events cause these small groups to converge and unite. Esterhazy is exposed in the press. Zola joins supporters and begins to speak out.

Session 6: Trials, Truth and Consequences: January - October 1898
The faux Henry is uncovered. Esterhazy is court-martialed. Zola publishes J’Accuse; Zola is tried for libel; Commandant Henry commits suicide; generals resign; The social uproar of marches, riots and antisemitism reaches new heights.

Session 7: Investigation and Revision: October 1898–August 1899
After judicial review, the United Court of Appeals annuls the 1895 verdict of the first court martial and orders a second to take place in Rennes; Dreyfus is returned from Devil’s Island, physically debilitated, ignorant of all that has passed during the past five years, but quietly defiant.

Session 8: Second Conviction, Pardon and Amnesty: August 1899–December 1900
The Second Court-Martial convenes in Rennes; Hundreds of journalists from around the world are present and watching. One of Dreyfus’ lawyers, Labori, is shot. Dreyfus is found guilty again(!) The Dreyfusard camp has serious internal fissures and begins to unravel over issues of strategy at the trial, whether to ask for a pardon and critical ideological positions.

Session 9: Exoneration: 1901–July 1906
It took many years, a transformation of the political scene, “new evidence”, and a lengthy investigation before the guilty verdict of the second court martial is annulled "sans renvoi" and Dreyfus is fully rehabilitated into the Army.

Session 10: The Role of the Press
The newly “free” press of late 19th C France, included over ??? daily papers of every political stripe and aimed at every class of a literate society. They were “all over” the Dreyfus Affair. The press printed leaks, polemics, photographs, editorials, graphic images, and even a little news. We reflect on the profound effect the press had on the actual course of the Affair.

**Session 11: Legacies, Memories and Repercussions**
The official end of the Affair (1906) did not end it. The battles played major roles in French public education and other politics; sparked the birth of Zionism and the creation of Israel while feeding the antisemitism that led to Vichy. It has also inspired thousands of books of fiction and history, articles, plays, art, and this influence continues.

**Session 12: How has the DA story been told?**
We take a little distance for historiographic perspective. We read a sampling of interpretations (including Peguy, Reinach, Begley, Birnbaum, Spitzer) and consider some the larger issues that these interpreters have relied on: raison d'état, eternal truth, factual truth versus consequences, justice, the rights of the individual.