Stephen Ruzicka (Ph.D., University of Chicago) is Professor of History. He is the recipient of the 2000 Alumni Teaching Excellence Award. As an ancient historian he writes about the fourth century B.C., but he likes to (and can!) talk about everything.

SETTING THE STAGE: RENAISSANCE ART AND ARCHITECTURE IN FLORENCE 1400-1450

When we think today of the Italian Renaissance we place its origins in Florence in the first half of the 15th century. This course will examine the very idea of the “birth of the Renaissance” in the context of the art of Florence and beyond at the beginning of the 1400s. We will begin by discussing the concept of the Renaissance, and we will then talk about the work of the artists—Ghiberti, Donatello, Brunelleschi, Masaccio and Alberti—whose work lies at the heart of an emerging style that comes to define the Renaissance.

2. Setting the Scene: The Competition for the Bronze Doors at the Baptistry
3. Or San Michele: Figural Sculpture in Florence in the 1410s and 1420s
4. Brunelleschi and the Advent of an All’Antica Style in Architecture
5. Masaccio and Painting in the 1420s and Beyond
6. Leon Battista Alberti and the Visual Arts in Florence after circa 1440

Thursdays, 3:30-5:00 pm
March 15—April 19
UNCG School of Music

1968-2018: PATHS TO THE PRESENT

We live in confusing and tumultuous times. Exactly where are we today, and how did we get here? One possible way to find answers to these questions is to look back at the last 50 years, from the iconic year of 1968 to 2018 and consider how various economic, social, cultural, and political developments have in combination shaped our present. This course examines a number of key trajectory paths to the present, and also peers into our near and long-term future, as our present becomes the path to our collective future. Recognizing that there are many perspectives and many possible interpretations, we will look at historians, critics of various kinds, and prognosticators in different areas, and at events themselves to try to make sense of things.

6. 2018: Consequences of Convergence/Prospects for the Future

Tuesdays, 10:00 am-noon
January 23—March 13
(no class February 20 & March 6)
Holy Trinity Episcopal Church

The goal of the Emeritus Society is to provide stimulating noncredit opportunities for adult learners of all ages. The Society provides a learning environment that affirms the unique attributes that the adult learner brings to the classroom—delight in the joy of learning, intellectual savvy, and substantial life experience. Students are encouraged and supported in pursuing their intellectual interests with like-minded peers. Our college-level courses are designed to satisfy a hunger for intellectual nourishment without the pressure of tests and grades.

We invite you to join us.

Lawrence Jenkens (Ph.D., New York University) is Associate Dean of the College of Visual and Performing Arts and former Head of the UNCG Art Department. His research has focused on the art and architecture of 15th century Italy. He has taught all aspects of Italian art from the late medieval period through the Baroque.
THE ALLIED NAVIES AND THE WAR IN THE ATLANTIC AND MEDITERRANEAN, 1939-45

The Battle of the Atlantic was the key naval confrontation in the Second World War. The naval war in the Pacific was enormous in scope and filled with dramatic battles, but the disparity in the resources that over time could be brought to bear by the United States Navy against the Imperial Japanese Navy was so in favor of the former that Allied victory was inevitable. However, the Atlantic was another matter. If the German Navy, mainly its submarines, could deny Britain food, men, and war materials from North America, then Britain would face starvation and probable invasion or a negotiated settlement. In that event, it would be lost as a base from which to bomb or to invade the continent, leaving the USSR largely on its own. Nothing other than the continued fighting of the Red Army was of more strategic importance to winning the war. This course examines that struggle for naval supremacy in the European theater of operations.


2. The Opening Moves, 1939-41: The German attempt to use their surface fleet to attack British commerce. The sinking of the Graf Spee. The threats posed by the magnetic mine, the surface raiders, and the Luftwaffe. The costs and effects of the Norwegian campaign. The significance of Italy’s entrance into the war. The sinking of the Bismarck.


5. Mastering the U-boat, 1943: Improvements in Allied equipment, tactics, crews, intelligence, and air power. The great convoy battles of 1943. “Black May” and the German abandonment of the battle.


Mondays, 10:30 am-noon
January 22—February 26
Holy Trinity Episcopal Church

Ron Cassell (Ph.D., University of North Carolina at Chapel Hill), Associate Professor Emeritus of History and Fellow of the Royal Historical Society, has long had an interest in 20th century British political history and the two world wars. He is a recipient of the Alumni Teaching Excellence Award.

ITALIAN SHORT STORIES

Italian literature is rich in history, innovation, elegance, irony, social realism, as well as a strong sense of its distinct regions. By focusing on Italian short stories, we can gain a representative overview of the various styles and themes by writers who have shaped the rich tapestry of Italian narrative.

We will progress chronologically by reading two stories per week, beginning with short stories starting from the late 1800s. The first story will be “Naked Life” [La vita Nuda] by winner of the Nobel Prize, Luigi Pirandello. We will then proceed to “The Ash of Distant Battles,” by Carlo Emilio Gadda, who wrote about Fascism and the Italians’ fascination with Benito Mussolini, followed by “An Important Man” by Dino Buzzati, whose innovative writing combines elements of magical realism, science fiction, fantasy, and social alienation.

As we progress through history, we will read selected stories by Alberto Moravia, whose novels were made into films, including Two Women, starring Sophia Loren; the Jewish-Italian novelist Elsa Morante, known for her “verità poetica” [poetic truth], and “storia” [history or story].

Other stories included will be “Our Men Are Arriving” by Leonardo Sciascia, whose detective fiction revealed the realities of the mafia.

We will end the series with “The Collapse of Time” by the brilliant Italo Calvino, whose fantastical world ranges from fairy tales to imaginary encounters between Marco Polo and Genghis Khan.

Like fine wine, these stories are to be savored for their complexities and depth of character.
Students should purchase the text *Great Italian Short Stories of the Twentieth Century*/I grandi racconti italiani del Novecento: A Dual-Language Book (Dover Dual Language Italian) Paperback – August 22, 2013. Ed. Jacob Blakesley. The use of a dual language book will allow Professor Fragola to read short passages and selections in Italian so that readers can get a better sense of “la bella lingua Italiana” [the beautiful Italian language].

**WAR, GENDER, AND CRIME IN VICTORIAN NEWS**

What are reliable sources? How can the news be manipulated, and why? The role of the press in society has been a hotly debated topic in recent years, but not all of the questions asked are new. During the nineteenth century, the British press industry witnessed a significant boom. Technological innovations and lower costs combined with increasing literacy rates set the stage for potentially wider circulation and the development of a British press culture. Indeed, by the late century, there appeared to be a newspaper to suit nearly every reader. This course explores the role of newspapers in British society, from the birth of war journalism in the 1850s to the sensationalist news of the late-nineteenth century. Together, we will examine varying reports on a number of historical events—from the Crimean War to the crimes of “Jack the Ripper”—for insight into Victorian-era Britain and its empire.

1. Introduction: The Victorian Press
2. Victorian War Journalism and the Crimean War
3. Victorian War Journalism and the 1857 Indian Uprising
4. W. T. Stead and the New Journalism
5. Women and Investigative Journalism

**THE COLD WAR IN FOCUS**

The legacy of the Cold War, now almost thirty years behind us, lives on and in many ways continues to shape geopolitical realities to this day. This class examines the origins and course of the Cold War that emerged out of the wartime alliance during World War II in the years following that conflict. We will examine the Cold War in broad terms with a focus on the key events thereof, the ideologies underlying the conflict, and the global impact of this battle for the “hearts and minds” of the world’s population.

1. Background: The Origins of the Cold War
2. The Cold War’s Global Impact
3. The Cold War’s Global Impact (cont’d)
4. The Cold War’s Global Impact (cont’d)
5. A Cold War Crusader: The Story of Andrew Eiva
6. Conclusion: A Re-evaluation of the Cold War

**THE COLD WAR IN FOCUS**

Jill C. Bender (Ph.D., Boston College) is Associate Professor of History. An historian of modern Britain and the British Empire, she holds an MA in Comparative Culture and Colonialism from the National University of Ireland, Galway, and a Doctorate in history from Boston College. She is the Author of *The 1857 Indian Uprising and the British Empire* (Cambridge University Press).

Jeff Jones (Ph.D., UNC Chapel Hill) is Associate Professor of History. His specific area of research is Russia-Soviet history, however he also teaches courses in 20th century global history. He is the author of *Everyday Life and the “Reconstruction” of Soviet Russia During and After the Great Patriotic War, 1943-1948*. 
Classes blend lectures with audio-video. No previous background in music is required.

1. The “Western” Russian: Tchaikovsky
2. Glinka and Russian Nationalism
3. The Mighty Five: Part I
4. The Mighty Five: Part II
5. Other Russian Romantics
6. Russia’s Romantic Twilight: Rachmaninoff

Fridays, 2:30-4:00 p.m.
January 19—March 2 (no class February 16)
UNCG School of Music

REEL WORLD: THE COLD WAR ON SCREEN

This course is based on six films set over the course of the Cold War (~1946-1989) that we will watch within a historical context. It is not strictly speaking a film class because we are not overly concerned with issues of the director’s style, cinematography, etc. in these films (although those issues may certainly come up and are welcome as part of our class discussion); rather, our focus will be on what these films can teach us about the historical periods and events they depict during the Cold War period from the end of World War II to the 1980s. The focus of the class will be on the impact of the Cold War around the world; all of these films are either in English or have English subtitles.

1. The Russians are Coming (US) directed by Norman Jewison (1966)
2. East/West (Russia/Europe) directed by Régis Wargnier (1999)
3. The Year of Living Dangerously (Indonesia) directed by Peter Weir (1982)
5. The Secret in Their Eyes (Argentina) directed by Juan José Campanella (2009)
6. Catch A Fire (South Africa) directed by Phillip Noyce (2006)

Mondays, 2:00-5:00 pm
March 12—April 23 (no class April 2)
RED Cinemas

Jeff Jones (Ph.D., UNC Chapel Hill) is Associate Professor of History. His specific area of research is Russia-Soviet history, however he also teaches courses in 20th century global history. He is the author of Everyday Life and the “Reconstruction” of Soviet Russia During and After the Great Patriotic War, 1943-1948.

RUSSIAN ROMANTICS

In 1848 revolutions broke out in Europe and national sentiment in the “lesser countries” found expression in music. Russia, not having had a “renaissance” of her own, imported music and musical styles from Europe for many years. That changed mid-century with the rise of Russian nationalism, and two styles existed side-by-side: the Western and Russian Nationalism.

SPECIAL EVENTS: Eat Your Words

TRUE GRIT
by Charles Portis

If Huckleberry Finn had a sister—or perhaps a brilliant, tart, brave, Bible-quoting second cousin—it would be Mattie Ross, the narrator of this much-loved, much-filmed Western comic masterpiece. Mattie is what Huck would call “full of sand”—or what Mattie calls “true grit”—and of salt and vinegar, too; hers is the most distinctive and hilarious and penetrating adolescent voice in fiction since, well, Huck Finn’s, and her memoir is as epic as hoofbeats on the far horizon. This 14-year-old from Yell County, Arkansas sets out to avenge her father—murdered by “a coward going by the name of Tom Chaney who robbed him of his life and his horse and $150 in cash money plus two California gold pieces”—in the reluctant company of a one-eyed, rye-soaked U.S. Marshall called Rooster, and a swaggering Texas Ranger named LaBoeuf. Their pursuit takes them into the heart of the
and Charles MacArthur, and directed by Howard Hawks, *His Girl Friday* (1940) is an irresistible screwball comedy starring Cary Grant and Rosalind Russell. Grant is the manipulative editor of a big-city newspaper and Russell his fast-talking star reporter. However, Grant is also Russell’s ex-husband and Russell has decided to quit the newspaper, marry an insurance salesman (Ralph Bellamy), and settle down. But Grant needs her to cover the latest big story, the effort by the sheriff and the mayor to use the scheduled execution of a convicted murderer for their own political interests, going so far as to withhold news of the governor’s pardon until after the execution. You can guess the ending. *His Girl Friday* was named the nineteenth funniest American comedy by the American Film Institute and was placed in the U.S. National Film Registry in 1993 by the Library of Congress.

Sunday, January 21, 1:30-5:00 pm
UNCG School of Music
Cost: $15

**ALL THE PRESIDENT’S MEN**

Robert Redford and Dustin Hoffman play Woodward and Bernstein, the *Washington Post* reporters who investigated the break-in of the Democratic Party headquarters in the Watergate complex in June 1972. Jason Robards plays Ben Bradlee, the Post’s Executive Editor. Both Woodward and Bernstein were young reporters just getting their start in the business. But their relentless questioning of those connected to the Committee to Re-Elect the President (CREEP), gradually led to the unraveling of the whole Nixon White House conspiracy to subvert the 1972 election. Their hard work led to the Senate Hearings and ultimately the move to impeach the President, followed by his resignation. The film won Oscars for Supporting Actor (Robards), Screenplay, Art Direction, and Sound (1976).

Sunday, February 11, 1:30-5:00 pm.
UNCG School of Music
Cost: $15

**SPOTLIGHT**

The *Boston Globe* has the oldest continuously operating investigative journalism unit in the country. They call it the Spotlight team. Rumors of sexual assaults against children in the Boston Archdiocese had been around for years. But in 2002 the Spotlight team exposed the truth behind the rumors, resulting in so many lawsuits against the Archdiocese that it filed for bankruptcy and Archbishop Bernard Law resigned. Other charges of sexual misconduct by rogue priests came in from around the country

Wednesday, 12:00-2:00 pm, April 25
Greensboro Country Club
$40 per person

Christopher Hodgkins (M.A. and Ph.D., University of Chicago) is Professor of English and Atlantic World Studies. The winner of UNCG’s Senior Teaching Excellence Award (2004) and Senior Research Excellence Award (2011), he is author or editor of eight books on Renaissance literature, the British imperial imagination, and literary study of the Bible.

**SPECIAL EVENTS: The Profs Do the Movies**

**The Romance of Journalism**

Freedom of the press is one of the most precious elements of our political system. Even before the advent of the modern newspaper/media business, our Founding Fathers had the wisdom to build defense of a free press into the fabric of our Constitution. Over the two-plus centuries since then powerful men and the interests they represented have from time to time tried to muzzle the press in order to control the system for their own ends. The dedicated reporting of professional journalists has provided a dynamic counterbalance.

The high-energy world of the newspapers has always been a favorite subject of the movies. Clark Gable is a fast-talking reporter in *It Happened One Night* (1934), Orson Welles is a stand-in for the newspaper publisher William Randolph Hearst in *Citizen Kane* (1941), Burt Lancaster is an unprincipled syndicated columnist in *The Sweet Smell of Success* (1957). The three movies of this year’s “Profs Do the Movies” demonstrate how devious, clever, fascinating, and triumphant journalists can be. Join the profs for three Sunday afternoons of richly entertaining, thought-provoking movies and lively discussion.

**HIS GIRL FRIDAY**

Based on the hit Broadway play *The Front Page*, written by Ben Hecht
Adverse Weather and Class Cancellations

When the university closes due to adverse weather (such as ice and/or snow, or other conditions) Emeritus Society classes are cancelled as well. Details can be found on the UNCG homepage (www.uncg.edu) or by dialing one of the following numbers:

- Adverse Weather Line (336-334-4400)
- Campus Switchboard (336-334-5000)

Details are also available on the Triad’s four television stations: WFMY-TV (News 2), WGHP-TV (Fox 8), WXII-TV (News Channel 12) and WXLV (ABC 45). Some area radio stations also have information.

When the university decides to remain open but Emeritus Society classes are cancelled, you will be notified of the cancellation by the Division of Online Learning.

CONTEMPORARY ART THEN & NOW
Offered by the Weatherspoon Art Museum

How did the 1960s pave the way for the art of today? Where is art headed and what ideas, technologies, and political and societal concerns are artists embracing? Experience the unique ways four North Carolina art historians, curators, and professors explore the changing territory of contemporary art. The course will feature an introduction by Weatherspoon Art Museum Director Nancy Doll along with guest lecturers including:

1. Jay Curley, Associate Professor, Modern and Contemporary Art, Wake Forest University (April 5)
2. Endia Beal, Artist and Director, Diggs Gallery, Winston-Salem State University (April 12)
3. Joel Tauber, Associate Professor, Filmmaking and Video Art, Wake Forest University (April 19)
4. Cary Levine, Associate Professor, Contemporary Art and Director of Undergraduate Studies, UNC Chapel Hill (April 26)

Thursdays, April 5—26, 7:00-8:30 pm
WEATHERSPOON ART MUSEUM AT UNCG
$50 Weatherspoon Members; $65 Non-Members
Register through the Weatherspoon.

For more details and TO REGISTER, call the Weatherspoon 336.334.5770 or visit the website: http://weatherspoon.uncg.edu. The Weatherspoon Art Museum is located at 500 Tate Street on the University of North Carolina at Greensboro. Free visitor parking is available directly behind the museum.

Keith Cushman (Ph.D., Princeton University), Professor Emeritus of English, has written or edited seven books about D.H. Lawrence. The recipient of two Fulbrights, he has lectured on modern English and American literature in Italy, Finland, the Czech Republic, Poland, Bulgaria, Romania, Ukraine, India, Japan, and Korea. He is a recipient of the Alumni Research Excellence Award.

Ron Cassell (Ph.D., University of North Carolina at Chapel Hill), Associate Professor Emeritus of History and Fellow of the Royal Historical Society, has long had an interest in 20th century British political history and the two world wars. He is a recipient of the Alumni Teaching Excellence Award.

SPRING 2018 EMERITUS SOCIETY
REGISTRATION INFORMATION

The Emeritus Society is open to men and women of all ages and educational backgrounds. The Society is a self-supporting arm of the University. Class fees, not tax dollars, are used to meet costs of the program. Classes are $100 per course. Additional courses are $75.

Retired UNCG faculty and staff may subtract $25 from their total course fee. This discount is for six week courses only and cannot be taken on fees for events, workshops or trips.

You are registered only when payment is received. Register early to avoid inconvenience. Late registrants could miss important announcements such as last-minute changes in location. Instructors may not have enough materials for those registering late. Registration is on a first come, first served basis. If the class you want is filled, we keep a waiting list. Partial registrations to attend portions of the classes cannot be accepted. Detailed information on class location and parking will be supplied upon confirmation.

REGISTRATION

Online: (for credit card users only) http://dcl.uncg.edu

Mail: Fill out the registration form. Include check payable to “UNCG” or MC/Visa information. To assure accurate registration, it is suggested that only one person be registered per form. Mail to:

UNCG Emeritus Society
Division of Online Learning
Becher-Weaver Building
915 Northridge Street
P.O. Box 26170
Greensboro, NC 27402-6170

Phone: Call (336) 315-7044 to register with your credit card. Outside Greensboro, call (866) 334-2255.

Refund: To receive a full refund, a written request must be received prior to the first class meeting. Cancellations after the first class but before the second will receive a full refund minus a $10 cancellation fee. After the second class meeting no refunds will be given.

REGISTRATION FORM

FIRST NAME                  LAST NAME
ADDRESS
CITY/STATE     ZIP
PHONE
EMAIL

COURSES

☐ 1968-2018: PATHS TO THE PRESENT
☐ SETTING THE STAGE: RENAISSANCE ART AND ARCHITECTURE IN FLORENCE 1400-1450
☐ THE ALLIED NAVIES AND THE WAR IN THE ATLANTIC AND MEDITERRANEAN, 1939-45
☐ ITALIAN SHORT STORIES
☐ WAR, GENDER, AND CRIME IN VICTORIAN NEWS
☐ THE COLD WAR IN FOCUS
☐ REEL WORLD: THE COLD WAR ON SCREEN
☐ RUSSIAN ROMANTICS

One course at $100                        $_____
Additional courses #__________ @ $75      $_____  
Course Total                                      $_____
Retired UNCG Faculty/Staff discount $25    $_____
Subtotal                                         $_____

SPECIAL EVENTS

☐ Eat Your Words @ $40                          $_____
The Profs Do the Movies
☐ His Girl Friday @ $15                        $_____
☐ All the President’s Men @ $15              $_____  
☐ Spotlight @ $15                             $_____
Total Enclosed                                    $_____

Make checks payable to UNCG

☐ Visa                ☐ MasterCard              Exp. Date __________

CHARGE CARD #

CARDHOLDER’S NAME (PLEASE PRINT)