

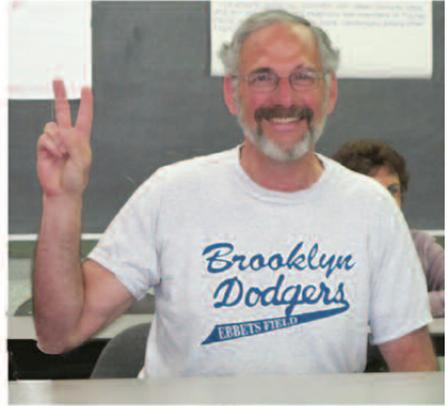
THE LEARNING COLLABORATIVE

A Unique Educational Experience
FALL 2013



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ABOUT THE LEARNING COLLABORATIVE

Sometimes it takes just one person’s imagination and persistence to start a new venture. That one person, who started the Rockland Learning Collaborative, was Joan May. She had that dream. She telephoned people, arranged an organizational meeting, made necessary connections with Long Island University, and didn’t stop until we had a full committee and planned our very first Collaborative session in the Spring of 2007.

Here we are, six years later, starting our 14th series. We have expanded to two sessions each season, Fall and Spring, and two days a week, Tuesdays and Thursdays. We had 40 students and nine courses to choose from the first semester; we currently have over 250 students and 42 courses! We continue to scour the geographical areas around us to find new teachers and we continue to build on Joan’s dream, which is now a marvelous reality.

When we look around the crowd of students munching cookies and sipping coffee during the lunch break, we observe engaged, connected people, happy to be at the Collaborative, happy to be with each other, happy to be reading, thinking, discussing major ideas and major authors, or listening to divine opera, jazz or swing music. Thank you Joan May. Thank you Long Island University. Thank you teachers and thank you students for bringing your intellects and energies to the Rockland Learning Collaborative. Onward to the Fall Sessions!

FALL 2013 DATES/TIMES

SESSION 1A: TUESDAYS	September 17 through October 22
SESSION 1B: THURSDAYS	September 19 through October 24
SESSION 2: TUESDAYS	October 29 through December 3

TUESDAYS

Period 1: 9:30 to 10:45 a.m.
Period 2: 11 a.m. to 12:15 p.m.
Lunchtime program: 12:15 to 1:30 p.m.
Period 3: 1:30 to 2:45 p.m.

THURSDAYS

Period 1: 9:30 to 10:45 a.m.
Period 2: 11 a.m. to 12:15 p.m.
Lunchtime: 12:15 to 1 p.m.
(note shorter break)
Period 3: 1 to 2:15 p.m.
(note new start time)

FEES

You are free to choose courses from Sessions 1A, 1B and/or 2. You may select from three (minimum) to nine classes.

Number of Courses	Fee	Number of Courses	Fee
3	\$190	7	\$415
4	\$250	8	\$470
5	\$305	9	\$525
6	\$360		

NO REFUNDS UNLESS CANCELLATION OCCURS BEFORE FIRST CLASS

The contents of this brochure were submitted by the Learning Collaborative Committee. If you or someone you know is interested in teaching a course or leading a lunchtime discussion, please contact Carol Baretz at carolbaretz@gmail.com.

To learn more about the Learning Collaborative, meet the instructors or ask questions about enrollment, come to a free Orientation Session at LIU Hudson, 70 Route 340, Orangeburg, NY, on Tuesday August 29 at 10 a.m. Call 845-359-7200, ext. 5434 for more information.

Due to limited parking we strongly encourage carpooling. If you are interested in a carpool, please call 845-359-7200, x5434 or email lindahayden@liu.edu with your name, phone number, email address and hometown.

Please note that the entire LIU Hudson is strictly a non-smoking facility. Thank you for cooperating.

COURSE DESCRIPTIONS

("NEW!" denotes that the course is either totally new or is an extension of a prior course with all new material.)

SESSION 1A: Tuesdays – September 17 through October 22

Period 1: 9:30 – 10:45 a.m.

1. A BEGINNER'S JOURNEY INTO THE MYSTERIOUS WORLD OF OPERA – *Dr. Irwin Elkins*

We're looking for those who want to get their feet wet in the fascinating history of great opera singing and the world of operatic giants. Listen to outstanding recordings, discuss opera controversies, share opinions and be amazed! We invite all novices who have never experienced opera and who are curious to find out what it is all about.

2. NEW SOUTH ASIAN FICTION – *Dr. Judith Johnston*

(Also offered Session 1A, Period 2)

This course will feature full readings and excerpts by Sri Lankan, Indian, Pakistani and Bangladeshi fiction writers. We will examine political and religious settings and author biases. **NEW!**

3. THE GREAT GATSBY – THEN AND NOW – *Dr. Stephen Kiss*

An overview of the novel, its themes, language and symbols, its relevance to the 1920s and its significance to the 21st century. We will review the characters' dynamics and interactions, the class structure and its conflicts, the concept of dreams vs. reality, hope vs. despair, lies vs. truth, and innocence vs. wisdom. **NEW!**

4. CURRENT AND EMERGING ISSUES OF RELIGION AND GOVERNMENT IN AMERICA – *Bill Saum*

(Also offered Session 2, Period 1)

Issues of religion and government have been a part of American history from the earliest years and the arguments continue. Some are new twists on old subjects like prayer in schools, matters of faith and science, and freedom of speech vs. freedom of religion. Others are more recent like the role of Islam, drastic changes in the religious landscape and religious exceptions for the health care law. This course will introduce all **NEW** topics and keep up with old ones in free-wheeling discussions.

5. THE INDEPENDENT RECORD LABELS - ATLANTIC, CHESS, MOTOWN AND OTHERS – *Jeff Sherer*

Via video performances and documentaries, we will study the development of the "indies" record companies and entrepreneurs who changed America's pop music industry and impacted our cultural, social and political institutions. Artists include Ray Charles, Jackie Wilson, Smokey Robinson, James Brown and Aretha Franklin. The course is designed to stimulate discussion and to enjoy the artists who shaped American R&B and Soul music. **NEW!**

Period 2: 11 a.m. – 12:15 p.m.

1. READ SOME, WRITE ONE – *Robin F. Brancato*

We'll read and discuss published stories that may serve as models or inspiration. Writing prompts and encouragement from the group may help you turn a personal memoir into fiction. We'll workshop your writing and explore publishing outlets for those who are interested. First timers and repeaters are equally welcome. **NEW!**

2. THE CIVIL RIGHTS MOVEMENT: FROM PROTEST TO POLITICS – *Charney V. Bromberg*

(Also offered Session 2, Period 2)

The modern Civil Rights movement, beginning at the turn of the 20th century and culminating in the 1960s, was transformative but incomplete. The instructor was an active participant in Mississippi during the mid-'60s and knew some of its best-known figures. He will offer a "from the trenches" perspective examining The Movement, its sources, goals, ideologies, personalities, achievements and unfinished goals. **NEW!**

3. THE GOLDEN AGE OF RADIO – *Dr. Irwin Elkins*

Return with us to the thrilling days of yesteryear as we travel down memory lane with the radio programs we grew up with: comedy with Fred Allen and Jack Benny, dramas of suspense and mystery, news broadcasts, Orson Welles, and other family favorites. This was truly a memorable period with that magic box in our living rooms!

4. NEW SOUTH ASIAN FICTION – *Dr. Judith Johnston* (See Session 1A, Period 1)

5. TELLING YOUR STORY WITH CLARITY AND PASSION – *Mark Judelson*

The stories we choose to make our own help shape who we are. If you'd like to tell your story with clarity and passion, this course will help. We'll examine and practice a step-by-step process for experiencing a story. Then, in a safe environment, you'll tell a story (that you write or select) for the class and receive objective feedback. Class size is limited to 15. **NEW!**

6. ART SONG AND LIEDER: AN INTERNATIONAL SURVEY – *Richard Markowitz*

The setting of poetry to music reached a high point in Austria and Germany with the output of Schubert, Schumann, Brahms, et al. Elsewhere in Europe and the U.S., native composers wrote evocative settings for local and foreign poetry, with both vocal melody and accompaniment contributing to effective rendering of poetic texts. We will listen to a wide range of repertoire, performed by great singers and accompanists, and will examine the settings from musical, literary and social perspectives. **NEW!**

LUNCH PROGRAM: 12:15 – 1:30 p.m.

Period 3: 1:30 – 2:45 p.m.**1. JAZZ INSTRUMENTS: THE CLARINET – Tom Artin**

(Also offered Session 2, Period 3)

We will begin with the clarinet in New Orleans, including Sidney Bechet and Johnny Dodds, then move on to the jazz of the '20s and early '30s in Chicago, including early Benny Goodman. One full day will be devoted to Benny Goodman in the Swing Era, and one to Artie Shaw. We will study the unique instrumental voice of Kenny Davern. Finally, we will survey the clarinet in modern jazz, focusing on contemporary artists like Buddy DeFranco. **NEW!**

2. READING JANE GARDAM – Susan Barnett

If you are intrigued by the titles “Old Filth” and “The Man in the Wooden Hat,” you might want to learn about Jane Gardam, a delightful contemporary British novelist and winner of the Pen/McMillan Silver Pen Award. Ambiguity, possibility, imagination and freedom mark her works, as well as a keen interest in eccentricity. We will begin with “Old Filth” and explore other parts of the trilogy that end with “Last Friends.” **NEW!**

3. THE AMERICAN MUSE: A MUSICAL MISCELLANY – Richard Markowitz

The expression of foreign elements in American music and the adaptation of American musical idioms in foreign cultures will be the focus of six sessions, each devoted to a different topic, which will include the Negro Spiritual, American musical shows in foreign language productions, popular instrumental music, an unpublished humorous song by the Gershwins, and the art of international folksingers Josef Marais and Miranda. **NEW!**

4. INSIDER’S GUIDE TO FILM: STORY TO SCREEN – Leslie Oster

(Also offered Session 1B, Period 3)

How did terrific short stories become wonderful films? A little literature and a lot of film, this course considers directors’ choices about how character, plot and tone translate to the screen. We’ll read and discuss “Rear Window,” “Bringing Up Baby,” and other classic and modern film adaptations. Please purchase “Adaptations: From Short Story to Big Screen” by Stephanie Harrison, available (Cheap! About \$13) from Amazon. Please read “Bringing Up Baby” for the first class. **NEW!**

5. POETRY WRITING – Zev Shanken

Using contemporary and traditional poems as models, we will try to make authentic works of art with words. We will think like a painter whose work is enjoyed, not because it exposes the painter’s personal history but, because it’s so good. We will take risks. Beginners and intermediates welcome. Course ends with a class anthology. **NEW!**

SESSION 1B: Thursdays – September 19 through October 24

Period 1: 9:30 – 10:45 a.m.

1. POETRY EXPLORED – *John Brancato*

We will read and discuss American poets whose works resonate with us: Robert Frost, E.E. Cummings, Adrienne Rich, Sharon Olds, Langston Hughes, Billy Collins and others of your choice. **NEW!**

2. BIBLE STUDY: THE BOOK OF “SAMUEL” – *Dr. Marty O. Cohen*

(This class will meet from 9:15-10:45 a.m., with a short break, but will not meet on Sept. 26.)

Have you ever studied the Bible the old fashioned way—line by line? This is what we will do with the book of “Samuel” utilizing a historical approach. No other Biblical book can compare with “Samuel,” which is packed with love and contention between the personalities of Eli, Samuel, Saul, Jonathan, David and David’s dysfunctional family.

Requirement: Bring a Bible with a modern translation. **NEW!**

3. ALBERT EINSTEIN – *Wally Glickman*

Einstein both witnessed and influenced the changes from horse and buggy days to the nuclear age. We will explore the dominant notions of physical reality holding sway in his youth and see how his ideas transformed our understanding of space, time, matter and energy. We will also explore his attitudes and influence in the spheres of politics, economics, religion and human compassion.

4. THOMAS HARDY’S WILD HEROINE, EUSTACIA VYE: A CLOSE READING OF “THE RETURN OF THE NATIVE” – *Alice Twombly*

Using the landscape of Wessex and the traditions of the Anglo-Saxon agricultural past as backdrops, Thomas Hardy tells the story of Eustacia Vye and her ill-fated quest for love. **NEW!**

Period 2: 11:00 a.m. – 12:15 p.m.

1. THE AMERICAN NEWSREEL - HISTORY’S WITNESS – *Arthur Aldrich*

Starting from the flickering “reality” shorts of Thomas Edison, the American newsreel evolved into a popular medium that brought the eyes and ears of the world into local theaters before the era of television news. Many clips will be shown. **NEW!**

2. ERNEST HEMINGWAY – *John Brancato*

The Nobel Prize winner whose prose style influenced generations of writers excelled in writing short stories that reveal a sensitive and astute thinker—not the blustering, macho sportsman of his public image. We will read “The Short Happy Life of Francis Macomber,” “Fifty Grand,” “The Killers,” and sample his Nick Adams stories. **NEW!**

3. THE AMERICAN CENTURY: HOW AMERICA BECAME A GREAT POWER IN THE 20TH CENTURY – *Marty L. Cohen*

This course will trace how the United States influenced the world and our own country by the actions of presidents based on political and economic decision making. **NEW!**

4. MY GOD, MY GOD, WHY HAVE YOU FORSAKEN ME? –***Dr. Marty O. Cohen***

(This class will meet from 11 a.m.-12:30 p.m., with a short break, but will not meet on Sept. 26.)

If God is all-powerful, loving and just, why do bad things happen to good people? This is the prime dilemma of the Judeo-Christian monotheistic tradition. We will explore in depth the problems posed and answers given in the Bible and by Jewish, Christian and other theologians and thinkers throughout the ages.

5. COMPOSERS AND FOLK SONG – *Richard Markowitz*

A wide range of composers were fascinated with folk materials. We will sample traditional songs from many cultures and examine the adaptation of folk song for concert purposes. The repertoire will include Beethoven and Haydn's treatments of Scottish, Irish and Welsh melodies, Bartok and Grainger's pioneering work making field recordings, Canteloube's explorations of folk songs of the Auvergne region, Britten's settings of British and French materials, and Copland's arrangements of American folk song. **NEW!**

LUNCH PROGRAM: 12:15 p.m. – 1:00 p.m.

Period 3: 1:00 – 2:15 p.m.

1. DON'T TOUCH THAT DIAL – *Arthur Aldrich*

Radio, as we remember it, from the 1920s through the 1950s. Beyond nostalgia, the course emphasizes the social, cultural and political impact of radio, as well as its entertainment value. Participants will produce and record their own original live radio comedy show. **NEW!**

2. GREAT THINKERS IN THEIR OWN VOICES- SERIES 5 –***Richard Markowitz***

The actual voices of important personalities of the recent past are rarely heard in the modern age. Recordings of distinguished men and women, including Christopher Isherwood, Gerald Heard, Edward Teller, Pete Seeger, Joan Baez, Adlai Stevenson, Art Buchwald, Frank C. Baxter, John Mason Brown, Gypsy Rose Lee and Katherine Anne Porter will be heard in interviews, reminiscences, speeches or readings from their works. **NEW!**

3. INSIDER'S GUIDE TO FILM: STORY TO SCREEN – *Leslie Oster*

(See Session 1A, Period 3)

4. THE MUSIC OF FILM – *Dr. Marvin von Deck*

Since the beginning of sound in film, music has been an important part of almost every motion picture. At first, extant classical music was used and well-known composers were occasionally hired to write music to enhance scenes. This eventually led to the hiring of composers to write original material specific to the action of the film. The class will be introduced to the music used in various films of the past few decades. **NEW!**

SESSION 2: Tuesdays – October 29 through December 3 **Period 1: 9:30 – 10:45 a.m.**

1. OPERATIC MASTERPIECES OF GIUSEPPE VERDI – *Dr. Irwin Elkins*

Listen to scenes from the Grand Old Man of Opera on rare recorded excerpts of at least five popular Verdi operas. The wonderful performances on records by many famous singers of the Golden Age of Opera demonstrate the magical melodies that grace the Metropolitan Opera and are among the highlights of this genius who has delighted millions.

2. THE HORROR TALES OF EDGAR ALLAN POE – *Dr. Stephen Kiss*

We will study Poe's creative talents in prose, techniques of suspense and characterization. The course will include the author's theory of writing the short story, his influence on the genre, his role as a romantic writer and his lack of contemporary appreciation. The stories to be considered are "The Masque of the Red Death," "The Cask of Amontillado," "Hop Frog," "The Tell-Tale Heart," "The Murders in the Rue Morgue," and "The Pit and the Pendulum." **NEW!**

3. ELDER LAW – *Dr. Duncan Rogers Lee II*

We will examine common tools in estate planning—wills, trusts, living wills, health care proxies, estate administration, common issues arising out of the Social Security System, the uses and limitations of guardianships and the growing problem of elder abuse. Other issues may arise.

4. CURRENT AND EMERGING ISSUES OF RELIGION AND GOVERNMENT IN AMERICA – *Bill Saum* (See Session 1A, Period 1)

5. HISTORY OF AMERICAN MUSIC – POST WORLD WAR II – *Jeff Sherer*

Via videos, we will study American Pop music's impact upon social, cultural and political institutions, featuring doo-wop artists like the Ink Spots, the Dominos, the Drifters, the "bird groups" and many R&B performers. Also, Country Pop featuring Elvis, the Everly Bros., Roy Orbison, Connie and Brenda, and Buddy Holly. Civil rights, the '50s teenager, the hot rod, the sexual revolution and the generation gap will invite animated discussion of this era in American music.

Period 2: 11 a.m. – 12:15 p.m

1. THE CIVIL RIGHTS MOVEMENT: FROM PROTEST TO POLITICS – *Charney V. Bromberg* (See Session 1A, Period 2)

2. BIOETHICS II – *Mary Lou Dillon*

This class will look into three topics: Bringing Back the Art of Conversation: How to Speak With Your Doctor; The Unintended Consequences of Good Ideas; How Do We Tie Conversation to Unintended Consequences? Prerequisite: Bioethics I.

3. OPERATIC MASTERPIECES OF GIACOMO PUCCINI – *Dr. Irwin Elkins*

We will hear the highlights of five Puccini operas including masterpieces such as "La Boheme," "Madame Butterfly" and "Tosca." These are some of the most popular works in the operatic repertoire and are revered by opera-goers worldwide. Poignant heroines like Mimi have brought tears to generations of opera buffs.

4. “DEGENERATE MUSIC”: COMPOSERS AND WORKS SUPPRESSED DURING THE THIRD REICH – *Richard Markowitz*

The Nazis banned works they felt unfit to be heard from performance and publication. These included works by Jewish and other “non-Aryan” composers, pieces in the jazz idiom, ultra-modern compositions and those with a “Bolshevik” sensibility, among others. We will explore the range of music that was suppressed during this time and examine the lives and works of composers whose music was forbidden. Composers will include Weill, Korngold, Schoenberg and others. **NEW!**

5. THE LITTLE PRINCE – A VERY ADULT NOVEL – *Judith Rose*

“The Little Prince,” by Antoine de St. Exupery, turns 70 this year. It has sold more than 150 million copies worldwide since its publication in 1943 and is generally regarded as a book for children. Yet this small novella, with its iconic drawings, is a deeply philosophical work of penetrating social criticism and rich spiritual teaching. We will mine the gold of its wisdom during our course of study. Please bring a copy of the text with you. **NEW!**

6. KING LEAR: A VIEW FROM LATE MIDDLE AGE – *Alice Twombly*

“King Lear” is one of Shakespeare’s most difficult and challenging plays. Do we see this play any differently today as senior citizens than we did when we were younger? (Please bring a paper copy of the play to class.) **NEW!**

LUNCH PROGRAM: 12:15 p.m. – 1:30 p.m.

Period 3: 1:30 – 2:45 p.m.

1. JAZZ INSTRUMENTS: THE CLARINET – *Tom Artin* (See Session 1A, Period 3)

2. NARRATIVE NON-FICTION, PART II – *Susan Barnett*

Once again we will explore contemporary writers who create fascinating stories in their essays, memoirs and biographies. Taken from the fields of science, medicine, travel, humor, politics and the arts, found in newspapers, magazines and books—these samples of compelling non-fiction will give us lots to think about and discuss. **NEW!**

3. MEDICINE AND CULTURE – *Howard Goldstein, M.D.*

We will focus on the social responses to human suffering from ancient to present times. The topics addressed will include epidemic diseases, concepts of the body, the influence of religion on medical practice, Social Darwinism, and current health care systems. Susan Sontag’s nonfiction book “Illness as Metaphor” (1978) will guide some of our discussions. **NEW!**

4. MUSIC AND THE LABOR MOVEMENT – *Richard Markowitz*

This consideration of song as an organizational tool and the incalculably important part it has played in the labor movement will include the ILGWU revue “Pins and Needles,” Marc Blitzstein’s labor opera “The Cradle Will Rock,” songs of Joe Hill, and union, labor and protest songs from the 19th century to the present, including performances by The Almanac Singers, Pete Seeger, Leadbelly, Woody Guthrie, Ewan MacColl and others. **NEW!**

5. FROM PUNK TO PATRIARCH: A LITERARY READING OF THE BIBLICAL TALE OF JOSEPH – *Zev Shanken*

We will apply Western criteria of characterization, plot, symbolism and narrative style to the Joseph story and will compare the Quran's account of this story with the Bible's. What are the concerns of each narrative? How do two different religions look at the same tale? No knowledge of Hebrew, the Bible or the Quran is required. **NEW!**

INSTRUCTOR BIOGRAPHIES

Arthur R. Aldrich is the founder, editor and publisher of Our Town newspaper. He earned an M.A. from SUNY, concentrating in media and communications. In the 1950s, he was stage manager of an off-Broadway theater and technical director of the Folksbiene Theater on the Lower East Side. He was an adjunct professor at LIU Hudson at Rockland and has taught more than 60 Elderhostel and adult ed. courses.

Tom Artin has performed throughout the U.S and Europe with a number of world-renowned jazz groups. He has played on movie and television soundtracks and appears on numerous recordings. He leads his own swing and traditional jazz bands.

Susan Barnett holds a B.A. and an M.A. in English literature from Queens College. She has taught at Bronx Community College and at Fairleigh Dickinson. She also has taught ESL for many years in the Teaneck Public Schools and currently works as a field supervisor for student teachers at several local universities.

John Brancato taught theater and English at Teaneck H.S. and Dwight Englewood. He also was a Fulbright guest lecturer in American Literature at the Univ. of Bologna. He has directed many musicals and dramatic works over the years. His production of *The Belle of Amherst* had a run off-off-Broadway.

Robin F. Brancato has taught English, journalism and creative writing at Hackensack H.S., Teaneck H.S. and Kean University, all in New Jersey. She has published eight young adult novels with Alfred Knopf and two nonfiction books for teenagers with Scarecrow Press. She is a member of the Authors Guild, PEN International and Writers Guild East.

Charney V. Bromberg was a civil rights worker in Mississippi from 1964-1967. He was project director in Scott County where his arrest was the first investigated by the Dept. of Justice as a possible violation of the 1965 Voting Rights Act. In 1966, the FBI told him about a failed plot on his life by the Klan. A graduate of Harvard, he received the first undergraduate Kennedy School fellowship to complete his thesis on the Development of Negro Politics in Madison County, Mississippi.

Marty L. Cohen is adjunct professor of history and geography at CUNY. He was chairman of social studies at the Clarkstown Central School, is the director of the Rockland County Mentoring Collaborative and has lectured at the Rockland and Bergen YMHAs. He has written numerous articles for magazines and journals on history and politics.

Dr. Marty O. Cohen has a Ph.D. in nuclear science and engineering from Columbia University. He has lectured on Bible, Jewish history and science at Road Scholar (nee Elderhostel) seminars, the Melton Institute, alumni associations, synagogues, culture clubs and here at the Collaborative.

Mary Lou Dillon is a certified bioethicist from a program jointly sponsored by the College of Physicians and Surgeons of Columbia University, and Albert Einstein College of Medicine. She earned an M.A. in history from NYU.

Dr. Irwin Elkins is a retired administrator from the East Ramapo School District. As a collector of old-time radio shows, he has fond childhood memories of listening to broadcasts on the living room radio while he did his homework. As a musicologist, he owns an extensive collection of opera recordings. He teaches courses in opera appreciation and is a lifelong opera buff.

Wally Glickman, professor of physics and department chair at LIU Brooklyn, has had a longtime interest in the science and life of Albert Einstein. He has been involved with educational films on Einstein since 1980 and is currently collaborating on a documentary incorporating over 20 videotaped interviews he held with Einstein's former associates.

Howard B. Goldstein, M.D., is a pathologist with interests in the history of science, zoology and evolution. He is a former member of the faculties of the Columbia University College of Physicians and Surgeons, and the New York Medical College.

Dr. Judith Johnston is a trained Indianist and anthropologist. She has an M.A. in Indian studies from the University of Wisconsin and a Ph.D. in anthropology from Harvard. She has conducted fieldwork in India, Sri Lanka, Trinidad and Guyana, and has taught at Adelphi University.

Mark Judelson began telling stories in 1978 in the village of Kongbo in the Central African Empire where people pass their evenings sitting around fires and telling stories. For the past 30 years, he has performed uplifting and true stories for audiences in high schools, prisons, churches, mosques, colleges and conferences.

Dr. Stephen Kiss has a Ph.D. from NYU in education and taught H.S. English for 41 years. After his retirement in 2007, he continued to teach in two Rockland yeshivas, one H.S. and one M.S., and taught English composition/literature at STAC in Sparkill. He also teaches at Mercy College. Stephen is a member of Elmwood Playhouse in Nyack where he has served on the Board of Trustees.

Dr. Duncan Rogers Lee II coaches the Nyack H.S. Mock Trial Team; judges at Pace Law School mock trial, moot court and mediation competitions; has served as Acting Village Justice in Upper Nyack; and has taught law courses in RCC's Paralegal Studies program. He wrote a newspaper column, "The Law and You," for local papers. His radio show of the same name is in its eighth year on WRCR AM.

Richard Markowitz has made a lifelong career studying domestic and foreign record catalogs (from 78s to LPs and CDs) and has focused in detail on the history of sound recordings and published scores in areas of concert works, folksong and musical theater.

Leslie Oster taught English at the college and H.S. levels, and continued teaching film at Teaneck H.S. She has presented professional workshops at NCTE, published articles in the English Journal and The Reading Teacher, and mentored Teach for America teachers in NYC. She also is devoted to practicing and teaching yoga.

Judith Rose has an extensive background in education and the arts, and has led workshops and residencies in poetry, fiction and movement for a wide variety of audiences. She is the founder and director of Vital Movement™. Her work is grounded in the principle that the arts offer opportunities for wisdom-gathering, and for personal and global healing and transformation.

Bill Saum is a retired Presbyterian minister. A graduate of Harvard, he received his theological education from McCormick and Princeton Seminaries. He has been active in a wide variety of community activities.

Zev Shanken has conducted poetry writing workshops through the NYS Poets in Public Service for 15 years. He is a recipient of two National Endowment for Humanities Grants: to study Lyric Poetry at Harvard with Helen Vendler and to study Biblical Narrative at Northwestern's Garret Evangelical Seminary. In 1995 his chapbook, "Al Het" was issued by Blue Begonia Press, Yakima, WA.

Jeff Sherer holds a B.A. from SUNY Cortland in theater arts/English, with a minor in performing voice, and an M.A. from NYU in educational theater. As a video DJ, Jeff presents a Memory Lane music program at Rockland's libraries, senior centers, retirement and assisted living sites, the JCC, RPC, social clubs and charitable events.

Alice Twombly, a graduate of Brandeis and The Harvard Graduate School of Education, retired as a teacher of Shakespeare and AP English in 2007. She currently field supervises graduate students for Teach for America for Fordham University.

Dr. Marvin von Deck holds a Ph.D. in music education from NYU. He has taught for many years and is a practicing violist and conductor. He is presently music director of the North Jersey Symphony and the associate conductor of the Rockland Symphony.

Registration for Fall Semester 2013 Courses

Name _____

Address _____

City _____ State _____ ZIP _____

Email _____ Telephone No. (_____) _____

PAYMENT TYPE: (See page 3 for course pricing structure)

Check No. _____ Check Amount _____ (Please make check payable to "Long Island University")

Credit Card: ___ Discover ___ MasterCard ___ VISA

Credit Card Number: _____ Expiration Date: _____

Name of Cardholder (Print): _____

Signature of Cardholder: _____

Amount: \$ _____ Billing ZIP Code: _____

COURSE SELECTION: Please check off your first choices. Though the Collaborative will make every effort to enroll you in classes of your first choice, this may not always be possible since class sizes are limited. Therefore, for any time period you select, please check off your second and third choices as well. PLEASE ATTEND THE CLASSES YOU ARE ASSIGNED TO – ATTENDANCE WILL BE TAKEN.

<u>Session</u>	<u>Period</u>	<u>Instructor</u>	<u>Course</u>	<u>1st Choice</u>	<u>2nd Choice</u>	<u>3rd Choice</u>
1A (Tues.)	1	Elkins	Opera for Novices	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1A	1	Johnston	Asian Fiction	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1A	1	Kiss	Great Gatsby	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1A	1	Saum	Religious Issues	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1A	1	Sherer	Indy Records	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1A	2	Brancato R	Read, Write, Etc.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1A	2	Bromberg	Civil Rights	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1A	2	Elkins	Radio: Golden Age	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1A	2	Johnston	Asian Fiction	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1A	2	Judelson	Telling Stories	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1A	2	Markowitz	Art Song & Lieder	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1A	3	Artin	Jazz: Clarinet	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1A	3	Barnett	Jane Gardam	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1A	3	Markowitz	American Muse	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1A	3	Oster	Story to Film	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1A	3	Shanken	Poetry Writing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1B (Thurs)	1	Brancato J	Poetry Explored	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1B	1	Cohen MO	Bible Study-Samuel	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1B	1	Glickman	Albert Einstein	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1B	1	Twombly	Thomas Hardy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1B	2	Aldrich	American Newsreels	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1B	2	Brancato J	Hemingway	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1B	2	Cohen ML	Amer.-Great Power	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1B	2	Cohen MO	Forsaken by God?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1B	2	Markowitz	Folk Songs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1B	3	Aldrich	Early Radio	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1B	3	Markowitz	Great Thinkers - 5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1B	3	Oster	Story to Film	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1B	3	von Deck	Music in Film	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Continued on next page

Registration for Fall Semester 2013 Courses (cont.)

Session	Period	Instructor	Course	1st Choice	2nd Choice	3rd Choice
2 (Tues.)	1	Elkins	Verdi	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	1	Kiss	Edgar Allan Poe	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	1	Lee	Elder Law	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	1	Saum	Religious Issues	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	1	Sherer	Post WWII Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	2	Bromberg	Civil Rights	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	2	Dillon	Bioethics - 2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	2	Elkins	Puccini	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	2	Markowitz	Nazis & Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	2	Rose	Little Prince	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	2	Twombly	King Lear	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	3	Artin	Jazz: Clarinet	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	3	Barnett	Narrative - 2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	3	Goldstein	Medic. & Culture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	3	Markowitz	Music & Labor	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	3	Shanken	Tale of Joseph	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Return registration form and payment to:
LIU HUDSON CENTER FOR PROFESSIONAL DEVELOPMENT
70 ROUTE 340, ORANGEBURG, NY 10962





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**FALL 2013
The Learning Collaborative
ORIENTATION SESSION
August 29, 2013 at 10 a.m.**



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