

R E P O R T R E S U M E S

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ASSOCIATE IN ARTS DEGREE PROGRAM FOR ADULTS.
NEW YORK UNIV., N.Y., SCH. OF CONTINUING EDUCATION
EDRS PRICE MF-\$0.25 HC-\$1.36 32P.

DESCRIPTORS- *JUNIOR COLLEGES, *ASSOCIATE DEGREES, *COLLEGE CURRICULUM, *CONTINUING EDUCATION CENTERS, *ADULT EDUCATION, HIGHER EDUCATION, SEMINARS,

THIS BROCHURE FOR THE 1968-69 ACADEMIC YEAR DESCRIBES THE CURRICULUM, HISTORY, AND PURPOSE OF THE SCHOOL OF CONTINUING EDUCATION, DESIGNED SPECIFICALLY FOR THE WORKING ADULT. IT GIVES DETAILS OF EACH COURSE IN THE 4-YEAR PROGRAM--(1) HUMANITIES, (2) SOCIAL SCIENCES, (3) NATURAL SCIENCES AND MATHEMATICS, AND (4) INTERDISCIPLINARY SEMINARS, LEADING TO THE ASSOCIATE IN ARTS DEGREE. THE PROGRAM IS NOT ONLY COMPREHENSIVE AND COMPLETE IN ITSELF, BUT CAN ALSO BE EVALUATED FOR TRANSFER TO A BACCALAUREATE PROGRAM IN THE LIBERAL ARTS. THE PROGRAM CARRIES 64 COLLEGE CREDITS AND CALLS FOR REGULAR ATTENDANCE TWO EVENINGS A WEEK, TWO CLASSES A NIGHT. IT ALSO PROVIDES FOR THREE FRIDAY COLLOQUIA PER SEMESTER AND A RECOMMENDED WEEKEND IN RESIDENCE AT THE END OF EACH TERM. INCLUDED IN THE BOOKLIST ARE THE FOLLOWING--A LIST OF THE CURRENT FACULTY MEMBERS, A READING LIST FOR EACH SEMESTER AND FOR THE SUMMERS, EXAMPLES OF ASSIGNMENTS, SAMPLE TOPICS OF THE FRIDAY EVENING COLLOQUIA, A DESCRIPTION OF A TYPICAL RESIDENTIAL WEEKEND, ADMISSION REQUIREMENTS, AND A FEE (AND FINANCIAL AID) SCHEDULE. (HH)

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"Some will then be chosen for higher privilege. The studies which they pursued without order in their early years will now be brought together, and the students will see the relationship of these studies to one another and to truth." "Yes," he said. "That is the only kind of knowledge which takes lasting root."

*--Plato
The Republic*

New York University and the School of Continuing Education

New York University is a private, metropolitan university that provides the advantages of a great urban setting to a highly diverse student body. It currently enrolls more than 41,000 students who come from all 50 states and from 106 foreign countries.

Founded in 1831, the University now includes fifteen schools and colleges at six major centers in Manhattan and the Bronx. In addition, the University conducts a large extension program at the White Plains Center for Continuing Education in Westchester and owns New York's celebrated Town Hall and operates it as its midtown cultural arts center. At a 1,000-acre site in Sterling Forest, near Tuxedo, New York, certain of the University's research activities, notably those of the Institute of Environmental Medicine, are located.

Throughout its 136 years, New York University has been responsible for many important advances in higher education. It established the first university school of aeronautics, the first university teacher-training school, the first laboratory in the nation devoted to bacteriology and pathology. The University established one of the first university schools of business and was an early leader in the training of engineers.

So too was New York University one of the first private schools to include in its mission a responsibility for the continuing education of adults. The Division of General Education (out of which grew the present School of Continuing Education) was established by the University in 1934. But the Division itself grew out of a tradition of University concern for people in the community who could not attend school as full-time students. DGE was heir to an earlier Extension Division, and ED was heir to a still earlier Extramural Division. All four reflect the spirit of Albert Gallatin, one of the University's founders, when, in 1830, as New York University sought its Charter, he stated the University's objectives:

"To elevate the standards of learning and . . . to diffuse knowledge and render it more accessible to the community at large."

Table of Contents

	Page
Introduction to the Program	6
Objectives, Areas, and Courses	7
Outline of the Curriculum	9
Description of Courses in the Curriculum	10
Faculty	16
The Teacher as a Participant	17
Representative Readings	18
A Summer Reading Program	22
Some Colloquia of Recent Years	25
The Residential Weekend	27
Admission	28
Credit Values and Fees	28
Financial Aid	28

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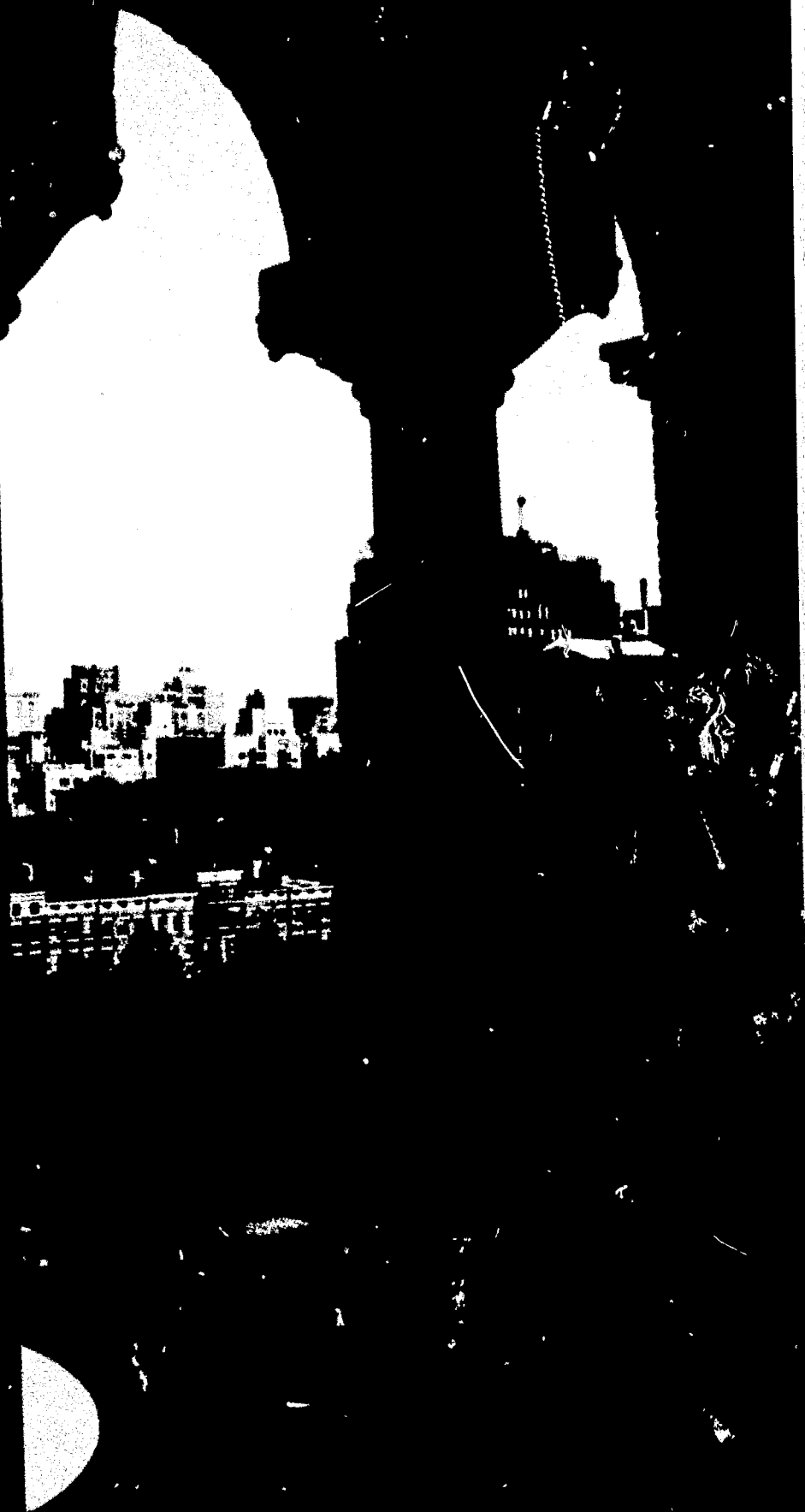
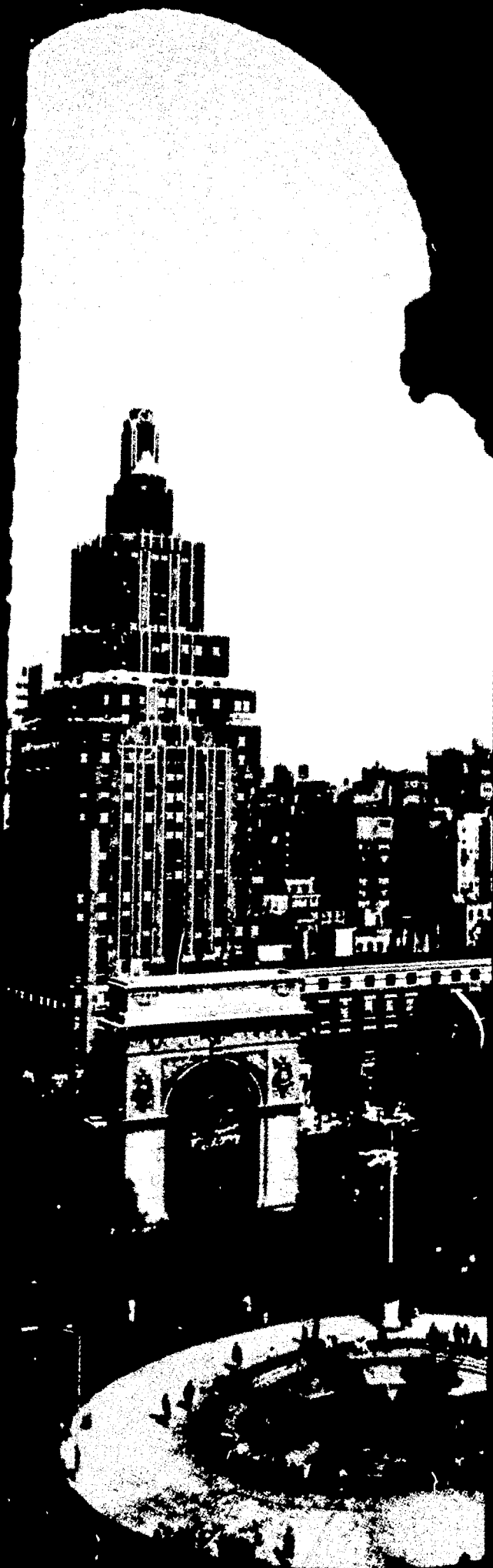
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Accreditation

New York University is a member of the Association of American Universities and is accredited by the Middle States Association of Colleges and Secondary Schools. Graduate and professional schools recognize its degrees.







TO RECALL

The Associate in Arts Degree Program for Adults admitted its first students in the fall semester of 1964 and began translating into the classroom experience what the hopes and hard work of many people had put on paper over a period of years.

For the program that came into being four years ago at the University's Washington Square Center was a long time being born, and many creative people concerned with the continuing education of adults were its parents.

The American poet, Galway Kinnell, who formerly had been Director of the Basic Program at the University of Chicago, and Dr. Ralph G. Ross, a Distinguished Visiting Professor of Humanities on leave from the University of Minnesota, were but two of the parents who started to work as far back as 1958 with Associate Dean (now Dean) Russell F. W. Smith and a Curriculum Core Committee of the Division of General Education.

Contributing to the evolving program also was Milton R. Stern, now Director of the University Center for Adult Education at Wayne State University. As Assistant to Dean Paul A. McGhee, he worked closely with Galway Kinnell, who eventually was to develop a basic curriculum.

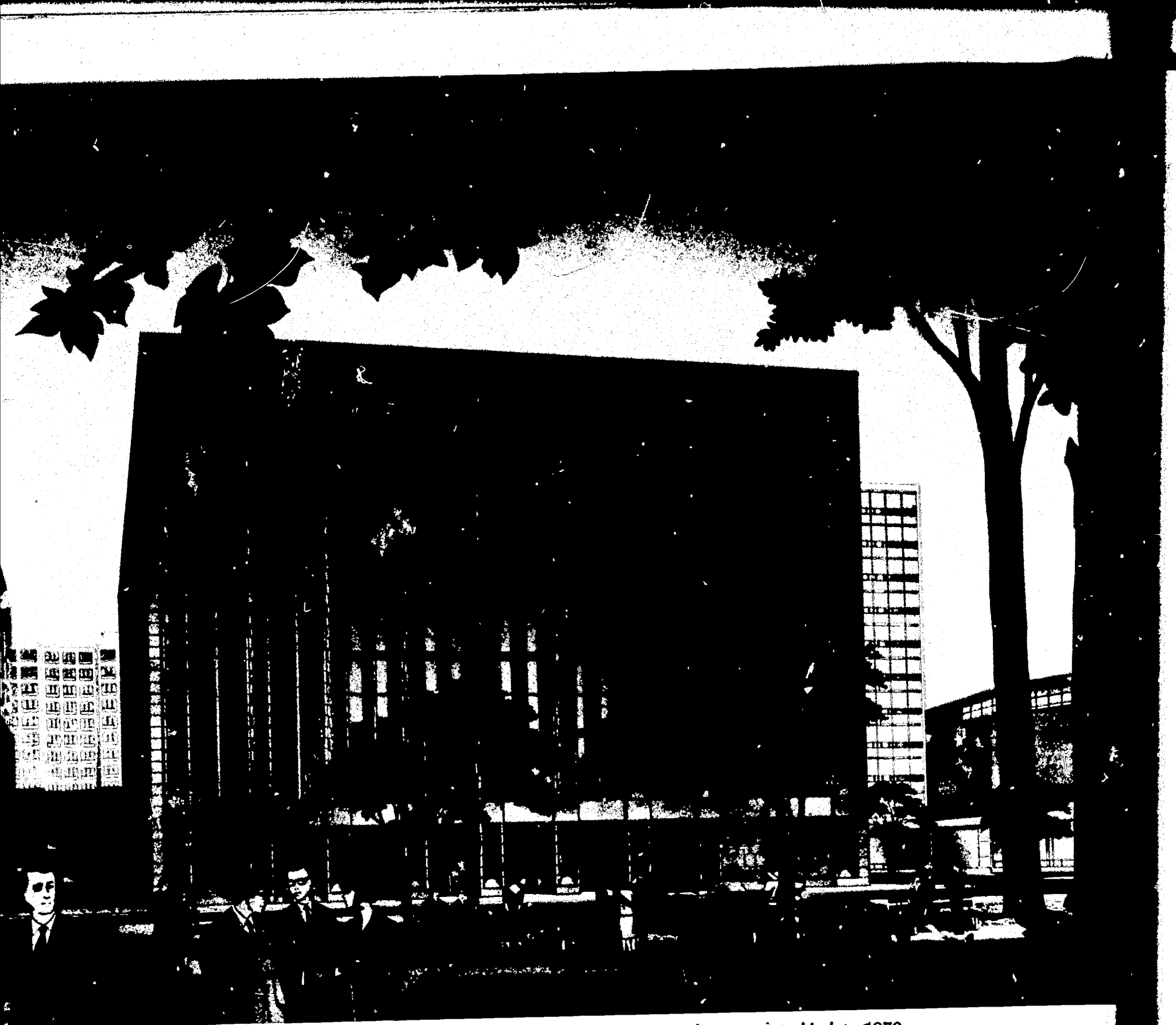
Associate Professor Milton Kalb, who was to become one of the first teachers in the AA program and its Chairman of Admissions, was also involved in these early years, as was William Gruen, now Professor of Educational Philosophy. Important at the time, too, were members of an All-University Advisory Committee for the AA Program, which included, among others, Dr. Wallace Gobetz, Director of the University's Testing and Advisement Center, Dr. Louis Rath, then of the University's School of Education, Dr. Bayrd Still, now Head of the All-University Department of History, and Dr. Thomas Clark Pollock, University Archivist, who in 1958 was the Dean of Washington Square College of Arts and Science.

This, then, was the beginning of the Associate in Arts Degree Program for Adults. The Program was introduced to the community in the winter of 1963 and started classes the following fall semester with eighty students, over half of whom graduate in June.

What have we learned in these four years? Many things about curriculum, about teaching, about putting together a supportive environment for the working adult student.

But the greatest lesson has come from the students. By their commitment, their effort, their ability, they have taught us that adults engaged fully in the responsibilities of the day can participate deeply in a demanding program of study. They have taught us that adults, returning to school, can creatively fit a very rigorous program into very active lives and extract from it an enriching experience—the extent of which was beyond our greatest expectation.

*Herbert C. Jaffa, Director,
The Associate in Arts Degree Program for Adults
Assistant Dean, School of Continuing Education*



A rendition of the Elmer Holmes Bobst Library and Study Center to be completed in late 1970.

Introduction to the Program

The Associate in Arts is a clearly defined, part-time evening curriculum of general liberal education that takes into account adult experiences, adult aspirations, and an adult schedule of work and leisure. The program focuses on the methods and insights of scholarship, learning, and understanding, and is intended to provide a foundation upon which an adult can continue to build, inside or outside any formal educational pattern.

Carrying 64 college credits—the equivalent of two years of full-time study, the AA Program calls for the adult student to attend two classes a night, two nights a week, Monday and Wednesday or Tuesday and Thursday. There are no elective courses and the student is required to take a creatively prescribed program of integrated study each semester.

The Associate in Arts Degree is earned in four years and, though comprehensive and complete in itself, can be used as a bridge to continued formal study; that is, the courses in the AA curriculum can be evaluated for transfer to a baccalaureate program in the same way as courses taken in other undergraduate liberal arts programs.

Admission to the program is based primarily on personal interview and a special adult admission test (see Admission, page 28). Although attention is paid in part to the applicant's previous educational experience, the Admissions Committee is more concerned with the applicant as he is today and with what he hopes for tomorrow.

Objectives, Areas of Study, and Courses

A man is generally educated who responds sensitively to works of beauty, makes wise judgments of political, economic, social, and ethical matters, and understands the nature of the universe and ways of investigating it. In curriculum and methods of instruction, the Associate in Arts Program is concerned with developing the disciplines and skills of the mind that mark a generally educated man. The courses fall into four areas: humanities, social sciences, natural sciences and mathematics, and interdisciplinary study. The specific objectives of the courses in each area may be stated in the following terms:

Humanities. The courses in this area of study are designed to help the student to appreciate, analyze, and judge works of art. The concern is with discovering the elements of the beauty of individual works. In the study of a given work, the parts are related to the intent of the whole. In the case of a novel, for example, the course examines what relation the incidents of the plot, the characters, the ideas, and the style bear to the organization and meaning of the whole. The courses deal with the formulation and application of critical principles.

Important works of art are studied. They are chosen from the major media of artistic expression. Five courses deal with literature and two each with painting and music—some of them confined to works of a particular period, others dealing with works chosen without regard to period.

The approach in these courses differs from traditional approaches to understanding the arts in that a work of art is treated as a self-contained object whose peculiar beauty can best be discovered through a careful examination of the work itself. It is left for the interdisciplinary courses to treat works of art in relation to artistic conventions, the life of the artist, and the age in which they were produced.

The Social Sciences. The courses in this area of study are designed to help the student understand and appraise human actions and deal wisely with the problems faced in general by human society and in particular by his nation, his community, his family, and himself.

The courses consider human actions from the points of view of psychology, moral and religious philosophy, economics, politics, anthropology, sociology, and history. The concern is with understanding and evaluating the conclusions of experts in terms of the arguments by which they were reached, and with applying their methods and conclusions to practical questions. Acquisition of information and acquaintance with the views held by others are means, not ends, of this study.

The works considered in class are analyzed in terms appropriate to their intent. In the case of a work in economics, for example, the class may examine its suppositions about human motivation; its definition, implied or stated, of its subject matter; the methods by which it analyzes and relates economic phenomena; and the validity of its conclusions. These courses also deal with relationships among different works and the kinds of problems to which the methods of any work may usefully be applied.

Natural Sciences and Mathematics. The courses in these areas of study are designed to help the student to reach an understanding of methods of scientific and mathematical reasoning and to approach a modern understanding of the nature of the universe. The courses have little in common with traditional approaches, placing an emphasis on the historical and philosophical development of the subjects rather than on teaching the students operation and formulas useful primarily to those who are to become specialists.

Five of the courses deal with methods of inquiry. They examine a few relatively simple mathematical systems and a number of basic investigations in biology, chemistry, and physics and attempt to discriminate the methods of inquiry employed. A system of geometry, for example, might be examined in terms of its postulates, its subject matter, the methods of reasoning by which it develops valid conclusions, and the kinds of truth that its conclusions may represent. The courses also deal with basic mathematical and scientific concepts.

The three final courses are designed to provide an understanding of the nature of the universe and of recent scientific and mathematical inquiries that have brought us this knowledge.

Interdisciplinary Seminars. These courses deal with broad intellectual skills that cut across the disciplines and subject matters of the other courses. In one seminar, a work of art, a work of social science, and a work of natural science are looked at in order to see which of their characteristics can be attributed to influences that have no relation to their intent—social context, biography, and intellectual tradition. Three of the interdisciplinary seminars deal with problems of utilizing works of the mind as documents for understanding the age during which they were produced. Another seminar seeks to reach an overall view of the historical process. The last interdisciplinary seminar caps the four-year curriculum with a study of how the branches of knowledge may be related to each other and to reality.

Language Requirement

A requirement for the degree of Associate in Arts is ability to *read* a foreign language. This is determined on the basis of an examination for which a student prepares as he wishes—through courses taken, without charge, in the School of Continuing Education, through courses taken elsewhere, by home study, private tutoring, travel, etc. The examination is usually taken during the third or fourth year of the program.



Additional Activities

The Colloquium. On three Friday evenings throughout each semester, students and teachers in the program meet together to discuss a topic that may or may not bear directly on the regular classwork. Some of these colloquia consist entirely of free discussion of the specified topic, while others center around the faculty, a guest lecturer or artist, a film, panel discussion, or scientific demonstration (see page 25).

The Weekend in Residence. At the end of each spring semester, all students are encouraged to take part in a weekend period of residence at a University center located out of the city. During these periods, matters related to the work of the regular curriculum are discussed in a leisurely atmosphere.



Teaching Methods and Classroom Procedures

Each course meets once a week for an hour and forty minutes. In some courses, one class meeting consists of a lecture and the next of discussion. Others are a combination of lecture and discussion. The function of the lecture is to provide a model for the kinds of intellectual activity in which the students engage during class discussions of similar topics. In his lectures, a teacher may dispense information, make interpretations, point out relationships, or arrive at judgments. His purpose in doing so, however, is primarily to show *how* information may be acquired, *how* interpretations may be made, *how* relationships may be discovered, and *how* judgments may be arrived at. Students are not merely recipients of information or ideas that they are to fix in their minds in preparation for examinations; they are individuals developing the skills of the mind that are the special province of general education. It should be emphasized that intellectual skills do not exist in vacuum; to a considerable extent they depend on wide familiarity with subject matter.

In the discussions, students engage in informal conversations under the guidance of a teacher whose function is to raise questions rather than provide answers.



Outline of the Curriculum

First Semester

Second Semester

FIRST YEAR

- Z03.0101. Understanding the Arts I: Painting
- Z09.0101. Man and Society I: Anthropology and Sociology
- Z16.0101. Scientific Inquiry I: Biology
- Z01.0101. Thinking and Writing I

- Z02.0101. Understanding the Arts II: Literature
- Z05.0101. Man and Society II: Politics
- Z16.0102. Scientific Inquiry II: Mathematics
- Z01.0102. Thinking and Writing II

SECOND YEAR

- Z02.0102. Understanding the Arts III: Literature
- Z05.0102. Man and Society III: History
- Z16.0103. Scientific Inquiry III: Chemistry
- Z11.0101. Interdisciplinary Seminar I: Context, Biography, and Tradition

- Z06.0101. Understanding the Arts IV: Music
- Z05.0103. Man and Society IV: Economics
- Z16.0104. Scientific Inquiry IV: Physics
- Z11.0102. Interdisciplinary Seminar II: The Eighteenth Century

THIRD YEAR

- Z02.0103. Ancient Greek Literature
- Z08.0101. Man and Society V: Moral Philosophy
- Z16.0105. The Methods of Science
- Z11.0103. Interdisciplinary Seminar III: Some Methods of History

- Z02.0104. The Literature of the Bible
- Z08.0102. Man and Society VI: Religious Philosophy
- Z16.0106. The Nature of the Universe I: Mathematical
- Z11.0104. Interdisciplinary Seminar IV: Classical Greece

FOURTH YEAR

- Z02.0105. Contemporary Literature
- Z09.0102. Man and Society VII: The Twentieth Century
- Z16.0107. The Nature of the Universe II: Biological
- Z11.0105. Interdisciplinary Seminar V: Historical Synthesis

- Z06.0102. Contemporary Music and Painting
- Z09.0103. Man and Society VIII: The Twentieth Century
- Z16.0108. The Nature of the Universe III: Physical
- Z11.0106. Interdisciplinary Seminar VI: The Unity of Knowledge



Description of Courses in the Curriculum

FIRST YEAR

First Semester

Z03.0101. Understanding the Arts I: Painting

A course in the perception of paintings and a consideration of their meanings. The students look at a wide variety of paintings in reproduction and in galleries and make a detailed analysis of a limited number in class discussion.

Z09.0101. Man and Society I: Anthropology and Sociology

A course that explores some of the basic concepts of anthropology and sociology through the reading and discussion of William Graham Sumner, Clyde Kluckhohn, Evans Pritchard, Kingsley Davis, Max Weber, Talcott Parsons, and Emil Durkheim, among others. The course deals with how the social forms (the family, the community, the church, etc.) differ in different societies, and the processes of social and cultural change are emphasized.

Z16.0101. Scientific Inquiry I: Biology

A course in the methods of inquiry employed in the biological sciences. The class compares and contrasts the scientific methods that have been applied to the study of living things and examines scientists' reports of their own investigations. In order to make them aware of some of the challenges and difficulties involved in scientific experiment, as well as to help them clarify their conception of scientific methods, the students are confronted with a simple biological problem and asked to devise simple experiments to solve it.

Z01.0101. Thinking and Writing I

A course in how to communicate ideas in writing. A study of the elements of written expression—the sentence, the paragraph, and the relation among paragraphs—from the point of view of grammar, logic, and style. Texts are selected from works read in other courses, from essays written by students for other courses, and from some specially prepared materials.

Second Semester

Z02.0101. Understanding the Arts II: Literature

A course in the appreciation, analysis, and criticism of literary works. The class makes a detailed study of a number of novels, poems, and plays, at the same time reading extensively in major works of various styles and periods. An attempt is made to choose plays from among those produced in New York at the time.

Z05.0101. Man and Society II: Politics

A course in methods of interpreting and judging political institutions and actions. The class examines a number of important political philosophies and tries to understand their conclusions in terms of the methods of analysis and argument by which they were reached. The texts range from Plato's *Republic* to works by such contemporary political scientists as Kennan and Morgenthau. The class deals with problems involved in relating political theory to political action: students are asked to apply the theories in formulating particular policies, and, conversely, to see what political philosophies they can infer from current policies and practices.

Z16.0102. Scientific Inquiry II: Mathematics

A course in the nature and use of mathematics. Simple mathematical systems are studied and their postulates, subject matter, and conclusions are compared. The course considers such topics as the nature of axioms, the concept of number, the concept of set, the relation of mathematics to the physical world, and the use of mathematical models in science. More emphasis is placed on the historical and philosophical bases of modern mathematics than on acquiring manipulative skill in mathematical operations.

Z01.0102. Thinking and Writing II

A continuation of Thinking and Writing I.

SECOND YEAR

First Semester

Z02.0102. Understanding the Arts III: Literature

A continuation of Literature I. This course, in addition, gives attention to theories of literary criticism and their applications.

Z05.0102. Man and Society III: History

A course in understanding and evaluating history texts. Each person cannot know all about all historical periods; neither may he blindly accept the interpretation of a period given by a historian. The class learns to evaluate history texts through scrutiny of their assumptions, methods, and purposes. A number of major history texts are analyzed and compared.

Z16.0103. Scientific Inquiry III: Chemistry

A course in understanding and appraising methods of scientific inquiry as applied to the study of matter. The class analyzes a number of scientific investigations, using as texts the reports written by the scientists themselves. These investigations are selected on the basis both of their scientific importance and their intelligibility to students without extensive scientific background. Students are confronted with a scientific problem and asked to devise ways of solving it on the basis of their study of scientific methods.

Z11.0101. Interdisciplinary Seminar I: Context, Biography, and Tradition

A course examining the ways in which works of the mind (literature, history, scientific works, etc.) are influenced by their social context, the life of the author, and the prevailing philosophical, literary, and scientific atmosphere. Most of the works studied are from the seventeenth century, which marks many of the beginnings of our modern consciousness. The student studies such artists and thinkers as Galileo, Leibnitz, Descartes, Donne, Hobbes, Swift, Pascal, and Spinoza in order to discover the conceptual interrelationships between such men's work and to determine the extent of influence of the period upon their work. Further, the student examines how the works reveal both common and divergent attitudes and assumptions about reality. In this way the student discovers the manifold context of an era and attempts to define the extent to which the elements of artistic, philosophical, scientific, and other documents can properly be attributed to the influences of context, biography, and tradition.

Second Semester

Z06.0101. Understanding the Arts IV: Music

A course in the appreciation, analysis, and criticism of musical compositions. The students discuss some compositions in detail; at the same time, they experience a wide range of musical works through recordings and concert attendance. Important musical instruments are listened to alone and in relation to each other.

Z05.0103. Man and Society IV: Economics

A course in the methods of interpreting and appraising economic institutions and practices. The course treats a number of basic economic theories, including works by Adam Smith, Marx, and Keynes. The students attempt to understand conclusions these authors come to in relation to their presuppositions and methods of analysis and argument. The course raises problems of relating economic theory to economic practice by asking students to apply the theories in formulating particular policies and to examine current economic policies with a view to discovering theories on which they may be based.

Z16.0104. Scientific Inquiry IV: Physics

A course in methods of scientific investigation as employed in physics. Students make a critical analysis of a number of basic experiments. They use as texts the reports written by the scientists. Simple experimentation is again required.

Z11.0102. Interdisciplinary Seminar II: The Eighteenth Century

A course in how works of the mind (works of art, social philosophies, and conceptions of nature) may be used as documents for understanding a historical period (in this case, the eighteenth century). Students utilize works of the mind in other courses they have studied in terms of their intent. They write papers in which they generalize about some interdisciplinary aspect of the eighteenth century. These student papers are then subjected to the kind of analysis the students would make of any history text.

THIRD YEAR

First Semester

Z02.0103. Ancient Greek Literature

A course in the literary masterpieces of ancient Greece, including the Homeric epic; the tragedy of Aeschylus, Sophocles, and Euripides; the comedy of Aristophanes; and the Platonic dialogue. The course treats the works in terms of their intent as works of art; questions of social context are left to the interdisciplinary seminar of the second semester. The course also deals with appropriate critical texts.

Z08.0101. Man and Society V: Moral Philosophy

A course in methods of understanding and making judgments of moral problems. The class analyzes works by the moral philosophers from Greek times to the present. Students confront problems involved in relating philosophy to behavior by examining the actions of characters in a Greek drama. The students examine the actions in terms of the methods of analysis employed by one or more of the moral philosophers.

Z16.0105. The Methods of Science

A course in the variety and unity methods of scientific inquiry. Students attempt to discover to what extent scientific methods may be classified according to their appropriateness to kinds of subject matter and to what extent according to considerations that cut across subject matter. They discuss what it is that the various methods have in common by virtue of which they are called "scientific." They also consider whether it is more fruitful to think that a number of methods exist, all of which may be called scientific, or to think that only one scientific method exists that is susceptible to various applications.

Z11.0103. Interdisciplinary Seminar III: Some Methods of History

A course in certain methods of historical inquiry. The class attempts to discriminate among various methods and to compare them in terms of the usefulness they may have with respect to kinds of subject matter and kinds of problems. The course deals with texts on classical Greece—histories of its arts, social institutions, military campaigns, and beliefs about nature and ultimate reality—some written by Greeks, some by modern historians. The methods that are acquired, as well as the familiarity with the subject, will be put to use in the interdisciplinary seminar of the second semester.

Second Semester

Z02.0104. The Literature of the Bible

A course in Biblical literature. A study is made of portions of the Bible representing its major types of writing. The course examines books of the Old Testament both as compilations of earlier documents and as unified works revealing a particular intent. Selections from the New Testament are also examined.

Z08.0102. Man and Society VI: Religious Philosophy

A course in major Christian philosophies, including those of Augustine, Aquinas, Luther, and Calvin. Students try to see to what extent differences in their views may be accounted for in terms of their assumptions and methods of analysis and argument. The course traces the Greek and Jewish influences in the works. In addition, a non-Western religious work is examined in relation to the Hebraic-Christian world view.

Z16.0106. The Nature of the Universe I: Mathematical

A course in mathematics as an element in modern culture. The student is introduced to the mathematical treatment of logic, statistics, and chance; to elementary mathematical analysis; and to elementary nonmetric properties of geometric figures. In the course these are related directly to problems in the physical and social sciences, but there is also discussion of their less direct, more pervasive influence on all modern culture.

Z11.0104. Interdisciplinary Seminar IV: Classical Greece

A course in how works of the mind may be used as documents for a historical understanding of a period (in this case, classical Greece). Demanding considerably more creative effort from the students than the eighteenth-century seminar, this course treats such elements of classical Greece as its sculpture, architecture, literature, social institutions, wars, and religious and scientific beliefs and carefully builds limited historical generalizations. Papers written by students are subjected to analysis in class discussions.

FOURTH YEAR

First Semester

Z02.0105. Contemporary Literature

A course in twentieth-century poetry, plays, and novels. Students apply to works of this century the skills of literary analysis they have acquired in previous courses. The course asks to what extent these techniques, developed in relation to older works, need revision or extension when applied to new or experimental styles. Several recent works of literary criticism are also dealt with.

Z09.0102. Man and Society VII: The Twentieth Century

A course in modern methods of inquiring into the physical, social, and cultural development and behavior of human beings. The class analyzes texts in physical anthropology, archaeology, cultural anthropology, scientific linguistics, and sociology. An attempt is made to relate the principles and methods of these inquiries to those employed in the political, moral, economic, and history texts the students have read and to those texts employed in the natural sciences.

Z16.0107. The Nature of the Universe II: Biological

A course in views of the universe derived from the modern biological sciences. The course includes discussions of biochemistry and biophysics and of such topics as evolution, genetics, and the functioning of the brain.

Z11.0105. Interdisciplinary Seminar V: Historical Synthesis

A course in the nature of historical process. The class studies various theories of history, those treating history in terms of its patterns, if any—cyclic, progressive, retrogressive, dialectical, etc.—and those treating history in terms of the forces that move it—organic growth, ideas, great men, economics, accident, etc. Students discuss these theories in relation to events of the past as they know them and seek a deeper sense of the past and of its relation to their own time.

Second Semester

Z06.0102. Contemporary Music and Painting

A course in the particular issues raised by modern musical compositions and paintings. Modern works as well as older masterpieces are the subject of all the courses, but here students are asked to consider the extent to which the skills of musical and visual analysis acquired in previous courses need to be extended in order to cope with the newer styles. The class is given the opportunity to meet and talk with a painter and a composer whose works they are studying.

Z09.0103. Man and Society VIII: The Twentieth Century

A continuation from the first semester of Man and Society VII: The Twentieth Century. In addition, the student studies some modern texts dealing with world economics and international relations.

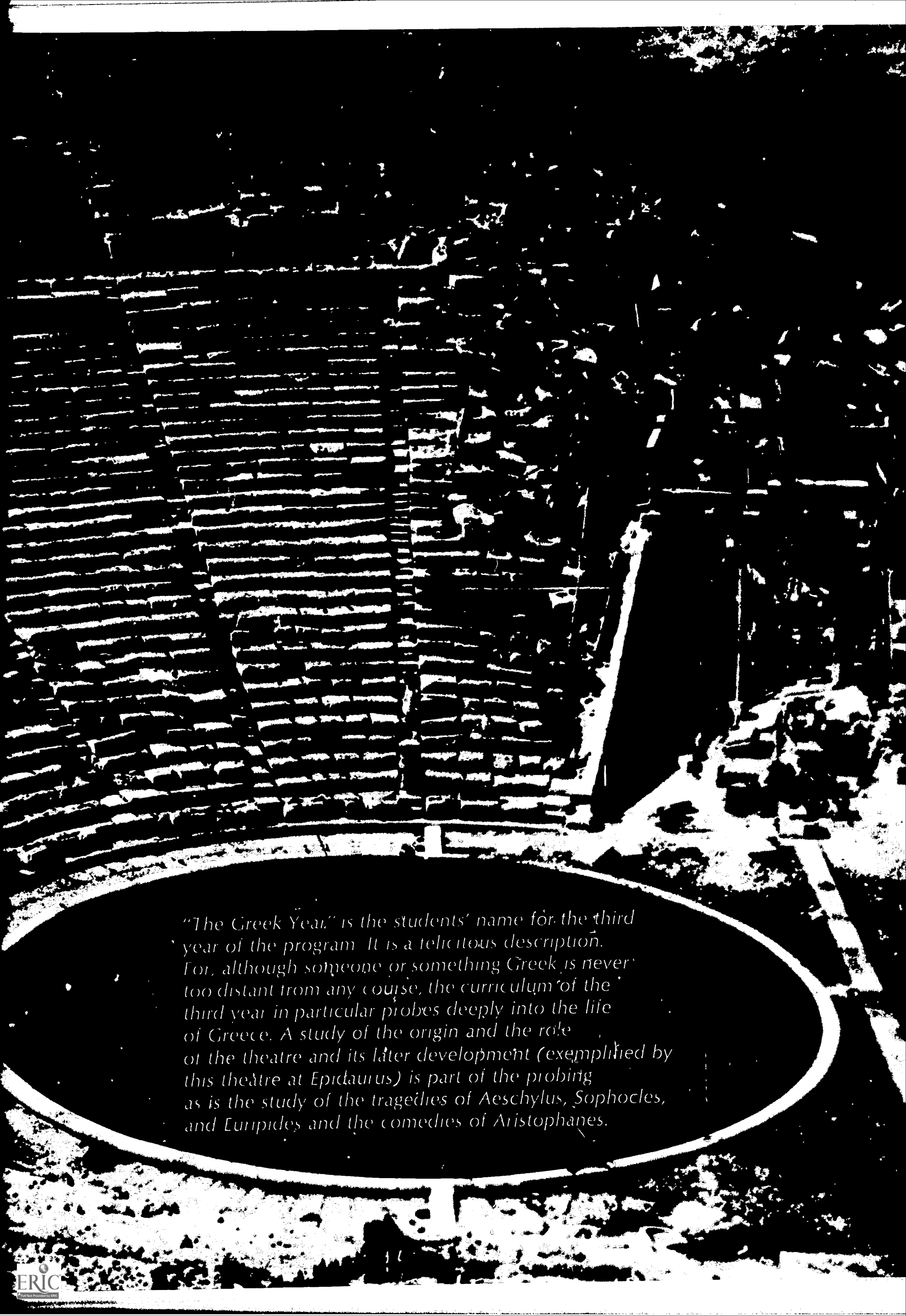
Z16.0108. The Nature of the Universe III: Physical

A course in the nature of the universe as understood by the modern physical sciences. Particular attention is given to relativity, quantum theory, and the relation of physics to mathematics.

Z11.0106. Interdisciplinary Seminar VI: The Unity of Knowledge

A course in the organization of human knowledge. A number of metaphysical works dealing with reality and human knowledge of it are studied. In the light of these theories, the students review their course work of the preceding four years. They discuss ways of organizing knowledge, the possible relationships among the branches of knowledge, and the relation of knowledge to reality. Students individually seek to arrive at a coherent view of the diversity and unity of knowledge.





"The Greek Year," is the students' name for the third year of the program. It is a felicitous description. For, although someone or something Greek is never too distant from any course, the curriculum of the third year in particular probes deeply into the life of Greece. A study of the origin and the role of the theatre and its later development (exemplified by this theatre at Epidauros) is part of the probing as is the study of the tragedies of Aeschylus, Sophocles, and Euripides and the comedies of Aristophanes.

Faculty

Many things are asked of the teacher in the Associate in Arts Degree Program. Accepting the challenge to provide a profound educational experience for the working adult, the teacher is asked to think in new terms, to redesign curriculum, to experiment with methodology. He is asked to convey to his students a sense of the discipline and excitement of the natural sciences without using a laboratory, he is asked to explore the foundations of mathematical thought with adults who never had or have forgotten elementary algebra. The teacher is asked in one seminar to involve his students in a discussion of the work and life of a poet, a philosopher, and a scientist, and in another to relate the dialogue underway in a colleague's class with that going on in his. Always, he is asked to think of himself as a participant in a program of study rather than as a teacher of a course. Asked much and giving more, the following teachers, drawn from within the University and from the outside, have matched the commitment of their students.

The Humanities

Novelist and critic *Ralph Bates*, Adjunct Professor of Literature in the School of Continuing Education; *John M. Bell*, Assistant Professor of General Education in the School of Continuing Education and Assistant Director of the Associate in Arts Degree Program; *Warren Bower*, Professor of English in the School of Continuing Education; artist *Paul Brach*, Lecturer in the School of Continuing Education and Chairman of the Department of Visual Arts at the University of California in San Diego; *Edmund Egan*, Lecturer in the Associate in Arts Program and Assistant Professor of Philosophy at Loyola University, Montreal, Canada; *Dr. Perle Epstein*, Lecturer in the Associate in Arts Program; artist *Sonia Gechtoff*, Lecturer in the Associate in Arts Program; *Herbert C. Jaffa*, Associate Professor of English in the School of Continuing Education and Director of the Associate in Arts Degree Program for Adults; *Milton Kalb*, Associate Professor of General Education in the School of Continuing Education and Chairman of Admissions for the Associate Degree Programs; *Dr. Fritz Kramer*, musicologist and Adjunct Assistant Professor of Music in the School of Continuing Education; artist *Irving Kriesberg*, Lecturer in the Associate in Arts Program and Assistant Professor of Art at Queens College; *Walter J. Miller*, Professor of English in the School of Continuing Education; composer-arranger *Hayward Morris*, Lecturer in the Associate in Arts Program; *Dr. Regina Pomeranz*, Lecturer in the Associate in Arts Program and Assistant Professor of English at Queens College; classicist *Samuel B. Seigle*, Lecturer in the Associate in Arts Program and teacher at Sarah Lawrence College; *Dr. Harold Simmons*, Associate Professor of Decorative Arts at the School of Commerce; and novelist and editor *Max Weatherly*, Instructor in the School of Continuing Education.

The Social Sciences

Milton Belasco, Lecturer in the School of Continuing Education, and Chairman of the Department of Social Studies at William Howard Taft High School; *Dr. Joseph Bram*, Professor of Sociology at the Graduate School of Arts and Science; *Dr. Leonard Gelber*, Adjunct Associate Professor of Social Studies in the School of Continuing Education, and Principal, New York City Board of Education; *Dr. Joan Gordon*, Lecturer in the Associate in Arts Program and Research Director for the Center for New York City Affairs of the New School for Social Research; *Dr. Trumbull Higgins*, Lecturer in the Associate in Arts Program; *Dr. Natalie Joffe*, Lecturer in the Associate in Arts Program; *Marvin Levine*, Lecturer in the Associate in Arts and Associate in Applied Science Programs and consultant for the University's Department of Labor study in the "Relationship of Industry Hiring Practices to the Employment of Disadvantaged Groups"; *Mao Chun-fan*, Lecturer in the Associate in Arts Program; *Dr. Gladys Meyer*, Lecturer in the Associate in Arts Program and Associate Professor of Sociology at Barnard College; *Dr. Agnes R. Miller*, Lecturer in the School of Continuing Education; *Dr. Robert Pasotti*, Lecturer in the Associate in Arts Program and Assistant Professor of Philosophy at Adelphi University; *Dr. Jerome L. Starr*, Lecturer in the Associate in Arts Program; *Dr. John O. H. Stigall*, Lecturer in the Associate in Arts Program and Professor of History and Literature at Kingsborough Community College; *Tom Tashiro*, Lecturer in the Associate in Arts Program and Assistant Professor of English at City College; *Dr. Albert Weeks*, Associate Professor of English as a Foreign Language in the School of Continuing Education; *Dr. Frank White*, Lecturer in the Associate in Arts Program and Instructor in Philosophy and Contemporary Civilization at Queens College; and *Raymond Wilburn*, Associate Professor of General Education and Associate Dean in the School of Continuing Education.

The Sciences

Emanuel Blank, Lecturer in the Associate in Arts Program and Chairman of the Department of Biology and General Science at Lafayette High School; *Dr. Murray Ehrlich*, Lecturer in the Associate in Arts Program and Principal, New York City Board of Education; *Samuel Gale*, Lecturer in the Associate in Arts Program and Instructor in Mathematics at Kingsborough Community College; *Dr. Arnold Gallub*, Lecturer in the Associate in Arts Program and Assistant Professor of Physics at Kingsborough Community College; *Solomon Hoberman*, Lecturer in the Associate in Arts Program and New York City Personnel Director; *Dr. Arnold Raisner*, Lecturer in the Associate in Arts Program and Principal, New York City Board of Education; *Sidney Roth*, Professor of Mathematics in the School of Continuing Education and Director of New York University's Office of Research Services; *Dr. Edmund Rothschild* (M.D.), Lecturer in

the Associate in Arts Program, Research Associate at the Sloan-Kettering Institute, and Assistant Attending Physician at James Ewing Hospital; *Marvin Schwartz*, Lecturer in the Associate in Arts and Associate in Applied Science Programs and Assistant Professor of Mathematics at Queensborough Community College; *Dr. Louis Weiss*, Adjunct Associate Professor of Chemistry in the School of Continuing Education and Chairman of the Department of Chemistry at Brooklyn Technical High School; and *Dr. Curtis Williams*, Adjunct Associate Professor of Biology in the Associate in Arts Program and Associate Professor of Biochemistry-Genetics at Rockefeller University.

The Teacher as a Participant in a Program

The Associate in Arts Program, conscious of the effects of separating disciplines of study, attempts to make a student's education as unified as possible.

While the disciplines must and do have their necessary methods, goals and strengths, the teachers in the Program are mindful of making their particular disciplines relevant, where possible, to the student's other courses. One way the teachers do this is by exchanging recitation schedules. The exchange is accomplished by the Program office, where recitation schedules for three-week periods are reproduced and distributed to each of the four teachers participating in the curriculum of a given section of a given year.

Through this recitation schedule exchange, by telephone conversation, and by individual section meetings, the teachers develop a course that is more a part of a total program and stronger for its conscious relationships to other courses. Further, because the teacher is always aware of the student's conceptual and thematic experience in the other courses, he can pointedly enrich their experience within his own.

The following is a copy of a filled-in recitation schedule.

NEW YORK UNIVERSITY
AA DEGREE PROGRAM FOR ADULTS

Class Year 2
Course Man & Society II: Politics
Section 2
Instructor Professor Weeks

RECITATION SCHEDULE

Session and Date	What do you and your students plan to discuss in this session?	What are your students supposed to read in preparation for this session? List book and pages assigned. Is there any written assignment due in this session? Describe.
3rd, March 2	Plato's <u>Republic</u> : Communistically-trained Philosopher-King and Auxiliaries know "no purely verbal contradictions"; ridding the State unity; Plato's stratified happiness in his three-caste State; the Allegory of the Cave: Homer reversed. What is Plato's "political epistemology"? Democratic? Authoritarian?	Ebenstein's selections from Plato's <u>Republic</u> (finish), pp. 47-63 <u>Great Political Thinkers</u> .
4th, March 9	Aristotle's <u>Politics</u> : Although Plato's pupil in the Academy, Aristotle introduced some new notes into the study of politics. Be alert to Aristotle's innovations as you begin reading the <u>Politics</u> . Why is he considered to be more "modern" than Plato? Do you agree he is? What is A's view of communism as distinct from P's?	Ebenstein's int-o to Aristotle, pp. 64-75, read quickly; <u>Politics</u> (selections), pp. 75-85 Col. 1.
5th, March 16	What is Aristotle's view of democracy? Contrast it to Plato's. Imagine a debate between A and P on democracy--could you find a modern parallel for such a debate and with the raising of similar arguments on each side? How does A's "political epistemology" stress the truth-begetting function of popular assembly while Plato's theory of pol. knowledge does not?	Ebenstein's selections from the <u>Politics</u> , pp. 85-98; read quickly, pp. 99-104; carefully, pp. 104 (2)-108.

Any Comments?

Some interesting analogies with the history of science may be made, contrasting Plato's understanding of science with that of Aristotle. Plato is both modern and archaic--modern in the sense of the Cartesian "clear and simple ideas," with little reference to sense data (e.g., as in relativity theory); archaic in the sense that Plato, to a degree, overstresses Forms so that empirically-based science is retarded. Aristotle is much more "Baconian." Deductive systems are anticipated by P; inductive by A.

Representative Readings*

First Year

Fall Semester

THINKING AND WRITING I

(Sections I & IV—Pomerantz; II—Kalb)
English Simplified No. 1—Ellsworth
Language in Thought and Action—Hayakawa
The Lonely Crowd—Riesman

UNDERSTANDING THE ARTS I: PAINTING

(Section I—Brach; II & IV—Kriesberg)
The Story of Art—Gombrich
Picture History of Painting—Janson
Philosophy in a New Key—Langer
Art—The Visual Experience—Kriesberg
Modern French Painting—Hunter

MAN AND SOCIETY I: ANTHROPOLOGY AND SOCIOLOGY

(Sections I & IV—Bram; II—Gordon)
Human Types—Firth
Small Town in Mass Society—Vidich and Bensman
People of the Sierra—Pitt-Rivers
American Social Patterns—Petersen
Gopalpur—A South Indian Village—Beals
White Collar—Mills

Recommended:

They Studied Man—Kardiner and Preble
Invitation to Sociology: A Humanistic Perspective—Berger
Plainville, USA—West
Mirror for Man—Kluckhohn

SCIENTIFIC INQUIRY I: BIOLOGY

(Sections I & IV—Williams; II—Blank)
The Wellsprings of Life—Asimov
Nature and Man's Fate—Hardin
Scientific American offprints: 6. The Genetic Basis of Evolution; 12. The Fertilization of Flowers; 37. The Kidney; 47. The Origin of Life; 90. The Living Cell; 91. How Cells Transform Energy; 93. How Cells Divide; 94. How Cells Specialize; 96. How Things get into Cells; 98. How Cells Communicate; 103. "The Organizer"; 123. The Genetic Code; 144. The Ecosphere; 609. The Present Evolution of Man; 842. Darwin's Missing Evidence; 867. Crisis in the History of Life.

Recommended:

The Death of Adam: Evolution and Its Impact on Western Thought—Greene
Heredity, Race and Society—Dunn and Dobzhansky
The Limitations of Science—Sullivan
Nature of Life—Waddington

* With some texts not included from the fourth year, this list constitutes the readings of the graduating class of June 1968.

Spring Semester

THINKING AND WRITING II

(Section I & IV—Pomerantz)
50 Great Essays—Huberman
Style Sheet—Parker (Modern Language Association)
(Section II—Kalb)
50 Great Essays—Huberman

UNDERSTANDING THE ARTS II: LITERATURE

(Section I—Bates)
The Odyssey—Homer
Macbeth—Shakespeare
Tom Jones—Fielding
Candide—Voltaire
The Red and the Black—Stendhal
Secret Sharer—Conrad
Lord of the Flies—Golding
Loneliness of the Long Distance Runner—Sillitoe
Poems—Frost
Scarlet Letter—Hawthorne
(Section II—Miller)
Masters of American Literature—Edel, Johnson, Paul, etc.
On the Nature of Things—Lucretius
Madame Bovary—Flaubert (Stegmuller translation)
The Way of All Flesh—Butler
Julius Caesar—Shakespeare
A Midsummer Night's Dream—Shakespeare
(Section IV—Jaffa)
Tess of the D'Urbervilles—Hardy
Nana—Zola
Women in Love—Lawrence
Bread and Wine—Silone
Macbeth—Shakespeare
Madame Bovary—Flaubert
The Plague—Camus

SCIENTIFIC INQUIRY II: MATHEMATICS

(Sections I & II—Hoberman)
Mathematics—A Cultural Approach—Kline
Thinking Machines—Adler
The Nature of Statistics—Wallis and Roberts
(Section IV—Schwartz)
Mathematics—A Cultural Approach—Kline
Mathematics and the Imagination—Newman and Kasner
Mathematics—Rapport and Wright

Recommended:

An Introduction to Mathematics—Whitehead

MAN AND SOCIETY II: POLITICS

(Sections I & II—Weeks; IV—Wilburn)
Great Political Thinkers—Ebenstein
Recommended:
Thomas Jefferson on Democracy—Padover
Social Contract—Rousseau

Second Year

Fall Semester

MAN AND SOCIETY III: HISTORY

(Section I—Gelber; II—Weeks; IV—Higgins)

What is History?—Carr

The Uses of History—Muller

Understanding History—Gottschalk

The American Experience—Parks

UNDERSTANDING THE ARTS III: LITERATURE

(Section I—Bates)

Beowulf—trans. Raffee

Canterbury Tales—Chaucer (trans. Coghill)

Hamlet—Shakespeare

Shoemaker's Holiday—Dekker

The Way of the World—Congreve

Gulliver's Travels—Swift

St. Joan—G. B. Shaw

The Wasteland—Eliot

A Portrait of the Artist—Joyce

(Section II—Bell)

Masters of American Literature—Edel, et al.

The Plague—Camus

No Exit and Three Other Plays—Sartre

The Scarlet Letter—Hawthorne

Oresteia—Aeschylus, ed. Lattimore

(Section III—Jaffa)

Oresteia—Aeschylus, ed. Lattimore

The Scarlet Letter—Hawthorne

1984—Orwell

Portrait of a Lady—James

SCIENTIFIC INQUIRY III: CHEMISTRY

(Section I—Raisner; II—Weiss; IV—Ehrlich)

Elementary Chemistry for College Students—King

A Short History of Chemistry—Partington

Explaining the Atom—Hecht

The Chemical History of a Candle—Faraday

The Nature of the Universe—Lucretius

INTERDISCIPLINARY SEMINAR I: CONTEXT, BIOGRAPHY, AND TRADITION

(Sections I, II, & III—Bell)

Gulliver's Travels—Swift

Works of Spinoza, Vol. II—Spinoza

Dialogues Concerning Two New Sciences—Galilei

Spring Semester

UNDERSTANDING THE ARTS IV: MUSIC

(Section I—Kramer; II & III—Morris)

A Short History of Music—Einstein

What to Listen for in Music—Copland

MAN AND SOCIETY IV: ECONOMICS

(Section I—Levine)

The Wordly Philosophers—Heilbroner

Introduction to Economic Reasoning—Robinson

The Affluent Society—Galbraith

(Section II—Belasco)

The Wordly Philosophers—Heilbroner

Introduction to Economic Reasoning—Robinson

The American Economic Republic—Berle

The Great Ascent—Heilbroner

(Section IV—Miller)

The Wordly Philosophers—Heilbroner

Introduction to Economic Reasoning—Robinson

INTERDISCIPLINARY SEMINAR II:

18TH CENTURY

(Sections I & II—Bell; IV—Weeks)

Les Philosophes—ed. Torrey

Candide—Voltaire

SCIENTIFIC INQUIRY IV: PHYSICS

(Section I—Raisner)

Great Experiments in Physics—Shamos

Optional:

The Intelligent Man's Guide to Physical Science—

Asimov

The Birth of a New Physics—Cohen

Science and Common Sense—Conant

(Section II—Gallub)

Great Experiments in Physics—Shamos

Origin and Growth of Physical Science—Hurd and

Kipling

(Section IV—Ehrlich)

Great Experiments in Physics—Shamos





Third Year

Fall Semester

ANCIENT GREEK LITERATURE

(Section I—Stigall)

The Greeks—Kitto

Complete Plays of Aristophanes—Hadas

The Decipherment of Linear B—Chadwick

Gods and Heroes—Schwab

Greek Plays in Modern Translation—ed. Fitts

(Section II—Seigle)

The Greeks—Kitto

Complete Plays of Aristophanes—Hadas

The Iliad of Homer—Lattimore

Greek Tragedies, Vol. I—Grene

Plato's *Euthyphro*, *Apology*, *Crito*, *Symposium*—
Jowett, revised by Hadas

MAN AND SOCIETY V: MORAL PHILOSOPHY

(Section I—Pasotti)

The Republic—Plato

Ethics—Spinoza

Birth of Tragedy and Genealogy of Morals—Nietzsche

Critique of Practical Reason—Kant

(Section II—Mao)

The Republic—Plato

Foundations of the Metaphysics of Morals—Kant

On Liberty—Mill

Civilization and Its Discontents—Freud

THE METHODS OF SCIENCE

(Section I & II—Ehrlich)

History of Science—Sarton (Vol. I)

Evolution of Science—Crouzet

Greek Science—Farrington

Man Makes Himself—Childe

Evolution, Genetics, and Man—Dobzhansky

A Short History of Scientific Ideas to the Nineteenth
Century—Singer

INTERDISCIPLINARY SEMINAR III: METHODS OF HISTORY

(Section I—Tashiro; II—Bell)

The Portable Greek Historians—Finley

Science and the Modern World—Whitehead

Historical Atlas of the World—Rand McNally & Co.

Spring Semester

LITERATURE OF THE BIBLE

(Sections I & II—Egan)

Bible, King James Version

MAN AND SOCIETY VI: RELIGIOUS PHILOSOPHY

(Section I—Mao)

Philosophy of Religion—Smith

The Individual and His Religion—Allport

Good News for Modern Men: The New Testament
(Eng. version)

The Way of Life—Lao Tzu, tr. Blakney

The Laws—Plato

(Section II—Pasotti)

The Religions of Man—Smith

Totem and Taboo—Freud

Moses and Monotheism—Freud

INTERDISCIPLINARY SEMINAR IV: CLASSICAL GREECE

(Section I & IV—Seigle)

Greek Art—Boardman

The Greek Stones Speak—MacKendrick

From Mycenae to Homer—Webster

The Greek Commonwealth—Zimmern

(Section II—Bates)

Greek Art—Boardman

NATURE OF THE UNIVERSE II: BIOLOGICAL

(Section I—Williams; II—Rothschild)

(As an experiment, this course was offered before
"Nature of the Universe I: Mathematical".)

Biology, Its Principles and Implications—Hardin



Fourth Year

Fall Semester

INTERDISCIPLINARY SEMINAR V: HISTORICAL SYNTHESIS

(Section I—Gelber)

The Idea of History—Collingwood

The Historian's Craft—Bloch

The Historian and History—Page Smith

(Section II—Weeks)

The Historian's Craft—Bloch

The Idea of History—Collingwood

NATURE OF THE UNIVERSE I: MATHEMATICAL

(Section I—Gallub)

Statistics: An Intuitional Approach—Weinberg

Lady Luck: The Theory of Probability—Weaver

(Section II—Gale)

Lady Luck: The Theory of Probability—Weaver

Modern Logic—Thomas

CONTEMPORARY LITERATURE

(Section I—Epstein)

To the Lighthouse—Woolf

Selected Stories—Kafka

The Sound and the Fury—Faulkner

Death in Venice and Other Stories—Mann

Heart of Darkness—Conrad

Under the Volcano—Lowry

Golden Treasury of Best Songs and Lyrical Poems—

Palgrave (updated by Williams)

Waiting for Godot—Beckett

(Section II—Bates)

Ulysses—Joyce

The Wasteland—Eliot

O Pioneers!—Cather (Sentry Edition)

Selected Poems of Robert Frost—ed. Graves

Selected Plays—Pirandello (ed. Bentley)

Man's Fate—Malraux (trans. Chevalier)

Light in August—Faulkner

The Visit—Dürrenmatt (trans. Bowles)

Selected Poems—Stevens (ed. Morse)

MAN AND SOCIETY VII: THE TWENTIETH CENTURY

(Section I & II—Joffe)

Language and Culture—Landar

The Bathroom: Criteria for Design—Kira

Spring Semester

CONTEMPORARY MUSIC AND PAINTING

(Sections I & II—Morris and Gechtoff)

The Dehumanization of Art and Other Writings on

Art and Culture—Ortega y Gasset

MAN AND SOCIETY VIII: TWENTIETH CENTURY

(Section I—Joffe)

Selected Writings—Freud

Childhood and Society—Erikson

The Lonely African—Turnbull

Games People Play—Berne

(Section II—Meyer)

Childhood and Society—Erikson

The Marxists—Mills

Beyond the Welfare State—Myrdal

INTERDISCIPLINARY SEMINAR VI: UNITY OF KNOWLEDGE

(Section I—Bell; Section II—Knight)

Existence and Being—Heidegger

The Varieties of Religious Experience—James

Existential Psychoanalysis—Sartre

The Murder of Christ—Reich

Civilization and Its Discontents—Freud

Personal Knowledge—Polanyi

The Meeting of East and West—Northrup

NATURE OF THE UNIVERSE III: PHYSICAL

(Section I—Goldman; Section II—Gallub)

Einstein's Theory of Relativity—Born

Astronomy—Ebbinghausen

Strange Story of the Quantum—Hoffman

Recommended:

Human Use of Human Beings—Wiener

Turning Points in Physics—Crombie

A Summer Reading Program

Associate in Arts classes are not held during the summer months, but students are encouraged to use July and August to review and read ahead. The summer list usually includes (a) some books that will be required in the fall semester, (b) one or two books that will give the student a general background or introduction to the fall courses, (c) a few books that the student has read in the most recent or previous semester, and (d) some books that will enrich and add to the student's total experience in the program.

The following is excerpted from a recommended summer reading program for third-year students:

We would hope that you will be able to find time this summer to go back and reread with pleasure parts of some of your old books and materials, not only those from recent semesters but also from "way back"—to Gombrich's *The Story of Art*, for example, and to the *Scientific American* offprints which you worked with in your class on biology in September 1964; many things in the SA pieces will now seem clearer. (Incidentally, re biology, please find enclosed an article by Dr. Williams on "Enzymes—Life's Agents of Genetic Law and Order." Also recommended for continued enrichment is *Darwin and the Darwinian Revolution* by Gertrude Himmelfarb, an Anchor book published by Doubleday.

Similarly, it might be meaningful for you to pick up again from your old sociology course C. Wright Mills' *White Collar*. Our new September class will be using it in addition to several others, including William F. Whyte's *Street Corner Society* (University of Chicago Press). *Street Corner Society*, with immediate implications, is an excellent study of an Italian slum in the 1930's, depicting the contrasting life styles of corner boys and college boys. The values, behavior, and life chances of the residents and the

avenues of success open to them in politics and the rackets are vividly described and analyzed.

More recently in terms of review, return if you can for some leisurely reading to your economic books, particularly *Introduction to Economic Reasoning*. Certainly, too, fresh from your courses in chemistry and physics, you might want to get hold of a book most of you haven't as yet read, *Atoms to Galaxies*, by William Leader, published by Burgess. Of course, reviewing does not only involve reading. Listening to music and bird calls and looking at paintings and sunsets are part of the summer program.

Now, looking ahead to your September program (Ancient Greek Literature, Man and Society V: Moral Philosophy, The Methods of Science, and Interdisciplinary Seminar III: The Methods of History), please try to read several of the following:

The Greeks—H. D. F. Kitto (Penguin), a *required* book for the fall semester. A study question: What were the varied means by which a Greek defined himself throughout the periods covered by Kitto?

Gods and Heroes—Gustave Schwab (Fawcett)

The Republic—Plato, translated by F. M. Cornford (Oxford University Press), a *required* book for the fall semester.

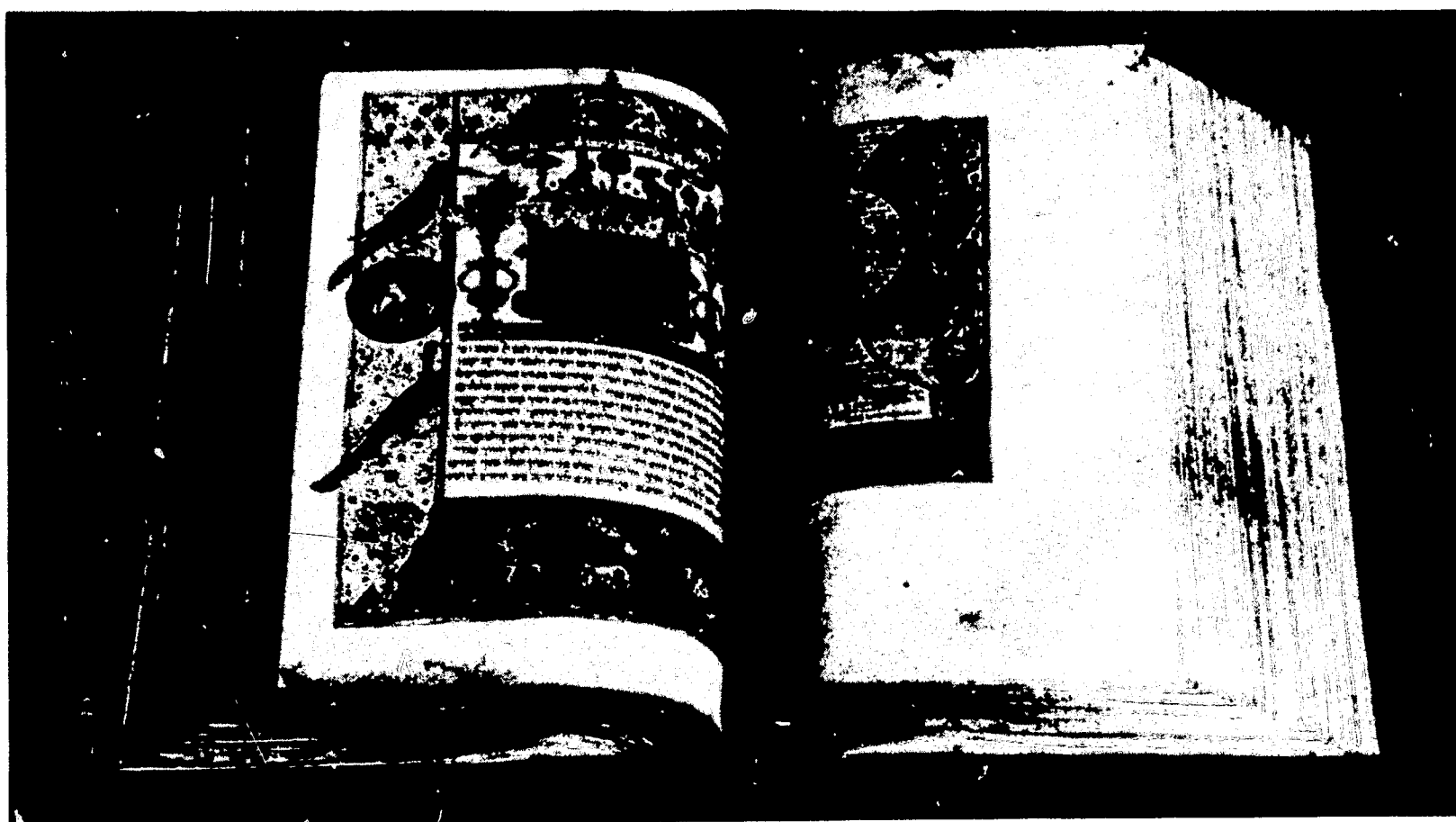
Birth of Tragedy and Genealogy of Morals—Nietzsche (a Doubleday Anchor Book).

Greek Science—Benjamin Farrington (Penguin)

Evolution of Science—Crouzet Metraux (New American Library—Mentor)

Peloponnesian War—Thucydides, translated by Warner (Penguin)

Histories—Herodotus, translation by Selincourt (Penguin)

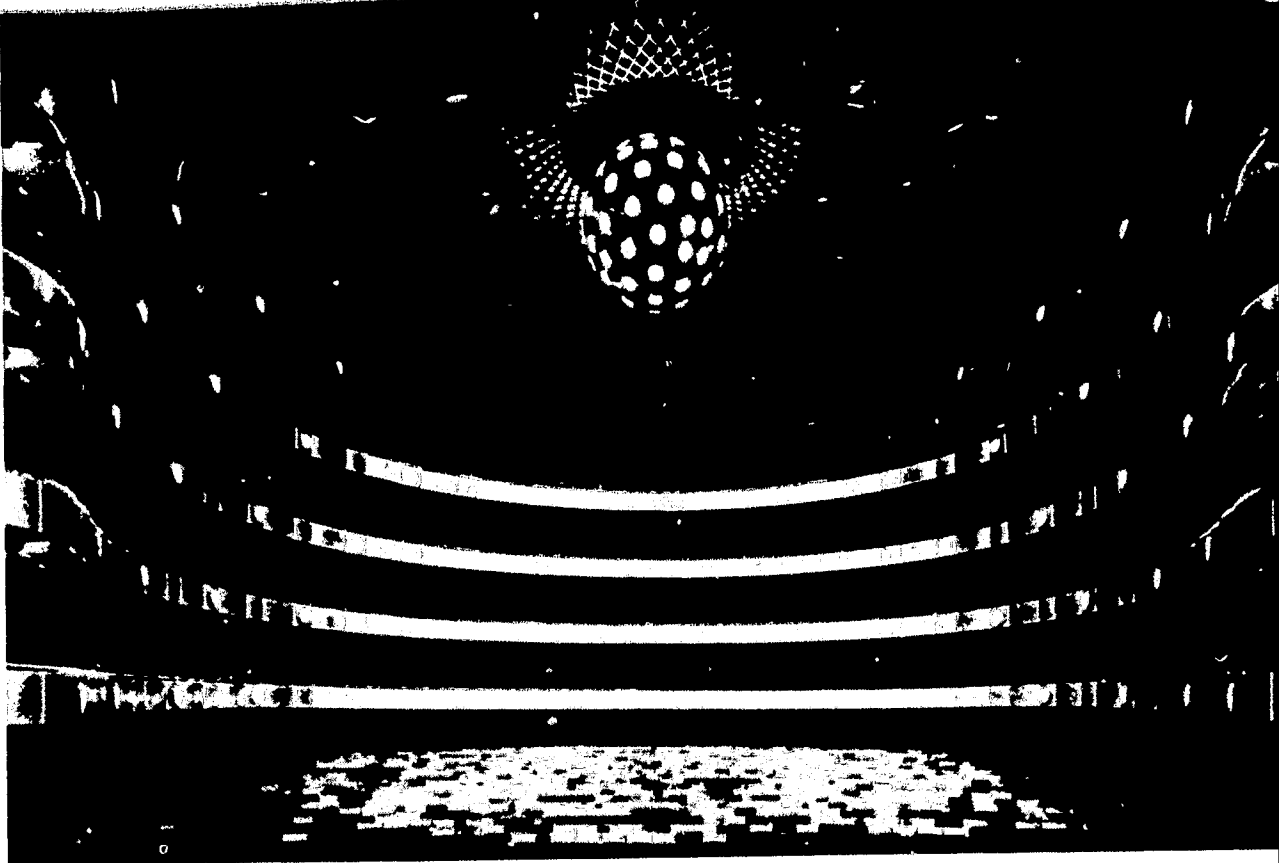




Our Campus: The City

... The paper can be on any painting from the permanent collections of the Museum of Modern Art, relating it to our discussion of Ortega y Gasset's 'Dehumanization of Art' and Shapiro's 'Liberating Quality of Avant-Garde Art...' Select two paintings, one from the Midendorf Collection and one from the Contemporary American Section of the Metropolitan Museum, and compare in terms of color, line, light, and space. ..."

From assignments in classes on Contemporary Music and Painting and Understanding the Arts I: Painting



Some Colloquia of Recent Years

The Friday evening colloquia provide frequent opportunities for all students in the program, representing different schedules (Monday and Wednesday or Tuesday and Thursday) and different years, to come together and talk among themselves and with the different teachers in the program, some of whom the students know, some of whom the students meet for the first time.

The following is excerpted from memoranda to students about some colloquia of recent years.

The Trial of Socrates

Since our third year class is now finishing its "Greek" year, and the second year class is looking forward to it, our final colloquium this semester will reenact a trial that has come down to us as a major event in human history. With Professor Ralph Bates (Ancient Greek Literature) reading from Plato's *Apology*, we shall reenact the trial together, rather like citizens of ancient Athens, and participate in and discover the conflict in Athenian consciousness that the trial bespoke—and bespeaks even now. You shall be a participant to question, to probe, to feel the issues that led to Socrates' execution. We may all discover that the profound crisis in Greek religion at that time involved not only the Athenian's attachment to the universe but his political status as well. And we may discover, too, that today we are still struggling with the same crisis.

The Historian and History

You are currently involved in course work dealing with the complex issues of history, attempting to come to terms with the phenomenon of man's insistence on writing his history. We ask why does man write history? What does it do for him? How "real" is his historiographic enterprise? In this colloquium, designed for the third- and fourth-year classes, Professors John O. H. Stigall, Albert Weeks (Interdisciplinary Seminar V: Historical Synthesis), and John Bell (Interdisciplinary Seminar I: Context, Biography, and Tradition) present their views on history and historiography and begin our mutual discussion.

"How To Study?"

Well, then, how does one study? Perhaps we should have omitted the question mark and have written simply and affirmatively, "How To Study." But, if your teachers have some of the answers to the problem—and it is a problem for a hard working adult student like yourself, they do not have all of them and need your active participation in the colloquium to discover others. Professor Kalb, our Director of Admissions and a senior teacher in our Thinking and Writing classes, will guide us toward this discovery.

Ideology

What do ideologies mean in the life of man? How real are they? Do men believe in their nations' ideologies? Is it necessary for man to conform and be committed to some ideology? Is there a role for the uncommitted man? To what or to whom should man be responsible—to ideas or to other men, and *must* one choose? These are questions about which two of our teachers, Professor Albert Weeks (Man and Society II: Politics) and Professor Milton Kalb (Thinking and Writing I and II) have been talking to each other. Now they want to talk in open "debate" with you. The talking will be our Friday colloquium.

The Scientist and the Community

One of the more pressing of our modern problems is assessing the role that science plays in our daily lives. And perhaps an even more subtle problem is the degree to which scientific expertise properly ought to influence our major social decisions. Our next colloquium will give us an opportunity to share these problems with a research scientist, Dr. Gerson Lesser, who, as a scientist and practicing physician, has concerned himself with the scientists' obligation in making social decisions involving modern technology. Dr. Lesser feels we must define the mutual obligations of scientists and the community in those areas of contact between science and the community. As a member of the Scientists' Institute for Public Information, he devotes himself to such issues as radiation effects, population, air pollution, and other problems of our modern age.

My Subject Is War and the Pity of War

Is war "... the enemy of creative activity" and are "... writers wise to ignore it and concentrate on other subjects"? Many, like Cyril Connolly, the English critic, who wrote these words in *Horizon*, thought this way. Equally others, including his boyhood friend, George Orwell, thought differently. Certainly Albert Camus, whose meaning of *The Plague* embraced war, saw the role of the artist and writers as much more involved than did Connolly. "By his very function," Camus said, "the artist is a witness for liberty ... his engagement is but an act of simple fidelity to his vocation ... it is not the combat which makes artists out of us, but art which compels us to be combatants." Our March colloquium will consist of a dramatic recital of poetry and prose by writers who did respond to war. Their work, accompanied by music and effects, will be read by Caroline Ellwood and Kenneth Rhodes. Mrs. Ellwood is an adult educator in England who has produced plays for the Coventry Cathedral Festival; Mr. Rhodes, before coming to the United States from England, worked with the "little theatre" movement in Bristol and Redding.

The Creative Process

What is it to create? Can both a poem and a mathematical formula be called "creative"? Can creativity be taught? Can it be analyzed? Is everyone, or ought everyone to be, creative? Why, or why not? Emanuel Blank (Scientific Inquiry I: Biology) and Dr. Harold Simmons (Understanding the Arts I: Painting) will open the colloquium with a brief discussion of creativity in science and art. What we hope to develop in this colloquium is not only a clearer idea of how a work or a concept is created but also a clearer idea of what is common to creativity in the various modes of our intellectual and intuitive work.

The Paintings of Marc Chagall

Using as a starting point the Academy Award-winning film on the work of Marc Chagall, artist Sonia Gechtoff (Understanding the Arts I: Painting) will lead discussions on questions associated with the "uses" and forms of art, the role of symbol in art, and art as perception of reality.

Four Students on Robinson Crusoe

A panel of four of your classmates will open discussion with their approaches to and ideas about Defoe's *Robinson Crusoe*; and, following this, you may then agree, disagree, explore, and expand on your own and their ideas—ideas not only on the book itself but on proper ways to "see" and to approach literary work. For example, is Robinson Crusoe our first "economic" man? How does knowledge of the period in which a work was written contribute to our understanding of it? Your panel will most probably be making meaningful comparisons with Swift's *Gulliver's Travels* and "Modest Proposal." Most of you have already read these selections for class assignment, but you might want to take time to go over them in preparation for the colloquium. Certainly you should brush up on *Robinson Crusoe*.

Myth

We know, especially those of us who have been in the Program a while, that earlier man tended to live his life within a pattern of myth—sometimes simple, sometimes complex. The ancient and classic Greeks, the early Egyptians, and the Romans all sensed the world and its meaning through myth. Construed in terms of myth was one's identity, as well as the identity of the tribe and state. Myth permeated one's existence and helped to give it meaning; it was a serious and profound enterprise. Professors Ralph Bates (Ancient Greek Literature) and John Bell (Interdisciplinary Seminar I: Context, Biography, and Tradition) will begin the conversation by exploring certain of the origins, meanings, and functions of myth-making and will help us to discover certain elements of modern myth.

History Is the Biography of Great Men

It is a rare privilege when one is able to see and talk with a great historical personage, indeed one who is himself history. This month we meet with Alexander Fyodorovich Kerensky who was head of the revolutionary Provisional Government in Russia in 1917. You will recall that his was the government that the Bolsheviks, under Lenin, overthrew in 1917 to establish what we now know as the Soviet Union. Kerensky was there, and knew most of the important figures of these momentous times: Lenin, the Tsar, Rasputin. Bring questions to this colloquium not only about the past and its fascinating network of events but about the present and the future as well.



The Residential Weekend

The Residential Weekend is held in the spring of each year soon after classes are finished and before students and faculty disperse for summer activities. The Weekend offers seminars and discussions in the relaxing atmosphere of the countryside. Here students and faculty meet with each other to explore certain major themes and informally reexamine certain ideas and problems of the previous year's work. The Weekend is a time for review and overview—a time, too, to discover future themes and problems. It is an occasion to sense one's knowledge in new contexts, to focus one's insights on one or two major themes. The Residential Weekend attempts to be, in fact, for a brief period, what the Program is already in spirit—a community of students and teachers, a company of scholars.

The following is excerpted from a memorandum about a recent Weekend.

"The Problem of Identity in the Modern World"

The site for our Weekend (June 17-18) will be the Green Engineering Camp (part of the Cooper Union for the Advancement of Science and Art) in Ringwood, New Jersey. It is a beautiful place with a small lake for swimming, acres and acres of wooded area for nature walks, a pine forest, excellent tennis courts, and fine facilities for our discussions and meetings.

The theme of our Weekend is "The Problem of Identity in the Modern World." We shall examine this critical issue, which pervades so much of our modern culture in many of its forms: political, artistic, literary, religious-philosophical, scientific, ecologic, and social. Many of your faculty will participate, leading seminars and speaking informally with you and the other faculty. As you can see, this weekend will be a direct and exciting extension of this year's studies and will anticipate topics and ideas of next year's work.

We shall examine the problem of identity in several ways, opening Saturday morning with a general panel discussion on the issue. Saturday afternoon there will be optional seminars on the various cultural manifestations of the problem. Also, on Saturday afternoon, there will be a nature walk (to emphasize the ecological implications of the problem) and opportunities for tennis, swimming, and informal discussion. In the evening, after dinner, there will be a film and discussion dealing with some of the consequences of the crisis of identity. Following the film, we will have some hours of social activity—music, dancing, talking, etc. After breakfast on Sunday, we will hold more seminars, then lunch, and some hours of free activity until departure.

Admission

Applicants for admission to the Associate in Arts Degree Program for Adults must be over 21 and have completed an approved secondary school program (academic, commercial, or technological) or have earned a High School Equivalency Diploma.¹ The applicant for the AA Program takes *only* a special adult admissions test and not the Scholastic Aptitude Test (mentioned in item 21 of the University application form). The adult test, although it evaluates knowledge and skills in certain subjects, is used by the Admissions Committee primarily as a measure of intellectual maturity and aptitudes rather than as a test of the amount of specific information acquired in different fields. Can the applicant enjoy and profit from the Associate in Arts Program? Can the applicant contribute significantly to it? These are the questions the Admissions Committee seeks to answer. The answers, together with an in-person interview or interviews, are the most important considerations by which an applicant is judged.

All applicants are authorized and notified by the Admissions Committee to take the special adult admissions test, without charge, as soon as their applications and records are received by the Dean of Admissions.

¹ If you are not a high school graduate, the program requirement for high school graduation may be met through studies undertaken in the College Preparatory Program at New York University or by the New York State Equivalency Diploma. You may apply to be tested for the Equivalency Diploma through any New York State public high school. If you are not a resident of New York State, the Admissions Office of the Associate in Arts Program can give you information about your earning an equivalency diploma. If you submit the Equivalency Diploma as part of your application, you should include a photocopy of the test scores as well as the Diploma. Whether you are a high school graduate or not, it is necessary that your high school complete the secondary school record form of the application.

Preparatory Work

If you are hesitant about applying because you fear you are not ready but are nevertheless interested, we recommend that you apply and let the Admissions Committee be the judge of your readiness.

Many students are now matriculated in the program and are making splendid progress who were indeed not ready when they first applied. However, with the full facilities of the University available for preparatory or refresher work, many of these people were able to start the program itself in the academic year for which they applied.

Credit Value and Fees

First Year

	Credits
Understanding the Arts I and II	4
Man and Society I and II	4
Scientific Inquiry I and II	4
Thinking and Writing I and II	4

Second Year

Understanding the Arts III and IV	4
Man and Society III and IV	4
Scientific Inquiry III and IV	4
Interdisciplinary Seminar I and II	4

Third Year

Ancient Greek Literature	2
Literature of the Bible	2
Man and Society V and VI	4
Methods of Science	2
Nature of the Universe I	2
Interdisciplinary Seminar III and IV	4

Fourth Year

Contemporary Literature	2
Contemporary Music and Painting	2
Man and Society VII and VIII	4
Nature of the Universe II and III	4
Interdisciplinary Seminar V and VI	4
	<hr/> 64

Fees

University tuition fee for 1968-1969 for the Associate in Arts Degree Program is \$500 a semester. There is also a University services fee of \$20 each semester.

Financial Aid

To help the adult student pay the tuition fee for the Associate in Arts degree, the University cooperates in making available (1) a loan plan by which a loan may be obtained and repaid over a long period of time at low cost, or (2) a deferred payment plan by which tuition is paid in *installments* over the entire school year. There is also available to students in the Associate in Arts Program a limited number of partial *scholarships*. (Requests for financial aid, other than extension of tuition payment, should be made at least eight weeks prior to actual registration. Request for extension of tuition payment should be made at time of registration.) Recently separated veterans should consult with their local Veterans Administration Office about their educational privileges under the recent "Cold War Bill" (Public Law 89-358). Veterans also can obtain information at the University's Counseling Service in the Office of the Registrar, Room 302, Main Building, telephone 598-3578.

INFORMATION

The program begins in the September term, although applications for admission to the Associate in Arts Program are accepted throughout the school year and are acted upon as they are received. The Admissions Committee recommends that applications be sent as soon as possible.

Complete information may be obtained by writing to:

Dean of Admissions
New York University
Associate in Arts Degree Program for Adults
Washington Square
New York, N.Y. 10003

PHOTOGRAPHIC CREDITS

Page 22: A page from the fifteenth-century Rothschild manuscript that was presented to the Library of the Jewish Theological Seminary of America by Baron Edmond de Rothschild. Photograph: courtesy of the Jewish Theological Seminary of America.

Page 24: Upper right: New York State Theatre, Lincoln Center for the Performing Arts. Photograph: Ezra Stoller.

Middle left: Nineteenth-century American paintings and sculpture, the Metropolitan Museum of Art. Photograph: Fred W. McDarragh, from *Museums in New York* (New York: E. P. Dutton & Co., Inc., 1966).

Middle right: The Museum of Modern Art, Abby Aldrich Rockefeller Sculpture Garden.

Bottom: The Solomon R. Guggenheim Museum.

Page 27: Residential Weekend at Green Engineering Camp (part of the Cooper Union for the Advancement of Science and Art). Photograph: David Hirsch.