

STANFORD

CONTINUING STUDIES

SPRING
COURSES
2006

EDUARD

Wien, IX/1, W



28 1920
29 1920

Vicktor E.

STANFORD
UNIVERSITY



COURSE TITLE	COURSE #	INSTRUCTOR	DAY	START	PAGE
Beginning French I	FRN 01	DOZER	Thur	April 6	24
Beginning French III	FRN 03	BERTRAND	Tues	April 4	24
Beginning German III	GER 03	PETIG	Mon	April 3	25
Beginning Italian II	ITA 06	DEVINE	Mon	April 3	25
Introductory Italian for Travelers	ITA 08	DEVINE	Tues	April 4	25
Intermediate Conversational Italian	ITA 12	TEMPESTA	Wed	April 5	25
Introductory Portuguese for Travelers	PORT 04	WIEDEMANN	Tues	April 4	26
Beginning Spanish I	SPA 03	URRUELA	Wed	April 5	26
Beginning Spanish III	SPA 05	MIANO	Tues	April 4	26
Intermediate Spanish Conversation Through Film	SPA 07	KENNA	Tues	April 4	27
Intermediate Spanish for Travelers	SPA 09	GUZMÁN	Wed	April 5	27
Latin American Icons	SPA 11	PERALES	Tues	April 4	27
Beginning Spanish II for Health Professionals	SPA 16	MOLITORIS	Tues	April 4	28
Introductory Tibetan Language	TIB 01	CLARK	Thur	April 6	28
LITERATURE					
Tragedy from Aeschylus to <i>Absalom! Absalom!</i>	LIT 165	FLETCHER	Mon	April 3	29
Arthurian Literature and Art	LIT 166	STEIDLE	Wed	April 5	29
Reading: The Difficult Pleasure	LIT 167	GELDER	Mon	April 3	30
MUSIC					
<i>Kind of Blue</i> : Understanding a Jazz Masterpiece	MUS 113	NADEL	Thur	April 6	30
Why Sinatra Matters	MUS 120	BARNES	Wed	April 5	31
A Practical Introduction to Harmony	MUS 127	CHRISSOCHOIDIS	Mon/Thur	April 3	31
PHILOSOPHY					
Spinoza	PHI 57	DEVEAUX	Wed	April 5	32
The Torture Debate: Questioning Humanity in the Post-9/11 World	PHI 58	MITCHELL	Tues	April 4	32
POLITICAL SCIENCE					
America and the World: The Role of the US in a Post-9/11 World	HIS 110	PATENAUDE	Wed	April 5	33
Poverty and Policy in Developing Countries	POL 150	KOCHAR	Wed	April 5	33
European Integration: Perspectives and Challenges	POL 151	BOURGAIN	Thur	May 11	34
PSYCHOLOGY					
The Evolution of Human Emotions In a Globalized World	PSY 125	KERR	Wed	May 10	34
Love, Sex, and Desire	PSY 177	WIDEMAN	Wed	April 5	35
Anxieties of Early Childhood	PSY 187	OTTE	Tues	April 4	35
Freud's Model of the Mind: The Mysteries of the Unconscious	PSY 188	FISK/CHASE	Mon	April 3	36
RELIGIOUS STUDIES					
Taking Pluralism Seriously: A Multi-Religious Dialogue	REL 63	CORLESS	Wed	April 5	36
Ancient Christianity	REL 64	BUSCH	Wed	April 5	37
The Sacred Origins of the Western World: Ancient Science, Philosophy, Spirituality	REL 65	KINGSLEY	Tues	May 2	37
SCIENCE					
California Native Plants	BIO 55	DUVALL	Tues/Sat	May 9	38
It's All Chemistry	CHEM 10	CHLENOV	Tues	April 4	38
The Ocean as a Laboratory: A Field Seminar	FS 07	EPEL	Sat	May 20	39
Reading the Landscape: Exploring California Geology	GEO 124	EGGER	Thur/Sat	April 13	39

Why Sinatra Matters

Frank Sinatra was arguably the most important popular singer of the postwar period and has been the subject of numerous biographies, hagiographies, and even academic conferences. In this course we will trace the history of his music and his mastery of popular idiom. Shaped by Prohibition, the Depression and the Second World War, Sinatra became the troubadour of urban loneliness. He also was one of the few artists of the 20th century to break through an ethnic parochialism that imprisoned so many turn-of-the-century immigrants and their children. We will look at material from the Sinatra estate that illuminates the complexity of his life, and we will spend ample time listening to and reflecting on his music from the Forties on.

ARTHUR BARNES

*Professor of Music, Emeritus, and Retired
Director of University Bands*

Art Barnes is an active symphony conductor, arranger, composer, and accompanist whose wide musical experience includes jazz, swing, and musical comedy. As a young musician in the 40s and 50s, he had extensive big band experience on trombone and piano with some of the greats of our century. This year marks his 42nd year as conductor of the Livermore-Amador Symphony. Art Barnes served as director of bands and professor of music at Stanford for 35 years until his retirement.

MUS 120

Wednesdays, 7:00 – 8:50 pm

5 weeks, April 5 – May 3

1 Unit, \$205 Limit 42

A Practical Introduction to Harmony

Of all the technical aspects in Western European music, harmony is the most intriguing and unique. It describes the vertical organization of sound in clusters, or chords, as they succeed one another in time. During the 18th and 19th centuries, composers developed a sophisticated language of harmonic operations, which accounts for much of the affective power and intellectual depth of modern European music.

This course offers a practical introduction to harmony. We shall trace the development of Western harmony from the basic chord progressions in Bach and Vivaldi to the free associations of Wagner and the ambiguities of Brahms. Our aim will be to develop an aural appreciation of establishing tonal centers and departing from them through harmonic inflection. Knowledge of music notation is useful but not required.

ILIAS CHRISOCHOIDIS

Lecturer in Music

Ilias Chrissochoidis received a PhD in Music History from Stanford. He studied musicology at the University of Liverpool and King's College, London; and specializes in Handel's oratorios and 18th-century British culture.

MUS 127

Mondays and Thursdays, 7:00 – 8:50 pm

3 weeks, April 3 – April 17

1 Unit, \$205 Limit 42